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The Marches of Alberico De Caprio (1865-1943): Director of the Los Angeles Gas and Electric
Company Band and Portland Rose Festival Band

By
Ali A. Memarian

Approval of the Dissertation Committee

This dissertation has been duly read, reviewed, and critiqued by the Committee listed below, which hereby approves the manuscript of Ali A. Memarian as fulfilling the scope and quality requirements for meriting the degree of Doctor of Philosophy in Musicology.

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Abstract

The Marches of Alberico De Caprio (1865-1943): Director of the Los Angeles Gas and Electric Company Band and Portland Rose Festival Band

By
Ali A. Memarian

Claremont Graduate University: 2020

The marches of Alberico De Caprio are themselves a history of the early 20th century American West, and the archetypal immigrant story long missing among famed American bandleaders. Significant pieces include the official anthem of the Los Angeles County Fair, Portland Rose Festival, score for a Paramount Pictures pre-code era feature film and a march written for President Theodore Roosevelt.

This dissertation will expand scholarship on band music by giving a detailed biography of De Caprio and the ensembles under his direction, a list of his marches, and editions of six of his most historically significant marches.

Dedicated to my wife, editor and sublime advocate, Heather Leonor Memarian.

Acknowledgements

The most sincere thanks are deserved to: Dr. Nancy Van Deusen for her mentorship and support for this project, Dr. Holly Gardinier for bringing De Caprio's material to my attention and Dr. Robert Zappulla for his continued support. Thank you to my parents Ali and Luz Memarian for their example of the American dream well-lived, and inspiration of which this project never would have been conceived, and my brother and sister-in-law Ashkan and Brandy Memarian, for their constant enthusiasm for my musicological musings. Thank you to all of the following for their contributions: The Seattle Public Library, The Portland Public Library, The Oregon Historical Society, The Los Angeles Public Library, The Pomona Historical Society, Staff Sergeant Charles J. Paul of the United States Marine Corps U.S. Marine Band, Dr. Paul Soifer Consulting Historian with the Los Angeles Department of Water and Power, Kenneth R. Speth for his work in preserving the history of world's fairs and expositions, Pat Brodkey, Frank Charlton, Jessica Charlton, Beau Curran and Amazon, Inc. and especially the gracious staff at The Claremont Colleges Library, Honnold Special Collections. Most of all, I would like to thank my wife, who edited every chapter and has been my constant guiding support on the incredible journey this project has taken me on.

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INTRODUCTION

This dissertation was originally intended to be a straightforward account of the contributions of Italian composer and bandleader Alberico De Caprio, the bands under his charge, and the still largely unstudied field of amateur band music. It would be fair to say that I began my research in 2012 through the soft-focus lens of nostalgia. As the son of immigrant parents, the opportunity to contribute the entirely forgotten biography and work of an immigrant composer to the greater scholarship of American music was of great interest to me. The scrapbooked newspaper interviews of De Caprio and contemporary reviews of his performances indicated nothing other than his reputation as a well-liked public figure in the community, thereby giving me no reason to attempt anything other than a straightforward biography and critical edition of his select works.

But the presidential election of 2016 shattered the original rosy image I had of an immigrant composer landing on American soil from Italy to fulfill a promised dream of life, liberty and inclusivity within the greater melting pot. The populist anti-immigrant wave that ultimately elected the 45th president of the United States at the end of 2016 closely resembled glimpses of an America I had perhaps unintentionally overlooked in the course of my research.

Such glaring omissions could no longer be ignored on my part when on January 27, 2016 an executive order temporarily suspending travel from seven countries, including Iran, the country of my father's birth, was issued and immediately enforced by immigration officials. Sitting in gridlock traffic on the 105 freeway outside of LAX airport on my way home from a rehearsal, watching protestors, law enforcement and the resulting chaos, I could not help but wonder why the nativist sentiments of the new

presidential administration seemed so eerily familiar to me?

Praise by the newly appointed U.S. Attorney General Jeff Sessions for a 1924 immigration law known as the Johnson-Reed Act, championed by congressional Republican Albert Johnson who used eugenics to provide an “empirical” justification for the law which imposed a quota system now largely viewed by historians as being intended to curtail a tide of immigration from Southern and Eastern Europeans, made the answer very clear.

In seven years we'll have the highest percentage of Americans, non-native born, since the founding of the Republic... When the numbers reached about this high in 1924, the president and congress changed the policy, and it slowed down immigration significantly... and created really the solid middle class of America, with assimilated immigrants, and it was good for America.¹

The America De Caprio lived in suddenly seemed to more closely resemble the America I was experiencing in 2017, than the America I lived in when I first began this research in 2012. Furthermore, De Caprio's experience as an Italian immigrant in early 20th century America felt increasingly similar to the current experience of my own immigrant family amidst this 21st century resurgence of anti-immigration policy.

To approach a biography of De Caprio as composer and bandleader, without fully grasping and illuminating his experience as an Italian immigrant at a time when large-scale immigration from Italy was creating both a social and legislative backlash, began to seem not only inaccurate and incomplete, but also completely irrelevant.

¹ Adam Serwer, “Sessions’s Unqualified Praise for a 1924 Immigration Law,” *The Atlantic*, January 10, 2017, <https://www.theatlantic.com/politics/archive/2017/01/jeff-sessions-1924-immigration/512591/> (accessed February 6, 2017).

I had been living with the ghost of Alberico De Caprio for three years, pouring over his handwritten music, reading through his professional and personal correspondences, and wandering the grounds of Inglewood cemetery searching for his grave. He was an Italian born composer and bandleader, whose immigration to the United States in 1811 at the height of backlash toward Italian immigration in America very much mirrored many of my own personal family histories. And, after months of combing through newspaper clippings, interviews and reviews, I knew his story even better than those of my own relatives.

He arrived in New York without knowing a word of English and learned to speak the language with an accent that marked him and other Italian immigrants at the time as belonging to one of the least welcome groups living on the margins of American society. Yet, he built a career in front of the public, becoming a fixture of his community and a leader of men- eventually, even earning the praise of the president of the new country he now called home. But, like so many working musicians outside the concert hall in the early 20th century and as with band music in general, his biography and musical contributions have become all but forgotten to history.

The legacy of band music outside the institutions of the military or university in the United States exists as a hazy daydream in the public consciousness. Memorialized in novellas and musicals a generation removed, the once ubiquitous movement of amateur music makers in America forming ensembles in affiliation with their community, or perhaps more strikingly, with the support of their employer, has become all but a thing of the past in the 21st century.

The commercialization of recorded music helped turn a music making America

into a music consuming America, quickly segregating the population into professionals who recorded, and listeners who purchased. Saturday afternoon performances by the amateur local Post Office Band would eventually be replaced by near flawless recordings of professionals like the Glen Miller Band, recordings that could be listened to *ad infinitum* and practically at the flip of a switch.

Most of De Caprio's music only ever existed as handwritten manuscript, and had only been recorded once for a now forgotten pre-code era Paramount Pictures feature movie. Preserved on the backside of a manuscript, I found spotting notes – notes handwritten by a musician in pencil on the back of the solo clarinet part from the scoring session where the piece had been recorded to accompany the film. Written in haste and on the spot, the faded graphite figures were very much like those I had written hundreds of times over in my own professional work as a television composer.

Although De Caprio was a professional composer and bandleader, the musicians he led were largely amateurs. The Southern California ensembles he built most of his career composing for were members of the community of Pomona and workers for the Los Angeles Gas and Electric Company. These amateur musicians devoted much of their after-work hours practicing together for public performances and competitions where they would display their company name with pride. Although one or two eventually gained enough skill to join professional touring bands, the vast majority practiced long hours and remained dedicated to their ensembles for the pure passion of the project itself and the camaraderie they undoubtedly shared.

This preserved history of widespread cultural pursuit of music for the sole purpose of personal joy and fulfillment enraptured me. It's probably no surprise that it

was particularly striking to me in the stark contrast it represented against the state of my own pursuit of music as a professional working in the entertainment industry.

By my early thirties I was a professional composer with a resume of multiple Emmy winning shows I had written underscore for and a managing partner in a small company of composers creating music for a tech start-up convinced that technology was on the verge of changing the face of recorded music itself.

I spent the decade since my graduation from Berklee College of Music living in Los Angeles, either in personal pursuit of fame and fortune myself, or in the company of those obsessed with the same goals.

But I had also become obsessed with the stories of people who created music and art for the pure passion and joy of it- for those who the process of creativity was the pursuit in and of itself. Most lived somewhere or even sometime else in America than I did, and only seemed vaguely if at all interested in the professional industry in which I had become so deeply entrenched. In fact, I had become so entrenched, I had almost forgotten *there was* an America somewhere and sometime else.

I never had an interest in watching the television shows I composed music for, and had only rarely ever heard my compositions “on air,” but by the summer of 2016, my television viewing had become a constant stream of documentaries about the often quirky, creative Americana of pop kitsch somewhere or sometime outside of Hollywood: an artist in Massachusetts who collected Barbie dolls and created museum worthy photographs of them, a sculptor in New Jersey creating miniatures for the *Dungeons and Dragons* roleplaying table game, and the story of three eleven year old children who

created a shot for shot replica of the *Raiders of the Lost Ark* on VHS in 1982, just to name a few.

The unfailing drive and passion of their stories would often move me to tears, and in them I recognized something that I, and those of us fortunate enough to gain access into the sphere of creative “professionalism,” often lose; the strive for complete and absolute professional quality in one’s creative output, not out of the pursuit of fame or fortune, but out of the sheer passion of the creative endeavor itself.

I attended a screening lecture by retired *Late Show with David Letterman* writer Steve Young, who had discovered then all but forgotten footage of corporate musical theatre from the 1960s. All were high budget productions, often employing top Broadway talent, shot on par with any Hollywood musical of the time, but made to screen exclusively at internal corporate functions. Some detailed new products salesmen might be selling in the upcoming year, some acted and sang out in Technicolor glee new corporate slogans and mottos, but none were made with the intent of advertisement, or had ever been aired for a single customer.

As Young described it, hundreds of thousands of corporate dollars were spent annually simply to entertain, inspire and moralize corporate employees, without a single quantifiable correlation to an increase in profit. Sitting in the center of a crowded movie theatre on North Fairfax Avenue in West Hollywood, watching Young screen scenes from these musicals for a crowd, in which I recognized at least one current corporate sponsor celebrity, this truly seemed like an all but forgotten somewhere and sometime else.

Twenty-first century music making has become completely and utterly intertwined with technology and the corporate entities that have created it. The creation of the internet, with its promise of helping musicians reach wider audiences, has simultaneously liberated music from its physical form: the sheet, the vinyl record, the tape or compact disc, making it a part of the digital ether, flowing like water from a tap, controlled by a small conglomerate of corporate entities who see the medium as fodder for advertising dollars. As songwriter and record producer T Bone Burnett stated in his 2016 keynote address to the Americana Music Association's festival and conference: "The technocrats, the digital tycoons, the iTopians, look down on artists. They have made all these tools and they think we should be grateful, subservient even, and use their flimsy new tools happily to make them ever more powerful."²

I had the pleasure of meeting the elder statesman of Americana music the previous year at a Los Angeles alumni brunch for my alma mater, where he give a similar speech.

This internet technology that has been so wildly promoted as being the key, the final solution, to our freedom, has become our prison. What the false prophets of the internet said would replace governments and nation states and commerce, and create a free world of community and sharing, has led instead to a consolidation of wealth and power that makes the monopolies of the early 20th Century...look weak and ineffective.³

² T Bone Burnett, "AmericanaFest Keynote Address," *American Songwriter: The Craft of Music*, September 23, 2016, <http://americansongwriter.com/2016/09/t-bone-burnetts-americanafest-keynote-address> (accessed February 6, 2017).

³ Ibid.

It was here that I found myself in that summer of 2016, working in concert with those that aspired to be the next great digital tycoons, aspirational technocrats for whom music was fuel for their algorithmic engine, who referred to “music” as “content.”

Music can be played, performed, enjoyed and even consumed, but it is always ethereal by nature, existing only as long as sound is being produced, and evaporating shortly after.

Content is something of a very different substance. Content is something to be owned.

And when musicians are made into content creating tools of the technocrats, as Burnett says, art becomes product and artists become producers. Similarly, in a 2013 essay about the corporate legacy of black popular music being sold “like sneakers and soda” to an entire generation, writer and American pop music critic Anne Powers laments: “The self becomes a selfie when people start approaching themselves and others as things, to be posed, bartered or possessed, rather than as beings with rich and infinitely various inner lives.”⁴

So while the America De Caprio lived in might have been more similar to the America I now found myself living in socio-politically, the musical landscape had clearly changed. What was once organic was now commercialized. What was once passion springing forth from every citizen was now a product to be purchased from a corporation.

And what did these differences in American musical culture have to do with the relationship between American citizens and the corporate cultures of their own employment?

⁴ Ann Powers, “When Pop Stars Flirt With Bad Taste,” *The Record: Music News from NPR*, July 3, 2013, <http://www.npr.org/sections/therecord/2013/07/02/198097817/the-record-when-pop-stars-flirt-with-danger> (accessed February 6, 2017).

In the course of my research, I stumbled upon a two-year national survey of music making by Americans conducted by the National Recreation Association in 1928, which found the nation's most technological city, Flint, Michigan, to also be its most musical: "This city is an especially impressive example not only because of its musical accomplishments, but also because in no other city in the United States is there so large a proportion of people engaged in the making of machines by machines."⁵

Among the numerous amateur community music ensembles mentioned in the survey are several industrial groups. The Industrial Mutual Association of workers in the automobile industry had a fifty-member men's glee club founded in 1921 by the Flint Community Music Association, "for our pleasure and the pleasure we can give others."⁶

Along with a similar women's glee club of automobile workers sixty members strong, they were among the best of such groups in the country, performing for the public without charge and at several prestigious national music conferences including the 1926 Music Supervisors' National Conference in Detroit, the 1926 Associated Glee Clubs of America national contest in Philadelphia and its 1929 contest in New York where they won fourth place. Funding for travel to these events, and maintenance of the organizations in general, was sponsored by the Industrial Mutual Association, who saw a benefit in the indirect advertising the clubs gave to the City of Flint's main industry, "as well as the reasons of loyalty and of devotion to music."⁷

⁵ Augustus Delafield Zanzig, *Music in American Life: Present and Future* (New York, NY: Oxford University Press, 1932), 21.

⁶ *Ibid.*, 27.

⁷ *Ibid.*, 28.

The survey then goes on to suggest: “the feelings prompting the latter reasons must have been aroused or expanded in thousands of the people of the city by the honors given to what must seem their ‘I.M.A. Glee Club’”⁸

The musical City of Flint would continue to set a shining example of American industriousness for several decades. Even when nearly a quarter of Americans found themselves unemployed during the height of the Great Depression, factory jobs for companies like General Motors were said to be available on arrival.⁹ And although working conditions were still dangerous by 21st century standards, with the most dangerous jobs being given to black workers, Flint would pave the way for worker safety and fair pay.

Olen Ham, who worked in a Buick Foundry and participated in a 44-day long 1936 strike that eventually lead to collective bargaining between General Motors and the United Auto Workers Union, forever changing working conditions and securing fair and equal pay for workers of all races and genders, stated to his co-workers and citizens of Flint: "You're all equal now. The blacks and whites and laborers. We can all work [for] equal pay, equal conditions. You wear a white shirt same as anybody else."¹⁰

But, by the mid-twentieth century, many of the same factory jobs that made Flint a city of such musical and industrial accomplishment, would begin to be steadily outsourced overseas, leaving the city in a very different place by the early 21st century. And by 2014, Flint public officials, desperate for money saving options, would fatefully decide to save costs on public water by switching from the Detroit Water and Sewerage

⁸ Ibid.

⁹ Chris McCarus, “Flint Sit-Down Striker: 'Equal Pay, Equal Conditions,’” *NPR: Morning Edition*, April 27, 2011, <http://www.npr.org/2011/04/27/135635965/flint-sit-down-striker-equal-pay-equal-conditions> (accessed February 10, 2017).

¹⁰ Ibid.

Department to build its own pipeline, which was ultimately projected to save \$200 million annually.¹¹ The Flint River would, however, be necessary as a water source in the interim.

The river had actually been the city's main source of water throughout the city's heyday, up until the 1960s, but in the autumn of 2014, residents began to complain about the smell and color of the water, and were later advised to boil the water to preempt exposure to the bacteria such as *E. coli*. By October 14, 2014, General Motors announced it would stop using Flint water for fear of corrosion in its machines, and by February 25, 2015, levels of lead considerably over the hazard limits for drinking water were confirmed by several independent tests.¹²

What ensued in the coming months and years would become a national example of the systematic breakdown of the American factory town; the end result of corporations steadily exporting manufacturing jobs overseas throughout the later 20th century. What was once a thriving city of industrious workers, proud to make music under the banner of the corporations they worked for, was now synonymous with the utter collapse of the American manufacturing industry.

Clearly the intertwined roles of civic life, corporate life, industrial work and music making were a time and place far removed from the 21st century Californian techniculture in which I found myself entrenched in. And yet, if technology in the 21st century was to California what mechanical industry was to Michigan in the 20th century,

¹¹ Merrit Kennedy, "Lead-Laced Water In Flint: A Step-By-Step Look At The Makings Of A Crisis," *The Two-Way: Breaking News from NPR*, April 20, 2016, <http://www.npr.org/sections/thetwo-way/2016/04/20/465545378/lead-laced-water-in-flint-a-step-by-step-look-at-the-makings-of-a-crisis> (accessed February 10, 2017).

¹² *Ibid.*

how much more similar was the Los Angeles De Caprio would eventually move to in January of 1917?

Southern California has been at the forefront of the technological industry for well over the past century and the region would flourish with affluent middle-class suburbs as a result of that post-war engineering legacy. My father immigrated to Los Angeles to attend engineering school at the end of that mid-century economic boon, part of an early wave of immigrants the tech sector would draw from both Near and Far East. But even over half a century earlier, cutting edge technological development would begin drawing immigrants a continent and ocean away to the greater Southern California area.

Los Angeles became the first city in the United States to completely abandon gas street lighting, replacing 242 gas lamps with electric lighting in 1883.¹³ The city would remain on the cutting edge of early electric adaptation by 1897 when the LA Edison Electric Co., in its first year of operation, installed an underground electric distribution system in downtown Los Angeles, and continued to expand by installing several more systems throughout the city's Western subdivisions throughout the 1920s.¹⁴

The work would be done by men like those in De Caprio's band, a diverse group from various parts the world, although most from lesser welcomed Southern and Eastern Europe. Employed by the Los Angeles Gas and Electric Corporation for work that was very physical and sometimes even dangerous, rewards ultimately meant inclusion in the American Dream.

¹³ Water and Power Associates, "First Electricity in Los Angeles," Water and Power Associates, Inc., <http://waterandpower.org/museum/First%20Electricity%20in%20Los%20Angeles.html> (accessed February 10, 2017).

¹⁴ Ibid.

Despite reforms yet to be made in working conditions and the occasional violent demonstrations for labor rights, factory work in early 20th century Los Angeles still afforded these men to buy homes, raise families and have enough leisure time to organize band ensembles within their communities and with their fellow co-workers. The fact that the only surviving photograph of the Los Angeles Gas and Electric Band was taken in front of the company building, with the band's name proudly emblazoned on the drummer's bass drum, are signs that pride and loyalty, hallmarks we still associate with the institutions of the military or university affiliation, were once equally associated with the company of one's employment.

It was the corporation, after all, that supplied these men's livelihood, and often paved a pathway to citizenship for immigrants. So therefore, to celebrate the corporate body of one's employment through band music, a medium itself brought to the United States by some of its earliest immigrants, might be nothing short of quintessentially American.

This dissertation will include the story of Alberico De Caprio and the bands under his charge, as well as revive his contributions to American music and include pieces of such historical significance as: the 1922 official march of Los Angeles County Fair at Pomona, California, a march performed and recorded for the 1929 Paramount Pictures movie "Halfway to Heaven," and a march written and performed in honor of President Theodore Roosevelt, which was subsequently sent to the United States Marine Band in Washington D.C., among other works.

But this dissertation will also explore the nature of De Caprio's experience as an immigrant specifically targeted by anti-immigrant sentiments and legislation, and the

economic reasons for such a movement. When company wind bands are as much a forgotten memory in the American consciousness as the abandoned factories that once provided the stable jobs fostering them, the interconnection between music making and American economic prosperity becomes starkly relevant.

This dissertation will then finally touch on the few industries where the phenomenon of corporate music making still exists and the types of Americans making music within these industries.

Author of the 1928 National Recreation Association study August Zanzig called them, “Industrious music-makers.” Amateurs, professionals, citizens and immigrants; musicians like Alberico De Caprio are the ancestors of our collective American musical consciousness, and the importance of his story being told is perhaps more significant to the America we live in today than it has ever been before.

THE INDUSTRIAL BAND MOVEMENT

*“Somewhere a band is playing
Oh listen, oh listen, that tune!
If you learn it you’ll dance on forever...
In June and June and more June.” - Ray Bradbury*

On July 16, 2015, members of one of Southern California’s last industrial bands played their final performance. The Disneyland theme park in Anaheim, California opened just a day shy of sixty years prior, on July 17, 1955, with the Disneyland Band performing four times daily, marching up and down the theme park’s Main Street, U.S.A., a street Walt Disney himself had personally designed to reflect the Missouri town of his childhood.

The theme park lacked formal musical arrangements during its earliest days, and the band lacked any sort of organized payroll.¹⁵ Wearing military style uniforms modeled after turn of the century outdoor park bands, the band played largely from memory and became “an instant hit,” eventually splintering off over the next several decades into several smaller professional bands, ensuring those original musicians substantial job security.¹⁶

For decades since, the Disneyland Band represented something more than mere entertainment for many in Southern California. Constituted as a loosely organized company band for what was then the small agricultural town of Anaheim, California, it eventually became a sort of living legacy for the now internationally famous Disney

¹⁵ Kimberly Stevens, “The Music Stops for the Original Disneyland Band,” *KCET.org*, June 10, 2015, <http://www.kcet.org/arts/artbound/counties/orange/disneyland-band.html> (accessed September 6, 2015).

¹⁶ *Ibid.*

Corporation. Robert F. Sanders, President of the Orange County, California Musician's Association, had even gone so far as to suggest that the historic importance of the original Disneyland Band to Southern California is akin to the United States Marine Band for the office of the Presidency.¹⁷

Origins of The Industrial Band

Even at the height of the genre's popularity, amateur bands such as the original Disneyland Band, far outnumbered the professionals. A census in 1870 lists 6,059 men and women as "professional musicians," with 9,491 individuals claiming to be music teachers, out of a total American population of 39 million. Only a decade later, when the total population of the country would jump to 50 million, an increase of 30 percent, the population of professional musicians and music instructors would increase twice that to 90 percent, with still only 30,477 claiming to work in either field.¹⁸

Some of the earliest recorded American band ensembles include the all-brass bands of the Moravian community of Salem, North Carolina, who performed secular music along with church music. Salem's sister settlement of Bethlehem, Pennsylvania offers another example, and as early as 1785, supported a wind band that performed classical European *Harmoniemusik* in concert and as accompaniment to community activities.¹⁹

¹⁷ Ibid.

¹⁸ Margaret Hindle Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920* (Washington, D.C: Smithsonian Institution Press, 1987), 18.

¹⁹ Ibid., 4.

Band music would continue to grow in American popular culture throughout the 19th century, as fresh waves of European immigrants brought the musical traditions of their homeland to the New World. It was three of these newly arrived immigrants, Thomas, Allen and Harvey Dodsworth, who founded the first institutionalized American band, the Independent Band of New York,²⁰ in New York after emigrating from England in 1825.

A group of German professors who later immigrated to the United States in 1848, founded the Germania Musical Society “band or orchestra,” an ensemble whose existence served to represent the highest ideals of democracy through the group act of music making. The band espoused a “one for all and all for one” policy in which every member had an equal say in band affairs and benefitted equally in compensation. The Germania Musical Society often performed among their repertoire compositions by composer and bandleader Joseph Gungl, known as the “Strauss of the North,” who arrived in the United States with his own band the very next year. The continued arrival of immigrants continued to bring enthusiastic bandsmen and America’s first nationally famous bandleader, Patrick Gilmore, also crossed the Atlantic from Liverpool, England to New York later that year on October 16, 1849.²¹

The United States military recognized the tradition of band music being brought over from the European continent as well, and Italian bandleaders were recruited as early as 1805 to lead such prominent organizations as the United States Marine Band, which

²⁰ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago, Illinois: GIA Publications, Inc., 2005), 23.

²¹ *Ibid.*, 29 – 30.

eventually held leadership by an Italian director at some point throughout every decade of the 1800s.²²

By the mid-nineteenth century, immigrant bands traveling by steamship or riverboat up and down the American eastern seaboard were a fixture of the American musical landscape. By 1870, the U.S. Census listed more émigré performing professionals than native-born Americans, a phenomenon that caused even the undisputed “March King” John Philip Sousa, an American born son of European émigré parents, to a semi-serious confession at having grown a beard in order to suggest a more *foreign* appearance, so that “Americans would take my music seriously.”²³

As the century wore on, and second and third generations of these early immigrants continued the tradition of band music, two separate characteristics of the genre began to be defined in ways that seem distinctly American. The first was the prominence of the corporation among organizations that sponsored such community bands. While European communities had long supported bands organized by churches, universities and various governmental institutions, individuals holding such similar sentiments of community, loyalty and pride for private corporations was primarily an American phenomenon.

Derived from the Latin *corpus*, meaning “body” or “a body of people,” the earliest corporations by definition included church bodies, governmental bodies and universities. By the time of Justinian, who reigned from 527–565, Roman Law recognized a range of corporate entities under the names *universitas*, *corpus* or *collegiu*. In medieval Europe, churches as well as local governments, such as The City of London,

²² Emma Scogna Rocco, *Italian Wind Bands: A Surviving Tradition in the Milltowns of Pennsylvania* (New York, New York: Garland, 1990), 70.

²³ Hazen, *The Music Men*, 17.

became incorporated with the idea that an “incorporated body,” or a company or group of people legally authorized to act as a single entity, would outlive any one single member, and therefore exist in perpetuity.²⁴

The beginning of such entities existing for the specific purpose of private commerce and profit dates back to medieval traders who conducted business through common law partnerships, an implied law which stated that the acting together of separate individuals toward the common goal of profit therefore created a partnership. A later decision by the House of Lords in *Salomon v. Salomon & Co.*, where the House of Lords confirmed the separate legal personality of a company, and that the liabilities of the company were separate and distinct from those of its owners, would finally create the beginning of the modern private corporation.

Much as the bringing together of separate individuals for the pursuit of common goals created the corporate bodies of religion and government, which in turn naturally created and maintained their own respective, distinct cultures shared by members of such corporations (even those of vastly differing backgrounds), the pursuit of the common goal of economic profit ultimately created cultures within private corporations as well. This is perhaps no more clearly evidenced than in the history of the United States, where commerce and capitalist endeavor were the catalyst for the exploration and settlement of the New World, and to this day, remain one of the prime freedoms guaranteed to individual citizens by the American government.

²⁴ Harold Joseph Berman, *Law and Revolution (vol. 1): The Formation of the Western Legal Tradition* (Cambridge: Harvard University Press, 1983), 1:215 – 16.

The second, and perhaps uniquely American aspect of the industrial band phenomenon, is the concept of a band as an institution that by its very nature, fostered and espoused a culture of democracy.²⁵

Although American civic brass and wind band traditions predated the Civil War, by the last two decades of the 19th century, the movement grew to the point where almost every American town or township actively supported some form of community band.²⁶ By 1880, even modest sized communities could support several of these ensembles, making brass and wind band music such a burgeoning genre that the famed John Philip Sousa would leave a promising career directing theatrical orchestras to conduct the U.S. Marine band in Washington D.C.²⁷

More significant, however, was the enthusiasm of amateur musician participation in these band ensembles. Hundreds of thousands of these amateur musicians devoted several hours of their time outside of their full-time professional occupations and spent much of their own personal income in order to organize or join bands in their communities and places of employment. Some would even refine their musicianship to a point at which they could eventually compete along with, and ultimately become, professional bandsmen themselves.²⁸

The advent and eventual mass production of relatively inexpensive valved brass instruments in the 19th century further spurred this explosion of amateur musicians taking up new types of instruments. Seen by many as modern products of a new industrial age, many of these instruments could be played interchangeably with identical fingerings,

²⁵ Hazen, *The Music Men*, 11.

²⁶ *Ibid.*, 4.

²⁷ *Ibid.*, 5.

²⁸ *Ibid.*, 5.

allowing parts to be easily swapped between players, as well as the teaching of several players of different instruments simultaneously. This also led to more flexible attitudes toward instrumentation and arrangement than traditional ensembles such as the symphony orchestra, the prevailing attitudes eventually coming to recognize that almost any group of wind or brass instruments, including percussion or the absence thereof, could function practically as a band.²⁹

It is exactly this very American proclivity toward that which is practical and immediately useful that is often credited for the popularity of band music and the resulting mass formation of amateur bands in the late 19th century. But it was also the historically established desire among Americans of all stations towards the ideals of self-improvement and social betterment through universal access to education and cultural enrichment that made band music not only popular among musicians, both amateur and professional, but with audiences as well.

Even though the frontier was very much considered “settled” by the 1890s, the West was still considered “wild” by many. By that time the American population had reached 65 million, and largely due to immigration, was steadily growing.³⁰ In an era still half a century away from the beginning of mass consumption of pre-recorded music, the cultural effect of factory produced valved brass instruments, and resulting formation of local amateur bands on the early American musical landscape, has been compared to the effect of mass-produced chromolithographic reproductions in the realm of the visual arts,³¹ that is to say, the vast enrichment of cultural access to those far outside major

²⁹ Ibid., 13.

³⁰ Mark Bussler, *Expo – Magic of the White City*, Amazon Video, produced by Mark Bussler and distributed by Janson Media (streaming online video and digital download, 2010).

³¹ Hazen, *The Music Men*, 11.

urban cultural centers. Much as the mass production of the forte-piano suddenly allowed symphonic works once only heard in concert halls to be played all across urbane European and American middle class living room parlors, the formation of brass and wind bands suddenly gave even smaller American townships, which may never have been visited by even a modest touring company, access to such music. Marches and overtures by major 19th century European concert composers were prime repertoire of these early bands, and remained a staple of brass and wind band performances throughout the 20th century.

By the mid-19th century, a community band became a measure of civilization itself in many respects, evidenced by an 1850 excerpt from *The Minnesota Pioneer*, comparing the benefit of a band toward the goal of democracy as essential as two other guaranteed American freedoms: “We consider this band...of infinite value to St. Paul. In fact, it is the most powerful element of influence amongst us, for our good, next to the pulpit and the press.”³²

Similar sentiments continued to be expressed in the early 20th century, as the growth of the small American town and development of its larger urban centers, moved steadily westward. A 1911 editorial supporting the Chicago Band’s concerts, pride of the city since the 1893 Columbian Exhibition and World’s Fair, stated that band music was: “as great a blessing and almost as much as necessity to real civilization as fresh air or pure water.”³³

³² Ibid., 12.

³³ Ibid.

Public band music performances therefore became practically synonymous with civilization itself, and the influence of a band on its community toward cultural elevation was seen as essentially emblematic of American democracy.

First used as outdoor instruments associated with hunts or military activity in Medieval Europe and the Ancient Near East, the modern valved brass, wind and percussive decedents of these early instruments, were even more suited to outdoor performance venues such as public parks and parade avenues.

By the first decade of the 20th century, the outdoor summer concert series, often comprised of a program that consisted chiefly of works by the great 19th century concert composers arranged for wind or brass band ensembles, was ubiquitous across American cities from coast to coast. Costing a relatively low-priced admission, if not sometimes entirely free, these concerts were often co-sponsored by a city's public transit systems, which would inevitably benefit from the resulting traffic to and from city parks and town squares, thereby further linking band music with modern industrial developments such as the electric cable car, as well as the progressive ideals of democracy. "Free music for the masses" was the motto of the Chicago Band, as one instance, from the *Minneapolis Tribune* in 1875:³⁴ "These concerts are the contribution of art to the people, to be enjoyed by the occupant of the humblest cabin and by the master of a mansion, and harmonizing all classes in the democracy of music."³⁵

The majority of bands were in many ways homegrown and comprised primarily of local amateur players. When a professional musician would be employed it would be by a band's sponsoring organization, be it municipality, corporation or otherwise. Often

³⁴ Ibid., 26.

³⁵ Ibid., 27.

given the official title of “music director,” these professional musicians would instruct, educate, and lead bands toward achieving a level of musicianship that often could nearly rival most professional standards of the day.

Much as the American church music landscape of the early 19th century created the cultural figure of the traveling singing master, the ever-traveling bandleader became a fixed archetype of Americana as well.³⁶ As towns grew and corporations expanded throughout the century, resources became allocated to hire such individuals on a long-term or even permanent basis, thus leading to the early 20th century figure of the local *maestro*, or “professor” as such individuals were often called.³⁷ Duties of these bandleaders could include organizing string dance orchestras and supervising musical entertainment for large celebrations, as well as leading the community band. Depending on the town in which one was employed, duties may have even included doubling as church musician or choir director.³⁸

The need to allocate funding for a permanent music professional to oversee and facilitate the musical life of a community became an implicit requirement for an established municipality or private corporation by the early 20th century. Such sentiments were often explicitly stated outright in local newspapers, many which often maintained close relationships with bandleaders, serving as promotional vehicles for concert publicity and musical accolades.³⁹

Where an enterprising local bandleader would succeed in building a first-rate amateur band, one that traveled often to compete and win awards for the pride of

³⁶ Ibid., 17.

³⁷ Ibid., 19.

³⁸ Ibid., 27.

³⁹ Ibid.

hometown or company of employment, increased funding might often be doled out for the hiring of professional soloists. At the turn of the century, professional bandmen could find work leading amateur and professional bands alike, and for any number of ceremonies that included: patriotic celebrations, political gatherings, military parades, and funerals, as well as providing music for skating rinks, amusement parks, seaside hotels, events hosted by local fraternal lodges, Sunday schools, and firemen's associations.⁴⁰

That is of course, if the local firemen's association did not have a band of their own, as would often be the case by the early 20th century. Even at the height of its popularity in American culture, rank and file bandmen would very much remain comprised mostly of amateur musicians.

A Brief Survey of Industrial Bands

The November 1952 edition of the Philadelphia-based Philco Company magazine, "Philco News," contains an announcement of the continuation of regular rehearsals of The Philco Company Band for the coming fall and winter seasons: "Philco employees who play band instruments are invited to avail themselves of the opportunity to play with this organization. It is recognized from coast to coast as a leader in its field and is currently being featured as such in a series of magazine ads on industrial music."⁴¹

Led by decorated musician and bandleader Herbert H. Johnston, Board of Director member and would-be vice-president of the American Bandmasters Association

⁴⁰ Ibid.

⁴¹ J.N. Hunsberger, Jr. and Mark Lutz, *Philco News* vol. 10, no. 8 November 1952 (November, 1952), <http://ncrtv.org/wp-content/uploads/Philco/philco-1952-11.pdf> (accessed September 6, 2015).

by 1958, the industrial band of amateur musicians managed a regular schedule of more or less professional engagements well through the middle of the 20th century, garnering praise such as a highlight in *Etude Music Magazine* and a full-length article in *The School Musician*.

Full-time, non-musical employment with the Philco Company provided no excuse for a lack of perseverance toward professional-grade musicianship. The pursuit of musical excellence was nothing less than the duty of a company band member, however extra-curricular such pursuits may have been: “The band is a concert organization which maintains a remarkably high artistic standard. The finest literature available for band is studied and perfected.”⁴²

And although the announcement concludes with a statement of the band’s members as “an organization composed of America’s top-flight bandmen” its final sentence is an open invitation for any and all musicians among the Philco Company: “Remember – if you play, you are invited to join in the fun and inspiration with the Philco Band.”⁴³

As early as the middle of the 19th century, bands in the United States began forming in association with factories and other such places of industrial employment. A prime early example of the industrial corporate sponsorship and support of an amateur band is the Illinois Watch Company of Springfield, Illinois, which arranged a band for its employees in 1881.⁴⁴ The company hired Professor Louis Lehman, born in Wurtemberg, Germany, and a graduate of Esslingen University’s music education program. Lehman

⁴² Ibid., 5.

⁴³ Ibid.

⁴⁴ Ibid., 49.

immigrated to the United States in 1866 where he brought his native Teutonic musical traditions to his instruction of instrumental and choral ensembles. After over a decade of professional work throughout New York State, which included employment as organist and choir director for church institutions, Lehman was offered a two-month position as director of the German Reed Band, before returning to Poughkeepsie, New York. He then traveled to Springfield, Illinois in 1878, where he continued to work until 1881, when he was offered the position of bandleader for the newly formed Springfield Watch Factory Band. He remained in this position for the following twenty-two years, leading the band toward recognition as one of the most prestigious in the state by the beginning of the twentieth century.⁴⁵ Joseph Wallace's 1904 survey *Past and Present of the City of Springfield and Sangamon County, Illinois, Volume 1*, credits Professor Lehman as "instrumental in advancing the musical culture of the city to a marked degree."

A fixture of the community who also donated his services for several charitable events, Lehman traveled with the bandmen of the Springfield Watch Factory Band throughout the Midwest for public performances that simultaneously served as promotional events for the watch factory and the City of Springfield at large. Caps embellished with watch emblems, as well as a bass drum decorated to resemble the face of a clock, served to further advertise the company.⁴⁶ However, not all industrial company bands were birthed as the result of management's desire for corporate goodwill and company advertisement. Nor was the organization and allocation of funds for the hiring of a professional band director by company management necessarily always a given in earlier days of industrial band music.

⁴⁵ Joseph Wallace, *Past and Present of the City of Springfield and Sangamon County Illinois* (Chicago, Illinois: The S.J. Clarke Publishing Co., 1904), 579.

⁴⁶ Hazen, *The Music Men*, 49.

The Boston and Montana Mining Company Band was founded in 1887 as the result of an employee named Samuel H. Treloar lobbying the management of the Boston and Montana Consolidated Copper Mining Company of Meaderville, Montana. Arguing that a band could create a more reliable labor force in an often difficult and dangerous industry, Treloar convinced the management to agree to offer coveted day shifts to potential band members. On December 22, 1887 the company band held its first rehearsal with six members and Treloar serving as bandleader.⁴⁷ The industrial band would grow to twenty-three musicians by 1889, holding rehearsals three nights weekly. By 1892, the band would incorporate, performing often and well enough to become a beloved attraction of the Meaderville community, as well as nearby Butte. The band eventually gained recognition throughout the state of Montana and beyond, performing at the 1896 National Democratic Convention in Chicago, the 1900 National Democratic Convention in Kansas City, Missouri and at the home of then Democratic presidential nominee Williams Jennings Bryan, all under the direction of Treloar.

When the Anaconda Copper Mining Company purchased the Boston and Montana Consolidated Copper Mining Company, the company band changed its name to the Buttes Mines Band, officially representing all mines of the Butte, Montana region.⁴⁸ At its height, the band's ranks would boast forty-eight bandsmen, with Treloar holding the position of director until his death in 1951. Treloar lead the band to numerous awards, such as first prize at the National Convention of the Benevolent and Protective Order of Elks in Salt Lake City, Utah in 1902, 1906 and 1909, gaining attention and

⁴⁷ Northwest Digital Archives, "Butte Mine Band Records, 1913 – 1954," Orbis Cascade Alliance, <http://archiveswest.orbiscascade.org/ark:/80444/xv04459> (accessed September 06, 2015).

⁴⁸ Ibid.

esteem from highly respected professional bandleaders, including John Philip Sousa.⁴⁹ The accomplishments of amateur musicians such as Treloar and his band of industrial workers went on to influence management from diverse industries such as typewriter factories, cigar manufacturers and textile makers, to organize and sponsor their own company bands.⁵⁰

The diversity of conception, organization and mode of operation within the industrial band movement is a natural outgrowth of its homegrown origins, and each of these early bands in many ways reflected the internal corporate structure of its company and particular industry. By the turn of the century, however, trends in operational methodology appeared as corporations continued to see the mutual benefits of company-sponsored bands. Most companies would provide one of any number of means of support, that included: uniforms (often emblematic of some sort of company advertisement), rehearsal and sometimes performance space, and time off work for performances and travel. Most companies by the 20th century also specifically allocated funds for the hiring of a professional bandleader to act as music director.

When employees of the Canal Zone Commission and Panama Railroad combined to found the Isthmian Canal Commission Band, it was soon recognized that the hours volunteered by workers to sustain the ensemble would require institutional support. The band held regular performances for their fellow workmen at various points along the canal; and the time and effort devoted by the bandsmen soon led company management to recognize that some sort of compensation would need to be given to the band members

⁴⁹ Ibid.

⁵⁰ Hazen, *The Music Men*, 50.

if the beloved tradition were to continue. A memorandum dated March 27, 1907 from the Chief Engineer and acting Chairman of the Canal Zone Commission reads:

Sometime ago a band, known as the Isthmian Canal Commission Band, was organized under the leadership of Dr. Summer Coolidge. The members of this band have been practicing at Cristobal and playing at different points along the line, sometimes at great inconvenience to the members. It was readily seen that some inducement in the way of compensation would have to be offered if it was desired to keep this organization together. I believe that you will all agree with me that a good band is one of the necessities towards offering some amusement to our employees. The question of paying these band members out of the Commission funds was submitted to Washington for decision.⁵¹

At the time the memorandum was written, \$1,500,00 of the \$10,000,00 the United States Congress had appropriated “to be used for any lawful purpose connected with canal construction” remained as an unexpected balance. And although a statute existed stating “that no compensation shall be made for any extra service whatever, which any officer or clerk may be required to perform,” the statute did not apply “to employees whose compensation is not fixed by law.”⁵²

It was on the basis of the March 27, 1907 memorandum by the Chief Engineer and acting Chairman that Dr. Summer Coolidge was authorized to establish the Isthmian Canal Commission Band on a permanent basis, as well as employ a musical director that would be completely devoted to instrumental and vocal music work, at a salary cap of \$2,000 per year. Dr. Coolidge was also authorized to appoint a music librarian at a salary of \$1,500 per year. This librarian was to be an active member of the band, and his duties

⁵¹ Isthmian Canal Commission, “Minutes of Meetings of the Isthmian Canal Commission and of Its Executive and Engineering Committees” Office of Administration Isthmian Canal Affairs, January to March 1906, Volume 3 (1906): 43.

⁵² Ibid.

would include taking charge of all business affairs, timekeeping, care and arrangement of all property belonging to the band, as well as act as assistant to the Musical Director.⁵³

Members of the band were designated as “Bandsmen” on the payroll and placed on a salary of \$25 per month. The number of salaried bandsmen was set at a maximum of thirty-five. Strict requirements were set for each member, including at least eight band meetings per month, with a deduction of \$3.12 for each meeting missed.⁵⁴ Dr. Coolidge was also further instructed to appoint a Board of Managers consisting of himself, Mr. Minear, who was General Secretary of the Young Men’s Christian Association on the Isthmus, and a Mr. Maltby, to serve without salary and act on matters of general direction for the band. It was to this Board of Managers to whom the Director of the Isthmian Canal Commission Band would report.⁵⁵

The hiring of a professional musical director to lead a band was often a top priority of a company invested in the continued support of its band. Situations where bands remained amateur led, such as Treloar’s direction of the Boston and Montana Mining Company Band, were rare, and even when employees took it upon themselves to organize their own ensembles, it was usually understood that a capable director was needed to further an ensemble’s proficiency to any level of public notoriety. Public notoriety of a company band was extremely advantageous for a corporation looking to solidify itself as institutional within a community, and even perhaps the greater American cultural landscape at large. Among the best examples of this can be seen in the success of the American Rolling Mill Company, or ARMCO Concert Band.

⁵³ Ibid.

⁵⁴ Ibid., 43 – 44.

⁵⁵ Ibid., 43.

In 1920, executives of the Middleton, Ohio based American Rolling Mill Company decided to initiate an industrial band to add to its cultural presence, a prime concern of the ARMCO corporate agenda. By that year the company already offered baseball teams, family picnics, dances and even music concerts to the Middleton community, leading Middleton residents for generations to reminisce of “the days when Armco really took care of us.”⁵⁶ Musical activities became especially popular, and by 1920 the company’s *Armco Friday Nights* entertainment series, where employees brought families to see local performers, had become a formal musical “season.” The popularity of the program generated interest by employees to create permanent ensembles of their own, which only increased after the Zanesville Band, created by employees after ARMCO’s expansion into Zanesville the previous year, performed at the National Armco Day in Middletown on September 25th of that year.

Featured among the Zanesville Band of twenty-eight members was soloist Frank Simon, a Middleton, Ohio native, and a cornetist of notoriety. Simon first professionally toured with the famed Weber’s Band, and then later most famously with the John Philip Sousa Band, playing in the company of such notable musicians as Herbert L. Clarke, who would later relocate out west and take a position as music director for the Long Beach Municipal Band.

The National Armco Day performance spurred ARMCO management and association officers in Middleton to work together to plan a formal corporate band,

⁵⁶ Christopher Chaffee, "Music as Advertising: The Story of the Armco Band." DMA Thesis., University of Cincinnati, College – Conservatory of Music, 2003), https://etd.ohiolink.edu/ap/10?0::NO:10:P10_ACCESSION_NUM:ucin1069350175 (accessed September 06, 2015), 24 – 26.

generating further interest with an article in the October 1920 issue of the company's *Armco Bulletins* stating:

National Armco Day proved beyond any question or doubt the need of a good band composed of Middletown people. There have been several attempts made in the past to organize an Armco Band, and the failure of these attempts should not prevent us from making another attempt to organize this much needed organization at this time. Armco should have a band of 100 pieces.⁵⁷

A follow-up November 1920 article stated: "A high grade Armco band would be the most popular attraction not only for Armco but for the entire community, and it is hoped by the end of another year that this much needed organization will be brought together under a competent leader."⁵⁸

The company petitioned Simon to organize and direct the band, which had recently parted ways with Sousa, having been involved in a boycott of a matinee concert during an extended American tour by band members after a "gripe session" about Sousa, dis-affectionately referred to by several as "Governor."⁵⁹ Although Simon himself insisted that he was one of the nineteen out of sixty-four bandsmen to arrive for the matinee performance, when Sousa sent contract invitations for the following season, he was excluded.⁶⁰

Simon would later omit this detail and state that he was reluctant to accept the offer from ARMCO, since it would mean having to leave the "greatest job in the world,"

⁵⁷ Ibid., 27

⁵⁸ Ibid.

⁵⁹ Ibid., 22.

⁶⁰ Ibid., 23.

but that ultimately he did so to be “closer to his parents.”⁶¹ In all likelihood, however, Simon was already in his hometown when the offer from ARMCO arrived, unemployed and likely living with his parents after a failed attempt at starting a music studio in Chicago with the hope that his fame would attract a high caliber of student.⁶²

The timing of the ARMCO company corporate mandate to found an industrial band, and Simon’s return to Middleton, could actually not have been more providential for company executives. They found Simon willing to rehearse the handful of amateur musicians that following December. Simon in turn, found many lacking the skill to even properly read music.⁶³

Despite a reportedly lackluster rehearsal conducted under the watchful eyes of several company executives, ARMCO vice-president Charlie Hook called Simon soon after to offer him the position of band director. Simon accepted the offer several days later, citing pride and fidelity for his hometown among his reasons for accepting, “I could to make the town better, because man does not live by bread alone. You have to have some culture in a community.”⁶⁴

The January 1921 issue of the ARMCO Bulletin made the announcement of Simon’s new position as Director of Music for ARMCO. Simon’s salary from his new position would eventually allow him to move out of his parent’s home to the “executive belt” of Middleton, and his duties would be expanded to include the formation of an orchestra and choir for the wives and children of company employees.⁶⁵

⁶¹ Ibid.

⁶² Ibid., 24.

⁶³ Ibid., 29.

⁶⁴ Ibid., 29.

⁶⁵ Ibid., 28 – 30.

Nevertheless, the industrial band remained Simon's primary focus. The band performed at local baseball games and established a summer concert series that just two years later in 1922 garnered praise from the Middleton community at the band's improved skill and musicianship.

Simon also did much himself to grow the reputation of the ensemble. Having been deeply embedded in the professional mechanism of Sousa's career, he was no stranger to the power of publicity. In an article he wrote for the ARMCO Bulletin, Simon deftly extolls the cultural benefits of band music, while simultaneously praising his band:

We no longer have to attend the opera, the symphony or theater to hear good music. Industry has recognized its immeasurable value as a forcible element in the intellectual, spiritual and social upbringing of any community and is now maintaining bands, orchestras, and choral societies within its organization. These activities not only provide the employees with a clean, educational diversion, but they render services in their respective communities, the influence of which resolves into a more cultured place in which to live.⁶⁶

Whatever motivation for personal publicity Simon may have had in his designs for the industrial band, and whatever role corporate advertisement may have played in leading executives of the American Rolling Mill Company to establish the band in the first place, Simon's description of the band as a force of "social upbringing" that made the community of Middleton "a more cultured place" perfectly encapsulates the sentiment of the day.

During the twenty years that Simon led the ARMCO Concert Band, the idea of industry as a cultural force was firmly interwoven into the fabric of the American corporate landscape. The centrality of a factory to an American town like Middleton in

⁶⁶ Ibid., 34.

the early 20th century might not be unlike the position of Cathedral to the medieval European city. But where a European city had a heritage that might be several centuries old, American towns were new. Where European culture had several centuries of legacy, American culture was very much still developing in the early 20th century. And while the Cathedral existed to serve the church, the factory existed to serve capitalist industry - the prime motivation for virtually all New World exploration and settlement, and the eventual creation of the United States of America itself.

The American pursuit of profit has long established alliances of people from disparate national, ethnic, religious and cultural origins, who eventually forged new heterogeneous societies and worked closely in concert toward this common goal. This eventually created new cultures bonded together through corporate affiliation. And, like all cultures throughout history, these new American corporate cultures produced music through which pride, affiliation and community were expressed.

The relationship between ARMCO executives, Frank Simon and the industrial workers of his band was understandably symbiotic, with positions of hierarchy designated for function, but in no way indicative of intrinsic worth. Where one member of the band improved, so improved the reputation of the corporation at large, and therefore Simon's personal career. Simon's success was the band's success, and therefore the company's success, which ultimately meant the city of Middleton's success as well.

Simon led the ARMCO industrial band to achieve unprecedented levels of success on a regional and ultimately national level during his twenty years as Music Director. Single-minded in his desire for improvement, Simon eventually resorted to

implored the company to hire professional musicians, latter admitting: “I reversed the original idea of teaching industrialists to become musicians and began to import fine musicians, who were industrially inclined, and who were seeking the opportunity for steady employment and the vehicle that would give them expression in music.”⁶⁷

Professionals who had previously toured with vaudeville and circus bands suddenly began applying for white-collar administrative positions with the Middleton American Rolling Mill Company, although the company placed musicians throughout its entire workforce. Simon expanded the band’s salaried staff to seven positions by the mid-1920s, paid for by Association funding. Both served to only attract a higher level of musician seeking employment with the company.⁶⁸

Through tactics such as these, as well as constant concertizing and tireless publicizing, along with the ever-present support of company executives and the community at large, Simon grew the ensemble’s reputation enough for nearby Dayton and Cincinnati to eventually request the band’s presence for radio broadcast. Recordings of the band were also made and sold, at a time when such technology was still very much in its infancy.

By the end of the decade the band was touring under the heading of “The World’s Greatest Industrial Band,”⁶⁹ a statement that in 1928 was unlikely hyperbolic given the response of the Zanesville Chamber of Commerce, who wrote to the ARMCO company: “Several of our local musical critics have informed me, however, that you are guilty of misrepresentation in your advertising. Your ad states that it is ‘America’s Greatest Industrial Band.’ These folks feel that if you are believers in the policy of ‘truth in

⁶⁷ Ibid., 36.

⁶⁸ Ibid., 37.

⁶⁹ Ibid., 42.

advertising,' it will be necessary for you to remove the word 'Industrial' from this statement”⁷⁰

The close relationship industrial communities maintained with music making would remain a fixture of the American cultural fabric throughout the next several decades of the 20th century.

The 1929 National Bureau for the Advancement of Music publication by Kenneth S. Clark entitled *Music in industry: A presentation of facts brought forth by a survey, made by the National Bureau for the Advancement of Music, on musical activities among industrial and commercial workers* cited improvement in worker attitudes, relations between employees and management and positive benefits to a company's image as the result of surveying six hundred and twenty-five companies that supported active music ensembles, going on to state: “music in industry is no longer an experiment. Its efficacy has been practically demonstrated under varying conditions and in nearly every field of industrial activity.”⁷¹

In his 1932 case study of the amateur musical activities of American life for the National Recreation Association, entitled *Music in American Life*, which used the city of Flint, Michigan as a case study, Researcher Augustus Delafield Zanzig described the mid-western city as: “[an] especially impressive example not only because of its musical accomplishments, but also in no other city in the United States is there so large a proportion of people engaged in the making of machines by machines.”⁷²

⁷⁰ Ibid., 43.

⁷¹ Hazen, *The Music Men*, 48.

⁷² Zanzig, *Music in American Life, Present & Future*, 21.

Zanzig further goes on to state an observed correlation between economies based on industrial manufacturing and the private organization of citizen musical ensembles, stating that:

Surely, if all the children and many hundreds of the adults of such a city have and use opportunities to sing or play admirable music in amateur choruses, orchestras, bands, and smaller groups, the baneful effects of the mechanization of labor and of music and almost all other means of recreation cannot be given as an excuse for the apparently meager interest in, and lack of provision for musical expression in some other cities.⁷³

By at least one account there was estimated to have been something in the number of ten thousand bands across the United States in 1889, and by another estimate, the number is said to have increased to eighteen thousand by 1908⁷⁴. However, by 1930, Zanzig had already begun to see a decline of the genre in some cities, even as amateur music making in the industrial City of Flint was thriving.

Amateur industrial ensembles specifically mentioned by Zanzig include: The Industrial Mutual Association of workers in the automobile industry, with a men's glee club of 50 members and a women's glee club of 60 members, established by the city's Community Music Association⁷⁵. As with many industrial music ensembles before them, touring performance engagements such as invitations to sing for the Music Supervisors' National Conference in Detroit in 1926, and for the Associated Glee Clubs of America in Philadelphia within the same year, were readily accepted with support for travel gathered mainly through the Industrial Mutual Association, which saw such opportunities as

⁷³ Ibid.

⁷⁴ Hazen, *The Music Men*, 8.

⁷⁵ Zanzig, *Music in American Life, Present & Future*, 26.

indirect advertisement of the City of Flint's main industry, as well as the naturally resulting loyalty of members in the workforce.⁷⁶

Zanzig goes on to describe several amateur industrial brass and wind bands as well, comprising a total of 225 players between them, including the Firemen's Band, as well as the Industrial Mutual Association Band, Post Office Band, Buick Band, a band of Union musicians known as the Chevrolet Band, and the Salvation Army Band of 60 brass players.⁷⁷ True to their legacy of amateur industrial music ensembles, these bands were well organized with regular practices, and many gave public concerts throughout the summer.

The following chapters will focus exclusively on an ensemble very much like the several industrial bands profiled thus far.

The Los Angeles Gas and Electric Corporation Band in many ways typified industrial ensembles of the early 20th century. Their bandleader, Alberico De Caprio, was a composer and musician whose life and career made significant contributions to the musical landscape of the region and yet, unlike those previously mentioned, virtually no scholarship exists on him, his music or the musicians he directed, all to the detriment of Southern California's music heritage. Therefore, the bulk of this work will profile De Caprio and his band's significant contribution to the cultural legacy of Los Angeles and the Southern California region at large.

⁷⁶ Ibid.

⁷⁷ Ibid., 31-32.

THE EARLY LIFE OF ALBERICO DE CAPRIO

*“Nowhere is negative stereotyping of the Italian experience harder to prove than in California. For this was a new land for both resident Americans and immigrants as well. No region of the United States saw so varied a mingling of people whose story seemed yearning to be told.”*⁷⁸ – Andrew Rolle

Historian and author Andrew Rolle began his scholarship of the Italian immigrant experience after taking issue with Harvard professor Oscar Handlin’s “dreary approach to American immigration” in his Pulitzer-prize winning book *The Uprooted* in 1955.⁷⁹ Rolle argued that Handlin’s portrayal was based largely on Eastern Europeans who had settled in dense urban Eastern cities of the United States where Nativist fears against new immigrants were legislated in ways that were not possible further West in the late 19th and early 20th century. All settlers of the American West were “immigrants,” Rolle further stated, which allowed a “casting off” of Old World prejudices between German, French, Italian immigrants, as well as native-born Americans.⁸⁰

It is in part exactly this assimilation that has led many to largely forget how the European ancestors of many Americans today would have been considered “dark white” or “non-white” upon arrival to the United States a century ago, argues historian and author David R. Roediger, citing the 1911 *Dictionary of Races or Peoples* compiled by the U.S. Senate, which established definitions of race used to discriminate against many new immigrant groups at the time.⁸¹ Roediger goes on to state that this assimilation led

⁷⁸ Gloria Ricci Lothrop, ed. and Andrew Rolle, *Fulfilling the Promise of California: An Anthology of Essays on the Italian American Experience in California* (Spokane, Washington: California Italian American Task Force and The Arthur H. Clarke Company, 2000), 15.

⁷⁹ *Ibid.*

⁸⁰ *Ibid.*, 20.

⁸¹ David R. Roediger, *Working Toward Whiteness: How America’s Immigrants Became White – The Strange Journey from Ellis Island to the Suburbs* (Cambridge, MA: Basic Books, 2005), 4.

to much of the scholarship since Handlin and Rolle's time overlooking the decades long, arduous process by which "new immigrants" became "white ethnics."⁸²

Added to this is the fact that early U.S. censuses only counted as "ethnic" European individuals who were foreign-born themselves, or those who have at least one-foreign born parent, making assimilation formally (if not always practically) complete by the "third-generation." Anthropologist Michaela di Leonardo also describes how a portion of the original 1850 census was destroyed in a fire, further complicating research of Italian immigration specifically to California.⁸³

Historian and author Mariann Gatto likened her work chronicling Los Angeles's early Italian community to "chasing ghosts," noting the popular argument that Italian-Angelinos have now reached the "twilight of their ethnicity," with only vestigial remnants of visible cultural distinction remaining in the city.⁸⁴

Even with the numbered map I received at the front office of the Inglewood cemetery, locating the headstone of Alberico De Caprio felt like an exercise in chasing ghosts. California was slowly recovering from its latest drought, and a steady downpour that February afternoon made reading the aged headstones all the more difficult. An obituary from the March 22, 1943 issue of *The Overture*, the official journal of the Los Angeles Local 47 Federation of Musicians, listed the date and time of De Caprio's funeral, January 11, 1943 at 2:00pm in Marcoux Mortuary, South Gate "followed by internment in Inglewood Cemetery."⁸⁵

⁸² Ibid., 27.

⁸³ Michaela di Leonardo, *The Varieties of Ethnic Experience: Kinship, Class, and Gender Among California Italian-Americans* (Ithaca, New York: Cornell University Press Ltd., 1984), 54.

⁸⁴ Mariann Gatto, *Images of Los Angeles's Little Italy* (Charleston, SC: Arcadia Publishing, 2009), 7 – 8.

⁸⁵ C. L. Bagley, "In Memoriam: Alberico De Caprio," *The Overture: Official Journal of the Musicians Mutual Protective Association Local 47, American Federation of Musicians, Los Angeles, Calif.* vol. 22, no. 22 (March, 1943): 19.

The Los Angeles De Caprio left behind in 1943 was a Los Angeles before the arrival of music as an industry unto itself - a Los Angeles where music was made largely as a pastime to enrich life and celebrate the community. Outdoor summer evening concerts in Pomona, opening day at the Ventura county fair, visits from local dignitaries and spirited competitions with others from neighboring cities such as Long Beach or Santa Ana were events for which De Caprio rigorously drilled his bands. They were mostly amateur players, enthusiastically devoting after work hours and weekends to rehearse with a professionalism that kept them at the ready for the next competition, or festivity, with the discipline of a standing army.

De Caprio spent almost the entirety of his long professional career performing, directing and composing band music in the American West. There is no evidence that he ever returned to his native Italy once leaving, and very little evidence of any correspondence back home. But on the American West Coast he was lauded by the press, admired by his colleagues, becoming a celebrated fixture of several prominent communities despite nativist backlash against Italian immigration that would only continue to grow throughout the several decades of his career.

The biography of Alberico De Caprio is one of the “stories yearning to be told,” as Rolle puts it, specifically within the context of American wind band music scholarship. So often it is mentioned that John Philip Souza was the son of immigrants. De Caprio was the pioneer generation himself. But unlike the famous Giuseppe Creatore who built his career capitalizing on an American fascination with foreign band musicians, De Caprio enthusiastically embraced all-things American with his music. His most significant pieces were performed for and dedicated to President Roosevelt, composed for

Paramount Pictures, and written as the official anthem of the Los Angeles County Fair. His musical legacy is itself a history of the early 20th century American West, and his is the archetypal American immigrant story too long missing among the famed bandleaders of the genre.

Early Life in Italy

Alberico De Caprio was born in Alife, Italy in 1865, just four years after the beginning of *Il Risorgimento*, the period of movement toward a unified Italy that finally reached completion after the World War I⁸⁶. The town sits in the Volturno valley in the province of Caserta in the Campania region of Italy, approximately sixty miles from Rome and thirty-two miles from Naples, in a region of Southern Italy with some of the oldest and longest continuous traditions of wind bands and wind band music in Europe.

Although brass band music and community bands can be still found today from Bavaria down through Sicily, the Balkan States and even as far east as modern day Turkey, the fractured landscape of Italian city states before the unifying movement of *Il Risorgimento*, and the geographic isolation caused by various mountain ranges created a sort of insularity for Southern Italy from the rest of Europe that had a profound effect on its culture.⁸⁷

Lacking the road access that Northern Italy had to the rest of Europe, and left on its own for centuries to fend off invasions by sea from Spaniards, Normans, Greeks, Arabs and Moors, Southern Italy developed a culture of small, isolated village life where

⁸⁶ Rocco, *Italian Wind Bands: A Surviving Tradition in the Milltowns of Pennsylvania*, 16.

⁸⁷ *Ibid.*

sustenance was found in traditions of civic, community and family celebrations, each village ultimately developing its own particular regional characteristics and subcultures.⁸⁸ It was within this culture that the Southern Italian wind band tradition developed, providing music for daily life, as well as religious and civic celebrations.⁸⁹ Each village supported a band of approximately twenty-five to sixty-five men, mostly brass players. They played for weddings, funerals, holidays and all major civic occasions. All music was performed outdoors, often in procession with revelers or mourners marching along.

Such was the tradition of De Caprio's musical lineage, and by his own account, De Caprio's father was a composer and celebrated performer on the violin, as well as the euphonium, in his home community of Alife. The senior De Caprio began instructing his son in the study of that very same tradition at the age of nine years old, and three years later at the age of twelve, De Caprio was sent to the *Conservatorio di musica San Pietro a Majella*, the Music College of St. Maiello in Naples, the heir of a merger of three older institutions: *Conservatorio di Santa Maria di Loreto*, the *Conservatorio di Sant'Onofro di Capuana*, and the *Conservatorio della Pieta dei Turchini* by Joseph Napoleon in 1807. Later named the Royal Music Conservatory of San Pietro a Majella in 1826,⁹⁰ it was made an autonomous institution in 1890 and given the rights of "the Ministry of Education and orderly teaching of music in its various manifestations, as well as literary studies suitable to make the education of pupils of both sexes." The *Conservatorio di*

⁸⁸ Ibid., 18-19.

⁸⁹ Ibid., 56.

⁹⁰ Conservatory of Music San Pietro a Majella, "Storia," The Conservatory of Music San Pietro a Majella, <http://www.sanpietroamajella.it/storia> (accessed Nov. 21, 2015).

musica San Pietro a Majella is still considered a venerable institution of music and music education to this day.⁹¹

De Caprio studied under the tutelage of a Maestro Gatti at the *Conservatorio di musica San Pietro a Majella* for six years, then under the instruction of a Maestro Alesandro Vaesslla for another two years. He distinguished himself as a diligent student as well as a tenacious euphonium soloist, once surprising his professor by asking for permission during a recital to play a solo in which he had privately practiced.⁹²

He would eventually earn the reputation of being one of the best baritone players in the college, and before the conclusion of his studies, would be offered, and accepted an engagement in the province's capital city of Caserta, where he would stay for one year, performing with a sixty-five piece band as solo euphonium.⁹³ There he remained until 1886, playing a variety of engagements and making a name for himself as a skilled performer on euphonium as well as trombone.⁹⁴

Immigration to America

De Caprio received an offer later that year from a contact in Detroit, Michigan for a six-month engagement as soloist in an established band at Wonderland for the salary of

⁹¹ Ibid.

⁹² All primary sources cited below are from Special Collections, The Claremont Colleges Library, Claremont. "De Caprio is a Natural Musician," Box 5, file 2, Special Collections, The Claremont Colleges Library.

⁹³ "De Caprio is a Musician of Note" Box 7, Special Collections, The Claremont Colleges Library.

⁹⁴ "How D'Caprio Learned American Ways" Box 7, Special Collections, The Claremont Colleges Library.

\$75 a week.⁹⁵ De Caprio would later state that he “accepted the offer without knowing one word of English” despite speaking some French and Spanish.⁹⁶

Foreign-born musicians were extremely influential in the early development of American band music, and names that have become synonymous with the genre include Gilmore, Levy, and Creatore. The reputation of European musicians in particular was well-established by the time band music began reaching mass popularity in the early 19th century and would only grow, to the point where by 1870 the U.S. Census would list more foreign-born professional musicians than native-born Americans.⁹⁷

De Caprio’s relocation to the United States was on the brink of a historic period of large-scale Italian immigration to the United States, predating that even of the famed bandleader and fellow *Conservatorio di musica San Pietro a Majella* alumni Guiseppe Creatore by almost a decade and a half. And it was exactly this influx of European immigrants, particularly from Eastern and Southern Europe, that had begun to create anxiety among Anglo-Americans who saw the ethnic and linguistic landscape of America changing. In the 1907 non-fiction work, *The American Scene*, American-born British writer Henry James expresses his unease at the number of “Italians, of superlatively southern type” which he witnesses arrive at Ellis Island. James goes on to state:

The Italians, who, over the whole land, strike us, I am afraid, after the Negro and the Chinaman, the human value most easily produced...meet us, at every turn, only to make us ask what has become of that element of the agreeable address in them which had, from far back, so enhanced for the stranger the interest and pleasure of a visit to their beautiful country.⁹⁸

⁹⁵ Ibid.

⁹⁶ Ibid.

⁹⁷ Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920*, 17.

⁹⁸ Roediger, *Working Toward Whiteness: How America’s Immigrants Became White – The Strange Journey from Ellis Island to the Suburbs*, 5.

Such was often the welcome of Italians to America at the time of De Caprio's arrival, and James was not alone in preserving such attitudes for the memory of a modern readership. Other American writers such as Jack London described "Dagoes and Japs" as enemies of true "Saxon" Americanism.

This connection of Italians with the unwelcomed arrival of East Asians on the western coast of the United States is especially important to consider when attempting to fully grasp the American landscape upon De Caprio's arrival. Terms such as "Chinese of Europe" were common when referring the influx of new immigrants from Italy, and a contemporary German-language Chicago newspaper stated that the concentration of Italian immigrants on the Eastern seaboard was creating a "Chinese of the East" before suggesting that Chinese exclusion legislation should be a model for a "law against immigration from Italy" as well.⁹⁹

Such prevailing attitudes by at least some Americans at the time, combined with De Caprio's own lack of English fluency, led to a first few harrowing days in the United States, by the composer's own account. He spent his first night in America in New York City, before setting out toward Grand Central Station for what he assumed was a Detroit-bound train, only to accidentally board a train that was bound for Cleveland. Upon examination of his ticket, the conductor informed De Caprio that he was on the wrong train, doing so with apparently very poor humor and little patience, which left De Caprio all the more puzzled at what the problem might be. In an interview years later, De Caprio described how he tried explaining the situation to the conductor in French, Italian and Spanish, who by then had also engaged a policeman into the conversation. The entire situation was beginning to escalate into what De Caprio described as an "unpleasant

⁹⁹ Ibid., 46-47.

scene” when a fellow Italian countryman, who overheard the conversation, finally intervened. The situation was soon explained and the Italian who had come to De Caprio’s rescue continued to watch over the young musician for the following twelve hours until he was properly boarded on the correct train to bound for Detroit.¹⁰⁰

The Detroit De Caprio was headed to, however, was no more welcoming to Italians than the East coast he had left. Even over twenty years later in 1909, an Italian American editor of a Detroit newspaper wrote that: “Italians are maltreated, mocked, scorned, disdained, and abused in every way. The inferiority of the Italians is believed to be almost that of the Asiatics.”¹⁰¹

Over eleven million Italians, about a quarter of the population of Southern Italy, emigrated outside the country in the period between 1881 and 1911, with the height of emigration to the United States being between 1901 and 1914. Even today about ninety percent of Italian-Americans can trace their ancestry to Southern Italy and the emigration of their ancestors to the United States between 1894 and 1914.¹⁰²

Having arrived in 1886 and traveling west from the Eastern Seaboard, De Caprio would continue to encounter more difficulties in isolation that later generations of immigrants might have. But like many emigrants henceforth and since, a culture of assistance given to strangers from the same native country would continue to come to his rescue during his first few days in America. De Caprio arrived in Detroit only to try five

¹⁰⁰ “How D’Caprio Learned American Ways” Box 7, Special Collections, The Claremont Colleges Library

¹⁰¹ Roediger, *Working Toward Whiteness: How America’s Immigrants Became White – The Strange Journey from Ellis Island to the Suburbs*, 46.

¹⁰² Rocco, *Italian Wind Bands: A Surviving Tradition in the Milltowns of Pennsylvania*, 14-15.

different cable car lines before finally finding the residence of the man with whom he had an appointment. The man, however, was not home.¹⁰³

The mild climate of Southern Italy ill prepared De Caprio for an autumn evening in Michigan, and he was wearing only in a light suit as he stood, extremely lonely and half frozen on the absent man's doorstep. By his own account it was there that a neighbor found him, audibly and emphatically cursing having ever left his home country of Italy, asking in his native Italian if he too was Italian, to which she then invited him inside her own home to warm himself.¹⁰⁴ Eventually learning that his contact had been on two separate trains to look for him, and having not found him, De Caprio eventually learned that his contact had concluded that the best course of action would be to wait at the train station until the exact nature of the misunderstanding could be discovered.¹⁰⁵

In later interviews De Caprio seems to recount this initiation into the United States with good humor, if also with a poignant recollection for the loneliness he felt at not being able to adequately communicate. He would eventually learn English, of course, and spoke with a fluency that enabled him to have a public career. Like most first generation immigrants he would never lose his native accent, but spoke with what one Southern California reporter described as "good English with the musical Italian accent."¹⁰⁶ But especially in the earliest years of his professional career, De Caprio would speak with what might have been considered by many to be the least welcomed of accents.

¹⁰³ "How D'Caprio Learned American Ways" Box 7" Box 7, Special Collections, The Claremont Colleges Library

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

Early Career in America

Despite growing anti-immigration sentiment, the reputation of European bandleaders, having been well established early in the nineteenth century, would continue to give foreign-born musicians the opportunity to make a living in the United States by taking seasonal engagements with various ensembles, often moving easily between instruments, genres and performance venues. The creation of skating rinks, amusement parks and seaside resorts added increased opportunities for paid performances by bandsmen, along with the more standard patriotic celebrations, political gatherings, military parades and funerals.¹⁰⁷ Special large-scale civic celebrations and exhibitions would keep professional bandsmen like De Caprio employed well throughout his early career as well. The population of the United States was rapidly growing, increasing about thirty percent from thirty-nine million to fifty million from 1870 to 1880.¹⁰⁸ Much of the growth was due to the result of immigration.

By the end of the 19th century, Italian immigration alone would reach the highest point yet in the country's history, peaking between 1901 and 1914, and averaging 616,000 people annually.¹⁰⁹ The total Italian population of the United States would increase from the 3,645 to 2,098,360 individuals between 1850 to 1910.¹¹⁰

As with De Caprio, these late 19th century immigrants hailed overwhelmingly from Southern Tuscany to the northern tip of Sicily,¹¹¹ a region that includes Rome, Naples and De Caprio's home city of Alife. Relative geographic isolation had bred a

¹⁰⁷ Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920*, 17 – 30.

¹⁰⁸ *Ibid.*, 18.

¹⁰⁹ Rocco, *Italian Wind Bands: A Surviving Tradition in the Milltowns of Pennsylvania*, 18.

¹¹⁰ *Ibid.*

¹¹¹ *Ibid.*

distinctly different cultural heritage than that of the northern end of the Italy, a heritage that was largely influenced by the Mediterranean origins of its Greek and Carthaginian Arab colonists among others.¹¹²

It was during this period of late nineteenth century massive influx of Italian immigrants to American Northeastern and Midwestern urban centers that professional concert bands, both led by and comprised of recent Italian immigrants, began to gain mass popularity in the United States. One band in particular, simply known as the Italian Band, which initially included fifty-five Neapolitan musicians who arrived in New York City in 1899, would eventually be led by trombonist and bandleader Giuseppe Creatore, who would lead the band to a level of professionalism and quality that was renowned all over the United States.¹¹³ The *padrone* system, a system of labor brokerage where immigrant or first generation Americans contracted immigrant labor for employers, was incorporated to employ the vast majority of Italian immigrants during the time - up to ninety-six percent of which had been peasants hailing from the South - and was used by bandleaders like Creatore to source musicians from the home country.¹¹⁴ It was likely through some similar channel that De Caprio had the good fortune of making contact with the famed band director Alessandro Liberati while still in Italy and, through the various systems of transatlantic connections, was able to secure a position in his band before embarking to the United States. The elder composer and bandleader, Allesandro Liberatti, had immigrated to the United States from Italy in 1872, after a stint in Rome as the Papal Army cornetist in 1864, and cornet soloist and chief bugular of Garibaldi's

¹¹² Ibid.

¹¹³ Ibid.

¹¹⁴ Ibid.

army in 1866.¹¹⁵ Either position would have been easily prestigious enough to draw young De Caprio's attention while he was still a student in Naples.

However the connection was made, De Caprio spent several of the earliest years of his new career in the United States under the famed director: beginning with a twelve-month position as baritone soloist in Detroit with Liberati's band, which then led to several touring engagements over the next several years, playing first for three years with the Fourth Regiment, then joining the Seventh Regiment Band of New York City for one season, and in 1890 once again as solo euphonium for Liberati, a position which was contracted for 14 weeks.¹¹⁶

World's Columbian Exposition

In an era when World's Fairs were all the rage, the burgeoning city of Chicago decided that theirs would be the biggest the world had ever seen. Growing out of the tradition of trade fairs that presumably dates back to medieval Europe, by the 19th century World's Fairs had become massive festival events where new technology was revealed before being brought into the mainstream marketplace. Thomas Edison had displayed both his phonograph and incandescent light bulb at the Paris Exhibition of 1882, and the Paris Fair of 1889 had been the largest yet.¹¹⁷ In the new growing spirit of American

¹¹⁵ *Oxford Music Online*, s.v. "Liberati, Alessandro," (by Raoul F. Camus), www.oxfordmusiconline.com (accessed Nov. 15, 2015).

¹¹⁶ C. L. Bagley, "In Memoriam: Alberico De Caprio," *The Overture: Official Journal of the Musicians Mutual Protective Association Local 47, American Federation of Musicians, Los Angeles, Calif.* vol. 22, no. 22 (March, 1943): 19.

¹¹⁷ Mark Bussler, *Expo: Magic of the White City*, Amazon Video, produced by Mark Bussler and written by Brian Connelly (Pittsburgh, PA: Inecom Entertainment Company, 2005).

Exceptionalism, the United States Congress began planning an exhibition in Chicago that would even outdo Paris.

Official historical accounts estimate that the May 1st opening of the 1893 World's Fair and Columbian Exposition ceremony were attended by over a quarter of a million people, although other accounts list attendance as high as 500,000 and even 620,000 attendees. Either way, the Chicago's World's Fair would become at that time the most heavily-attended entertainment event in the history of the world.¹¹⁸

De Caprio was a soloist with A.F. Weldon's Second Regiment Band by 1893, a notable touring wind band that the city of Chicago came to retain under the incentive of the World's Fair Columbian Exposition¹¹⁹ as a fixture attraction along with several other professional bands of such note as Phinney's United States Band and Thomas P. Brooke's Chicago Naval Marine Band.¹²⁰ Wind bands became customary throughout its six-month run; and later sources would credit De Caprio's inclusion as soloist in one of its more the prestigious band as one of the fair's "principle attractions."¹²¹

The opening of the 1893 World's Fair and Columbian Exposition was heralded by at least one contemporary source as the day "the electric age was ushered into being."¹²² Most American homes were still lit by gas lighting in 1893, so the approximately 120,000 incandescent electric lights, electric powered fountains of colored water and electric arc lights around a sixty-five foot tall Statue of the Republic that flicked on at the touch of

¹¹⁸ Erik Larson, *The Devil In The White City: Murder, Magic, and Madness at the Fair That Changed America* (New York, NY: Vintage Books A Division of Random House, Inc.), 239.

¹¹⁹ *Encyclopedia of Chicago*, s.v. "Bands, Early and Golden Age," (by Sandy R. Mazzola), <http://www.encyclopedia.chicagohistory.org/pages/106.html> (accessed Nov. 15, 2015).

¹²⁰ *Ibid.*

¹²¹ "Music for the Carnival" Box 7, Special Collections, The Claremont Colleges Library.

¹²² *Chronicling America: Historic American Newspapers*. Lib. of Congress, "The Salt Lake Herald: Cleveland Presses The Golden Key," Library of Congress, <http://chroniclingamerica.loc.gov> (accessed Nov. 15, 2015).

President Grover Cleveland's finger on an oversized gold telegraph key during the opening ceremony, must have appeared entirely futuristic to De Caprio as well as the other quarter million attendees.¹²³

Dubbed the "Columbian Exposition" to celebrate the 400th anniversary of the arrival of Christopher Columbus to the New World, the fairground's 700 acres built over reclaimed swampland drained into canals, with gondola rides, white statues, fountains and building facades intentionally built to evoke those of Rome or Venice. The reference of Old World Italy with the highest ideals of the neo-classical west would not have been lost on the young De Caprio, who likely wore a uniform which resembled ceremonial military uniforms of the day, such as those of the fair's official police force, The Columbian Guard, adding to the ceremonial nature of his office as participant of the event.¹²⁴

When not providing live music for fair attendees, De Caprio could have witnessed live music performed by an orchestra in New York transmitted to the fair via long-distance telephone, or witnessed the very first motion pictures on the Edison invented Kinetoscope.¹²⁵ He very well may have traversed its elevated intramural electric railway or walked an electric moveable sidewalk, or gotten his first glimpse of the splendors of California in its Horticultural Building, where it celebrated the American wine makers and offered the biggest selection of American wines to date.¹²⁶

¹²³ Mark Bussler, *Expo: Magic of the White City*, Amazon Video, produced by Mark Bussler and written by Brian Connelly (Pittsburgh, PA: Inecom Entertainment Company, 2005).

¹²⁴ Ibid.

¹²⁵ Ibid., 247.

¹²⁶ Mark Bussler, *Expo: Magic of the White City*, Amazon Video, produced by Mark Bussler and written by Brian Connelly (Pittsburgh, PA: Inecom Entertainment Company, 2005).

The State of California's bountiful wine and fruit displays in the Horticultural Building had been intentionally created to attract more Americans to move out West, and very well might have also had a lasting effect on De Caprio. Although the frontier was already considered "settled" by the 1890s, the West was still considered wild in a country whose population had already reached 65 million and, due largely to immigration, was steadily growing.¹²⁷

De Caprio would have encountered a wide range of music at the fair as well, from symphony orchestras and choral performances in the Music Hall and Choral Hall, to a global variety of folk ensemble performances on the Fair's Midway Plaisance. By many accounts, the organized events of "serious" concert music drew small audiences compared to the less planned outdoor popular music attractions, within which he would have been performed. Whether or not De Caprio had time to take in the music of the Javanese orchestra, or ethnic folk street musicians from both the near and far east is unknown, but the titles of the composer's later works, such as "Dances Under the Pyramids" and "A Chinese Serenade," might suggest he did. Either way, the fair seemed to enchant all who attended. One young reporter named Theodore Dreiser described the fair as, "a dream from which I did not recover for months."¹²⁸ It would be easy to imagine it having the same effect on the young De Caprio.

What is almost certain is that De Caprio would not only have heard the fourth movement of Beethoven's Ninth Symphony at the Columbian Exhibition; but likely also played an arrangement for wind band as a regular part of Weldon's Second Regiment Band's repertoire. The piece had been selected to be the official theme of the fair for its

¹²⁷ Ibid.

¹²⁸ Larson, *The Devil In The White City: Murder, Magic, and Madness at the Fair That Changed America*, 306.

theme of the “brotherhood of mankind,” and band arrangements of symphonic works and opera overtures were standard summer outdoor music faire for wind bands.

But despite the Columbian Exhibition’s touted 19th century ideals of universal brotherhood, the 1893 World’s Fair and Columbian Exposition opened during a time in the United States of unprecedented resentment and violence toward new immigrants, particularly those from Italy. Just a couple of years earlier, in 1891, eleven Italian immigrants were lynched in New Orleans after an acquittal of the murder of a police superintendent. The event was not only the largest mass lynching in American history, but also serves as the earliest recorded usage of the word “mafia” in an American newspaper.¹²⁹

The 1893 World’s Fair and Columbian Exposition was perhaps in all its complexity and contradictions the perfect symbol of the closing of 19th century America, and a young De Caprio undoubtedly would have experienced it as such. It was a peaceful coming together of nations and the first global display of America’s growing self-identity as unique and exceptional among the nations of the world. It was an event where the Javanese gamelan orchestra attracted larger audiences than Chicago’s own W.W. Kimball Piano Company display during a time of growing populist anti-immigration sentiment. But most of all, perhaps it was meant to embody the 19th century’s ideals of progress and optimism, while embracing the highest ideals of Old World culture and civilizations reaching back centuries.¹³⁰

Even years later the American sociologist Henry Pratt Fairchild would write that new immigrants from Europe, while “for the most part white-skinned,” were still to be

¹²⁹ Ibid.

¹³⁰ Mark Bussler, *Expo: Magic of the White City*, Amazon Video, produced by Mark Bussler and written by Brian Connelly (Pittsburgh, PA: Inecom Entertainment Company, 2005).

considered “generally inferior.” Representing what was then still popular opinion, he went on to write that if one such immigrant “proves himself a man, and...acquires wealth and cleans himself up – very well, we might receive him in a generation or two. But at present he is far beneath us, and the burden of proof rests with him.”¹³¹

If the “White City” of the 1893 World’s Fair and Columbian Exposition revealed a vision of everything a modern city should be with its clean public restrooms, pure water, electric streetlights, ambulance service, and even daycare for the children of visitors,¹³² it also revealed everything a modern society should be, where, as Beethoven set to music, “magic joins again what convention strictly divides, all people become brothers.” Credited as an experience that influenced several 20th century innovators, such as Henry Ford, it is easy to imagine the sort of impact its aspirational themes of progress had on the young De Caprio.

The 1893 World’s Fair and Columbian Exposition ended on October 30, 1893 as did De Caprio’s contract as soloist with A.F. Weldon’s Second Regiment Band. He would, however, pick up one final engagement with Liberati late in the fall of 1893 for a tour that would end up leading him out West toward a future career as a composer and leader of his own band.

¹³¹ Roediger, *Working Toward Whiteness: How America’s Immigrants Became White – The Strange Journey from Ellis Island to the Suburbs*, 58.

¹³² Larson, *The Devil In The White City: Murder, Magic, and Madness at the Fair That Changed America*, 239.

DE CAPRIO IN SEATTLE

The Wednesday, April 29, 1896 edition of the *Seattle Post-Intelligencer* recounts a speech by The Grand Army of the Republic's Seattle Commander-In-Chief, "emphasizing its sentiments of fraternity, charity and loyalty" after which: "At the close of his address A. De Caprio rendered a euphonium solo so well that he was recalled."¹³³

The review is the earliest surviving mention of Alberico De Caprio in print, and confirms several later accounts of the positive impression he made in his earliest performances on the West Coast of the United States.

By 1896, Seattle's 18.5 acre Leschi Park was a bustling lakeside resort "with emerald lawns sloping down to the water, undulating terraces" and the City's first zoo, which boasted several sea lions, monkeys and pumas.¹³⁴ The city had finally recovered from a devastating economic recession in 1893 that all but shut down Seattle leisure activity and by the early 1890s, streetcar lines had reached the banks of Lake Washington to transport thousands of Seattleites to the new resort at Leschi Park when the weather grew warm. Outdoor summer concerts became staple fare for such occasions, and the raucous, fraternity-like atmosphere of Seattle's brass band music scene turned resorts like Leschi Park into battlegrounds for the several good-natured professional rivalries among ensembles.¹³⁵

De Caprio's tour with Liberati, starting in the fall of 1893 after the end of his contract for the Chicago World's Fair, would bring him out to the American West for the

¹³³ "The Grand Army: Its Reception to Commander-in-Chief Walker," *Seattle Post-Intelligencer* (April 29, 1896): 8.

¹³⁴ "Concert at Leschi Park Today," *Seattle Post-Intelligencer* (Sunday, May 17, 1896), 8.

¹³⁵ Kurt E. Armbruster, *Before Seattle Rocked: A City and Its Music* (Seattle, WA: University of Washington Press, 2011), 34.

first time. The tour concluded at the Portland Exposition, where later Portland newspaper accounts state that he made a very positive impression on the city with his euphonium solos.¹³⁶ De Caprio would then travel back to Chicago after the tour, however, and only return to Portland two years later on a tour in 1895. He then relocated to Seattle, where he remained for the following four years, playing as a start soloist under a bandleader dubbed by many as “The Sousa of Seattle.”¹³⁷

Theodore H. Wagner was born to German-born parents in Lansing, Iowa in 1860, and arrived with his wife and child in Seattle at age twenty-nine on June 7th - the day after the Great Seattle Fire of 1889 - to sit in with the City’s First Regiment Band of the Washington National Guard. Very soon after which, he was made director. Starting with a twenty-man ensemble, Wagner modeled his repertory after the great professional touring bands of Patrick Gilmore, Alessandro Liberati, and John Philip Sousa. Complex pieces such as “The William Tell Overture,” Meyerbeer’s “Torchlight Dance” and Gounod’s “Funeral March of a Marionette” were beginning to become fashionable, along with the standard fare of marches for brass bands, by the late 1880s; and Wagner purchased as many of the latest arrangements as he could afford.

By 1893 Wagner’s First Regiment Band was receiving top awards at regional competitions throughout the Pacific Northwest, headlining downtown theater performances, and playing for an ever-growing number of civic and social events. Known for his genial personality and his patient encouragement of young musicians, Wagner’s success made his band the ensemble most Seattle bandsmen wanted to join,

¹³⁶ All primary sources cited below are from Special Collections, The Claremont Colleges Library. “How D’Caprio Learned American Ways,” Box 7, Special Collections, The Claremont Colleges Library.

¹³⁷ Armbruster, *Before Seattle Rocked: A City and Its Music*, 35.

earning him both the nickname “Sousa of Seattle” and more affectionately, “Dad” Wagner.¹³⁸

The Sunday, May 17, 1896 edition of the *Seattle Post-Intelligencer* describes Wagner’s First Regiment Band as “the pride of the city and state,” and boasted that Leschi Park Superintendent A.F. Haas had contracted the band for the entire summer. That evening’s concert was to be the grand inaugural concert for what would be a season of Sunday afternoon concerts, followed by additional Wednesday evening concerts further into the season.

The article goes on to list the eighteen regular bandsmen among Wagner’s ranks, including “Signor de Caprio, baritone.” Brief biographies are given for each first-season bandsman, all of whom were formally educated and professionally experienced, including De Caprio, whose years with Liberati and the official band of the Chicago Columbian World’s Fair Exposition would have been apparent: “Signor de Caprio was educated in the Naples Conservatory and was solo baritone with Liberati for four years; also two years with Chicago Second Regiment band.”¹³⁹ This was very likely the first published biography of De Caprio, and the first printed usage of his often-preferred moniker, “Signor.”

Such a title likely allowed De Caprio to capitalize on the American preference for foreign-born bandsmen, even as public sentiment continued to push toward tighter immigration legislation, by presenting what American audiences might view as an air of dignity and sophistication.

¹³⁸ Ibid. 35.

¹³⁹ “Concert at Leschi Park Today,” *Seattle Post-Intelligencer* (Sunday, May 17, 1896): 8.

The historian David R. Roediger speaks of an “inbetweenness” and complexity of identity pertaining to race, ethnicity, and inclusivity for many new European immigrants during the end of the 19th century. While definitions of race have always been shifting social constructs largely defined by societal interpretation rather than personal identity, in late 19th century America such definitions could be especially complex. As Roediger describes:

If, for example, an immigrant from Sicily walked about in a city long enough...she could accumulate racial labels indefinitely, finding herself part of the Latin, mixed (with Africans), new immigrant, southern European, Mediterranean, Italian, south Italian, Catholic, non-English speaking, Caucasian, white, and dark white races...might have been flattered, tutored, or threatened regarding entry into the ‘American race’ or invited to become naturalized as a white citizen and vote.¹⁴⁰

To be a performer is to craft a career in the public eye and take ownership of public perception, shaping the impression one makes on the audience rather than passively allowing “societal interpretation” to dictate one’s identity, as Roediger describes it. De Caprio’s profession as a performer afforded him control over both his identity and career. Just as John Philip Sousa famously grew a moustache to add a flair of foreign mystique to his persona and capitalize on the public’s preference for European bandleaders, De Caprio, whose name stands as the sole Italian of the ensemble, likely intended to capitalize on some of the gentler stereotypes the American public held of Italians by listing himself not as “Alberico” or simply “A.” but the more distinguished “Signor.”

¹⁴⁰ Roediger, *Working Toward Whiteness: How America’s Immigrants Became White – The Strange Journey from Ellis Island to the Suburbs*, 36.

De Caprio was a featured soloist in the first half of that Sunday afternoon grand inaugural concert at Leschi Park, a concert which, aside from a march named for the park itself, included a waltz, a nocturne, a Hungarian folk song, a piece titled “American Fantasia” another titled “Musical Scenes from Switzerland,” a “Negro Dance” of a title that, while offensive to modern readers, likely contained elements of early American blues, and an arrangement of Mendelssohn’s “Spring Song” for wind band.¹⁴¹

A Saturday, June 20, 1896 *Seattle Post-Intelligencer* article titled “This Is The Night,” written about the evening’s 7:30 p.m. “Post-Intelligencer” concert by Wagner’s First Regiment band, typifies the late 19th century attitude toward band music as a respite from labor and a unifying force among the community’s workforce. Held outside their Seattle office on Cherry Street, the *Post-Intelligencer* promised audiences an “escape from the humdrum of toil” after a long six-day work week, assuring the workers of Seattle that: “They will feel nearer together, drawn close in the meshes of divine harmony, and as employer and employee greet each other next Monday morning they will feel a new bond of sympathy to have sprung up between them.”¹⁴²

De Caprio would be the only featured soloist during the first half of the evening’s concert, performing a piece titled “Belle of Seattle,” which was likely an original written by Wagner himself, or another local bandsman. Already a rising star amongst the First Regiment, De Caprio was specifically credited as: “Sig A. De Caprio, late of Liberati’s famous military band of New York.”¹⁴³

Thousands of Seattle residents would attend the opening of the Post-Intelligencer’s open-air summer evening concerts, and the second performance would be

¹⁴¹ “Concert at Leschi Park Today,” *Seattle Post-Intelligencer* (Sunday, May 17, 1889): 8.

¹⁴² Ibid.

¹⁴³ Ibid.

held the following weekend at 8:00pm on Saturday June 27, 1896. An article in the *Post-Intelligencer* advertised the concert the day before, listing De Caprio's baritone solo "by request" among the evening's "special features," as well as his arrangement of the Seattle composer Annie C. Suter's "Freshman Two-Step March" for performance by the First Regiment band.¹⁴⁴

The popularity of band music was due in large part to the versatility of its repertory. Free from conventions of the concert hall, arrangements of symphonic works were often made in a somewhat ragtag fashion for whatever particular group of instruments would be available at any given performance; and pieces were often selected for mass appeal. Bands could also readily incorporate at the last-minute popular pieces into a program, keeping up to date with the latest trends - which changed rapidly as the 19th century raced toward the dawn of what would ultimately be called "the jazz age."

The Friday, June 26, 1896 article of the *Post-Intelligencer* makes special note of the versatility of the First Regiment, and the variety of the following evening's program:

Operatic selections and compositions of the great masters will delight classical taste of the cultured musicians of the city who find peculiar charms in the strains of Verdi and Mendelssohn. There will be gayer music to thrill the pulses of dancers... There will be a negro air or two to perpetuate the tribute which the world is more and more paying to the quaint melodies of that race.¹⁴⁵

De Caprio's popularity as baritone soloist in Seattle's premier band would continue to grow throughout the summer of 1896. On July 4, 1896 Wagner's First Regiment would perform for a grand ball at the city's Armory building, providing music

¹⁴⁴ "An Excellent Programme: Arranged for the Post-Intelligencer Concert Tomorrow Night," *Seattle Post-Intelligencer* (Friday, June 26, 1896): 6.

¹⁴⁵ *Ibid.*

for the evening's dancing and festivities, and by July 17, headlines of the *Post-Intelligencer* would read: "From the Hundreds of Requests Made – Signor De Caprio to Play "Oh, Promise Me."¹⁴⁶ It was typical of programs for a summer concert series to be loosely themed, and selections for the July 17th performance featured selections meant to encourage an audience sing-along. Written in 1887 by composer Reginald De Koven, with lyrics by theatre librettist Clement Scott, "Oh, Promise Me" was originally published in 1889 and would go on to sell over a million copies by the following year, remaining an instrumental standard for weddings for the following several decades.

By closing night of the season a "crush of humanity" filled the thoroughfare, alleys, and side streets along Cherry Street, and between the Seattle Consolidated tracks on Second Avenue to the cable road on First Avenue, for the two and a half hour concert.¹⁴⁷ Music of Japan was the theme of the evening. After a band arrangement of Handel's "Largo" and a rendition of Sousa's "King Cotton," the First Regiment performed the overture to Gilbert and Sullivan's operetta, "The Mikado," which was then followed by De Caprio's solo of "Facilita," a euphonium solo piece by the Prussian-born bandmaster John Hartmann, and a staple of euphonium repertory to this day. The enthusiastic audience requested an encore by De Caprio.¹⁴⁸

Despite growing national sentiments of isolationism in both the United States and Japan, Seattle's burgeoning economy profited from a friendly relationship with Japan toward the end of the of the 19th century, and the selections included in the *Post-Intelligencer's* closing concert were meant to reinforce the goodwill the citizens of

¹⁴⁶ "The People To Sing: Programme for the P.-I. Concert Tomorrow Night," *Seattle Post-Intelligencer* (July 17, 1896): 5.

¹⁴⁷ "'Dreamy Fou So Ka:' Splendid Gathering to Listen to Music of Japan," *Seattle Post-Intelligencer* (September 6, 1896): 8.

¹⁴⁸ *Ibid.*

Seattle had toward the Japanese. The evening was delightfully autumnal, and by all accounts the crowd, which by the closing concert outnumbered crowds of any of other competing concert series, were challenged to what might be described as “novelties in harmony” to their Victorian sensibilities.¹⁴⁹

An arrangement of the Japanese national anthem “Fou So Ka” by Seattle resident Mr. Sol Asher was intended to be the highlight of the concert, the purpose having been to particularly appeal to “students of harmony.” “Fou So Ka” turned out to be a less than successful arrangement for Asher, who had been well regarded by the *Post-Intelligencer* for several of his previous arrangements. The following evening’s review lambasted Asher as having provided a piece of music that was “unsatisfactory to ears trained to hear the airs of America, Germany and France” and which “simply and languorously sobbed itself out.”¹⁵⁰

Although perhaps less of a success for Asher, the *Seattle Post-Intelligencer* summer concert series would close that cool evening of September 5th as the last of several successful performances by De Caprio, cementing the Italian musician as star soloist in the city’s premier ensemble by the end of 1896.

The opening concert of the 1897 summer open-air series by Wagner’s First Regiment was held on schedule, despite the newly constructed bandstand in Seattle’s Madison Park not having been completed by that first week of May. De Caprio revived a favored solo from the previous summer, “The Belle of Seattle” for the first half of the three-hour long concert.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

The bandstand shell was completed just in time for the second concert the following weekend, which was promoted by both the *Seattle Times* as well as the *Post-Intelligencer*. Overlooking Lake Washington, the bandstand was built to resemble that of a similar bandstand in New York's Coney Island, and both newspapers boasted of the amplitude it provided, as well as it being the only of its kind on the Pacific Coast.¹⁵¹

Although De Caprio solos continued to be an expected feature of First-Regiment open-air performances, by the summer of 1897 the burgeoning Northwestern city's included attractions began to compete for page-space with the popular free concert series. As Seattle's economy continued to recover from its recession of a few years earlier, and its population continued to expand, so did its offering of summer season leisure activities that concluded with a Labor Day Regatta at the Elliot Bay Yacht Club on Puget Sound.

But indoor theatre performances could be held year-round, throughout the city's rainy winters, and theatre in Seattle continued to grow after its 1893 recession as well. Seattle theatre was originally a mix of Vaudeville and Frontier saloon style entertainment where woman often not only sang and danced on stage, but also sold alcoholic drinks to audience members between acts.¹⁵² Hopeful prospectors heading north, spurred by the previous year's discovery of gold in the Yukon, continued the steady supply of Seattle theatre patrons.

Capitalizing on this, The Seattle Theatre hosted a Winter Concert Series by Wagner's First Regiment, of which De Caprio's solos were regularly featured as well. Beginning soon after the close of the 1896 summer concert series, the performances

¹⁵¹ "Open Air Concert," *Seattle Daily Times* (Friday Evening, May 15, 1897): 8.

¹⁵² Jeremy Agnew, *Entertainment in the Old West: Theater, Music, Circuses, Medicine Shows, Prizefighting and Other Popular Amusements* (Jefferson: NC, McFarland & Company, Inc., 2011): 88.

became a welcome addition to the “social and artistic life of the city,”¹⁵³ a sophisticated alternative to its regular performances of comedians and acting companies: “Individually the members are artists, and collectively they render the most difficult compositions with an expression and finish excelled by no organization of a similar nature in the West.”¹⁵⁴

Rehearsals for the Winter Concert Series began immediately after the end of the summer concert series. Unlike the summer open-air concerts, winter theatre performances were not free of charge, yet advance ticket sales still exceeded the previous successful year’s expectations by the second season.

Wagner’s First Regiment Band was labeled a “municipal institution” by the *Post-Intelligencer* by the end of 1897, which continued to promote the band’s performances throughout the year. De Caprio’s solos would continue to be mentioned among “one of the most enjoyable portions of the entertainment” as well, such as his performance of “The Blue Bells of Scotland” during the opening concert of the Winter Series on December 12th, which was praised for “the special beauty of which is found in the player’s ability to carry the air through all its variations.”¹⁵⁵

The prestige from his role as star soloist in Wagner’s First Regiment Band eventually granted De Caprio the opportunity to have his own original composition published on page thirteen of the Saturday Evening edition of *The Seattle Daily Times* on April 16, 1898.¹⁵⁶ The piece was entitled “The Seattle Times March” and dedicated to *The Seattle Daily Times*, is a published manuscript piano arrangement of an Italian style

¹⁵³ “Wagner Concert Today: First of the Winter Series at the Seattle Theatre, to Begin at 3 O’clock,” *Seattle Post-Intelligencer* (December 12, 1897): 12.

¹⁵⁴ *Ibid.*

¹⁵⁵ “First Winter Concert: Wagner’s Band Programme for Sunday, Seattle Theatre,” *Seattle Post-Intelligencer* (December 10, 1897): 5.

¹⁵⁶ “The Seattle Times March,” *Seattle Daily Times* (Saturday Evening, April 16, 1898): 13.

march with a trio section bookended by the main melodic motif. The earliest of De Caprio's existing published marches, it was a precursor for what would typify his style of pieces in that genre throughout his career. The title page lists: "First Publication of Sig. De Caprio's Latest Compositions," although of De Caprio's existing compositions, none have been definitively dated prior to his second year as soloist in Wagner's First Regiment in 1897.¹⁵⁷

His status as star soloist in the First Regiment gave De Caprio the opportunity to showcase his compositions to large and receptive audiences and "Dad" Wagner's famed encouragement of young, up and coming musicians gave him support to further pursue the composition of his own original pieces. Wagner's approval of "The Seattle Times March" is evident in the title page's description of "as Played by Wagner's First Regiment Band, of Which Organization Sig. A De Caprio Is One of the Leading Members."

Sig. A De Caprio of De Caprio's Band

Although De Caprio would continue as a member of Wagner's First Regiment band throughout the summers and winters of 1898 and 1899, performing solos by popular request, by the spring of 1900 De Caprio would organize a band of his own, which included eight Portland musicians, to provide music for three months at Leschi Park in Seattle. Newly added stops on Washington Cable Railway's trolley line, running from

¹⁵⁷ Albrecio DeCaprio Papers, Special Collections, The Claremont Colleges Library

Pioneer Square downtown and ending at Leschi Park, gave downtown audiences easier access to the amusement park, as did several newly constructed bicycle paths.¹⁵⁸

De Caprio's Band performed daily concerts throughout June and July of 1900, with regular coverage and promotion by *The Seattle Daily Times*, which had formed a close relationship with De Caprio after the dedication of his march to the newspaper. Now listed as "A. De Caprio, Director"¹⁵⁹ he continued to perform baritone solos during each performance of his own band as well.

A review of the Thursday, July 12th performance described De Caprio as having performed a cadence during his arrangement of the popular "Blue Bells of Scotland," which was "the most difficult ever written for baritone....and is played only by Sig. A. De Caprio of De Caprio's Band."¹⁶⁰ The article goes on to describe how: "The common custom with baritone players is to use the fourth valve in making the low D and C pedal notes, but Mr. De Caprio plays this but with three valves, which is an impossibility with some of the greatest artists on the baritone or euphonium."¹⁶¹

Included in the article is a published manuscript transcription of the solo by De Caprio, which he performed during the following Friday and Saturday evening concerts as well.¹⁶²

¹⁵⁸ Seattle Parks and Recreation, "Park History," City of Seattle, <http://www.seattle.gov/parks/about-us/park-history> (accessed March 10, 2017).

¹⁵⁹ "Leschi Park: Program for Sunday, June 10," *Seattle Daily Times* (Saturday Evening, June 9, 1900), 8.

¹⁶⁰ "De Caprio's Performance," *Seattle Daily Times* (Friday Evening, July 13, 1900), 5.

¹⁶¹ Ibid.

¹⁶² Ibid.



Accompanying singers and theatre actors would also become a regular source of employment for De Caprio's Band, who often traveled to engage in this work.

"Let everybody go out tomorrow and see the races, visit the exhibits in the pavilion, hear Bert Morphy 'sing to the beat of the band' and hear De Caprio's band render the sweetest music ever heard in Walla Walla,"¹⁶³ Washington newspaper headlines would announce later that summer in 1900. The De Caprio Band traveled the 270 miles to Walla Walla Washington for the Walla Walla Derby Day and Fair where they shared their opening-day performance with a vocalist named Ben Morphy.

By the end of that summer in 1900, De Caprio would be a full-fledged band director with an ensemble of his own to lead. He would spend the next two years as leader of the orchestra at Cordray's Theater, newly renamed the Third Avenue Theatre by 1900, which was founded by the successful Portland based theatrical manager John Cordray, credited with bringing "polite vaudeville" to Seattle.¹⁶⁴

¹⁶³ "Walla Walla's Big Fair," Box 7, Special Collections, The Claremont Colleges Library.

¹⁶⁴ Seattle P.I. Online, "Seattle History: Early Years (1865-99)" *Seattle Post-Intelligencer*, <http://www.seattlepi.com/local/seattle-history/slideshow/Seattle-History-Early-Years-1865-1899-7421/photo-784501.php> (accessed March 10, 2017).

Sensing a lack of family oriented entertainment in the burgeoning West, Cordray successfully introduced stock (set companies affiliated with one particular theatre) “family” theatre to Seattle by 1890, as a high-end “first-class” entertainment alternative to the rowdy traveling road vaudeville acts and saloon style burlesque shows offered by other venues.¹⁶⁵ And instead of the \$1.50 per ticket price of an established Opera House, the only other type of venues that would offer such sophisticated entertainment, a small stock theatre might charge something closer to a quarter per ticket, making an evening of family entertainment at the Cordray’s theatres an attractive alternative.¹⁶⁶

Employing his orchestra in the same “stock” fashion as his actors, Cordray hired De Caprio as the theatre’s music director just shortly after the founding of his band. With a repertory that were a mixture of operetta, chamber music and popular songs, De Caprio’s Band would have appealed to the family audiences on which Cordray had built his reputation.

A variety of undated marches with optional string parts can be found among De Caprio’s extant manuscripts, as well as popular songs with parts for vocalists. Intermezzi with titles such as: “In the Land of the [Dacolahs] Indian Intermezzio for Band” with music for band and orchestra, and “Sinfonico Intermezzo” with a timpani part included and “La Speranza Intermezzo,” are in all likelihood pieces written and performed for Cordray’s theatre. The existence of both full-sized and march-sized pages of “In the

¹⁶⁵ Chad Evans, *Frontier Theatre: A History of Nineteenth-century Theatrical Entertainment in the Canadian Far West and Alaska* (Winlaw, B.C: Sono Nis Press), 161 – 162.

¹⁶⁶ *Ibid.*

Land of the [Dacolahs] Indian Intermezzo for Band” suggests that the “march” adaptation of this piece came later.¹⁶⁷

De Caprio’s association with John Cordray and the musicians who played in his band further expanded his contacts outside of the fraternal world of Seattle band music, which was still dominated by Wagner’s First Regiment. It was likely through such contacts that De Caprio began making short trips south to Portland, first temporarily leaving his duties as bandleader in 1901 to take a stint as trombone soloist with an ensemble named Gianni’s Band on a short tour from Portland to Salt Lake City, and later that year with his own band to perform at a Portland carnival held in the Exposition building on Multnomah Field.

De Caprio would continue to perform regularly in Portland throughout 1901, eventually moving there in 1902 to make his new home at 8 E. Eighth Street in Portland.¹⁶⁸ Taking what he learned from his years in Seattle, De Caprio would continue to build his reputation as leader of his own ensembles and composer of his own original marches in the fast-growing Pacific Northwest.

¹⁶⁷ “Alberico De Caprio Papers,” Box 2, Folder 3 and 4, Special Collections, The Claremont Colleges Library.

¹⁶⁸ “Music For The Carnival,” Box 7, Special Collections, The Claremont Colleges Library.



Wagner's First Regiment Band ¹⁶⁹

¹⁶⁹ Seattle Public Library, "Wagner's First Regiment band, in front of the armory. Fourth Ave. and Union St. 1889. Taken after the fire," Seattle Public Library, <http://cdm15015.contentdm.oclc.org/cdm/singleitem/collection/p15015coll4/id/2247/rec/4> (accessed Feb 6, 2017).

DE CAPRIO IN PORTLAND

At the end of every August, Portland's Pioneer Courthouse Square becomes "Piazza Italia," beginning with a Thursday evening mass at The Church of Saint Michael the Archangel, summoning the start of a weekend full of concerts and events, such as grape stomp and pizza toss competitions, to celebrate the "piazza" of what was once the City of Portland's "Little Italy" neighborhood.¹⁷⁰

South Portland's Italian born population would grow from 1,000 to 5,000 individuals between 1900 and 1910 and the neighborhood running along the west bank of the Willamette River between Mill Street and the Vista Ridge Tunnels would become known as "Little Italy," as well as a Jewish Quarter, with Italian and Jewish neighbors living side by side.¹⁷¹

De Caprio's new home at 8 E. Eighth Street was not within the borders of Portland's "Little Italy" neighborhood, though he was one of the city's several thousand new Italian residents, but his close association with the Portland Hotel, "the finest, largest and best hotel" in the Pacific Northwest at the time, occupying an entire city block on 6th

¹⁷⁰ Festa Italiana Portland, "History of Festa Italiana Portland," Festa Italiana Portland, <https://www.festa-italiana.org/page4> (accessed Dec. 17, 2017).

¹⁷¹ Matthew Korfhage, "Portland Once Had a Thriving Little Italy—What the Hell Happened? The fate of Portland's once-thriving Italian food neighborhoods," (August 27 2017), <http://www.wweek.com/restaurants/2017/08/22/portland-once-had-a-thriving-little-italy-what-the-hell-happened> (accessed Dec. 17, 2017).

Street facing Pioneer Courthouse,¹⁷² would have kept him in close proximity to the thriving neighborhood of restaurants and bakeries.

On July 21, 1901, De Caprio's original composition, the "Victory March," premiered at the Portland Hotel. Existing manuscript parts list the piece's dedication to General Owen Summers, founder of the Oregon National Guard, for which Portland's Colonel Summers Park was later named. The march was written to "celebrate the valorous deeds of the Second Oregon in the Philippines," a regiment made entirely of volunteers and the first American regiment to travel to the Philippines at the onset of the Spanish-American War. Its arrangement for an 11-piece "orchestra," was very much suited to its stately premiere in the hotel's main ballroom.

De Caprio would maintain a close relationship with the Portland Hotel throughout his early career in Portland and the esteem of such events as the premiere of his "Victory March" suggests that his ensemble was generally favored to provide music for the prestigious hotel's most historic events.

When President Theodore Roosevelt was scheduled to attend a banquet at the Portland Hotel in 1903, De Caprio's band was chosen as the ensemble to furnish music for the occasion. Although Oregon attained statehood in 1859, it was not until 1880, shortly after railroads began to pave a way west toward the young state, that it would first receive a visit from a sitting president of the United States.¹⁷³ Theodore Roosevelt would ultimately visit Oregon at least three separate times during his presidency, but his May 1903 visit would lay groundwork for the conversion of Multnomah Field to the

¹⁷² *The Oregon Encyclopedia* s.v. "Portland Hotel," (by Leland Roth), https://oregonencyclopedia.org/articles/portland_hotel/#.WbjcTa2ZNE4 (accessed Dec. 17, 2017).

¹⁷³ *The Oregonian*, "Past Tense Oregon: Presidents have been visiting Oregon since 1880," *The Oregonian Live* (May 06 2015) http://www.oregonlive.com/history/2015/05/past_tense_oregon_presidents_h.html (accessed Dec. 17, 2017).

Multnomah Athletic Club (today the Multnomah stadium) and help secure his win of the state, along with several others in the West, in the following 1904 election.

De Caprio composed a new piece for the banquet held during President Roosevelt's stay at the Portland Hotel, which he titled "The Portland March," performing it in honor of the president along with the baritone solos "Miserere" and "Il Trovatore" from the balcony of the hotel ballroom. President Roosevelt was so taken with the march that he asked the hotel's manager, a man named H.C. Bowers, if a copy could be sent to Washington to be played by the United States Marine Band.¹⁷⁴ Overwhelmed by the compliment, De Caprio retitled the march "March Roosevelt" and sent copies of the music to be performed by the United States Marine Band upon the arrival of the President back in Washington.¹⁷⁵ Such conspicuous praise of De Caprio's original compositions began to bolster the young bandleader's reputation as a composer, and the Italian born musician quickly began finding himself among the most celebrated residents of Portland.

The February 5, 1905 edition of *The Sunday Oregonian*, ran a published extended biography of Alberico De Caprio, with a headline that read: "De Caprio Is a Natural Musician: Leader of Administration Band at Lewis and Clark Exposition Won His First Recognition in Italy."¹⁷⁶

American audiences have long had a fascination with the cultural contribution of ethnic minorities, even as greater socio-political sentiments simultaneously spurred legislation against those very same cultures. The decades between the formal ending of Reconstruction through the birth of the civil rights movement perfectly encapsulate the birth and growth of jazz from its origins in African-American communities in New

¹⁷⁴ "De Caprio Is a Natural Musician," *The Sunday Oregonian* (February 5, 1905): 11.

¹⁷⁵ Ibid.

¹⁷⁶ Ibid.

Orleans to mainstream American popular music. The so-called “jazz-age” of the 1920s, in fact, also coincides with the passing of some of the harshest legislation of the “Jim Crow Era.” The most popular American songwriters of the “Big Band Era,” from the 1920s to 1940s, were almost primarily of Jewish heritage when anti-Jewish sentiments were on the rise in the United States, as Jews fleeing Hitler’s rise in Germany sought refuge in cities such as New York and elsewhere. The most popular television series of the 1950s, “I Love Lucy,” co-starred Cuban actor Desi Arnaz, who performed Latin music onscreen for an American audience increasingly anxious about budding communist regimes in Latin America, and despite escalating tensions between Latin America and the United States, Latin music would grow to such popularity throughout the decade that film composer Bernard Hermann would incorporate Latin rhythms and melodies in the score to the 1958 Alfred Hitchcock film “Vertigo.” Even in 2017, as young actors and directors win their first Oscar or Emmy Awards, many also openly describe how travel and immigration to the United States have been banned from the countries of their parents’ birth.

Such was the case for De Caprio in 1905, when the biographical profile of him in *The Sunday Oregonian* describes how “it is unanimously admitted that the Italians have the heaven-born gift of music,”¹⁷⁷ even as only a few years later, sociopolitical treatises such as Ellwood Cubberley’s *Changing Conceptions of Education* (1909) would reflect the greater concern about the shift in immigration patterns since the late 1880s from northern to southern Europeans and that:

¹⁷⁷ Ibid.

These southern and eastern Europeans are a very different type from the north European who preceded them. Illiterate, docile, lacking in self-reliance and initiative and not possessing the Anglo-Teutonic conceptions of law, order and government, their coming has served to dilute tremendously our national stock, and to corrupt civic life.¹⁷⁸

The xenophobia surrounding such southern and eastern Europeans seemed to fall outside of those making contributions to enhance civic life by enriching it through the culturally elevating institution of band music. Were Italian bandleaders such as De Caprio, Alessandro Liberatti, or Giuseppe Creatore, whose emotive conducting style very much played into a contemporary mystique of Italian musicianship, considered exceptions to such negative generalizations?

Ellery's Royal Italian Band arrived in New York from Naples in 1899 among waves of Italian immigrants who would go on to seek employment as day-workers, laborers and in agriculture. They would eventually rename the ensemble The Italian Band of New York and go on to experience much success.

Cubberley's suggestion was to "assimilate and amalgamate" these new immigrants into the greater American culture, and maybe it is in such subtleties as the renaming of Ellery's Royal Band that we begin to understand how bandleaders successfully navigated such complex attitudes. By dropping the undemocratic adjective of "royal" and identifying with their new home of New York, while still keeping the identity of "Italian," Ellery's Italian Band became more relatable to American audiences predisposed to think of Italian musicians as benefactors of their homeland's rich musical legacy, despite the negative attributes plaguing Italian immigrants on a macro-level.

¹⁷⁸ Roediger, *Working Toward Whiteness: How America's Immigrants Became White – The Strange Journey from Ellis Island to the Suburbs*, 19.

A caption above a large, lithographed profile portrait of De Caprio included in *The Sunday Oregonian* biography reads “Alberico De Caprio, A Talented Portland Musician.”¹⁷⁹

After almost twenty years in the United States, and five years with a permanent residence in the City of Portland, De Caprio had gone from an immigrant musician learning the language and customs of America to a “Portland musician” of Italian descent, embraced by the city perhaps not only for his compositional contributions, but his employment of other local Portland musicians as well. Unlike ethnic bands like the Italian Band of New York, De Caprio lead a band with a distinctly Portland identity, which quickly placed him among the favored public figures of the city.

The Lewis and Clark Centennial Exposition and Portland Rose Festival

Developed as a demonstration of the city’s ability to mount a large scale civic enterprise, and billed as a “Western World’s Fair,” the 1905 Lewis and Clark Centennial Exposition planned by the City of Portland was by most respects a much smaller and less historic occasion than the Chicago Fair of 1893, although it did emulate the larger city’s construction of whitewashed buildings around landscaped marsh.¹⁸⁰ Still, the four and a half month long event attracted a total of 1,588,000 visitors to the burgeoning Northwestern city, at least 400,000 of which came from outside the Pacific Northwest, during a time at which the city’s population totaled only around 120,000.¹⁸¹

¹⁷⁹ “De Caprio Is a Natural Musician,” *The Sunday Oregonian* (February 5, 1905): 11.

¹⁸⁰ *The Oregon Encyclopedia* s.v. “Lewis and Clark Exposition,” (by Carl Abbott), http://oregonencyclopedia.org/articles/lewis_clark_exposition/#.Va2DI1ypo5Q (accessed Dec. 17, 2017).

¹⁸¹ *Ibid.*

Where De Caprio had only been a soloist among a prestigious band back in Chicago, he was now a celebrated bandleader. His “old reliable” Administration Band, as it was now being called by the press, was a staple of the fair among other such notable bands as the United States Artillery Band and the famous Italian Band of New York. Comprised primarily of recruited Portland residents, the 24-piece Administration Band consisted of: piccolo, E flat clarinet, two solo clarinets, one first clarinet, one second clarinet, one-third clarinet, one bassoon, two solo cornets, one first cornet, two trumpets, one baritone, three trombones, three French horns, two basses and two drums. The band wore new uniforms specifically for the event, which included the word “DeCaprio” emblazoned on their caps.¹⁸²

Midway through the four and a half month long Exposition, the August 27, 1905 edition of *The Sunday Oregonian* newspaper ran a half page feature on De Caprio and his Administration Band. The headline read “De Caprio’s Great Band Mostly Made up of Local Men” and features a photograph of the mustachioed De Caprio with baton raised, as well as a separate photo of the entire Administration Band. A reduced score of the opening eighth measures of his march “Marziale,” the march’s main thematic melody, are also printed along with the splashy biographical article.¹⁸³

Describing the band of local players as “a credit to Portland,” journalist F.W. Goodrich compares the skill of De Caprio’s Administration Band as on par with the professional touring band of Liberati, which De Caprio himself had been a member of a decade earlier - an accolade which De Caprio must have received with great pride.

Goodrich further mentions that the Administration Band was “modeled after the military

¹⁸² “De Caprio Is a Natural Musician,” *The Sunday Oregonian* (February 5, 1905): 11.

¹⁸³ “De Caprio’s Great Band Mostly Made Up Of Local Men,” *The Sunday Oregonian* (August 27, 1905): 18.

bands of Germany, Austria and Great Britain,” making special mention to the band being not too large or heavy for indoor performance before further describing “the brass is sonorous without being blatant, the woodwind is sufficiently strong without being piercing and unpleasant.”¹⁸⁴

In addition to marching in the June 1st inaugural parade, and special performances for the banquets and receptions held for visiting governors and senators, October 9, 1905 was slated as the Exposition’s “Music Day At The Fair,” with De Caprio’s Administration Band giving a special afternoon concert along with solo pianist “Frankie” Richter.¹⁸⁵ Staple fare for the band’s twice-daily performances, one morning and one afternoon concert with separate programs, otherwise included overtures from popular contemporary operettas, lighter movements of Richard Wagner’s operas, and selections from late eighth century Italian operas, such as Mascagni’s “Cavalleria rusticana” and Leoncavallo’s “Pagliacci.”¹⁸⁶

De Caprio would also compose four additional new pieces for his Administration Band, aside from the published “Administration March,” titled: “In Heaven with the Angels,” a baritone solo titled “La Corsa Milanese” a march titled “Mount St. Elia” and a two-step, “Meet Me on the Trail,” the latter of which made special reference to the event.¹⁸⁷

The success of the 1905 Lewis and Clarke Exposition inspired Portland city leaders to hold an annual festival highlighting the City of Portland, in order to further

¹⁸⁴ Ibid.

¹⁸⁵ “Portland Lewis and Clark Exposition of 1905 Bulletin,” Box 7 Special Collections, The Claremont Colleges Library.

¹⁸⁶ “De Caprio’s Great Band Mostly Made Up Of Local Men,” *The Sunday Oregonian* (August 27, 1905): 18.

¹⁸⁷ “De Caprio Is a Natural Musician,” *The Sunday Oregonian* (February 5, 1905): 11.

emphasize the city as “summer capital of the world.”¹⁸⁸ A year of feverish planning began before the closing day of the Exposition, and by June of 1907, the first annual Portland Rose Festival was set to open with De Caprio’s music planned for center stage. It would be the busiest summer of De Caprio’s career, with only two weeks between the close of the festival and the start of that year’s outdoor summer concert series. The Rose Festival Committee also wanted an original piece commissioned to honor the auspicious occasion and approached De Caprio to do the composing, having been impressed by his original pieces composed for the Lewis and Clark Exhibition, as well as the publicity he received for his “Roosevelt March.”

The main musical event scheduled for the month long festival was a two-hour performance by John Philip Sousa and his band, who had by then already made Portland a regular stop on their national tours, in the Annex building which had originally served as the Armory for the Oregon National Guard, but had now become the meeting place for the Rose Festival Committee set to house the Festival’s main stage. After De Caprio’s presentation of his “Rose Festival March” to the Rose Festival Committee, General Manager George L. Hutchin, Secretary B.E. Desant, and President McFarland of the Rose Society Committee approached Sousa in his room at the Portland Hotel to suggest he perform De Caprio’s piece, with hopes that the resulting publicity would further bolster civic pride.

A contemporary news account of the exchange anecdotally describes the exchange: “What can I do for you gentlemen?” inquired the impresario, making one of

¹⁸⁸ Portland Rose Festival Foundation, “Over 100 Years of Portland Rose Festival History,” Portland Rose Festival Foundation, <http://www.rosefestival.org/about/history> (accessed Dec. 27, 2017).

his quick from-the-waist-up stage bows, which was but partially concealed by the heavy brown silk lounging robe which he wore.

“Well, we’d like to have you try Mr. De Caprio’s Rose Festival March,” began Mr. Hutchin.

“Oh yes. I heard about that while at dinner last night,” said Sousa quickly. “Mr. De Caprio, I should be pleased to have you come around after the matinee this afternoon and try it out with the band, so that they will be familiar with it. Then tonight, immediately after the ‘Siegfried’ and the intermission I should be pleased to have you lead the band in the march. I shall also use it throughout my tours if I find it takes well with the people.”¹⁸⁹

De Caprio’s response is described as “blushing,” obviously having realized that he was being given the “opportunity of his lifetime.” Sousa himself is quoted as saying, “I have started dozens of composers that way...because I find that professional courtesy is a good thing to exercise.”¹⁹⁰

Clearly grateful if still somewhat astounded, De Caprio is reported to have murmured, “I am to lead the great Sousa band” to himself as he made his way out of the hotel, perhaps truly being “the proudest man in Oregon” that very day.¹⁹¹

As a gesture of thanks to the Rose Festival Committee for their support of his piece, De Caprio pledged half of all proceeds from the sale of his composition back to the Rose Festival Committee for the following year’s event, and the piece subsequently

¹⁸⁹ All primary sources cited below are from Special Collections, The Claremont Colleges Library. “Lead’s Sousa’s Band,” Box 5, file 2, Special Collections, The Claremont Colleges Library.

¹⁹⁰ Ibid.

¹⁹¹ Ibid.

published as a reduced keyboard score for public sale as “The Rose Festival March” with the first edition “numbering in the thousands.”¹⁹²

True to his word, Sousa did invite De Caprio to lead his band for the performance of the piece, which was received by “fulsome applause” by the attending audience of 3,000. Contemporary sources report that De Caprio “was compelled to play the march twice and was forced to decline a third recall” after which Sousa shook him by the hand and said “De Caprio, you are a master of melody; you can’t beat the Italians in that.”¹⁹³

Large bouquets of flowers greeted De Caprio upon arrival backstage, and nearly a hundred people crowded around his dressing room during intermission. Before the finale, Sousa made an announcement that he would incorporate the ‘Festival March’ into the current program of his national tour, having been impressed by De Caprio’s composition as well as the leadership of his band.¹⁹⁴

Portland Outdoor Summer Concerts

The first annual Portland Rose Festival closed on June 30, 1907 with the city’s outdoor summer concerts scheduled to begin only two weeks later. Whatever downtime De Caprio took after such a momentous month must have been short, because by the seventh of July he was already drilling his ensemble, now thirty-three musicians strong, for three months of five weekly performances around the City of Portland: Tuesday evening performances at Hollisday Park, Wednesday evenings in the city plaza, Thursday

¹⁹² “De Caprio’s March Published,” Box 7, Special Collections, The Claremont Colleges Library.

¹⁹³ “Lead’s Sousa’s Band” Box 5, file 2, Special Collections, The Claremont Colleges Library.

¹⁹⁴ Ibid.

evenings at Beech-street Park, Friday evenings at the Forestry building and Sunday afternoons at 2:30pm in the City Park.¹⁹⁵

A sacred theme was chosen for the July 14, 1907 opening concert with an arrangement of Rossini's "Stabat Mater" chosen as the highlight of the performance, along with Batiste's organ offertory "Pilgrim's Song of Hope." After renditions of "I, Lombardi" by Verdi and a Handel "Largo," De Caprio performed a popular euphonium solo "The Volunteer" by American composer Walter Rogers before closing the concert with a band arrangement of Charles Gounod's "Funeral March of a Marionete" (1872), popular today for its use as the theme for 1960s television series *Alfred Hitchcock Presents*.

The following *Monday Morning Oregonian* review of the performance headlined that "thousands" had been in attendance at the concert, a crowd larger than the park could contain which caused some friction between the audience and local police, and complimented De Caprio on how quickly he had rehearsed his band given the short timeframe he had. But journalist Arthur A. Greene also critiqued the program as being too "heavy" for a summer afternoon performance for a crowd "most of whom were not musically educated beyond the first-reader class."¹⁹⁶

An implicit contract existed between a city and its band, where in exchange for public support, often in the form of payment through public funds for free concerts, the band would provide a culturally enriching performance of music that might not otherwise be heard outside of an opera house or symphonic concert hall. More than any other event of the year, a city's outdoor public summer concert series was meant as the pinnacle of

¹⁹⁵ "Concert Today At Park: De Caprio And His Band To Play This Afternoon," *The Sunday Oregonian* (July 14, 1907): 10.

¹⁹⁶ *Ibid.*

this democratic ideal, where a band had the opportunity to give back to the city that has supported it through the scheduling of city performances and newspaper promotion. Some bands went so far as to make this idea the cornerstone of their organizations. “Free music for the masses” was the longtime motto of the Chicago Band, for instance.¹⁹⁷

Perhaps after a full month of performing festival music, which was generally made up of popular contemporary pieces or lighter selections from European concert music, De Caprio reveled in the opportunity to create a program without having to entertain the input of a festival committee or be constrained to the requirements of a specific occasion. Bandleaders exercised great freedom in putting together the often thematic material for summer concerts, and it is here that perhaps a glimpse of De Caprio’s personal musical tastes are best revealed, sacred music being by all accounts an unusual choice for a July afternoon outdoor concert.

Although Greene affirms that the band’s rendition of “Stabat Mater” was performed so well that “any doubt as to the band’s ability to ‘make good’ vanished when the last strains of it ended,” he encouragingly applauds De Caprio for making a “concession to the popular taste,” by including two ragtime pieces in the encore: “Annie Laurie” and “The Last Rose of Summer.”¹⁹⁸

De Caprio did heed Greene’s advice, and the July 22, 1907 *Monday Morning Oregonian* review of the second Sunday concert in the series commends De Caprio for a “splendidly chosen” programme, making specific mention that “The numbers, although

¹⁹⁷ Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920*, 12.

¹⁹⁸ *Ibid.*

classical almost without exception, were such as appeal to the rank and file, and it surely suited the crowd.”¹⁹⁹

Green would continue to review De Caprio’s Sunday afternoon performances throughout the summer, which continued to draw crowds in the “hundreds” if not thousands, keeping De Caprio honest in upholding his end of the implicit contract. In the July 29, 1907 edition of the *Monday Morning Oregonian*, Greene commended De Caprio’s further selection of appropriate pieces, noting that this third Sunday concert of the series was, “the most generally enjoyed of any during the summer.”²⁰⁰

After opening the performance with his own “Administration March,” De Caprio’s band followed up immediately with Rossini’s popular “William Tell,” a piece which had been selected for the program by request. Who precisely made the request is unclear, although given the often close relationships that often existed between bandleaders and local newspapers, it was likely made by Greene himself, who notes that the piece was “received with enthusiasm as an indication that Portland crowds know music.”²⁰¹ De Caprio’s solos had also become a highlight of the outdoor series, and his performance of “Ave Maria” on solo baritone was noted by Greene as “excellently done.”

Outdoor summer concerts customarily concluded with the “Star Spangled Banner,” and of special concern to Greene was the “noticeable lack of good taste” many of the men in the audience displayed by not removing their hats during the piece,²⁰² a concern that perhaps foreshadowed the political turmoil of the years to come.

¹⁹⁹ “Splendid Concert at the City Park,” *The Morning Oregonian* (July 22, 1907): 14.

²⁰⁰ “Splendid Band Concert at the City Park,” *The Morning Oregonian* (July 29, 1907): 7.

²⁰¹ *Ibid.*

²⁰² *Ibid.*

The following year's summer outdoor concert series was precluded by a printing of De Caprio's "Portland March," (unofficially titled "Roosevelt March") in the May 24, 1908 edition of *The Sunday Oregonian*, along with a brief account of its historic premier to President Roosevelt at the Portland Hotel, and an account of the president's request to have a copy of the piece sent to Washington to be performed by the United States Marine Band upon his arrival back in Washington D.C.²⁰³

²⁰³ "The Portland March," *The Sunday Oregonian* (May 24, 1908): 27.

THE PORTLAND MARCH

COMPOSED SPECIALLY FOR THE PRESIDENT'S BANQUET BY A. DE CAPRIO.

The greatest hit of the concert given by De Caprio's band during the dinner to President Roosevelt at the Portland Hotel was the "Portland March," which was composed by A. De. Caprio especially for the occasion. It was the first number on the programme and was so full of spirit and harmony, and was so well suited to the occasion that the President greatly enjoyed it and thanked Manager H. C. Bowers for it. He also requested that Mr. De Caprio send a copy to the United States Marine Band, that it might be played in Washington on his return there.

Another hit was the playing of the "Miserere" from "Il Trovatore," the effect of which was heightened by Mr. De Caprio's rendering of the baritone part on the balcony. The whole concert gave pleasure to all who heard it and every number was encored.

By the summer of 1908, having built a reputation as a renowned composer, bandleader and soloist in Portland, De Caprio began to feature original compositions in his summer outdoor performances. The first concert of the season on Sunday July 5, 1908, immediately after July 4th festivities, premiered a new composition by De Caprio, an entr'acte titled "The Free Nubians," a piece quoted as being "characteristic" of De Caprio, revealing more of his preference for music in which the "melody is in a minor, melancholy vein."²⁰⁵

After opening the first and second half of the concert with selections from Verdi's "Aida" and Bizet's "Carmen" respectively, and performing a Handel "Largo" on solo baritone, De Caprio concluded the performance with his now popular "Rose Festival March," no doubt fresh in the ears of Portlanders so shortly after closing day of the Festival's second annual season.

De Caprio continued to celebrate the City of Portland in his compositions, such as the opening march of his Thursday, July 1908 evening concert, the "Portland Hunt Club,"²⁰⁶ thereby increasingly identifying himself with his new home city and country. Unlike the contemporary Italian Band of New York, or Creatore's Band who hired primarily Italian émigré musicians and performed primarily Italian themed material to publicize their Italian origins, De Caprio continued to link his identity with that of his new home, using the titled of "Sig." less by the summer of 1908, and simply going by "A. De Caprio" as he hired primarily local union musicians. De Caprio lead a band called De Caprio's American Federation of Musicians' Band in that summer season of 1908,

²⁰⁴ Ibid.

²⁰⁵ "City Park Concert Today," *The Sunday Oregonian* (July 5, 1908): 10.

²⁰⁶ "Tonight's Band Concert," *The Morning Oregonian* (July 7, 1908): 4.

comprised of musicians affiliated with the Portland Local 99 chapter of the American Federation of Musicians Union.²⁰⁷

On the following Sunday, July 12, 1908, after an ambitious first half of a program that included Weber's "Oberon," Batiste's "Pilgrim's Song of Hope," Ponchinello's "Dance of the Hours," and Boito's "Mefistofele," De Caprio opened the second half of the afternoon performance with the premiere of his new piece, "Poema Sinfonico."

Titled after Victor Hugo's "More Strong Than Time," and written for piccolo, flute, oboe, clarinet, saxophone, horn, cornet, trombone, baritone, basso, and timpani, the piece was immediately recognized by fellow musicians and critics as De Caprio's most melodically and harmonically complex music to date, as well as a clear step away from the march toward the more "serious" orchestral genre of the symphonic poem.²⁰⁸

Having firmly proven himself as a bandleader willing to oblige popular tastes, and now firmly rooted as a Portlander, De Caprio would continue to reveal his penchant for serious European concert music styles and push the programming of the summer outdoor concert series toward more traditionally classical fare throughout the summer of 1908 with great success.

On Sunday July 26, 1908, Portland's City Park began to fill just after noon for the 2:30 p.m. concert, with seemingly every available square foot of space within hearing distance of the park bandstand occupied by the eager audience. The concert opened with Wagner's "Tannhäuser," a regular favorite of De Caprio's programs, which ended with a roaring applause, before being followed by a clarinet solo of Verdi's "A Masque Ball," featuring an original waltz by De Caprio titled "Dante in Paradiso" which, along with the

²⁰⁷ Ibid.

²⁰⁸ "City Park Concert Today," *The Sunday Oregonian* (July 12, 1908): 10.

remainder of the classical leaning program, generated extensive applause that continued well after the last encore, up until the musicians had begun to encase their instruments.²⁰⁹

Written for flute, oboe, clarinet, bassoon, tenor saxophone, baritone saxophone, horn, cornet, trombone, basso, and snare and bass drums, existing manuscripts of “Dante in Paradiso” also include parts for violin and viola, although these are undated and therefore it is unclear whether or not these instruments were included in the outdoor summer performance that Sunday. Since no special mention of additional string instruments or featured string musicians are noted in *The Morning Oregonian* review of the performance, it is likely such parts were written for indoor theatre performances or for dinner receptions at venues such as the Portland Hotel.²¹⁰

The success of the concert spurred De Caprio to continue including more European concert pieces in his programming; and by the following Sunday August 2, 1908, he would all but abandon the inclusion of contemporary popular music in his program. After a first half consisting of pieces by Tchaikovsky, Wagner, Rossini, Weber, Verbi, Grieg and an original baritone solo (cleverly inserting “De Caprio” among the program’s list of famous European concert composers) De Caprio presented “Ballet music from Faust” by Charles-François Gounod for the entirety of the concert’s second half, before the traditional conclusion of a “Star-Spangled Banner.”²¹¹

De Caprio would also continue to promote his favored marches, opening a Tuesday, August 4, 1908 8:00pm concert with his “Administration March,”²¹² and the

²⁰⁹ “Concert Pleases Crowd: Music of De Caprio’s Band Fills City Park,” *The Morning Oregonian* (July 27, 1908): 7.

²¹⁰ Ibid.

²¹¹ “Concert At Park Today,” *The Sunday Oregonian* (August 2, 1908): 8.

²¹² “Concert At City Park,” *The Morning Oregonian* (August 4, 1908): 9.

following Thursday, August 6, 1908 evening concert with his “Rose Festival March,”²¹³ as the summer season began to draw to a close. And although the second half of the Sunday August 9, 1908 afternoon concert was taken up largely by a band arrangement of five Hungarian dances, De Caprio included, by request, a piece he had written back in 1901 for a memorial service held in Portland’s Multnomah Field for the passing of assassinated president William McKinley, titled “McKinley’s Funeral March.”²¹⁴ The Tuesday, August 11 8:00pm evening concert closed with a piece by De Caprio titled “Mount St. Helens,” for which no remaining manuscript exists.²¹⁵

De Caprio Beyond Portland

De Caprio’s first visit to California was for a concert on June 6, 1909 in Oakland, one stop in a summer tour, after which he would travel with his 30-piece band to Recreation Park in Vancouver, British Columbia, where he had been contracted to perform for the city’s outdoor summer concert series, as well as an annual engagement at the Washington State Fair in Walla Walla .²¹⁶

A July 4, 1909 Sunday review from a Vancouver British Columbia newspaper states that De Caprio’s band of 40 pieces offered a two-night weekend program of classical, popular, and original pieces for the city’s outdoor summer concert series. The article goes on to state that every piece, including the most complex of classical selection, was “executed with precision and fine effort” and that his “woodwind section was

²¹³ “Concert On The Plaza,” *The Morning Oregonian* (August 6, 1908): 7.

²¹⁴ “City Park Band Concert,” *The Sunday Oregonian* (August 9, 1908): 9.

²¹⁵ “Concert At City Park,” *The Morning Oregonian* (August 11, 1908): 14.

²¹⁶ “Band Goes To Idora Park,” Box 7, Special Collections, The Claremont Colleges Library.

particularly fine.” Special compliments were also paid to an Italian soprano and band member, Signorina Bettini, as well as De Caprio’s own fine baritone and euphonium solos.²¹⁷ By 1913, a morning edition of the *Portland Oregonian* featuring a short bio of De Caprio would describe him as “One of the most popular and at the same time one of the most noted musicians of the Pacific Coast is Signor A. De Caprio, known to his friends as ‘Cap.’”²¹⁸

He was by then a Portlander of over a decade, a celebrated figure of the community with an Anglicized nickname given to him by his peers. Assimilation is the goal of many emigrants, and by 1913 De Caprio had more successfully assimilated into the fabric of American culture than the vast majority of his fellow countrymen, who worked mainly as laborers in Eastern urban enclaves. But the 1913 *Oregonian* profile of De Caprio also listed his professional achievements in the past tense, most of which were eight years old by the printing of the article.²¹⁹

Despite continued employment and positive press, De Caprio’s most significant achievements began to look as if they might be behind him. The City of Portland continued to grow, with new musicians, composers and bandleaders marching in the annual Rose Festival and playing in outdoor summer concert series of their own every year.

By the end of 1916 De Caprio had decided to make a change. The historian and author Gloria Ricci Lathrop describes California as having been the “chosen destination” for Italians in the early 20th century, for its Mediterranean climate as well as the

²¹⁷ “De Caprio’s Concert Band” Box 7 Special Collections, The Claremont Colleges Library.

²¹⁸ “Trombone Soloist Will Be On Oaks Programme Tonight,” *The Morning Oregonian* (August 9, 1913): 9.

²¹⁹ *Ibid.*

economic opportunities its burgeoning cities of San Francisco and Los Angeles were providing for immigrants and native transplants alike.²²⁰

Conspicuously saved among De Caprio's business documents is a telegram dated May 20, 1909, where he was asked for his band to play an engagement in Oakland, California, his first visit to the state. Its preservation among relatively few other documents of professional correspondence suggests perhaps that California had particularly special significance for De Caprio even then. Whatever the ultimate reason, by the New Year of 1917, De Caprio decided to begin the process of leaving Portland to make a new home in Los Angeles, California.

²²⁰ Lothrop, *Fulfilling The Promise of California: An Anthology of Essays on the Italian American Experience in California*, 189.

DIRECTOR OF THE LOS ANGELES GAS & ELECTRIC CO. BAND AND THE
POMONA MUNICIPAL BAND

“All those who know America, love it. Indeed, how would it be possible not to love such a liberal country.” – Father Louis Rossi²²¹

The Catholic missionary priest Father Louis Rossi spent three years in what was then the Washington Territory of the United States, then almost three more years in Northern California before returning to Europe, where he would write one of the earliest Italian descriptions of Oregon and California in 1863, *Six Years in America, California and Oregon*.²²²

De Caprio’s experience of California would have been limited to travel accounts such as Rossi’s until the summer of 1893 when he performed as a featured soloist in A.F. Weldon’s Second Regiment Band at the Columbian World’s Fair and Exhibition, where the twenty-eight-year-old De Caprio would have been able to tour California’s old Spanish mission style building, furnished with exhibits meant to promote the lush, rich lifestyle of the Pacific Coast.²²³

Similarities to Southern Italy’s Mediterranean climate would not have been lost to De Caprio, especially given the California Build’s displays, such as a fountain on the building’s rooftop that poured continuous streams of red wine and larger than life fruit displays that included a medieval knight made of prunes, a replica of the Liberty Bell made from oranges and grapefruit, and a tower of citrus. If one of the primary goals of

²²¹ *HistoryLink.org* s.v. “Rossi, Father Louis (1817-1871)” (by Ray Egan), <http://www.historylink.org/File/8498> (accessed Dec. 27, 2017).

²²² Andrew Rolle, *The American Italians: Their History and Culture* (Belmont, California: Wadsworth Publishing Company, Inc., 1972), 44.

²²³ Mark Bussler, *Expo: Magic of the White City*, Amazon Video, produced by Mark Bussler and written by Brian Connelly (Pittsburgh, PA: Inecom Entertainment Company, 2005).

the exhibition was to showcase the bounty of the New World, California meant to outdo every other American territory.²²⁴

The continued mass migration of Southern Italians to the United States, which would total fourteen million individuals by 1914²²⁵, had led to even greater prejudice against Italian immigrants at the turn of the century, following a century that saw Italians as the second most common targets for lynching in America, after African-Americans. Whether through social prejudice or enacted legislation, Italians had been relegated as a permanent underclass throughout most of the country, but as historian, author and executive director of the Italian American Museum of Los Angeles Mariann Gatto notes, this was not the case in Los Angeles.²²⁶

Los Angeles remained a Spain-Mexican territory until the mid-1800s, and just as represented in the 1893 Columbian World's Fair and Exhibition, still to this day remains distinctly influenced by its Spanish-American heritage. According to Gatto, Spanish-Mexican Los Angelinos embraced the earliest Italian residents of Los Angeles, viewing them as possessing a similar "Latin" culture, and by the mid-1800s Italians lived alongside Mexican, French and Chinese communities in multiethnic downtown neighborhoods.²²⁷

The Italian community of Los Angeles reached nearly 2,000 individuals by the early 1900s, with a thriving downtown "Little Italy" community that made up one-third of Elysian Park and present-day Chinatown, centered largely around the 500-800 blocks of what is now North Hill Street, Alpine Street, Casanova Street and North Broadway,

²²⁴ Ibid.

²²⁵ Gatto, *Images of Los Angeles's Little Italy*, 43.

²²⁶ Ibid., 9.

²²⁷ Ibid.

featuring a mutual benefit organization and an Italian-language newspaper among a cigar factory, bakeries, restaurants and a hotel named Hotel Roma.²²⁸ Gatto notes that Los Angeles's Italian neighborhood, like much of the rest of the city, was much less nucleated and homogenous than other Little Italy neighborhoods throughout the country, but served the similar purpose as an "extension of the homeland."²²⁹

By the start of 1917, a fifty-two-year-old De Caprio would decide to "transfer his interests to Southern California" as one reference letter put it, leaving his home at 8 E. Eighth Street in Portland, Oregon for Los Angeles, California:

Southern Pacific Company
Portland, Oregon Jan. 6, 1917

"Mr. De Caprio has decided to transfer his interests to Southern California which the citizens of Portland regret very much indeed."²³⁰

While no evidence exists of any specific employment opportunities to prompt such a move, telegrams preserved among De Caprio's professional documents indicate that he left Portland still a beloved member of the community:

Imperial Hotel Stationary

"De Caprio's Band is famous in this city, and we regret very much that he has decided to make his home in southern California in the future."²³¹

²²⁸ Ibid., 25, 44.

²²⁹ Ibid.

²³⁰ All primary sources cited below are from Special Collections, The Claremont Colleges Library. "Southern Pacific Company Telegram, 1917," Box 5, file 2, Special Collections, The Claremont Colleges Library.

²³¹ Ibid.

De Caprio had by then established some professional contacts in the Los Angeles area, and sought several letters of recommendation through telegram throughout January of 1917 in anticipation of his move.²³²

Denver & Rio Grane Railroad
Western Pacific Railway
Portland, Ore. Jany 11th, 1917

Judge Joseph Pryor,
Pasadena, Calif.

Dear Sir:

This letter will introduce to your favorable notice, Signor De Caprio, a finished musician and a composer of notes, who is leading Portland, to take up residence in the State of California.

Anything you are able to do for Signor De Caprio will be thoroughly appreciated by himself, as well as the writer. Might say that Signor De Caprio is a reputed one of the best Band leaders in America, bar none, and if you can help him out in this line, he will make good without a doubt.

Sincerely,
(illegible)

Southern Pacific Company
Pacific System
Portland, Oregon. Jan. 6, 1917.

To Whom It May Concern:

This letter will be presented by Mr. A. De Caprio who has been one of our musical leaders here and also in charge of one of our best bands.

Mr. De Caprio has decided to transfer his interests to Southern California which the citizens of Portland regret very much indeed. It gives me a great deal of pleasure to endorse the gentlemen and to congratulate California on its fortune run getting Mr. De Caprio to become one of its citizens.

²³² Ibid.

Yours truly,
(illegible)

The Los Angeles Gas and Electric Company

Intra-departmental memos from the Los Angeles Department of Water and Power dated January 7, 1937 list the names of 943 workers from the Los Angeles Gas and Electric Company that were to be transferred after a takeover of the Los Angeles Department of Water and Power.²³³ Until March 30, 1916, less than a year before De Caprio arrived in the city, Los Angeles had been powered by three competing private electric utility companies: Los Angeles Gas & Electric, Pacific Light & Power, and Southern California Edison.²³⁴

In the autumn of 1879, Thomas Edison filed for the first commercially viable incandescent light bulb that used locally generated and distributed direct current electricity.²³⁵ Having formed the Edison Electric Light Company in New York the previous year with funding from several Wall Street financiers including J.P. Morgan, the first public demonstration of incandescent electric light was given on December 31st of that same year, where Edison famously stated, “We will make electricity so cheap that only the rich will burn candles.”²³⁶

²³³ Los Angeles Gas and Electric Acquisition Personnel Matters, April 1936 – April 1946.

²³⁴ Water and Power Associates, “First Electricity in Los Angeles,” Water and Power Associates, <http://waterandpower.org/museum/First%20Electricity%20in%20Los%20Angeles.html> (accessed Dec. 27, 2017).

²³⁵ Michelle Ferrari, *Edison: American Experience*, online streaming, written and directed by Michelle Ferrari and starring Michael Murphy (Boston, MA: WGBH, 2015).

²³⁶ *Ibid.*

Gas lighting had been a reliable source of home lighting for nearly a century, but the gas lamps themselves were still dangerous and made homes and cities somewhat filthy. Incandescent lighting, which had been first developed six years before the birth of Edison, seemed not only a safer and cheaper solution, but also an extremely clean source of lighting that would modernize America's growing urban metropolises. By the time of Edison's patent, several companies had been competing to patent an incandescent bulb that could cheaply and safely light American cities and homes.²³⁷

Within a couple of short years after Edison's public demonstration, a similar form of power was proposed to the Los Angeles City Counsel for the powering of city lighting by C. L. Howland, an employee of the San Francisco based California Electric Light Company, who had relocated south to the burgeoning city of Los Angeles. Later that same year the first electric power plant was built on the corner of Alameda Street and Banning Street, in what is now considered downtown Los Angeles. One year later, in 1883, Howard would end his contract with the California Electric Light Company and move on to form the Los Angeles Electric Company, which moved its power generating plant to Alameda and Palmetto Street. Later that year Los Angeles would become the first city in the United States to completely abandon gas lighting for electricity.²³⁸

By 1889 the Los Angeles Gas and Electric Company would have 235 customers, powering several outdoor lights for city storefronts and the electric cable streetcars that ran from Pico Boulevard and Main Street west to Harvard Boulevard.²³⁹ The electricity and power industry in Los Angeles would remain privatized throughout the following

²³⁷ Ibid.

²³⁸ Water and Power Associates, "First Electricity in Los Angeles," Water and Power Associates, <http://waterandpower.org/museum/First%20Electricity%20in%20Los%20Angeles.html> (accessed Dec. 27, 2017).

²³⁹ Ibid.

decades, with several privately incorporated companies, including the Edison patent owning Los Angeles Edison Electric company, competing with a city owned municipal company established in 1916, the Bureau of Water and Power.²⁴⁰

De Caprio arrived in Los Angeles the very next year, in 1917. The city was expanding rapidly, annexing several large surrounding areas, and consolidating several smaller cities. Electricity for these newly annexed areas was provided exclusively by private utility companies, which still powered much of the downtown Los Angeles area. For the following decade, the Los Angeles Gas and Electric Company would compete for customers with Los Angeles Edison Electric, which by then had become Southern California Edison.²⁴¹

One way this corporate competition played out was in rousing band competitions, where the Los Angeles Gas and Electric Co. Band would perform against their corporate rivals, the Southern California Edison Band in the “industrial division” of a local band competition, which also included divisions for community bands from the surrounding Southern California area, as well as local military bands.²⁴²

While existing documents suggest that De Caprio had come to Los Angeles in 1917 without any specific employment opportunities, it would not be long before he would find employment by the Los Angeles Gas and Electric Company to organize and direct their company band, which he set about doing that very same year.

Designed to restrict certain racial and ethnic groups from home ownership in areas outside of downtown Los Angeles, such as the San Fernando Valley or West Los Angeles, racial “covenants” as they were called, restricted the Italian community as well

²⁴⁰ Ibid.

²⁴¹ Ibid.

²⁴² “Gas Company Band Wins,” Box 5, file 2, Special Collections, The Claremont Colleges Library.

as Mexican, Chinese, Japanese, Russian, Jewish, Muslim and, most commonly, the African American community to central pockets of the city until 1948.²⁴³ Nearly ninety percent of Italians entering California in 1900 came from an agricultural or maritime background and restrictive legislation determined patterns of settlement and therefore opportunities of employment. Industrial labor was most available to new immigrants working downtown, and many new immigrants found opportunities in railroad or factory work.²⁴⁴

The author and historian Andrew Rolle sources the Annual Report of the Commissioner of Immigration from Washington D.C. in 1903 to describe the occupation of Southern Italian immigrants in the United States by 1903 nationwide as:²⁴⁵

- Professionals (engineers, lawyers, bankers, physicians, teachers, etc.) = 551 individuals
- Tradesmen (bakers, barbers, masons, painters, plumbers, etc.) = 24,895 individuals
- Other laborers (including farmers) = 118,751 individuals

De Caprio arrived in Los Angeles with the relatively rare position of not only being an educated professional, but with the increased advantages of a prestigious career behind him and professional contacts outside of ethnic enclaves of new immigrants. Although De Caprio's first contacts as a young man to the United States had likely been through the *padrone* system, with other musicians in ethnically Italian bands, his reference letters all seem to have been written by professional upper middle-class native-born Americans. And unlike perhaps any other occupation, the reputation of Italian

²⁴³ Gatto, *Images of Los Angeles's Little Italy*, 45.

²⁴⁴ Ibid.

²⁴⁵ Rolle, *The American Italians: Their History and Culture*, 96.

musicians, thanks to the fame of musicians such as De Caprio's old bandleader Alessandro Liberatti among others, was so well regarded by the American public that according to Rolle, non-Italian musicians actually changed their names to sound more Italian in the early 20th century in hopes of capitalizing on American stereotypes of the Italian "heritage of excellence in art and music" and further their careers.²⁴⁶

Through connections in Los Angeles stemming well beyond its community of recent immigrants, a prestigious resume, and his identity as a musician of Italian origin, De Caprio found himself as the hired music director for the Los Angeles Gas and Electric Company Band very shortly after arriving in Los Angeles. He would go on to lead the musicians of the Los Angeles Gas and Electric Company Band to several victories in the "industrial band" category of amateur band competitions for over the next decade, most notably against their main corporate rivals from Southern California Edison in an event held by the Los Angeles Civic and Art association at the Coliseum in Los Angeles' Exposition park, where bands performed for an audience of 15,000.²⁴⁷

When California Governor William Stephens, a longtime Los Angeles resident and former board member of the Los Angeles Board of Water Commissioners, visited Los Angeles in 1930, the Los Angeles Gas and Electric Company Band performed under De Caprio's direction for a banquet at the Hotel Alexandria held for Stephens and employees of the company. Performing just before Governor Stephens was scheduled to speak, the band so impressed the Governor that he opened his speech with enthusiastic praise for the band and for De Caprio's direction, going so far as to state that he would

²⁴⁶ Ibid., 99.

²⁴⁷ "Gas Company Band Wins," and "Wants Photograph of De Caprio's Band," Box 5, file 2, Special Collections, The Claremont Colleges Library.

travel a long way to be present for an event if he knew the band would be on the program.²⁴⁸

De Caprio in Pomona

Although De Caprio would continue as director of the Los Angeles Gas and Electric Company Band for over the next decade, by the end of 1917 he would relocate from downtown Los Angeles to its suburb of Pomona, having worked out a contract with the Pomona Municipal Board of Directors to organize a municipal band for the city.²⁴⁹

Pomona in the early twentieth century must have seemed a veritable Eden to De Caprio, the fulfillment of the California Dream he was promised in the writings of Father Louis Rossi and the tantalizing displays from the Colombian World's Fair and Exhibition. Most of the city's earliest municipal ordinances were made with the conscious intention of beautifying Pomona, and in the early 20th century, it was a city without the pollution, crowded slums or tenement houses of downtown Los Angeles, let alone the increasing labor strife between anarchist pro-worker demonstrators and domineering capitalists.²⁵⁰

While Los Angeles was less burdened than other parts of the country by restrictive legislation based on national origin, the city still experienced some degree of racial tension in 1917, while Pomona existed in a state of relative "racial harmony" for most, due to its small population and relatively small number of ethnic minorities, and the

²⁴⁸ "Governor Praises Musicians Led By Pomona Man," Box 5, file 2, Special Collections, The Claremont Colleges Library.

²⁴⁹ "Work Is All Play To Them," Box 5, file 2, Special Collections, The Claremont Colleges Library.

²⁵⁰ Mark Echeverri, "Pomona, California: The Early Years, 1875-1920" (PhD diss., Claremont Graduate School, 1980), 68-69.

fact that almost the entire focus of its legislative discrimination focused exclusively on its Chinese and Japanese residents.²⁵¹

Although Pomona at the turn of the century might be considered incredibly homogenous by modern standards, it is important to consider that 90% of its American born population was originally born in states north of the Ohio River between Massachusetts and the Dakotas, making it a city primarily made up of transplants as well as immigrants.²⁵²

According to the 1900 U.S. Census, Pomona had, 4,959 native-born residents, 567 foreign-born residents and an additional 929 native-white residents with at least one parent who was foreign-born,²⁵³ an important distinction since early U.S. Censuses distinguished “immigrant” as foreign-born, “ethnic” as having at least one parent of foreign-birth and “white” only after a third generation.²⁵⁴ This fact highlights the “messiness of race” that existed in the early 20th century, as historian and author David R. Roediger describes it.²⁵⁵

While the Mexican Revolution was in the midst of bringing a new influx of Mexican refugees to Pomona by the time De Caprio made his home there, the 1900 U.S. Census lists not a single Eastern or Southern Eastern European resident, and only 40 Black residents and 47 Chinese residents.²⁵⁶ Such statistics, in light of prejudicial attitudes and discriminatory legislation against Italians elsewhere in the country during

²⁵¹ Ibid.

²⁵² Ibid., 66.

²⁵³ Ibid., 52-53.

²⁵⁴ Roediger, *Working Toward Whiteness: How America's Immigrants Became White – The Strange Journey from Ellis Island to the Suburbs*, 20.

²⁵⁵ Ibid., 35.

²⁵⁶ Mark Echeverri, “Pomona, California: The Early Years, 1875-1920” (PhD diss., Claremont Graduate School, 1980), 52-53.

De Caprio's lifetime, highlight the influence fluid public perceptions had when it came to issues of "race" or "ethnicity" in day-to-day life.

As the 20th century wore on, American writers such as Henry James increasingly advocated for similar restrictions on Italians as had been legislated toward "the Negro and Chinaman," and bemoaned a possible future where the accents of immigrants would become "America's future."²⁵⁷ "Special Expert on foreign-born population" to the 1910 U.S. Census Frank Jules Warne, wrote a long literary work in 1913 titled *The Immigrant Invasion*, in which he laments the arrival of the "darker-haired, darker-eyed, un-educated proletariat from central and eastern Europe."²⁵⁸ Even President Theodore Roosevelt, who had been an outspoken admirer of De Caprio in person, had begun to popularize the term "race suicide," used to describe the eventual dilution of Anglo-American heritage the children and grandchildren of Eastern and Southern Europeans would create, a term coined by the sociologist Edward A. Ross in a 1901 article that advocated perpetuating divides among European groups to prevent such eventual dilution.²⁵⁹

Given such increasingly negative socio-political attitudes toward Italian immigrants in the United States at large, the question of what identity De Caprio would have been given by his new neighbors in Pomona is a compelling one. As Roediger states, race is "biological and cultural, inherited and acquired...depending on context, both a category and a consciousness."²⁶⁰ Or, as the sociologist Richard Sennett describes, most European immigrants "had no consciousness when they came of being ethnics" and the idea of ethnicity itself was created out of "badges of inferiority

²⁵⁷ Roediger, *Working Toward Whiteness: How America's Immigrants Became White – The Strange Journey from Ellis Island to the Suburbs*, 5-6.

²⁵⁸ Ibid.

²⁵⁹ Ibid., 7.

²⁶⁰ Ibid., 35.

American society forced.”²⁶¹ But while elsewhere in the country Italian and Jewish immigrants were discriminated against right alongside Chinese immigrants and Black Americans, the few Black families living in Pomona in 1917 did so in relative harmony alongside its Anglo-American population, and Jewish residents held various civic offices by appointment as well as election.

As Pomona’s possibly only Italian resident upon his arrival in 1917, whatever opinion residents might have had of Italians at large, or whether De Caprio himself was considered Black, “Latin,” as many of Southern California’s Mexican residents viewed Italians, “ethnically” white along with the city’s Jewish residents or otherwise, he was ultimately admired by all for his music, just as he had been by President Roosevelt and the citizens of Portland and Seattle decades earlier.

The Los Angeles County Fair

Naming the city after the Roman goddess of gardens and orchards, Pomona founders struck an agreement with representatives of the Southern Pacific Railroad the very next year after incorporation to set aside land for a park adjacent to the railway depot. Combined with land leased at the foot of the San Jose Hills and expanded through various other purchases shortly thereafter, the city created what was originally called “City Park,” and later “Ganesha Park,”²⁶² which would eventually become the outdoor summer afternoon concert performance venue for De Caprio’s newly organized Pomona Municipal Band every summer from 1918 through the early 1930s. The Pomona

²⁶¹ Ibid., 18.

²⁶² Mark Echeverri, “Pomona, California: The Early Years, 1875-1920” (PhD diss., Claremont Graduate School, 1980), 68-69.

Municipal Band's summer afternoon and evening concerts became a staple of the city's civic activities after only its second year, and combined with his ongoing leadership of The Los Angeles Gas and Electric Company Band, garnered a new chapter in De Caprio's later career.

Free from the ethnic-based housing legislation of other Los Angeles suburbs, De Caprio soon made a new home for himself at 544 E. Pasadena Street in Pomona and would open a studio for music instruction at 458 San Francisco Avenue, advertising:

“Signor A. De Caprio
Internationally Recognized Authority and Teacher on All Band Instruments
Director of Pomona Municipal Band, Director of Los Angeles Gas and Electric
Co. Band
Special Attention to Beginners
The Art of Phrasing and Transposition Taught to More Advanced Pupils
Studio at 458 San Francisco Avenue
Phone 4571 for Appointment”²⁶³

Born in Geneva, Illinois, the traveling piano salesman L.E. Sheets would permanently settle in Pomona, California in 1907, opening a piano factory and storefront shop that was also an early dealer of phonograph records at 285 North Garey Avenue.²⁶⁴ De Caprio's new music studio was less than a mile away from Sheets' shop, who by 1917 had also become a prominent orchard owner after several purchases of groves in Claremont and other surrounding areas, and it is likely the close proximity made quick friends and colleagues between the two musicians.

²⁶³ “Untitled Newspaper Advertisement” Box 5, file 2, Special Collections, The Claremont Colleges Library.

²⁶⁴ F.P. Brackett, ed., *A Brief Early History of the San José Rancho and its Subsequent Cities: Pomona, San Dimas, Claremont, La Verne and Spadra* (Claremont, CA: Pomona College, 1920), 809.

When local Pomona businessmen began looking for a way to expand a 1921 merchants' exposition held in downtown Pomona along the Southern Pacific Railway, Sheets, who had previous experience with fairs in Iowa, was approached by a fellow Lions club member to draft and present a plan for a Los Angeles county fair to the Pomona Chamber of Commerce, who then forwarded the plans to the Los Angeles City Council.²⁶⁵ Sheets was eventually appointed president of the L.A. County Fair Board, and among the multitude of administrative duties he carried out to usher in the inaugural day of the Los Angeles County Fair on October 17, 1922, it was likely he who approached De Caprio to commission the fair's official theme song, a march De Caprio titled "The Goddess of Fruits," that was scheduled to be performed on opening day. The piece would be formally published under De Caprio's studio address as a reduced score in 1927, by then already a standard part of The Pomona Municipal Band's programs, and subtitled "The Official March of Los Angeles County Fair at Pomona California."

In 1924 a former schoolteacher from Boise, Idaho named Miss Anna Wiseman moved to Pomona, living with a Mr. and Mrs. M.C. Ball of 415 North Gibbs Street until she and De Caprio quietly married in a Los Angeles courthouse four months later before a Judge Danby, with only De Caprio's band manager and a friend of Miss Wiseman's in attendance. The newly married Mr. and Mrs. De Caprio would move to a house at 158 San Francisco Avenue in Pomona, just blocks from De Caprio's studio.²⁶⁶

The Pacific Southwest Exposition of Long Beach

²⁶⁵ Fairplex, "Our History," Los Angeles County Fair Association, <http://fairplex.com/aboutus/our-history> (accessed Dec. 27, 2017).

²⁶⁶ "Director of Band Is Married in Los Angeles," Box 5, file 2, Special Collections, The Claremont Colleges Library.

Many of the growing suburbs of Los Angeles were looking for new ways to bring attention and revenue to their burgeoning cities in the 1920s, and as the Pomona Chamber of Commerce had done a few years earlier, the Board of Directors of the Long Beach Chamber of Commerce held a special meeting on September 29, 1927 to discuss an event whose sole purpose would be to promote the commercial industry and cultural progress of the Californian Pacific Southwest.²⁶⁷

In the tradition of Chicago's Columbian World's Fair, a miniature city of white exterior facades was constructed across sixty-three acres of Long Beach's waterfront, with the main cluster of buildings designed in a Tunisian style surrounding two large courtyards. A Persian style dome over the main courtyard was surrounded by a Moorish style arcade and a "Muezzin Tower" with "daily calls to prayer" by a costumed Arab overlooking a Pool of Reflection, at the center of which was the bandstand, completing the exhibition's Near-Eastern theme.²⁶⁸

Constructed in just over ten weeks, the Pacific Southwest Exposition of Long Beach opened on July 28, 1928 and De Caprio and the Pomona Municipal Band were in attendance for its groundbreaking ceremony along with Pomona Mayor H.S. Park, the 1928 president of the Los Angeles County Fair, C.P. Curan and J.M. Paige, who was the secretary for the Pomona Chamber of Commerce. The Pomona Municipal Band then marched in the 1:00 p.m. afternoon opening day parade along with twenty-nine other bands and floats from various neighboring cities and local organizations to a crowd of

²⁶⁷ Kenneth R. Speth, "Long Beach 1928: The Pacific Southwest Exposition," KenBlog, entry posted Jan. 8, 2009, <http://expoguy2.blogspot.com/2009/01/long-beach-1928-pacific-southwest.html> (accessed Dec. 27, 2017).

²⁶⁸ Ibid.

20,000 spectators before California Governor C. C. Young gave a speech, officially ushering in the start of the exposition that afternoon at 3:00pm, which was followed by an evening banquet.²⁶⁹

It would be easy to imagine De Caprio wandering the Exposition's Avenue of Nations toward the Italian Building, located on its south side, during that evening of July 28, 1928.²⁷⁰ Designed in the style of a rustic Mediterranean villa with a triple-arched entrance and flat tile roof, the building's convincing Italian style may have evoked a deep sense of nostalgia for De Caprio, now in his sixties, having never been back to Italy since his arrival in United States decades earlier.

The Pacific Southwest Exposition of Long Beach also featured themed event days throughout the course of its thirty-nine day run, and De Caprio led the thirty-five piece Pomona Municipal Band in a two-hour long performance at the exposition's main grandstand built over the Pool of Reflection at the center of the Exposition's Main Court as a feature attraction of the Pacific Exposition's "Pomona Day" festivities. A special Pacific Electric train carried a hundred Pomona residents to the event, while many others traveled by bus or private car. De Caprio and his wife traveled by private car. The Pacific Electric train was met at the white-walled gates of the Pacific Southwest Exposition by several exposition officials.²⁷¹

De Caprio's "Goddess of Fruits" march was included in the two-hour long performance as well, special mention being made of its recent dedication to the Los Angeles County Fair, and the concert along with several other of the day's events was

²⁶⁹ "Pomonans Attend Ground Breaking for Exposition" Box 5, file 2, Special Collections, The Claremont Colleges Library.

²⁷⁰ Kenneth R. Speth, "Long Beach 1928: Italian Building," KenBlog, entry posted Jan. 21, 2009, <http://expoguy2.blogspot.com/2009/01/long-beach-1928-italian-building.html> (accessed Dec. 27, 2017).

²⁷¹ "Beach Event Draws Many" Box 5, file 2, Special Collections, The Claremont Colleges Library.

broadcast over a radio station named KFON, now the call letters of a government access television channel in Fontana, California.

Halfway To Heaven

Although the broadcast on KFON might have been the first radio aired performance of De Caprio's, the only surviving recording of any of De Caprio's original compositions exists in two scenes from a 1929 pre-code area "talkie" by Paramount Studios, *Halfway To Heaven*.

Written and directed by George Francis Abbott, who had come to Hollywood from New York after launching his career as a Broadway playwright and theatre producer, the film's plot centered on a female circus performer, played by a young Jean Arthur, who is torn between two rival trapeze artists, played by Paul Lukas and a young Charles "Buddy" Rogers. Although most of the filming took place on the Paramount Studios at 5555 Melrose Avenue in Hollywood, several scenes were filmed on location throughout Southern California, particularly the Chatsworth Railroad Station and the Los Angeles County Fair.

The Pomona Municipal Band was filmed twice during two separate afternoon performances in front of the Los Angeles County Fair's main bandstand, where an aerial trapeze act was filmed. The actual performance audio of the Pomona Municipal Band was included in the film's final cut, remaining the only surviving audio of any of the band's performances.

Having heard De Caprio's pieces performed by the Pomona Municipal Band during two separate performances, the decision was made by Abbott and his production team to include De Caprio's piece "The Life March" among film composer Gene Lucas' score. Assistant Irving Talbot visited De Caprio in his studio at 458 San Francisco Avenue in Pomona to finalize contracts and perhaps also gather the prepared parts of "The Life March" to be performed and recorded by 40 players of the Paramount Studios film orchestra.

Released on December 14, 1929, *Halfway to Heaven* is one of 700 films produced by Paramount Productions between 1929 and 1949 sold to MCA/Universal in 1958 for televised distribution.²⁷²

The Ventura County Fair

By the summer of 1930 the Pomona Municipal Band would open its eleventh season of summer afternoon concerts in Ganesha Park with a "pretentious" program arranged by De Caprio who programmed an "all sacred concert" theme, working as he had decades before in Portland to include more serious concert music among the popular pieces his bands performed.²⁷³ De Caprio's own compositions had become standard repertoire for the Pomona Municipal Band as well.

The Ventura County Fair was first held in Ventura, California in 1874, and later moved to its current location in Seaside Park on the Ventura beach front in 1914. The

²⁷² IMDb, "Halfway To Heaven (1929)," Amazon, <http://www.imdb.com/title/tt0019958> (accessed Dec. 27, 2017).

²⁷³ "Untitled article dated June 29, 1930," Box 5, file 2, Special Collections, The Claremont Colleges Library.

Pomona Municipal Band had become such a feature attraction of the Los Angeles County Fair by the end of the 1920s that Ventura fair officials invited De Caprio to bring his twenty-two piece band north to Ventura for a four day, Thursday through Sunday weekend engagement in the 1930 fair season. Most of the band members traveled to the fair by private car, including De Caprio and his wife, who traveled north to Ventura the previous Wednesday morning.²⁷⁴

De Caprio was also commissioned by the Ventura Fair Board to compose a new march for the occasion. Working within a limited two-week timeframe, he only completed the final arrangement the Tuesday before he left for Ventura. Entitled “The Wings of Men,” the Pomona Municipal Band premiered the march during that Thursday evening performance immediately following the fair’s nighttime horse show, after leading the 10:00 a.m. parade that morning. The band performed twice daily over the course of four days, as they had done for several years at the Los Angeles County Fair, once after the afternoon horse races, and once after the evening horse show, although unlike at their home venue in Los Angeles, their performances were often interrupted after a few selections by talkative announcers, prompting at least one reviewer to plead “Next year, we respectfully recommend that the band be allowed to play complete selections at given intervals - let the people relax and hear a fine concert.”²⁷⁵

The Pomona Municipal Band was scheduled to play the opening day of the 1930 Los Angeles County Fair the Tuesday after their return from Ventura, and in addition to their regular afternoon and evening performances, would play the morning California Governor C. C. Young visited the fair as well.

²⁷⁴ “Band Goes To Ventura Fair” Box 5, file 2, Special Collections, The Claremont Colleges Library.

²⁷⁵ “March Dedicated To Fair By Leader” Box 5, file 2, Special Collections, The Claremont Colleges Library.

Winter in Los Angeles

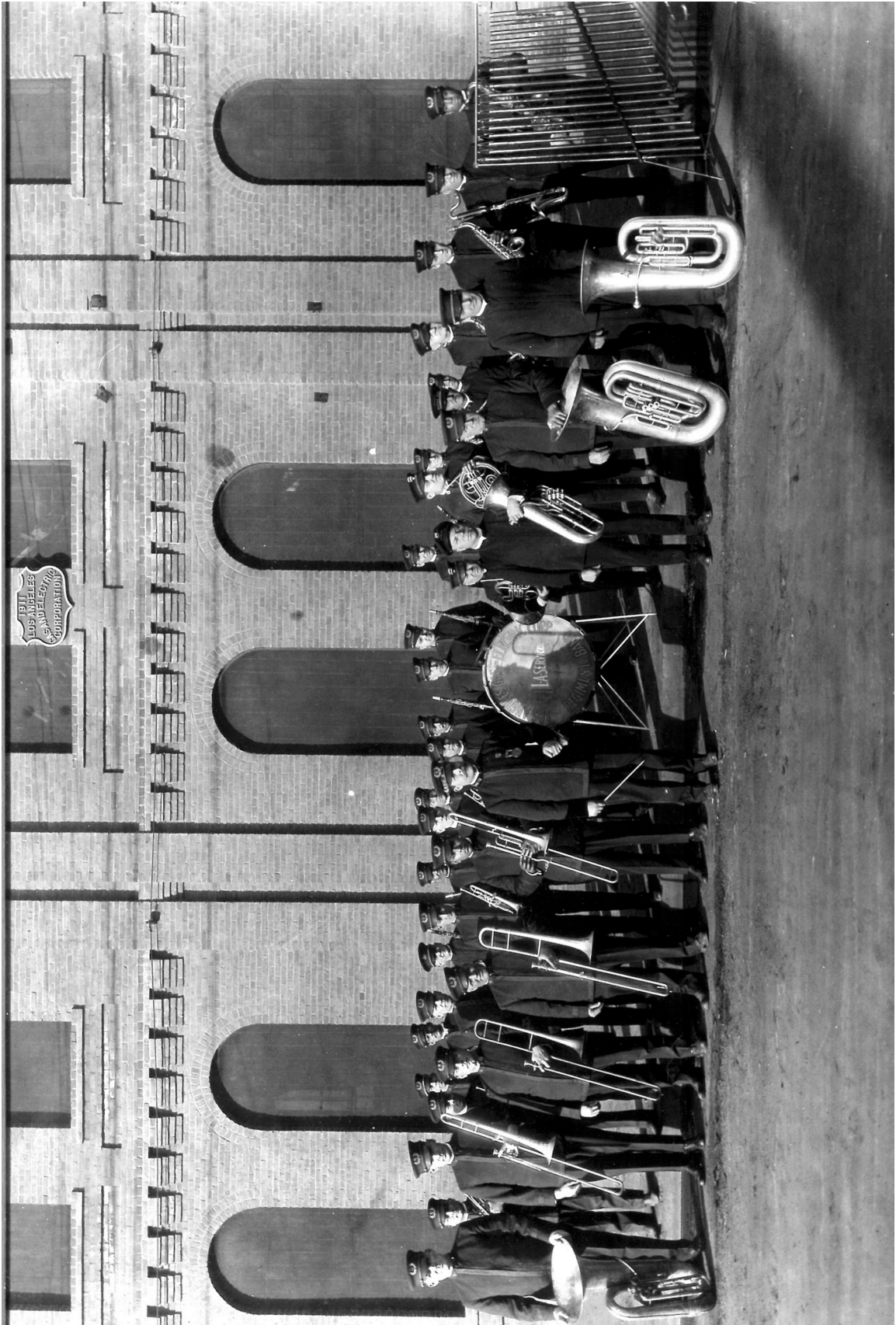
The March 22, 1943 edition of the Local 47 American Federation Musicians of Los Angeles's Official Journal, *The Overture*, describes the passing of Alberico De Caprio on January 7, 1943 at Suburban Hospital in South Gate, California. Funeral services were held at 2:00pm on January 11 in the Marcoux Mortuary in South Gate, followed by internment at Inglewood Cemetery.²⁷⁶

De Caprio directed the final concert of the Los Angeles Gas and Electric Company Band in 1930, perhaps amid rumblings of the company's merger with the Los Angeles Department of Water and Power that would take place just a few years later, and the Pomona Municipal Band would perform its final season just a few summers after that.

The City of Pomona would see another band of all-volunteer players perform again in Ganesha Park in the summer of 1947, but although that organization would survive for the following seventy years, the memory of De Caprio and his band's historic achievements would not.²⁷⁷

²⁷⁶ C.L. Bagely, "In Memoriam: Alberico De Caprio," *The Overture: Official Journal of the Musicians Mutual Protective Association Local 47, American Federation of Musicians, Los Angeles, Calif.*, vol. 22, no. 12 (March, 1943): 19.

²⁷⁷ David Allen, "Pomona Concert Band hits the right note for 70 years," *Daily Bulletin* (May 9, 2017), <https://www.dailybulletin.com/2017/05/09/pomona-concert-band-hits-the-right-note-for-70-years> (accessed Dec. 27, 2017).



The Los Angeles Gas and Electric Company Band²⁷⁸

²⁷⁸ Alberico De Caprio Papers, Series 2, Special Collections, The Claremont Colleges Library

LIST OF THE MARCHES OF ALBERICO DE CAPRIO

PUBLISHED MARCHES

Seattle Times March (1898)

Parts: piano reduction

The Portland March (1908)

Parts: piano reduction

The Goddess of Fruits March (1927)

Parts: piano reduction

Rose Festival March and Two-Step (1907)

Parts: piano reduction

UNPUBLISHED MANUSCRIPTS - DATED

Military March (June 5, 1917)

Parts: flute, oboe, clarinet, bassoon, saxophone, alto, cornet, baritone, trombone, basso, snare drum, bass drum

Pomona Chamber of Commerce (1919)

Parts: flute, oboe, piccolo, clarinet, bassoon, saxophone, alto, cornet, trombone, baritone, basso, snare drum, basso drum

The Wings of Men (August 22, 1929)

Parts: flute, oboe, clarinet, bassoon, horn, cornet, trombone, baritone, basso, basso drum, piano sketch

Armistice Day March (October 28, 1931)

Parts: flute, oboe, clarinet, bassoon, horn, cornet, baritone, trombone, basso, bass drum

The Life March (November 25, 1925)

Parts: piccolo, oboe, clarinet, alto, cornet, baritone, trombone, basso, drums, bass drum

Military March #2 (May 1, 1927)

Parts: piccolo, oboe, clarinet, bassoon, horn, cornet, baritone, trombone, basso, bass drum

UNPUBLISHED MANUSCRIPTS - UNDATED

Administration March (Undated)

Parts: flute, oboe, clarinet, bassoon, saxophone, alto, cornet, trombone, baritone, basso, snare drum, bass drum

Grand March Cristofolo Columbus (Undated)

Parts: flute, oboe, piccolo, clarinet, bassoon, tenor saxophone, baritone saxophone, horn, cornet, trombone, baritone, basso, snare drum, bass drum, piano sketch

Let 'er Buck March and Two-Step (Undated)

Parts: flute, oboe, piccolo, clarinet, bassoon, saxophone, horn, cornet, trombone, baritone, basso, snare drum, bass drum, piano score

Queen of the Carnival March and Two-Step (Undated)

Parts: oboe, piccolo, clarinet, bassoon, alto, cornet, trombone, baritone, basso, snare drum, bass drum, violin, piano sketch

The Neutral Power March and Two-Step (Undated)

Parts: flute, piccolo, oboe, clarinet, bassoon, horn, cornet, baritone, trombone, basso, drum, bass drum, piano sketch

Cervus Alces (Undated)

Parts: flute, oboe, clarinet, bassoon, alto, cornet, baritone, trombone, basso, drums

Italian Folk Song March and Two-Step (Undated)

Parts: flute, piccolo, clarinet, bassoon, alto, cornet, baritone, trombone, basso

La Nuova Italia Director (Undated)

Parts: piccolo, oboe, clarinet, bassoon, alto, cornet, baritone, trombone, basso, string bass, drums, bass drum

In the Land of the Dakotas (Dacotahs) (Undated)

Parts: flute, oboe, clarinet, bassoon, horn, cornet, baritone, trombone, basso, drums, bass drum

La Simpatica (Undated)

Parts: flute, piccolo, oboe, clarinet, bassoon, horn, cornet, baritone, trombone, basso, snare drum, and bass drum

Mary Stuart March (Undated)

Parts: oboe, clarinet, alto, cornet, baritone, trombone, basso, drums, and bass drum, piano sketch

March the Truth (Undated)

Parts: flute, piccolo, oboe, clarinet, bassoon, horn, cornet, baritone, trombone, basso, snare drum, bass drum

INCOMPLETE MANUSCRIPTS - UNDATED

Pope Leo XIII Funeral March (Undated)

Parts: piano sketch

Wenches March and Two-Step

Parts: piano sketch

Pigeon Spring Two Step (Undated)

Parts: piano sketch

General March (Undated)

Parts: violin and viola

March (Undated)

Unfinished composition sketch

OVERVIEW OF THE MARCHES OF ALBERICO DE CAPRIO

Marches comprise almost half of the known works of Alberico De Caprio, almost the entirety of which exist in the Special Collections of The Claremont Colleges Library, and are the composer's greatest contribution to history. While the dances, songs, and intermezzi pieces that he composed for theatre and hotel ballroom engagements were also often performed by the wind bands under his leadership, it is almost entirely his marches that are mentioned by contemporary sources as evidence of his compositional prowess, and only marches among any of his compositions that were ever published.

The few marches of De Caprio's that were published were locally published as piano reductions, since commercial sale of popular pieces for performance by the amateur pianist at home was a common practice of publishers before the mid-20th century popularization of recorded music, not only to generate revenue but as advertisement for concert performances. Another popular method of publication to promote concert performances was for the first page of a piano reduction of a march to be printed in a newspaper along with an article promoting upcoming concerts.

Those marches for which parts do exist, all exist as handwritten manuscripts that De Caprio likely carried from band to band throughout his career. While instrumentation remains fairly consistent from piece to piece, that being of a wind band, or ensembles comprised of wind, brass and percussion instruments, De Caprio would have likely had to rely on available players in a given season, or the given experience level of his often amateur players. Evidence of this includes baritone parts written in both treble and

bass clefs, and a “basso” part in almost every existing full band arrangement, which could essentially be assigned to any bass clef instrument.

As with most bandleaders of the late 19th and early 20th century, including John Phillip Sousa, directors conducted from a part of their preference, such as 1st clarinet, coronet or baritone part, as was often the case with De Caprio, and full scores were not customarily created for conducting.²⁷⁹ Any piano score parts existing among De Caprio’s manuscripts should be considered compositional sketches, and not meant for conducting or performance. This is evidenced by most existing as incomplete or shorter versions of a piece that was then expanded in length as it was arranged for wind band. String parts should be considered additional or auxiliary, since most were added after the initial composition of the piece, most likely for indoor theatre or hotel ballroom performances, as can be evidenced by the different sized sheets and ink used for these parts in the composer’s existing manuscript pages. Percussion parts all include bass drum as separate manuscript sheets from “snare drum” or what is often a part simply titled “drums,” which include snare and cymbals. While most of De Caprio’s manuscripts are undated, it is also likely that pieces with parts for saxophone were composed later in his career.

²⁷⁹ John Philip Sousa, *John Philip Sousa: Six Marches*, ed. by Patrick Warfield, *Recent Researches in American Music*, vol. 69 (Middleton, WI: A-R Editions, Inc.): xxv.

SIX HISTORICALLY SIGNIFICANT MARCHES OF ALBERICO DE CAPRIO

The Music of Alberico De Caprio

With the exception of less than a handful of pieces, very few of Alberico De Caprio's pieces were ever published, and of those, not a single published score exists. Much as John Philip Sousa's bass drum player August Helmecke said of Sousa's composition, De Caprio wrote "for performance, not publication."²⁸⁰ This is evident in the march-sized editions of several of De Caprio's eighty plus pieces housed in the Claremont University Consortium's The Claremont Colleges Library Special Collections that represent his work from the beginning of his original composition in 1897 to his death in 1943, which include marches as well as dances, songs and intermezzi, all existing as handwritten manuscript parts with the exception of four published keyboard reductions, two of which have been selected for their historical significance among the following pieces to be included in this dissertation.

De Caprio composed per commission and the occasion, performance venue and ensemble he had available to compose each piece varied. Added to this was the fact that often he had relatively little time between commission and a given performance date, sometimes just a matter of weeks, and the task was his alone to compose, arrange and notate each player's parts by hand, often making last minute revisions in different colored

²⁸⁰ John Philip Sousa, *John Philip Sousa: Six Marches*, ed. by Patrick Warfield, Recent Researches in American Music, vol. 69 (Middleton, WI: A-R Editions, Inc.): xxv.

ink or pencil, as well as rehearse his players - some of varying musical experience and ability - to performance readiness.

De Caprio led several bands in several different cities throughout his lifetime, most with some sort of rotating roster, some professional, but some, especially those he directed later in his career, made up entirely of amateur players. He carried his original compositions with him as he traveled from city to city and band to band, likely making adjustments for varieties of musicianship or availability of instrument. Many of the manuscripts exhibit the wear of time and use and often contain inconsistencies between parts, perhaps indicating the addition of new instrument parts after the piece's original composition and performance. More often than not, the handwriting and liberal usage of shorthand in notation indicate the hurry of a composer working under a strict deadline.

The exception to this is perhaps De Caprio's "The Life March." Painstakingly written in clear, legible penmanship with dark ink, the existing manuscript is likely a second copy written by De Caprio to be performed by the Paramount Studios band, led by a conductor who would not be the composer himself.

Other exceptions include De Caprio's "Rose March" and "Goddess of Fruits March," both published as piano reductions for the commercial sale of sheet music. Both of these pieces would have been familiar enough as most popular music in their heyday to the citizens of Portland and Pomona respectively. Unfortunately, original band parts for neither piece exists in the The Claremont Colleges Library Special Collections.

Using Patrick Warfield's *John Philip Sousa: Six Marches* as inspiration toward a general overview of a band music composer's style as well as an attempt to faithfully reconstruct some of his most important works, the six marches of De Caprio's included in

this dissertation were chosen for their historical significance, as well as the insight they provide into the composer's life and career. The following scores are the only known full existing scores of De Caprio's original compositions, extracted from his manuscript band parts, and the reduced scores are new editions of previously published pieces with minor inconsistencies and corrections included.

De Caprio's Music in Performance

While the outdoor summer performances were the staple performance venue of most band music in the late 19th and early 20th centuries, a variety of events and occasions would give rise to several different performance scenarios to De Caprio and his bandsmen.

De Caprio might have found himself leading his band in a formation during a morning parade, then performing a two hour concert (either with one central intermission or several breaks after two or three pieces) atop the grandstand in a county fair. Often, De Caprio would be commissioned to write a piece for serenade, or short concert to honor the arrival or a speech given by a dignitary of note, a routine performance occasion for bands in the late 19th and early 20th century.²⁸¹ Such events might commonly be held outdoors, but De Caprio performed several indoors, most notably in hotel ballrooms in serenades for President Theodore Roosevelt and California Governor William Stephens.

Such indoor performances required extra careful control over musicians as at least one critic noted in 1857: "An indiscriminate crackling and tearing of bugles, trombones, and ophicleides, etc. may sound very well in the street, or off upon the water of a

²⁸¹ Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920*, 74.

summer's night, but it requires great skill and control over the instruments to make them pleasant in a confined room."²⁸²

Indoor performances became a staple of De Caprio's career, from extended engagements at opera houses and small theatres to regular work for events in hotel ballrooms. Many of De Caprio's surviving pieces, particularly his songs and intermezzi, were clearly written for such venues, and even some of his marches contain auxiliary string parts, transcribed in pencil rather than ink, to accommodate the addition of string players.

De Caprio's Music in Concert

De Caprio became a composer before becoming a bandleader, composing his first original piece, "The Seattle Times March," before ever forming his own band. He made it a matter of regular practice to incorporate his original compositions into his concert programs after founding his own ensembles, and existing concert programs throughout his career show how he skillfully places his more popular pieces in key sections of concerts, either opening, just before intermission, or closing with one of his own pieces among popular songs and opera overtures arranged for wind band. He also continued to feature popular pieces of his from one city when performing in the next, their historic significance often touted by newspaper promotions the day before a concert, so that his pieces favored in the Pacific Northwest became popular decades later, after he relocated to Southern California.

²⁸² Ibid., 81.

With the exception of “The Life March,” no recordings of De Caprio’s music exist and no tempo markings exist on any of the six marches included in this dissertation and articulation is marked at a minimum. Famed bandleader and ex-Sousa band member Frank Simon, when speaking about Sousa’s marches, once suggested that “The tempo depends entirely on the character of the march itself, some were slower, some faster.”²⁸³

The occasion and event of each performance of a given march also likely affected the tempo at which Sousa’s music was performed, and thus was the case with De Caprio’s marches as well. A stately performance of “The Portland March” in the Portland Hotel ballroom to honor President Roosevelt might likely performed at a *Marcia moderato*, whereas the same pieces played months later to open an afternoon concert in Portland’s City Park might be closer to a spirited *Allegro moderatro*.

Warfield, in his *John Philip Sousa: Six Marches* claims that “the best sources for understanding the shared rhythmic style of early 20th century bands are the thousands of recordings made by them.”²⁸⁴ Since only one of De Caprio’s pieces exist as a recording, it might be said that perhaps the best source for understanding the shared performance conventions the hundreds of bandsmen under his baton understood would be by the recordings made by the more famous bands of his era, those of Sousa, whose band he once guest conducted, Wagner, mentored him compositionally and Liberatti, under whom he spent his first few years as a musician after immigrating to America.

Selected Marches

²⁸³ John Philip Sousa, *John Philip Sousa: Six Marches*, ed. by Patrick Warfield, *Recent Researches in American Music*, vol. 69 (Middleton, WI: A-R Editions, Inc.): xxxviii.

²⁸⁴ *Ibid.*, xxxix.

The marches in this dissertation have all been lost to time, and yet are important artifacts of American History, particularly that of the Pacific Northwest and Southern California. These marches were featured in the formation of venerable institutions that live on today; The Portland Rose Festival and the Los Angeles County Fair, as well as historical snapshots of events that shaped the modern American West Coast as we know it today.

But perhaps even more importantly, these marches exist as evidence of the endurance of the American Dream. In an era of robber baron capitalism, when F. Scott Fitzgerald wrote of the death of the American Dream, and American isolationism, where restrictive legislation was passed to limit immigration and limit the impact those who had already immigrated to the United States would have on the existing culture, the music of Alberico De Caprio stands as a testament to ideals all Americans share.

Sources

All source material for this edition comes from the “Alberico De Caprio Papers” housed in the Claremont University Consortium The Claremont Colleges Library Special Collections, Collection Number: h2006.6. Full scores are compiled from De Caprio’s holograph instrument parts and reduced scores are sourced from first edition publications of piano scores for commercial sale. All evidence suggests that publication of De Caprio’s music was overseen, if not directly executed, by De Caprio himself.

No full scores exist for any of the marches in this edition, therefore the existing manuscript instrument parts are sourced as primary source material. No manuscript

instrument parts exist for the pieces that have been published as reduced score, in which the first edition publication stands as the primary source material.

Editorial Methods

Where primary sources exist as sets of instrument parts, full scores had to be created synthetically. Score order in modern standard band practice is used, although such was not in existence until the 1930s and therefore is also anachronistic in relation to the original music.²⁸⁵ Where both treble and bass clef parts are included, such as they often are for baritone, only the treble clef part has been included in these scores. Where instrument parts are written in keys other than the concert key of a given piece, parts have been transposed for clear reference within a full score.

All reduced scores of De Caprio's marches were created for either promotion or commercial sale, and therefore were created with the amateur music consumer in mind. It was common practice, before the popularization of commercial recordings in the later part of the 20th century, for band music to be sold as sheet music for keyboard performance for home enjoyment, therefore further popularizing melodies. Decisions, such as the omission of courtesy accidentals, have been made editorially in this edition for the benefit of the researcher.

This edition has preserved De Caprio's layout of instrument parts, combining parts on a single staff when such were combined in the composer's holograph, and separating them where the composer has done so as well. Such decisions were likely

²⁸⁵John Philip Sousa, *John Philip Sousa: Six Marches*, ed. by Patrick Warfield, *Recent Researches in American Music*, vol. 69 (Middleton, WI: A-R Editions, Inc.): 95.

originally made with the practical concerns of availability of players or instruments. The sole exceptions are snare and bass drum parts, which are always presented on separate single-line staves in this edition.

De Caprio's primary source holographs frequently use short-hand. This edition includes these measures in full without editorial comment.

Notation of rests follows modern convention without comment, however, beaming has been preserved from the source material, as has been the direction of slurs and ties unless specifically mentioned. The distinction between quarter and eighth rests can be difficult to determine in the composer's holograph; and occasionally symbols for each were used interchangeably. These have been corrected in this edition without comment. Symbols for eighth and sixteenth rests are identical in the composer's holograph, and modern notation has been used in this edition without comment.

Inconsistencies and errors in pitch and rhythm are common in the primary source material, and have all been corrected in this edition as reported. Rhythmic errors also exist in the first edition publications of reduced-score marches; and have been corrected with report in this edition as well.

The most significant inconsistencies and errors in the primary source material involve articulation and dynamics. The exact placement of dynamic markings can be difficult to ascertain in De Caprio's holograph instrument parts, therefore decisions toward standardization have been made with comment in this edition. Dynamic markings are occasionally missing altogether, and in such instances similar instrument parts have been referenced to determine the composer's intent. Such instances are commented upon as well.

As was common with band composer holograph parts in the late 19th and early 20th century, such as those of John Philip Sousa, accents have often been placed both vertically and horizontally.²⁸⁶ This edition standardizes all accent marks to be placed horizontally. When accent marks are missing where they have been included in other similar instrument parts with identical rhythmic patterns, they have been included with comment in this edition.

The placement of staccato dots, or especially, slurs can be difficult to determine with respect to placement of in the primary source material. Age and degradation of ink, as well as extraneous ink markings, can be difficult to separate from staccato dots; and comment in such circumstances has been made in this edition. The exact placement of slurs between note heads can be especially difficult to determine in the composer's original holograph. Where similar instrument parts have created a general consensus, such material was used as reference without comment. Where no such cases exist, such as in a section where the melody is singular to the instrument part in question, comment as to what decision was made for this edition has been included.

No recordings of any of De Caprio's music exist, with the sole exception of "The Life March," in which the existing audio quality is of little use in making subtle editorial decisions. All primary source material bears the wear and tear of age as well as frequent use. This edition will hopefully renew interest in De Caprio's music - once popular marches in the cities of Portland, Los Angeles, Pomona and beyond.

²⁸⁶ Ibid., 96.

THE PORTLAND MARCH

Railroad tycoon Henry Villard, finding the burgeoning city of Portland, Oregon wanting of a truly first-class hotel, funded the construction of the eight-story Portland Hotel, which opened its doors on April 7, 1890. Occupying the city square block between Morrison Street, 6th Avenue, Yamhill Street and Southwest Broadway in downtown Portland, the hotel was designed as a Queen-Anne style chateau, and its 326 rooms, as well as its restaurant, dining rooms, ballroom, bar, various reception rooms, and in-live quarters for staff, all contained the latest modern amenities, including steam heating and gas and electric lighting.²⁸⁷

Having performed regularly in Portland for several years before, De Caprio would eventually settle in Portland in 1902, where he would direct his own band with regular engagements at the Portland Hotel, furnishing music for various ceremonies and events, with arrangements that likely resembled much of the indoor music he had been previously composing and performing in Seattle.

When the Portland Hotel scheduled a dinner banquet for visiting President Theodore Roosevelt on May 21, 1903, De Caprio's band was employed to provide music for the event in the hotel's grand ballroom. The young bandleader took the opportunity to premiere a new piece for the visiting president, apparently written specifically for the auspicious occasion, "The Portland March."

Whether the march was unofficially dedicated "The Roosevelt March" or whether "The Roosevelt March" composition was a separate piece written to premier in front of

²⁸⁷ The Oregonian, "The Portland Hotel: Once the place to see and be seen," *The Oregonian Live* (April 02 2011), http://www.oregonlive.com/O/index.ssf/2011/04/the_portland_hotel_once_the_pl.html (accessed Jan. 3, 2017).

the President is unclear from the existing manuscript, but several contemporary sources state that President Roosevelt was so impressed with De Caprio's march that specific mention of it was made when he thanked hotel manager Bowers after the event.

President Roosevelt then went on to request that De Caprio send a copy of the march to the United States Marine Band in Washington to be performed upon the President's return.²⁸⁸

No copies of "The Roosevelt March" currently exist in the United States Marine Band archives; and the hand-written piano score manuscript parts housed in the Honnold Library Special Collections give no indication of a dedication to President Roosevelt. Sources state that the march sent to the president was published, likely as piano score, in *The Portland Oregonian* newspaper on May 24, 1903.²⁸⁹

The exact size and arrangement of De Caprio's hotel band is unknown, but it is likely that his arrangements for the indoor ballroom hall performance of the banquet resembled other existing arrangements of the composer that include parts for string instruments. The option of arrangement for strings is common throughout several of De Caprio's pieces.

Both marches would remain as a permanent part of the composer's output, and would be regularly performed for the rest of his career. Contemporary sources mention the march (often calling it the "March President Roosevelt") in reviews of De Caprio's Pomona, California band's outdoor summer concerts several decades later, describing it as "full of spirit and harmony"²⁹⁰ and "stirring and strenuous...splendid and

²⁸⁸ Alberico DeCaprio, 24 May 24 1903 Box 5, Folder 2, Alberico DeCaprio Papers 1897-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

²⁸⁹ Ibid.

²⁹⁰ Ibid.

enthusiastic.”²⁹¹ Although it is likely that the piece was arranged and re-arranged several times throughout De Caprio’s career to suit both indoor and outdoor performances, as well as the specific line-up of the several different bands under his direction, only a piano score of the march survives.

Critical Commentary

As stated above, primary source material for “The Portland March” exists as De Caprio’s holograph of a reduced score. Published as a facsimile in newspaper, *The Portland Oregonian* in May of 1903, De Caprio obviously took painstaking care to pen this march legibly and with uniformity in measure spacing and overall layout, so that this manuscript lacks many of the inconsistencies and ambiguities other pieces suffer as a result of hasty penmanship.

Furthermore, De Caprio deviated from some of his usual conventions when producing the reduced score, especially with respect to the indication of rests. The quarter-rest figure is especially different than his usual, is more pronounced, and varies from his eighth rest figure found in other marches - again no doubt for clarity’s sake and with the amateur performer in mind. Measure 28 of this march is especially useful, given that it contains quarter, eighth and sixteenth rest figures, which are all distinctly different.

Shorthand is used within conventions with which an amateur keyboard-player would have been very familiar at that time.

²⁹¹ “Crowd Enjoys Band Concert,” Box 5, Folder 2, Alberico DeCaprio Papers 1987-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

m.5: A mark above the staff line exists in measure 5 that is unclear. The figure is the same figure De Caprio uses to indicate quarter rests, such as in measure 24. The intention by De Caprio was presumably to indicate a short pause before proceeding to the following measure. This has been indicated as a caesura in this edition.

m.20: De Caprio generally indicates forte with the conventional “*f*,” however this measure contains the marking “*for*.” Written between treble and bass clefs, this likely indicates forte, especially given the transition to a new section of the march, and has accordingly been indicated as *forte*.

m.24: Measure 24 contains the only example of De Caprio using conventional sixteenth rest figures among the marches in this edition. Perhaps with performance by the amateur in mind, this is further evidence that this holograph was prepared for publication. De Caprio’s usual convention was to use eighth rest figures to indicate both eighth and sixteenth rests.

m.35: Measure 35 contains unclear figures below and above the A chord on the second beat. Preservation of the original rhythmic pattern was prime a priority here. Rests have been indicated with modern conventions.

m.50: Slur placement is unclear in measure 50, determined here as elsewhere based on similar patterns.

March "The Portland" a. De. Caprio

The image shows a handwritten musical score for a march titled "The Portland" by A. De. Caprio. The score is written on seven systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. A "fz." (forzando) marking is visible in the fourth system. The paper shows signs of age and wear, with some staining and a small mark on the right edge.

A handwritten musical score for piano and violin, consisting of eight systems of staves. The score is written in black ink on aged paper. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The piano part is written in the lower register, and the violin part is in the upper register. The second system includes a section marked "Trio" in the violin part, which begins with a new key signature of two flats (Bb). The score continues with various musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The final system ends with a double bar line and repeat dots.



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THE ROSE FESTIVAL MARCH

²⁹² Alberico DeCaprio, 1903, Box 3, Folder 8, Alberico DeCaprio Papers 1987-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

The success of Portland's Lewis and Clark Centennial and American Pacific Exposition and Oriental Fair of 1905 led to a closing speech by Mayor Harry Lane before its conclusion, announcing the idea that a Rose Festival be held, an event that would continue to showcase the burgeoning Western city and brand it as the 'summer capital of the world.'²⁹³ Initially the conception of E.W. Rowe together with the Portland Rose Society, which had already held a Rose Fiesta and floral parade during the previous year, the first official Rose Carnival and Festival parade was held in 1907 - after which ten local businessmen sold 1000 shares at \$10 each to finance the formation of the Portland Rose Festival as a nonprofit corporation.²⁹⁴ In addition to floral displays, the 1907 Rose Festival also featured a night-time "Electrical Parade" with streetcars decorated with electric lights.²⁹⁵

De Caprio's Administration Band had been a central musical attraction during the Lewis and Clark Exposition, with regular, twice daily performances, and he had written four pieces especially for the event. So, it is little wonder that he was approached by the Rose Festival Committee to compose an "official march" for the Rose Festival.

John Philip Sousa had already been a regular visitor of Portland by 1907, and it was planned that his renowned band would showcase a series of three performances in the city's famed Armory theatre as a central event of the festival. The first of these

²⁹³ Portland Rose Festival Foundation, "Over 100 Years of Portland Rose Festival History," Portland Rose Festival Foundation, <http://www.rosefestival.org/about/history> (accessed Dec. 27, 2017).

²⁹⁴ PdxHistory.com, "Rose Festival," Mark Moore, http://www.pdxhistory.com/html/rose_festival.html (accessed Dec. 27, 2017).

²⁹⁵ Ibid.

performances featured a two-and-a-half-hour program that concluded with Wagner's *Ride of the Valkyries*.²⁹⁶

In an attempt to further highlight the local culture of the city, members of the Rose Festival Committee, including General Manager George L. Hutchin, Secretary B.E. Desant, President McFarland of the Rose Society, and De Caprio himself, approached Sousa in his room at the Portland Hotel, propositioning the famed bandleader to include De Caprio's march in his program. According to contemporary sources, the proposal was immediately accepted by Sousa, who also suggested the piece be placed after the *Siegfried* and the intermission; and that De Caprio himself should lead the band in the performance.²⁹⁷

The audience in attendance for that premiere of the march numbered 3,000 and despite only having had only one rehearsal with Sousa's band prior to the performance, the piece was received with "fulsome applause" and congratulations from Festival Committee members as well as Sousa. Before the end of his three-concert series, Sousa announced that he would be incorporating *The Rose Festival March* into his program for the remainder of his nationwide tour.²⁹⁸

Sources state that De Caprio proposed to the Rose Festival Committee that they receive half of the proceeds for the sale of his composition, thus funding its subsequent publication as score for piano. The artwork of the winner of the Rose Festival's official periodical, the *Journal Rose Carnival*, was used on the piece's cover.

²⁹⁶ Portland Center Stage at The Armory, "About The Armory," Portland Center Stage, <http://www.pcs.org/about-the-armory> (accessed Dec. 27, 2017).

²⁹⁷ "Sousa To Boost Show," Box 5, Folder 2, Alberico DeCaprio Papers 1987-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

²⁹⁸ "Lead's Sousa's Band," Box 5, Folder 2, Alberico DeCaprio Papers 1987-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

Arranged for both the original sixty-five-piece Sousa band as well as piano, one contemporary source states that the march “is intended for a two-step and will undoubtedly prove popular at dancing parties.”²⁹⁹ No doubt interested in wide-spread popularity, this was on De Caprio’s mind from its very inception.

The first edition was published by a local publisher, numbering several thousand copies. The source states: “The march was printed in this city and hence is a home product in every sense of the word,” and that “Everyone is supposed to play the Rose Festival March.”³⁰⁰

Critical Commentary

This published first edition is stamped on the front cover with the words:

“PUBLISHED BY
N. HODGSON MUSIC CO.
PORTLAND, ORE.”

The back cover is stamped with the words:

“KRIEDT PRINTING CO.
49-FIRST ST.
PORTLAND, OREGON”

²⁹⁹ “De Caprio’s March Published,” Box 5, Folder 2, Alberico DeCaprio Papers 1987-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

³⁰⁰ Ibid.

Although the edition is undated, contemporary sources reveal the publication of the piece to coincide with the first annual Portland Rose Festival in 1907. Subsequent Rose Festivals commissioned other pieces similarly titled “Rose Festival March,” so evidence suggests this edition was the first published by N. Hodgson Music Co., a contemporary Portland based publisher of band music, then printed by a local printing company for commercial distribution and sale. That a professional music publisher worked with De Caprio has resulted in this publication containing very few inconsistencies or errors. Courtesy accidentals are included, no doubt for the benefit of the amateur keyboard player, but have not been included in this edition. The front cover lists a subtitle as “March and Two Step,” but also adds the words “played by John Philip Sousa,” as well as under the title on the first page of music. Here, this distinction has replaced the original piece’s subtitle.

m.70: Measure 70 contains too few beats. The rest under the fermata should equal the value of a dotted quarter rest. This error is likely due to contemporary band music conventions, in which rest figures were often used interchangeably. This is especially unclear since the publisher of this reduced score specialized in band music. For purposes of this edition, a quarter-rest has been added after the eighth rest, and a fermata has been placed over it.

Rose Festival

March and Two Step



Composed By
Sig. De Caprio



Played By
John Philip
Sousa

PUBLISHED BY
N. Hodgson Music Co.
PORTLAND, ORE.

Portland Grand Rose Festival Marcia.

PLAYED BY JOHN PHILIP SOUSA BAND.

Composed by A. DE CAPRIO.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat major). It consists of five systems of music, each with a treble and bass clef staff. The first system begins with a forte (*f*) dynamic and includes a triplet of eighth notes in the bass line. The second system continues with a steady eighth-note accompaniment in the bass. The third system features a more active bass line with eighth-note patterns. The fourth system maintains the eighth-note accompaniment. The fifth system concludes with a first ending (marked '1') and a second ending (marked '2') that leads to a final chord, with a forte (*f*) dynamic marking.

Copyright, MCMVII

TRIO.

Portland Grand Rose Festival Marchia. 3-2.

The image displays a musical score for the Portland Grand Rose Festival March, measures 8-8. The score is written for piano and consists of six systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 2/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'f' (forte). The piece concludes with a 'Fine' marking and a 'D. S. al Fine' instruction.

Portland Grand Rose Festival March. 8-8.

KRIEOT PRINTING CO.
49-61 FIRST ST.
PORTLAND, OREGON

GODDESS OF FRUITS MARCH

³⁰¹ Alberico DeCaprio, 1907, Box 3, Folder 8, Alberico DeCaprio Papers 1987-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

The idea for an annual fair for Los Angeles would come from a lunch conversation between two influential Pomona businessmen, real-estate dealer Frederick W. Ritter and L. E. Sheets, owner of Pomona's leading music house, L. E. Sheets Piano Company, and uncle to famous Southern Californian painter and architect Millard Owen Sheets. The two men compared the City of Pomona with neighboring Pasadena, which had seen much success with its annual Tournament of Roses Parade.³⁰² Ritter was the founder and president of the California Farm and Fruit Lands Company, which he had organized for the purpose of the buying and selling of land in the Pomona Valley,³⁰³ and therefore was personally invested in attracting attention to the outlying Los Angeles community.

With the help of local druggist C.B. Afflerbaugh, a member of the Chamber of Commerce, as well as designer of a number of prize-winning Tournament of Roses floats, the trio eventually garnered the support of the Pomona Chamber of Commerce and on October 17, 1922, the first annual county fair in Los Angeles was held at the Los Angeles Fairgrounds in Pomona, California under tents set up on the forty-three-acre grain field. Fair attendance would exceed all expectations, running for the following five days through October 21st, costing \$63,000,³⁰⁴ and focusing on Southern California's local agricultural heritage.

The "Goddess of Fruits March" was in fact formally dedicated to the fair several months previously, when it was played as the opening piece of the annual outdoor

³⁰² Anna Villafana, "Los Angeles County Fair," HIST 389: Approaches to History, entry posted Fall 2004, http://faculty.laverne.edu/~marcusk/student%20research/villafana_lacountyfair.htm (accessed Dec. 7, 2017).

³⁰³ Brackett, *A Brief Early History of the San José Rancho and its Subsequent Cities: Pomona, San Dimas, Claremont, La Verne and Spadra*, 697.

³⁰⁴ Los Angeles County Fair, "Learn Our History," Los Angeles County Fair, <http://www.lacf.com/learn/our-history> (accessed Dec. 7, 2017).

summer concert season held in Pomona's Ganesha park that June. How De Caprio became initially involved with the fair planners is unclear; but contemporary sources affirm that both city and fair officials were present during the formal dedication of the march.

It is likely that Sheets, who had come to Pomona in 1907 and established his piano factory and shop at 285 North Garey Avenue,³⁰⁵ had frequent interaction with De Caprio, whose 458 San Francisco Avenue studio was less than a mile away. Given the prominence of both men in the community, and the probability that Sheets' shop would be one frequented by De Caprio based both on proximity and prominence, one might imagine the two had worked already closely together on several occasions.

The march was published as score for piano five years after its debut as the official Los Angeles County Fair anthem, as its popularity grew along with the fair's continuing success. The cover of the score reads:

*"The Official March of Los Angeles County Fair At Pomona Calif." and
"Published by A. DE CAPRIO 458 San Francisco Ave. Pomona Cal.*

Subsequent pages are stamped:

"Pacific Music Press San Francisco"

³⁰⁵ Brackett, *A Brief Early History of the San José Rancho and its Subsequent Cities: Pomona, San Dimas, Claremont, La Verne and Spadra*, 809.

The piece enjoyed widespread performances outside of its association with the fair as well, most notably during “Pomona Day” at the Pacific Southwest Exposition of Long Beach, where it was performed at both afternoon and evening concerts by the Long Beach Municipal Band under the direction of Hebert L. Clark, a former Sousa band soloist who De Caprio had met previously in Portland.

Having led the Pomona Municipal Band in a march that included twenty-nine other bands during the expositions opening, an event also attended by Pomona Mayor S. H. Park, president of the Los Angeles County Fair, C. P. Curran, and G. Earl Clark, President of the Pomona Chamber of Commerce, sources state that De Caprio returned to Long Beach for the “Goddess of Fruits March” Pomona Day matinee performance, traveling by automobile with his wife Anna, Mrs. William Woods of La Verne and a visiting friend, Mrs. C. W. Weaver of Austin, Colorado.³⁰⁶

Sources also confirm that Clarke publicly complimented De Caprio on the high quality of his work, and that De Caprio returned the compliment on the bandleader’s execution of his piece.³⁰⁷

Critical Commentary

The reduced score was published by De Caprio under his own name and studio address, transcription no doubt also by De Caprio, possibly with the copy-editorial of L.E. Sheets.

³⁰⁶ “Pomona Composer Is Honored At Beach Concert” Box 5, Folder 2, Alberico DeCaprio Papers 1987-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

³⁰⁷ Ibid.

Most bandleaders themselves never made full scores of their marches,³⁰⁸ and it is likely that a piano reduction was made by De Caprio following the decision to publish a reduced score for commercial sale. By the year of the piece's publication, the march would have been very well known to the residents of Pomona, and the sheet music was likely sold directly from De Caprio's studio, Sheet's piano store, and possibly at the Los Angeles County Fair as well.

While several editorial passes were likely made before the final printing, some minor inaccuracies were discovered during the process of including this march in this edition. Courtesy accidentals are also included in the 1927 published edition, no doubt with the amateur player in mind; but these have not been included in this edition.

m.94: Measure 94 in the 1927 published edition contains three eighth notes followed by two quarter notes in the treble-clef part, which contains an extra beat. Based on similar figures in several other sections of this piece, it is clear that this is simply an editorial error and the last quarter note in the figure should be an eighth note.

m.102: Measure 102 in the 1928 published edition contains the same editorial error as measure 94. The last quarter note in the figure should be an eighth note.

m.112: The same editorial error exists in the 1927 published edition in measure 112.

Measures 110 and 114 are clear indications that in this repeated figure, the last quarter note should actually be an eighth note.

³⁰⁸ John Philip Sousa, *John Philip Sousa: Six Marches*, ed. by Patrick Warfield, *Recent Researches in American Music*, vol. 69 (Middleton, WI: A-R Editions, Inc.): xxv.



Signor A. DE CAPRIO
Director of
Pomona Municipal Band

THE GODDESS OF FRUITS MARCH



*mblement
Signor A. De Caprio*

The Official March of Los Angeles County Fair At Pomona Calif.

Published by A. DE CAPRIO 458 San Francisco Ave. Pomona Cal.

March - Goddess of Fruit

Official March of Los Angeles County Fair

By A. De CAPRIO

The musical score is written for piano in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). It consists of six systems of music, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic in the treble and a mezzo-forte (*mf*) dynamic in the bass. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. There are first and second endings indicated by '1' and '2' above the staff lines. The piece concludes with a final cadence in the bass staff.

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4

TRIO

The first system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano (*p*) dynamic marking. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the musical piece with two staves. The upper staff features a melodic line with various note values and rests, and the lower staff continues the accompaniment with chords and eighth notes.

The third system of the Trio section consists of two staves. The upper staff has a melodic line with some longer note values, and the lower staff provides a steady accompaniment with chords and eighth notes.

The fourth system continues the Trio section with two staves. The upper staff shows a melodic line with some rests, and the lower staff maintains the accompaniment with chords and eighth notes.

The fifth system of the Trio section consists of two staves. The upper staff features a more active melodic line with sixteenth notes, and the lower staff continues the accompaniment with chords and eighth notes.

The sixth and final system of the Trio section consists of two staves. The upper staff has a melodic line with sixteenth notes, and the lower staff provides a rhythmic accompaniment with chords and eighth notes.

March. Goddess of Fruit - 3

A musical score for a piano piece titled "March Goddess of Fruit - 3". The score is written in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The first system includes a dynamic marking of *ff* (fortissimo) and a measure number of 5. The music features a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords and melodic lines in the treble. There are several measures with slurs and accents, and a final measure with a fermata.

March Goddess of Fruit - 3

Pacific Music Press
San Francisco

309 Alberico DeCaprio, 1927, Box 3, Folder 8, Alberico DeCaprio Papers 1987-1943, The Claremont

THE LIFE MARCH

Originally written on November 25, 1925, and first performed at the Los Angeles County Fair by the Pomona Municipal Band, this march would become destined to remain as the only recorded legacy of De Caprio, surviving as a part of the film score of Paramount Studios' 1929 movie "Halfway to Heaven." Directed and co-written by a then forty-two-year-old George Abbott, and starring Charles "Buddy" Rogers and Jean Arthur, the Pre-Code era "talking picture" was filmed largely at Paramount Studios at 5555 Melrose Avenue in Hollywood, California. Several shots of Southern California landscape were incorporated into the movie, filmed on location throughout the Pomona, including at the Los Angeles County Fair.

The Pomona Municipal Band was filmed twice during two separate afternoon performances in front of the main grandstand, where an aerial act was presented as well.³¹⁰ Actual audio of these performances appear as source music for these scenes and remain perhaps the only recorded legacy of the band's performances of any kind. Whether it was by decision of Abbott or film composer Gene Lucas, it was decided that the *The Life March* should also be recorded by the 40-piece Paramount band for use as underscore for other scenes throughout the movie as well. Assistant Director Irving Talbot visited De Caprio in his Pomona studio to seal the final contracts for use of his piece in the movie.³¹¹

Colleges Library Special Collections, The Claremont Colleges Library.

³¹⁰ "March Chosen For Movie Use," Box 5, Folder 2, Alberico DeCaprio Papers 1987-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

³¹¹ Ibid.

To what extent De Caprio had direct involvement in the recordings of his march by the Paramount band is unclear, and it is uncertain whether or not the manuscript player parts that survive in Honnold Special Collections were the same copies used during those sessions.

The manuscript parts are written in ink on half-sized sheets all signed by De Caprio with:

“The Life March De. Caprio. Half Way To Heaven”

written in pencil at the top of the solo cornet part, and measure 30 uniformly marked as omitted in pencil on all parts. Such an omission of a measure is common when recording music to picture, when timing might have to be adjusted so that certain beats of a piece hit particular points of a film.

The backside of the solo clarinet part has extensive penciled notes that fill the entirety of the page, including several that seem to suggest a program of succession of scene names and film spotting notes.

The 1st Trombone part has penciled in G# and Ab half notes at the bottom of the page, which is suggestive of a player unfamiliar with the piece, making last minute notes.

“Half Way to Heaven” was released on Saturday, December 14, 1929, just at the beginning of the brief period of the major release of sound-synced movies before the inauguration and uniform enforcement of the Motion Picture Production Code in 1934, which ushered in several decades of government censorship of Hollywood films.

Containing material possibly deemed too salacious for the post-Code era, the movie “Half Way to Heaven” as well De Caprio’s march, have largely been forgotten.

Critical Commentary

The sources for “The Life March” are undated, and therefore it is difficult to determine whether the holograph instrument parts are De Caprio’s original parts composed in 1925, or later parts written to be given to the Paramount Studios Band in 1929, or whether both are one and the same. Penciled spot notes and additional corrections suggest that the composition was given to the Paramount Studios Band for a film recording session, and then returned to De Caprio.

As a result of their usage for film score in 1929, where live recording sessions were performed and recorded to picture and a minimum of repeated takes would be desired, this march contains fewer inconsistencies than the other full-band arranged marches of De Caprio’s included in this edition.

The majority of errors and inconsistencies that appear are largely obvious omissions or miss-markings by the composer, and are easily identified.

Piccolo

The key signature of the piccolo part is written in D major but has been transposed down a half step to Eb for this score edition.

Clarinet in Eb

m.5: Measure 5 – Contains no dynamic change from the *fortissimo* marked in measure 1. Based on other clarinet parts, this measure should likely be marked *mezzo forte* and has been in this edition.

m.11: Measure 11 – Contains too many beats if the first rest of the measure is taken to be an eighth rest, which is another example of De Caprio using eighth and sixteenth rests interchangeably. The first rest of the measure should be a sixteenth rest, rather than an eighth rest.

m.43-44: The exact placement of slurs over measures 43 through 44 are unclear. The handwriting of these measures in particular has the appearance of haste, and it is likely that slurs are meant to encompass entire measures.

m.51-52: Measures 51 and 52 are further examples of unclear slur placement. The handwriting of these measures in particular has the appearance of haste, and it is likely that slurs are meant to encompass entire measures.

m.63-64: Measures 63 and 64 are identical other than rest figures which appear to be remarkably different. Measure 64 would contain too many beats if the figure of quarter rest indicates its modern usage. These measures are examples of De Caprio using eighth and quarter rest figures interchangeably and often arbitrarily.

m.66: Measure 66 is the third measure in three identical measures. De Caprio wrote out notation for measure 65 but used shorthand to indicate a repeat for measure 66. This is an example of the often arbitrary use of shorthand by De Caprio.

Solo Clarinet

m.10-13: Measures 10 through 13 contain eighth rest figures which are actually meant to be marked as sixteenth rests in the primary source material. Modern sixteenth rest figures have been used in this edition.

m.27-28: Measures 27 and 28 are further examples of rest figures which are actually meant to be marked as sixteenth rests in the primary source material. Modern sixteenth rest figures have been used in this edition.

m.62: Measure 62 is an example of an eighth rest figure used to indicate a sixteenth rest. Modern sixteenth rest figures have been used in this edition.

m.63: Measure 63 contains too few beats. Based on the Eb clarinet part, the first eighth note of the measure should actually have been written as a quarter note.

m.65: Measure 65 also contains too few beats. Based on the Eb clarinet part, the first eighth note of the measure should actually have been written as a quarter note.

m.66: Measure 66 contains what appears to be a whole note in the primary source instrument part. Given that the section is clearly marked 2/4, it becomes clear that a stem attached to the note head has simply been omitted, and the actual note was meant to be a half note.

m.68: Fermata written over the last rest is unclear. Fermata marks have been included in only half of parts in the source, although the inclusion of fermatas for all parts has been done in this edition.

1st Clarinet

m.10: Slur placement in measure 10 is unclear. The slur does not appear to include all notes in the measure, however when compared to both 2nd and 3rd clarinet parts which contain similar figures and slurs that include the entire measure, it becomes clear that similar placement was meant for measure 10.

m.50: Slur placement in measure 50 is unclear. Based on a similar figure in the solo clarinet part, it becomes clear that the slur placement should be similar as well.

2nd Clarinet

m.35: Slur placement in measure 35 is unclear. Based on a similar figure in 3rd clarinet part, it becomes clear that the slur placement should be similar as well.

m.39-40: The eighth note on the second beat of both measures 39 and 40 in the primary source are not dotted, but based on the overall figure which is repeated with frequency elsewhere, these both should contain a dot.

m.62: A mark beside the first note of the second beat in measure 62 has been obscured by extraneous pencil marks in the primary source, but based on overall practice should be read as a sharp.

Oboe

m.1: Four flats have been written in the key signature in the primary source material.

Based on other parts and the modulation written at the key signature, this is a simple error and the key signature was actually meant to indicate Eb.

m.30: Hash marks have been written over this measure in pencil. The section would not contain enough measures if this measure is omitted, however, therefore it has been included in this edition.

m.35-36: This section contains too few measures. Based on other instrument parts, it is likely that measure 35 should be for measure 36, which would correct this error. This has been done for this edition.

Solo Cornet

m.40: Measure 40 contains a dotted sixteenth note in the primary source part. Given the rhythmic figure that is clearly repeated elsewhere, this is clearly a mistake and the dot has not been included in this edition.

m.43: Similarly measure 43 contains a dotted sixteenth note in the primary source part. Given the rhythmic figure that is clearly repeated elsewhere, this is clearly a mistake and the dot has not been included in this edition.

1st Cornet

m.35: Slur placement is unclear in De Caprio's holograph. Slur placement in this edition is based on reference of the solo cornet part, which contains a similar figure.

2nd Cornet

m.5: An extraneous ink mark might appear as a dotted eighth note in the primary source material. Given the added beat and given time signature, the note is clearly meant not to contain a dot.

Piccol in D. The Life March

De Caprio

mp

p

Trio

ff

Coda

Dal Trio

E♭ Clarinet The Life March

De Caprio

Handwritten musical score for E♭ Clarinet, titled "The Life March" by De Caprio. The score is written on ten staves. It begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is characterized by dense, rhythmic patterns, including many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings such as "p" (piano) and "f" (forte), and articulation marks like "tr" (trill) and "acc" (accent). A section of the score is marked "Trio" and includes a double bar line. The piece concludes with a "Cada" (cadenza) section, indicated by a double bar line and the word "Cada" written above the notes. The final instruction is "Dal Trio", suggesting a return to the Trio section. The handwriting is in black ink on aged paper.

Solo Clarinet The Life March De Caprio.

5

2

mf

Trio

p

ff

Coda

ff *Trio*

1 Doseant - Song

~~2 Sa Act (Blaze with Tumbler
Rope Act)~~

2 La Pa Lomo (Vander doot
Lis Paloma
Choro)

3 Discords (Clowse) Discord)

4 Waltz - June - Fire - Act

5 ~~National Emblem~~ Acrobat Act
fit - The Front - clown

6 National Emblem
Whispering - Drum Roll
Waltz June -
Trio - National Emblem
Clow Acrobat

7 Waltz - June - at Trio -
Pony - Act

8 Bob - Orth - Act

9 Walze Marie) Tumbling
act

10 - Two chords - in Bb
clowns

11 Trick - Pony Reader (Flag - of E)

12 Skating act
Waltz - Marie
March - Victory
Turkoy Stran

13 On head act - March

1^o Clarinett The Life March De Caprio.

Handwritten musical score for Clarinet titled "The Life March" by De Caprio. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a 2/4 time signature and a dynamic marking of "f". The music consists of several lines of notes, including eighth and sixteenth notes, with various rests and accidentals. There are several dynamic markings: "f" at the beginning, "p" in the middle, and "Cresc" and "Corta" towards the end. A section is marked "Trio" with a key signature change to two flats (B-flat and E-flat). The score ends with a double bar line and the instruction "Dal Trio" with a repeat sign.

2^o Clarinet The Life March De Caprio.

2^o Clarinet The Life March De Caprio.

sf

Trio
p.f.

Coda
Dal Trio

3: Clarinet The Life March De Caprio

Handwritten musical score for Clarinet, titled "The Life March" by De Caprio. The score is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "mf" and "Cresc". The piece concludes with a "Coda" section and the instruction "Dol Zrio".

Basso Clarinet The Life March DeCaprio

The musical score is written on a single staff with a treble clef and a 2/4 time signature. It begins with a key signature of one flat (Bb). The notation includes various note values, rests, and dynamic markings. A section marked 'p' (piano) is followed by a section marked 'f' (forte). The piece concludes with a 'Coda' section marked 'Dolcissimo'.

13 Alto The Life March

De Caprio.

Handwritten musical score for Alto, titled "The Life March" by De Caprio. The score is written on a single staff with a treble clef and a 2/4 time signature. It features various musical notations including notes, rests, accidentals, and dynamic markings. Key annotations include "RS" above the first measure, "Trio" above the 10th measure, and "Coda" above the 14th measure. The piece concludes with a double bar line and a fermata. The signature "De Caprio" is written below the final measure.

2^o

Alto The Life March

De Caprio

mf

Trio

f

Coda

Dal Trio

3^o *Alto* The Life March De Caprio

Handwritten musical score for the Alto part of 'The Life March' by De Caprio. The score is written on a single staff in treble clef with a 2/4 time signature. It begins with a dynamic marking of *f* and includes various musical notations such as notes, rests, and bar lines. A section of the score is marked with a double bar line and the word *Trio* written below it. The piece concludes with a double bar line and a decorative flourish. The word *Ad Trio* is written below the final flourish.

Solo Cornett

The Life March

De Caprio

Handwritten musical score for Solo Cornett, The Life March by De Caprio. The score is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music consists of several lines of notes, including eighth and sixteenth notes, with various dynamics and articulations. The score includes a 'Coda' section and a 'Dal Trio' instruction. There are some ink smudges and corrections on the page.

1^o Cornett

The Life March

De Caprio

Handwritten musical score for 1^o Cornett, titled "The Life March" by De Caprio. The score is written on eight staves. It begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The music is marked with dynamics such as *mf*, *f*, and *p*. The piece concludes with a *Cada* section, marked *f* and *Solo Cada*, followed by a double bar line.

2^o Cornett

The Life March

De Caprio.

Handwritten musical score for 2^o Cornett. The score is written on a single staff with a treble clef and a 2/4 time signature. It features various musical notations including notes, rests, and dynamic markings such as *mf* and *p*. The piece concludes with a double bar line and the instruction *Dol. Trio*.

1^o Trombone The Life March

De Caprio

Handwritten musical score for Trombone 1 of "The Life March" by De Caprio. The score is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It consists of 11 lines of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "f" and "mf". There are some ink smudges and corrections in the middle of the piece. The piece concludes with a double bar line and a fermata over the final note.

Handwritten musical notation showing a treble clef, a key signature of one sharp (F#), and a 2/4 time signature.

2^o Trombone The Life March

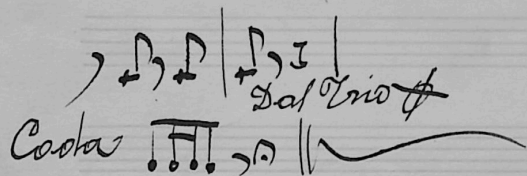
De Caprio

The image shows a handwritten musical score for the 2nd Trombone part of 'The Life March' by De Caprio. The score is written on a single staff with various musical notations including notes, rests, and dynamic markings. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a treble clef and a 2/4 time signature. The first measure is marked with a forte (f) dynamic. The score consists of several lines of music, with some measures containing complex rhythmic patterns and accidentals. A section of the score is marked 'Trio' and begins with a piano (p) dynamic. The score ends with a double bar line and a fermata over the final note.

3^o Trombone Take Life March De Caprio.

Handwritten musical score for Trombone, titled "3^o Trombone Take Life March De Caprio". The score is written on a single staff with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The music is in common time and features various dynamics including *mf*, *f*, and *fff*. The score includes several measures of music with notes, rests, and accidentals. There are some markings that appear to be "mf", "f", and "fff". The piece concludes with a double bar line and a fermata over the final note.

Basso The Life March. De Caprio

Costa 

Baritone The Life March De Caprio

mf

p

I

II

Coda

Dolcissimo

Oboe The Life March. De Caprio

Handwritten musical score for Oboe, titled "The Life March" by De Caprio. The score is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features various musical notations including notes, rests, slurs, and dynamic markings such as *mf*, *p*, and *Cresc*. The piece concludes with a *Coda* section and a *Dal Trio* instruction.

Drum Bass from The Life March. De Caprio

312

THE WINGS OF MEN MARCH

312 Alberico DeCaprio, 25 November 1925, Box 3, Folder 1, Alberico DeCaprio Papers 1987-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

The Ventura County Fair had already been well established for over fifty years as an annual summer event for the Los Angeles adjacent county of Ventura, California when De Caprio's Pomona Municipal Band was commissioned to perform there in the summer of 1930. Having already been a prime musical attraction of the Los Angeles Fair for eight years, with De Caprio himself having composed the fair's official theme, the Pomona bandsmen appeared as seasoned fair performers with De Caprio dedicating his newly composed march *Wings of Men* to the fair, after its debut at a nighttime horse show.³¹³ Sources state that the band's performance, as well as the newly dedicated piece, elicited much applause³¹⁴, but perhaps the most interesting result of De Caprio's performance at the Ventura County Fair can be seen from a review in a local Ventura newspaper.

After introducing De Caprio, as well as listing his and the Pomona Band's many accomplishments, the writer goes on to state the virtues of a municipal band, lamenting that, "Ventura is still without such an organization."³¹⁵ The article then continues

A municipal musical organization is a great asset to a city. Ventura is progressive but not aggressive enough with its progressiveness. What Ventura needs is less chin music and more of the kind that takes people into a realm of relaxation and genuine pleasure. Ventura had good bands years ago. Today it has none. That's not progress.³¹⁶

³¹³ "March Dedicated To Fair By Leader," Box 5, Folder 2, Alberico DeCaprio Papers 1987-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

³¹⁴ Ibid.

³¹⁵ Ibid.

³¹⁶ Ibid.

By 1930 amateur band music had already reached its zenith as an activity of most major American cities. Despite public commissioned surveys, such as Kenneth S. Clark's 1929 *Music in Industry* and Augustus Delafield Zanzig's 1932 *Music in American Life*, which touted the benefits of band music in civic and corporate life, the challenging economic climate of the 1930s would only further fuel its inevitable decline.

Notably, the growing paucity of civic band music seems little to do with a lack of public interest, or the growing popularity of other genres of music such as jazz. Far from becoming some antiquated medium, the Venture article equates the city's support of a municipal band as equivalent to progress, modernization and the sense of cultural civilization that first birthed the movement nationally several decades before.

Critical Commentary

The haste in which De Caprio composed this march is evident in the holograph instrument parts. Given only two weeks between commission and the march's premier date at opening day of the Ventura County Fair in 1930, De Caprio would have had to conceive of, compose and arrange this march in an extremely short amount of time to allow for bringing the amateur players of the Pomona Municipal Band to performance readiness with a new piece. A reduced piano score in pencil, which perhaps shows the most haste in penmanship, lists "Composed Aug 22. 1929." on its title page. Instrument parts are penned in black ink.

As a result of the frantic work schedule, this march contains more inconsistencies and errors than any others selected for this edition. Most remarkably, a repeat in measure

89 has been forgotten in several parts including 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Solo Cornet, 1st Cornet, 1st and 2nd Horn - in cases such as this, measure 88 has simply been repeated to correct this error.

Fermata placement is inconsistent in this piece as well. Measure 67 in the reduced piano part has been used as a reference to correct this error. Some parts have the fermata placed in measure 74 and others in measure 75. To correct this error, and preserve the musical intention of the pause, all fermatas have been placed on the rest following the first eighth note of measure 75. The 3rd Trombone part contains a quarter note instead of an eighth in the source material, which relates to fermata placement as well. To make this part consistent in the score, this first note of measure 75 has been changed to an eighth note.

The rushed pace at which De Caprio worked is further evidenced by a vagueness of the exact placement of slurs as well. These inconsistencies have been included in this edition for reference purposes.

Piano

The reduced piano score is written in pencil, bears the remnants of erased material and is a shortened version of the full score. This was likely De Caprio's initial draft of the composition. Although piano would not have been included in a band performance of the march, the part has been included in this edition for reference purposes.

m.1: The upper part of measure 1 contains too few beats. This is a repeated figure many times throughout the piece. It is likely that De Caprio meant to insert an eighth rest

between the first eighth note and the proceeding two quarter notes. The bottom part supports this theory. An eighth rest has been inserted between the first eighth note and proceeding two sixteenth notes in this edition.

m.3: The upper part of measure 1 contains too few beats. It is likely that De Caprio meant to insert an eighth rest between the first eighth note and the proceeding two quarter notes. The 2nd cornet part this a similar figure supports this theory.

m.5, m.7, m.33, m.36, m.37, m.75: The upper part of measure 1 contains too few beats. It is likely that De Caprio meant to insert an eighth rest between the first eighth note and the proceeding two quarter notes.

m.80: Placement of eighth notes indicates that De Caprio meant to write eighth note triplets in this measure and a “3” mark was us simply missing.

m.84: Similar to measure 80, the placement of eighth notes indicates that De Caprio meant to write eighth note triplets in this measure and a “3” mark was us simply missing.

Flute

m.33: The melodic issue most prevalent in the piano part continues. Measure 33 contains too few beats. It is likely that De Caprio meant to insert an eighth rest between the first eighth note and the proceeding two quarter notes.

m.49: Slur marking looks as if it might have been erased in the primary source material. Based on clarinet parts with similar figures, this is perhaps due to wear and tear, and a slur should be included.

m.80: Contains too many beats. Based on similar figures elsewhere in the piece, the first quarter note of the measure is missing a flag, and in actuality should be an eighth note.

1st Clarinet

m.5, m.9, m.10, m.66 : The melodic issue most prevalent in the piano part continues. Measure 33 contains too few beats. It is likely that De Caprio meant to insert an eighth rest between the first eighth note and the proceeding two quarter notes.

m.74: Contains too many beats. Quarter rest with a fermata over it should be an eighth rest figure.

3rd Clarinet

m.11: Measure 11 is missing a beat in the primary source material. Based on other clarinet parts, the first eighth note should be dotted.

m.91: Contains too many beats. Based on other clarinet parts the first note of the measure should be an eighth note instead of a quarter note.

Oboe

m.43: Score note over measure 43 is illegible and unclear.

m.44: Contains too many beats. The first two eighth notes of the measure are likely missing a flag and should be marked as sixteenth notes.

m.62: Measure 62 is written in 6/8 time rather than 2/4 time. Changing written eighth notes to sixteenth notes and written sixteenth notes to 32nd notes would make the figure fit into the written time signature.

Bassoon

m.27: Measure 27 contains too few beats, however, dot markings on quarter notes are obviously missing.

m.80: Contains eighth note triplet figures with a “3” mark missing in the primary source material.

1st Cornet

m.1: Measure 1 contains too few beats. The figure is repeated in measure 3, where the first note is a quarter note rather than an eighth note as is written in measure 1 in the primary source material.

m.9: Contains too few beats. The figure is repeated in measure 10, where the eighth note on beat four is a quarter note.

m.58: Contains too many beats. A similar figure in the solo cornet part reveals that the first quarter note should be an eighth note.

2nd Cornet

m.1, m.3, m.5, m.33, m.36, m.37, m.38: The melodic issue most prevalent in the piano part continues. This is a repeated figure many times throughout the piece. The 1st cornet part has been used as a guide to correct this issue in this edition.

m.75: Contains too few beats in the primary source material. A quarter rest figure has been used in this edition instead of an eighth rest.

m.80, m.84: eighth note triplet figures are missing a “3” mark in the primary source material.

1st and 2nd Trombone

1st and 2nd trombone parts have been written on a single staff.

m.6: Measure 6 contains too few beats. Based on the following measure, eighth rests are missing on beats three and six in the primary source material.

3rd Trombone

m.66: Contains too many beats. Based on 1st and 2nd trombone parts, beat 1 should be an eighth note rather than a quarter note.

Baritone

De Caprio wrote instrument parts for Baritone in both treble and bass clefs. Only the treble clef has been included in this edition to avoid redundancy. The bass clef part was used as reference to clarify errors and inconsistencies.

m.1, m.3, m.5: The melodic issue most prevalent in the piano part continues and these measures contain too few beats. Using the reduced piano score as a reference, the first eighth note in the primary source material has been made a quarter note in this edition.

m.29: Contains too many beats. The figure is repeated in the two following measures, which reveals that the eighth rest in measure 29 is extraneous, and has been omitted in this edition.

m.34: Contains too many beats in the primary source material. Using De Caprio's Baritone part written in bass clef, the second quarter note in the measure should be an eighth note.

m.72: Contains too many beats. Quarter notes are missing flags and should be written as eighth notes.

m.78, m.82: Eighth note triplet figures are missing “3” marks in the primary source material.

Snare and Bass Drum

Bass and snare drum parts are written on the same instrument part in the primary source material. These have been included in this edition on separate single line staves.

Snare Drum

m.1: Contains too many beats. The rhythmic figure is repeated in measures 3 and 5, revealing that a second flag is missing in the final two notes of the figure, which would make them sixteenth notes.

m.85, m.87: Measures 85 and 87 contains too many beats. The quarter rest in the primary source material has been written as an eighth rest in this edition, correcting this issue.

Bass Drum

In other holographs by De Caprio. where snare and bass drum parts are written on separate sheets, cymbal crashes have been assigned to the bass drum player, therefore a cymbal crash in the final measure has been assigned to the bass drum part in this edition.

March

March

The Wings of Men By J. DeCaprio

Composed Aug 22. 1929.

Sanana California.



No. 3 Century Brand

Piano

By H. DeCaprio

March
(The Kings of men)
Dedicate to Ventura County
Fair

The image shows a handwritten musical score for piano, consisting of 12 staves of music. The music is written in 6/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte) are present throughout the piece. The score is organized into systems of two staves each, with some staves containing multiple systems of music. The handwriting is clear and legible, and the overall structure of the piece is well-defined.

And. scherzando

p *P. 2=ff*

fmc ff

S.S.



No. 3 Century Brand

Flauto

March
The Kings of Men

By A. De Capria

Handwritten musical score for flute, titled "March The Kings of Men" by A. De Capria. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. The notation includes various rhythmic values, slurs, and dynamic markings such as "f" (forte) and "p" (piano). The piece concludes with a double bar line and the handwritten instruction "S. D. Fine".



No. 3 Century Brand

1^o Clarinett

March
The Kings of Men

By A. De Caprio

Handwritten musical score for Clarinet 1, titled "March The Kings of Men" by A. De Caprio. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a bold, expressive style with many slurs and accents. The first staff has a dynamic marking of "f" (forte) and a "p" (piano) marking. The second staff has a "p" marking. The third staff has a "p" marking. The fourth staff has a "p" marking and a "tr" (trill) marking. The fifth staff has a "p" marking and a "tr" marking. The sixth staff has a "p" marking and a "tr" marking. The seventh staff has a "p" marking and a "tr" marking. The eighth staff has a "p" marking and a "tr" marking. The ninth staff has a "p" marking and a "tr" marking. The tenth staff has a "p" marking and a "tr" marking. The score ends with a double bar line and the instruction "S. F. Al Fine".

S. F. Al Fine

2^o Clarinet

March
The Kings of Men

By A. De Caprio

mf

p

p

p

Crisis

p. 2. 3.

p

p

p

p

p

D. f. Fine

3^o Cornett

March
The Kings of Men

By A. DeCaprio

Handwritten musical score for 3^o Cornett, titled "The Kings of Men" by A. DeCaprio. The score is written on a single staff in 3/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The music consists of several measures of rhythmic patterns, including eighth and sixteenth notes, with some slurs and accents. A "Trio" section is marked with a double bar line and a change in key signature to two flats (B-flat and E-flat). The score concludes with a double bar line and a final cadence. There are some handwritten annotations and a signature "A.D.C." at the end of the piece.



Carl Fischer, New York.

Oboe *March* *The Kings of men* By *A. DeCaprio*

ff
mf
p

Trio *2 Sabersanta*

p
mf
ff

al. Trio



Carl Fischer, New York.
No. 4-12 lines.

By A. De Caprio

Solo Cornett

March
The Kings of Men

mf.

mf

ff

Trisolo scherzando

p. 2. ff

p

p

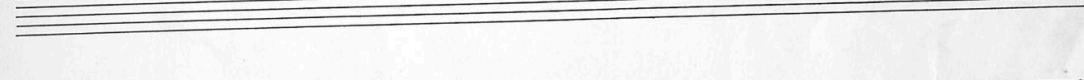
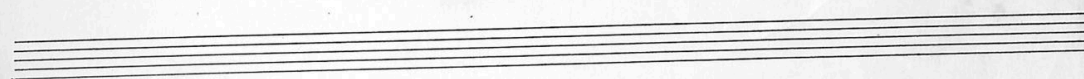
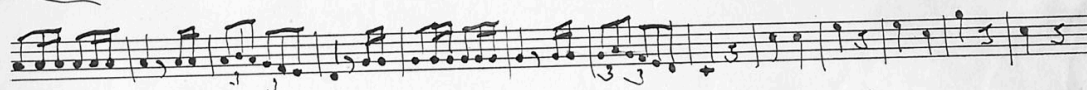
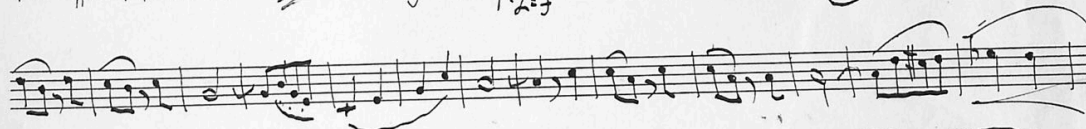
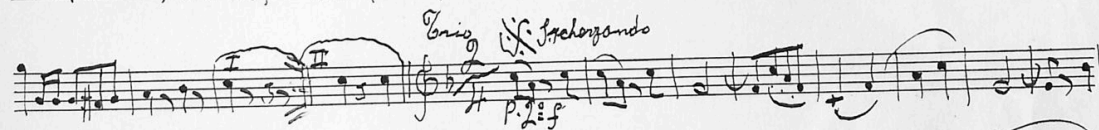
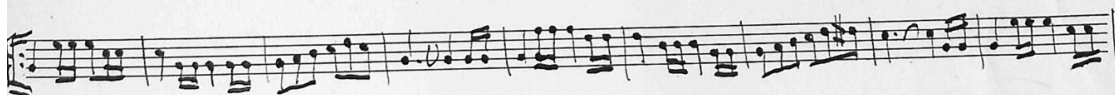
ff

ff D. J. Fine

♩ = Cornett

March
The Kings of Men

By G. De Caprio



2^o Cornett

March.
(The Wings of Men)

By. A. DeCaprio

Handwritten musical score for 2^o Cornett, titled "March (The Wings of Men)" by A. DeCaprio. The score is written on a single staff with a treble clef and a 6/8 time signature. It begins with a forte (*f*) dynamic and includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *ff*. A "Trio" section is marked with a key signature change to one sharp (F#) and a *p* dynamic. The piece concludes with a "D.S. Fine Trio" instruction.

1920 Norm

March

by U. de Caprio

The Kings of Men

Musical staff 1: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains the first line of the melody.

Musical staff 2: Continuation of the melody. The dynamic marking *mf* is written below the staff.

Musical staff 3: Continuation of the melody. First and second endings are indicated by Roman numerals I and II above the staff.

Musical staff 4: Continuation of the melody.

Musical staff 5: Continuation of the melody. A key signature change to one flat (F) is indicated by a sharp sign with a slash and a flat sign below the staff. The dynamic marking *p. 2^o f* is written below the staff.

Musical staff 6: Continuation of the melody.

Musical staff 7: Continuation of the melody. First and second endings are indicated by Roman numerals I and II above the staff. The word *fine* is written below the staff.

Musical staff 8: Continuation of the melody.

Musical staff 9: Continuation of the melody. The word *D.F. Fine* is written below the staff.

Three empty musical staves at the bottom of the page.

3: Horn

March.
The Wings of men

By. A. De Caprio.

6
f

7. mio
p

fine

f



Carl Fischer, New York.
No. 4-12 lines.

1^o 2^o Trombone

March
The Kings of Men

By A. De Capone

The musical score consists of ten staves of handwritten notation. The first staff begins with a bass clef, a 2/4 time signature, and a key signature of one sharp (F#). The first measure is marked with a forte *f* dynamic. The second staff starts with a mezzo-forte *mf* dynamic. The third staff includes a fortissimo *ff* dynamic. The fourth staff contains a *Trillo* marking above a series of notes. The fifth staff has a *p. a. f.* marking below it. The sixth staff begins with a *f* dynamic. The seventh staff includes a *f* dynamic and a *trillo* marking. The eighth staff features a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff concludes with a double bar line and the signature *A. J. Fine*.

Three empty musical staves are provided at the bottom of the page, consisting of three sets of five-line staves.

3^d Cornetone

March
The Kings of Men

By A. De Caprio

mf

Trio *ff*

p. 228

fine

D.S. Fine

Bassoon

The March
Wings of Men

By N. Delucchi

ff

mf

f

p

Vivo

fp

fine

sf

1

D.S. Fine



Carl Fischer, New York.
No. 4-12 lines.

Baritone

March
The Kings of Men

By A. De Capria

Basso

March
The King of Men

By A. De Capa

Handwritten musical notation for the first staff, starting with a treble clef, a common time signature (C), and a dynamic marking of *f*. The staff contains a series of rhythmic patterns and notes.

Handwritten musical notation for the second staff, continuing the piece with various note values and rests.

Handwritten musical notation for the third staff, featuring a large slur over a group of notes and a dynamic marking of *f*.

Handwritten musical notation for the fourth staff, including a first ending bracket labeled "I" and a second ending bracket labeled "II".

Handwritten musical notation for the fifth staff, beginning with a second ending bracket labeled "I" and a dynamic marking of *f*. The tempo marking *Andante* is written above the staff.

Handwritten musical notation for the sixth staff, continuing the melodic and harmonic development.

Handwritten musical notation for the seventh staff, featuring a section marked *Andante* and a dynamic marking of *pp*. It includes a first ending bracket labeled "I" and a second ending bracket labeled "II".

Handwritten musical notation for the eighth staff, concluding the piece with a final note and a dynamic marking of *f*. The signature "A. De Capa" is written at the end of the staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Bass Drums

March
The King of Men

By A. DeCaprio



No. 3 Century Brand

317

LA NUOVA ITALIA MARCH

317 Alberico DeCaprio, 22 August 1929, Box 1, Folder 2, Alberico DeCaprio Papers 1987-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

By 1920, Los Angeles Italians made up 11 percent of the Californian Italian population, and the Italian population of Los Angeles only continued to grow from 9,650 individuals to 16,851 individuals between 1920 to 1930, despite the Johnson–Reed Immigration Act of 1924. Established as a city of transplants from its beginnings, earlier Italian arrivals to Los Angeles typically hailed from rural farms or coastal cities of Southern Italy and arrived as agricultural or fishing laborers, but by 1920, new economic opportunities in the burgeoning city attracted entrepreneurs and professionals who generally arrived with more economic means, as well as fluency in English.³¹⁸

Although middle-class and working-class Italian Americans differed in many ways, the unanimous support of Mussolini was one that united both communities.³¹⁹ Historian and Author Humbert S. Nelli describes how the basic importance of Mussolini to Italian Americans centered on their hope of being accepted as Americans, perhaps most particularly for upwardly mobile Italian American immigrants who would have desired acceptance and respect from their native-born Anglo-American neighbors.³²⁰

Alberico De Caprio was fifty-seven by the time the National Fascist Party leader Benito Mussolini became prime minister of Italy, and was director of both The Los Angeles Gas and Electric Company Band and The Pomona Municipal Band, as well as a respected music educator, professional and celebrated resident of the Los Angeles suburb of Pomona, California. Like many immigrants of his generation, De Caprio had continuously migrated westward after arriving in the United States, experiencing less

³¹⁸ Lothrop, *Fulfilling The Promise of California: An Anthology of Essays on the Italian American Experience in California*, 190.

³¹⁹ Humbert S. Nelli, *From Immigrants to Ethnic: The Italian Americans* (New York, NY: Oxford University Press, 1983), 156.

³²⁰ *Ibid.*

restrictive legislation and discriminatory attitudes the further toward the Pacific he traveled, even as prejudicial sentiments and harsher anti-immigrant legislation continued to grow nationally throughout the first few decades of the 20th century.

As a result, De Caprio, like many middle-class Italian American Angelinos in the 1920s, found himself in a somewhat paradoxical state of being a successful celebrated individual in his community, while also belonging to a community increasingly vilified and persecuted nationally. More than most, in fact, as a musician De Caprio had spent his entire career benefiting from stereotypes of Anglo-Americans of the ancient Italian heritage of music and art, while personally witnessing prejudicial attitudes toward his fellow working-class countrymen. As the leader of The Los Angeles Gas and Electric Company Band in 1922, De Caprio would have been very much in tune with the day-to-day experiences of his bandsmen who, unlike himself, were amateur musicians and factory workers. To draw a 21st century comparison, Italian musicians in the early 20th century benefited from positive preconceptions by the general public in a similar way that a Black American athlete might benefit today, even as a larger legacy of racial prejudice still lingers.

And much as the response by fellow black athletes to professional football player Colin Kaepernick's public political protest has all but extinguished any doubt that a larger legacy of racial prejudice against African Americans is very much on the mind of most, if not all, black professional athletes of his generation, De Caprio's undated march *La Nueva Italia* reveals the bandleader's attention towards such issues of his day.

A subtitle of the piece is conspicuously included on every manuscript part:

“Dedicate to his hon Premier Mussolini,”

Unlike bandleaders such as Giuseppe Creatore, who capitalized on his Italian origins to promote the reputation of himself and his Italian band, De Caprio had spent a long career assimilating into American mainstream, working with local bandsmen and writing pieces for local events. But the initial enthusiasm and respect for Mussolini by the American government and public in general gave rise to an “ethnic assertiveness,” as historian and author Gloria Ricci Lothrop puts it, where particularly in Los Angeles, Italy’s growing international reputation gave Italian Americans a growing desire to assert their ethnic pride,³²¹ or as Nelli describes, upwardly mobile suburbanite Italian Americans, aware that their neighbors still viewed Italians in general with contempt, magnified their home country’s achievements as a “defense against American derision.”³²²

The Pacific Coast of the United States was declared a militarized zone after the bombing of Pearl Harbor, and the roughly 52,008 Italians living in California were given “enemy alien status” until October 12, 1942.³²³ Alberico De Caprio passed away just over a year later, on January 7, 1943.³²⁴

The manuscript parts for *La Nuova Italia* are undated, so it is difficult to determine exactly between then and Mussolini’s rise to power in 1922 it was written. By the end of 1925 Mussolini had legally established himself as dictator, and American-

³²¹ Lothrop, *Fulfilling The Promise of California: An Anthology of Essays on the Italian American Experience in California*, 194

³²² Nelli, *From Immigrants to Ethnics*, 156

³²³ Lothrop, *Fulfilling The Promise of California: An Anthology of Essays on the Italian American Experience in California*, 189

³²⁴ C. L. Bagley, “In Memoriam: Alberico De Caprio,” *The Overture: Official Journal of the Musicians Mutual Protective Association Local 47, American Federation of Musicians, Los Angeles, Calif.* vol. 22, no. 22 (March, 1943): 19.

British support of his regime began to dissipate. Much evidence exists to indicate that Mussolini was aware of his support by the Italian community in America, especially in Los Angeles where his description of the ideal community, one based on a unification of traditional culture with modern industrial technology, would have resonated well with the burgeoning city residents. But despite multiple goodwill ambassadors, including his son-in-law who was sent to Los Angeles in 1937, the Italian American community began to split in the mid-1930s between supporters and opponents of Mussolini.³²⁵

On which side De Caprio stood by then is unclear, just as is the exact impetus for the composition and dedication of this march. The rise of Mussolini energized Italian Americans to protest en masse the several restrictive United States immigration policies, particularly the National Origins Act of 1924. A petition submitted to California State legislature on April 30, 1929 to revise quotas set forth in the bill, was particularly supported by the Italian American Angelinos.³²⁶

The 1920s and 1930s were a time of particular expression of ethnic “self-awareness” by Italian American Angelinos, or “*La Colonia*,” as they were often called, with increased economic prosperity inspiring increased activism. Spurred by organized social clubs, Italian language newspapers and radio programs, by 1939 proficiency in Italian was accepted as meeting the foreign-language requirement by Pomona College, one of the first in the country. As Lothrop describes, while Italian Americans such as De Caprio had deliberately chosen to embrace democratic freedoms and economic

³²⁵ Lothrop, *Fulfilling The Promise of California: An Anthology of Essays on the Italian American Experience in California*, 191-192

³²⁶ *Ibid.* 193-194.

opportunities of the United States of America, in what might seem at first a contradiction, they simultaneously and enthusiastically began to embrace their “*Italianità*.”³²⁷

This march exists of the scant evidence of De Caprio’s experience as an Italian American of several decades at this point. His breadth of existing work, including the other marches profiled here, are clear evidence of the love and enthusiasm he had for his new home. But, as Lothrop states, all Italian immigrants had “entrusted themselves and their futures” to their new adopted country of America, and their future and the futures of their children and grandchildren would begin to look increasingly uncertain as their home country and their new country moved ever closer toward war.³²⁸

Critical Commentary

Likely De Caprio’s latest piece among the marches included in this edition, the notation used in the primary sources most closely resembles what became standard practice for band music by 1930.

This is most obvious in relation to De Caprio’s habit of using quarter and eighth rests interchangeably, whereas in this piece the figures of quarter and eighth rests are clearly defined and used respectively. Like other band music composers of the early 20th century, De Caprio had also used both perpendicular and horizontal accent marks, but in this piece accent marks are uniformly horizontal.

³²⁷ Ibid. 191-192

³²⁸ Ibid. 194

The primary source material for this march also shows significantly less wear from age and use. Written in clear, bold black ink, it is among the most legible of De Caprio's holographs.

While most of De Caprio's pieces were written on commission, no record of a specific event or occasion exists to suggest such was the case with this march. Given the personal subject matter, it is likely that pure inspiration spurred the composition of this piece, with the intention of adding to the repertoire of either of the two bands he directed after 1922: The Pomona Municipal Band and Los Angeles Gas and Electric Band. As a result, the handwriting in this primary source material appears to be written with significantly less haste than other pieces of De Caprio's.

Piccolo

m.13: Contains too few beats. Based on previous figures, such as measure 5, the eighth on A should be a quarter note. The flag on that note looks diminutive as well, as if hesitantly written.

m.27: Measure 27 is a similar example, where the second eighth note in the figure should be a quarter note. The repetition of this figure makes this error clear.

E♭ Clarinet

m.10: The second quarter note in measure 10 contains a dot, albeit less pronounced and bold than other dot markings. Since measure 10 contains too many beats, this is likely an error.

m.14: Contains the same figure of measure 10, which is issue of having too many beats.

The second quarter note should not be dotted.

m.38: Although De Caprio's use of quarter and eighth rest symbols interchangeably is not the norm for this piece, measure 38 is an example of a quarter rest figure used when the beat should indicate an eighth rest.

m.64: Contains an example of De Caprio using an eighth rest figure to indicate a sixteenth rest.

m.66: Measure 66 is a similar example of eighth rest figure being used to indicate a sixteenth rest.

m.67: Contains a dotted half note when the time signature for this section is 4/2 rather than the 6/8 of the first section of the piece. The dot is likely a simple error.

Solo Clarinet

m.29: The slur placement in measure 29 is unclear in De Caprio's holograph, but referencing the Eb clarinet part, the slur should encompass the entire measure.

1st Clarinet

m.38: Contains too many beats. The quarter rest figure should be an eighth rest.

m.53: Contains too many beats. The second eighth note in measure 53 should be a sixteenth note based on other examples of this figure.

m.64: Measure 68 is another example of an eighth rest figure being used to indicate a sixteenth rest.

m.66: Measure 68 is another example of an eighth rest figure being used to indicate a sixteenth rest.

2nd Clarinet

m.38: Contains too many beats. A quarter rest figure was written when an eighth rest figure should have been used.

m.64: Contains the same issue as measure 38, too many beats. A quarter rest figure was written when an eighth rest figure should have been used.

m.66: Contains the same issues as measure 38 and measure 64, too many beats. A quarter rest figure was written when an eighth rest figure should have been used.

3rd Clarinet

m.38: Contains too many beats which is due to the issue of a quarter rest figure being written when an eighth rest figure should have been used.

Bass Clarinet

m.10: Contains too many beats which is due to the issue of a quarter rest figure being written when an eighth rest figure should have been used.

m.14: Contains the same issue as measure 10, too many beats. A quarter rest figure was written when an eighth rest figure should have been used.

Alto Saxophones

The newest instrument in the march, De Caprio specifically indicated “2nd Alto Eb” in his holograph. The simplicity and repetitive nature of parts 1, 2 and 3 suggest that De Caprio’s players might have been relatively inexperienced with the instrument.

Extensive use of shorthand is used for these parts as well.

2nd Alto Saxophone

m.20: Contains too many beats which is due to the issue of a quarter rest figure being written when an eighth rest figure should have been used.

Solo Cornet

The collection contains two identical solo cornet parts, with the sole difference of one being marked “Director,” suggesting that De Caprio directed this march in performance with the solo cornet part. The sheet marked “Director” was used as the primary source for this edition.

m.18: This holograph contains many penciled in staccato marks, clearly distinct in contrast to the black ink used. These were most likely added by De Caprio during rehearsals after initial composition of the piece. While mostly clear, the staccato mark under the second quarter note in measure 18 is less so, and could likely be an error. Based on other appearances of this figure in the piece, the decision was made to omit that mark in this edition.

m.23: Contains too few beats, although is otherwise identical to measure 31. Based on this, it is clear that the second note in the figure should be a quarter note.

m.67-68: Penciled in above measures 67 and 68 are the words “Lost tyme.” Since no issues exist in the holograph for either measure, this was likely written as a performance note.

1st Trombone

m.72: Contains too many beats. The quarter note in the measure is likely just missing a flag, and should be an eighth note.

2nd Trombone

m.34-35: Measures 34 and 35 are simply missing. This is obvious based the number of measures between sections. The 1st trombone part was used as a reference to determine the material that should be included in this edition.

3rd Trombone

m.32: Contains too many beats. When compared to measure 32 in the 1st and 2nd trombone parts, the eighth rest in this measure appears obviously extraneous.

Baritones

De Caprio wrote the 1st Baritone part in bass clef and the 2nd Baritone part in treble clef, which was likely due to the preference of his players at the time. This has been preserved in this edition.

1st Baritone

m.68-69: Measures 68-69 are repeated measures that appear extraneous when compared to the 2nd Baritone part as well as a counting of number of measures in this section. These repeated measures have not been included in this edition.

Tuba

m.26: Contains too few beats. Based on other instrument parts with similar figures in this measure, the third note in the figure should be a quarter note rather than an eighth note.

Snare Drum

The snare drum part was simply marked “Drom” by De Caprio. Composition of rolls, as well as a taking into account common wind band instrumentation in the 1920s and 1930s have led to the decision to include this part as a snare drum in this edition.

m.6-8: Measure 6 through 8 are the exact same figure which contains too many beats.

The second quarter rest should be an eighth rest as is the case in measure 11. Measure 10 contains this same error as do later measures. This inconsistency in measure use has been corrected in this edition.

Bass Drum

m.79, m.82, m.84, m.86: These measures in this final section of the march contain “Cymbol” written over notes on the same staff line as previous notes, followed by notes marked “Drom,” indicating a return to striking the bass drum. Based on common band instrumentation in 1920 and 1930 this indicates the bass drummer also strike a crash cymbal when needed. These notes have been marked as a different position on the bass staff line in this edition.

Bassoon

m.10: Contains too many beats. Based on other appearances of this figure in this measure, the second note in the figure should be a quarter note.

m.14: Contains too many beats. It is likely that a second flag was accidentally omitted in this measure, and all eighth notes in this measure are meant to be sixteenth notes.

Piccolo

March
La Nuova Italia

A. De Caprio

Dedicato to is hon Premier Mussolini

The image shows a handwritten musical score for a piccolo part. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with frequent rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some phrasing slurs. The notation is dense and characteristic of early 20th-century march music. At the bottom right of the page, there is a signature that appears to be 'A. De Caprio'.

Ed Clainnett

March
La Nuova Italia
Dedicato To is hon Premier Mussolini

A. De Caprio

The image shows a handwritten musical score for a march. The score is written on a system of ten staves. The first staff begins with a treble clef and a 6/8 time signature. The music is composed of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several dynamic markings such as *mf* (mezzo-forte) and *rit* (ritardando). A key signature change is visible, moving from one key to another. The score concludes with a double bar line and the initials 'A. D.' and a circled 'D'.

Solo Clarinetto

March

A. De Caprio

La Nuova Italia

Dedicato a is hon Premier Mussolini

The image shows a page of handwritten musical notation for a solo clarinet part. The title is "March La Nuova Italia" by A. De Caprio, dedicated to "Premier Mussolini". The score is written on a system of staves. The upper staves contain a complex melodic line with many slurs and ornaments, including trills and grace notes. The lower staves contain a bass line with a 2/4 time signature. The notation is dense and includes various musical symbols like trills and grace notes. The page ends with a double bar line and a signature "A. De Caprio".

1^o Clarinet

March

A. De Caprio

La Nuova Italia.

Dedicate to is hon. Premier Mussolini

2^o Clarinett

March

A. De Caprio

La Nuova Italia

Dedicato al nostro Premier Mussolini

Handwritten musical score for 2nd Clarinet, March 'La Nuova Italia' by A. De Caprio. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like accents and slurs. A 'Cresc.' marking is visible in the middle of the piece. The score concludes with a double bar line and the initials 'A. D.' at the bottom right of the first staff.

3^o

Clarinett

March

A. De Caprio

La Nuova Italia

- Dedicate to is hon Premier Mussolini

Handwritten musical score for Clarinet, titled "La Nuova Italia" by A. De Caprio. The score is written on a single staff with a treble clef and a 6/8 time signature. It features various musical notations including notes, rests, and dynamic markings such as "p" and "Trio". The score is divided into sections by repeat signs and includes a key signature change to one sharp (F#).

Basso Clarinetto March A. De Caprio
La Nuova Italia.
Dedicato a is hon Premier Mussolini

Handwritten musical score for Bass Clarinet, titled "March" by A. De Caprio. The score is written on a single staff with a treble clef and a 2/4 time signature. It consists of 18 measures of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "p" (piano) and "trist" (tristezza). The piece concludes with a double bar line and a fermata. Below the staff, there are several empty staves.

1^o Alto Eb

March. A. De Caprio

La Nuova Italia.
Dedicata to is hon Premier Mussolini

Handwritten musical score for Alto Eb. The score is written on a system of six staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The music is marked with a forte 'f' dynamic. The notation includes various rhythmic values, slurs, and repeat signs. A section of the music is marked with a 'Cresc.' (Crescendo) and a 'p' (piano) dynamic. The score concludes with a double bar line and a final 'f' dynamic marking.

2^o Alto Eb

March

A. De Caprio

La Nuova Italia

Dedicata to is hon Premier Mussolini

Handwritten musical score for Alto Eb. The score is written on a system of six staves. The first staff begins with a treble clef and a 6/8 time signature. The music is written in a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. There are also some handwritten annotations and a signature 'A. De Caprio' at the end of the first staff.

3^o Alto Eb

March

A. De Caprio

La Nuova Italia.
Dedicata vis hon Premier Mussolini

Handwritten musical score for Alto Eb, March 'La Nuova Italia' by A. De Caprio. The score is written on a system of five staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The third staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The fourth and fifth staves are in bass clef with a key signature of one flat and a 2/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'mf'. There are also some handwritten annotations and corrections.

Solo Cornett
Director

March
La Nuova Italia
Dedicate to is hon Premier Mussolini

A. De Caprio

The musical score is written on a single staff with a treble clef and a 6/8 time signature. It begins with a key signature of one flat (B-flat). The score consists of several lines of music, including a section marked "Trio Legato" and another marked "Larghetto". The notation includes various note values, rests, and dynamic markings. The score concludes with a double bar line and a final cadence.

1.^o Cornett

March

A. De Caprio

La Nuova Italia
Dedicato to is hon Premier Mussolini

Handwritten musical score for 1st Cornett, titled "March La Nuova Italia" by A. De Caprio. The score is written on a single staff with a treble clef and a 6/8 time signature. It features various musical notations including notes, rests, slurs, and dynamic markings like "p" and "f". The piece is dedicated to the Italian Premier Mussolini.

2^o Cornett

March
La Nuova Italia
Dedicato to is hon Premier Mussolini

A. De Caprio

Handwritten musical score for 2^o Cornett, titled "March La Nuova Italia" by A. De Caprio. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "mf" (mezzo-forte) and "p" (piano). A section of the music is marked "Crescendo" and "p". The score concludes with a signature "A. De Caprio" and a flourish.

1^o Trombone

March

A. De Caprio

La Nuova Italia

Dedicato to is hon Premier Mussolini

Handwritten musical score for 1^o Trombone, featuring a march titled "La Nuova Italia" by A. De Caprio. The score includes a key signature of one flat, a 6/8 time signature, and various musical notations such as dynamics (*f*, *mp*), articulation (accents), and a "Trio" section with a 2/4 time signature. The score is written on ten staves, with the first staff starting with a treble clef and a 6/8 time signature. The music is in a march style, characterized by rhythmic patterns and dynamic markings. A section of the score is crossed out with a large black scribble.

2.^o Trombone March A. De Caprio
La Nuova Italia
Dedicato to is hon Premier Mussolini

6

Trio

p

A. D. C.

3^o Trombone . March A. De Caprio
La Nuova Italia.
Dedicato to is hon Premier Mussolini

The musical score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings. A section marked 'trio' begins with a key signature change to two flats (B-flat and E-flat) and a 2/4 time signature. The score concludes with a double bar line and a final note.

1.^o Baritone

March
La Nuova Italia

A. De Caprio

Dedicato to is hon Premier Mussolini

The image shows a handwritten musical score for a baritone part. The score is written on ten staves. The first staff begins with a treble clef and a 2/4 time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. There are several dynamic markings throughout the piece, including 'ff' (fortissimo) and 'f' (forte). A 'trio' section is indicated by a double bar line and a change in key signature to three flats. The score concludes with a double bar line and the initials 'D. S. C.' (Da Capo).

2^o Baritone

March

A. De Caprio

La Nuova Italia

Dedicato a is hon Premier Mussolini

Basso

March
La Nuova Italia

M. De Capua

Dedicata lo is hon Premier Mussolini

6

I

II

trio

1

1

M. D. C.

Drum

March A. De Caprio
La Nuova Italia
Dedicato a l'is hon. Premier Mussolini

A handwritten musical score for a drum march, consisting of seven staves. The notation is primarily rhythmic, using vertical stems and beams to represent drum patterns. The score includes various musical symbols such as clefs, time signatures, and dynamic markings. A 'Duo' marking is present on the third staff. The piece concludes with a signature 'A. De Caprio' at the bottom right of the seventh staff.

Bass-Drum March A. De Caprio
 La Nuova Italia
 Dedicata to is hon Premier Mussolini

6/8

p

f

Cymbal drum

Cymbal drum

Cymbal drum

Bass drum

Drum

D.F.

Bassone

March
La Nuova Italia

A. De Caprio

Dedicata to is hon Premier Mussolini

Handwritten musical score for Bassoon, titled "March La Nuova Italia" by A. De Caprio. The score is written on a single staff with a treble clef and a 6/8 time signature. It features various musical notations including notes, rests, slurs, and dynamic markings such as "mf" and "f". The piece concludes with a double bar line and a fermata.

Oboe

March

A. De Caprio

La Nuova Italia

Dedicato to is non Mussolini Premier of Italy

Handwritten musical score for Oboe, titled "March La Nuova Italia" by A. De Caprio. The score is written on a single staff with a treble clef and a 6/8 time signature. It features various musical notations including notes, rests, and dynamic markings such as "mf" and "p". The piece concludes with a double bar line and a signature "A. De Caprio".

March
G. Nuova Italia
A. De Caprio

Handwritten musical score for a march titled "G. Nuova Italia" by A. De Caprio. The score consists of 11 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes fingering numbers (1-5) and dynamic markings like "mf". The third staff has a "Trio 2" section starting with a new key signature of one flat (Bb) and a 2/4 time signature. The fourth staff includes a "Trio 2" section with a key signature of one flat and a 2/4 time signature, with a "p-f" dynamic marking. The fifth staff has a "Trio 2" section with a key signature of one flat and a 2/4 time signature, with a "p-f" dynamic marking. The sixth staff has a "Trio 2" section with a key signature of one flat and a 2/4 time signature, with a "p-f" dynamic marking. The seventh staff has a "Trio 2" section with a key signature of one flat and a 2/4 time signature, with a "p-f" dynamic marking. The eighth staff has a "Trio 2" section with a key signature of one flat and a 2/4 time signature, with a "p-f" dynamic marking. The ninth staff has a "Trio 2" section with a key signature of one flat and a 2/4 time signature, with a "p-f" dynamic marking. The tenth staff has a "Trio 2" section with a key signature of one flat and a 2/4 time signature, with a "p-f" dynamic marking. The eleventh staff has a "Trio 2" section with a key signature of one flat and a 2/4 time signature, with a "p-f" dynamic marking. The score ends with three empty staves.

³²⁹ Alberico DeCaprio, Box 3, Folder 2, Alberico DeCaprio Papers 1987-1943, The Claremont Colleges Library Special Collections, The Claremont Colleges Library.

INDUSTRIAL MUSIC-MAKERS OF THE 21ST CENTURY

“We’re living in a world where our generation understands how difficult it is to become a professional musician, and you look at the state of these professional groups and they’re not doing so well. What it comes down to is, do we want to live a life without music?” – Beau Curran, Chair of the Amazon Symphony Orchestra

When music itself is made into industry, the natural byproduct is a focus on the bottom line, cost versus profit, and a forensic discussion thereafter of whether or not the investment was a good one. Even when considering historical music such discussions cannot be entirely ignored. The financial failure of Rameau’s staged operas was the catalyst for his decision to commercially publish keyboard editions, and the career of working composers such as Beethoven ebbed and flowed on the perceived success or relative failure of any given performance. In the context of a capitalist system where music is a product to be purchased or service to be rendered, its financial success will naturally become part of its critical discussion. Furthermore, the fact that most of the music discussed by critics and academics is created by professionals, and therefore judged in terms of capitalist competition, can make approaching amateur music somewhat difficult.

Ruth Finnegan, in the preface of her study of local music in the English town of Milton Keynes in Buckinghamshire in the early 1980s, titled *Hidden Musicians*, acknowledges the “emphasis in academic and political circles on great musical masterpieces, professional music, or famed national achievements”³³⁰ but maintains that often it is the activities of the ‘ordinary’ musician that have greater “implications for our understanding of musical – and social – practice in general, and what this means both for

³³⁰ Ruth Finnegan, *The Hidden Musicians: Music-Making in an English Town* (Middletown, CT: Wesleyan University Press, 2007), xii.

its participants and for wider relationships in our society.”³³¹ Finnegan’s study of local music in a single town in the early 1980s mirrors Zanzig’s study of local music in the City of Flint, Michigan in the late 1920s, in that both seem to directly relate quality of urban life with the vibrancy of local amateur music making.

Such consideration can be easily overlooked in a modern discussion of music, where the post-World War II popularization of the record player and mass commercialization of recorded music have led to a 21st century where music exists as ether in the air, piped through virtually every commercial public space in every major urban city globally. In such a culture where the consuming of music itself can become a passive act, secondary to shopping, driving or dining with company, it can be difficult to consider the importance of non-commercial music making when contemplating the economic prosperity of a particular community.

Bored with the admittedly passive music consumption I had been engaged in while sitting in traffic on the 10 freeway in Los Angeles one evening, I switched radio stations only to find an interview with Stephen Kulczycki, Deputy Director of Communications and Education at the Jet Propulsion Laboratory California Institute of Technology, discussing the founding of The JPL Chorus and their upcoming performance at the Ambassador Auditorium in Pasadena, California.

Kulczycki, who sings bass in the chorus, credits the idea to a conversation he had with Pasadena Symphony CEO Paul Zdunek, around how the Jet Propulsion Laboratory and Pasadena Symphony might be able to partner. “I suggested that we might get good participation if we tried a chorus, and Paul agreed,” Kulczycki stated in a separate interview, adding that after putting out the word among JPL employee message boards he

³³¹ Ibid.

received, “about one hundred people to express some interest, and by the time we started rehearsing we had about fifty people regularly involved.” Fifty-three members strong by the time of their debut performance, the chorus included scientists, engineers, administrators, software programmers, and business people, rehearsed weekly under the direction of Donald Brinegar, the Pasadena Symphony’s Director of Choruses. The performance was free, and as Kulczycki explained, “The idea is to celebrate JPL with our group’s enthusiasm about music and singing.”³³²

Here was a 21st century incarnation of De Caprio and his Los Angeles Gas and Electric Company players, also in the greater Los Angeles area, directed by a professional, and like their historical counterparts, working in a cutting-edge technological industry. Immediately I wondered, where else could I find similar modern examples of corporate music ensembles? I decided that if other modern company music ensembles did exist, they would likely be found in thriving tech industries, as they had been earlier in the 20th century.

I contacted Pat Brodkey, a Harvard Business School MBA with over two decades of professional experience in Silicon Valley, California. “Corporations have changed,” Broadkey explained over to the phone, “they used to be the center of the universe, paternalistic, at the turn of the century they used to provide housing. The relationship is far more transactional in nature between the worker and the corporation today.” I mentioned that my research had lead me to the same conclusion, then offered my theory that if the corporate music phenomenon did exist in the 21st century, it would likely be within the tech sector, given that it could provide the necessary ingredients for such

³³² Pasadena Symphony and Pops, “Pasadena Symphony And Jet Propulsion Lab Partner To Create JPL Chorus,” The Pasadena Symphony Association, <http://pasadenasymphony-pops.org/pasadena-symphony-and-jet-propulsion-lab-partner-to-create-jpl-chorus> (accessed January 31, 2018).

ensembles to organically form: financial stability, employee enthusiasm, rehearsal space and, most of all, the support of management. Perhaps such a phenomenon was even likely to occur given such conditions, I suggested.

Brodkey agreed, describing the ensembles she witnessed spontaneously occur among employees in companies she had worked with, noting that the differences of such ensembles from the historical ensembles I had been researching were, “very consistent with the overall sociological change of the country.”

The main difference was that in post-Chuck Berry, post-Elvis Presley, post-Beatles on Ed Sullivan America, the company bands formed were more likely to be “rock” bands than wind or brass bands. Brodkey described how she witnessed employees in field-based companies with previous music experience discuss their respective musical interests and backgrounds and eventually organize to perform during periodic gatherings put on by the company for the field teams. “They were a vehicle of celebration,” Brodkey noted, stating that these performances played a very important community role. She further described the repertoire as being “historical rock songs” that had been mega-hits in the mid and late 20th century, “songs that everyone knew and sang along to.”

Another major difference between the company bands of my research and those of Brodkey’s experience had to do with major changes in the workplace itself over the past century. “People worked remotely from each other, rehearsed individually, then came together to perform,” Brodkey explained, emphasizing that these musicians were “highly motivated individuals” that had to fit in-person rehearsals between and after all-day meetings during the course of a three-day event. “They would perform at the casual

fun evening and everyone really enjoyed it. The management liked it, and in small ways facilitated it, but it was largely motivated by the workers and for the workers.”

In many ways, however, the phenomenon Brodkey described seemed very much like the 20th century phenomenon I had been researching. “When you bring art into a corporate environment you create a way for people to express themselves, which builds camaraderie,” Brodkey stated, noting that in her experience such music ensembles formed in companies with a “spirit of corporation rather than competitiveness.”

The description of the spontaneous formation of rock bands by company employees to perform at corporate events reminded me of something Data Analyst Frank Charlton once told me of his experience working with Sonos, an American consumer electronics company founded in 2002. Charlton had recently relocated from the company’s home office in Santa Barbara, California to Seattle, Washington, but before leaving had mentioned that the company’s California office had an empty break room which slowly began to house a collection of employee donated rock band instruments: guitars, amplifiers and even a drum kit.

Charlton informed me that the building that housed the Sonos office in Santa Barbara had been a converted warehouse, and the space plus the fact that the company specialized in creating high end home sound systems inspired employees to bring old instruments into the office and occasionally “jam” together after work. The sessions were always “loose and impromptu,” Charlton informed me, and often included a walk across the street to procure a six-pack of beer. Such casual rock inspired improvisation would be familiar to many Sonos employees, a company known for attracting young

talent with musical interest and backgrounds, many of whom would have grown up at the end of the 20th century during the height of the “alternative rock” movement.

When asked if the Seattle office had similar sort of jam sessions, especially being located so close to Capitol Hill, a neighborhood that in some scene birthed the alternative rock explosion of the early 1990s, Charlton said that had not happened yet, likely due to the fact to the size of the office, which was somewhere in the neighborhood or sixty-five to eighty employees, the smallest in the company of fourteen to sixteen hundred employees. “The Boston office has had a battle-of-the-bands,” Charlton added, noting that the impromptu groups that formed in that office had formed into official ensembles, at least for that event, “and the Santa Barbara office has had a songwriting contest.”

“I think there is a lower threshold to audition and play for work than go out and find an ensemble,” Charlton explained, when asked what inspired such enthusiasm for these company organized events, “it’s also a chance to look a little cooler in front of your coworkers.” He noted that in his experience there were a large number of people who had majored in music performance but for various reasons “fell down the tech route” professionally.” He suggested I speak to his wife, Jessica Charlton, Music Curator at Amazon Digital Music, who had recently attended a performance of the Amazon Symphony Orchestra, and had expressed interest in starting a company jazz ensemble herself.

I had first met Jessica and her husband Frank as fellow undergraduates at Berklee College of Music in Boston. Jessica and I bonded instantly, both being native Californians, and I sometimes accompanied her vocal proficiency exams on guitar. I had originally met Frank separately, through the earliest incarnation of Facebook, where he

had put out on a digital school message board that he, a music production and engineering student, was looking for ensembles of any sort to record. Both are fantastic vocalists and for years maintained a tradition of releasing Christmas albums to friends and family while living in Los Angeles after leaving Boston. Now almost a decade later, both were professionals in the tech industry in Seattle, a city I visited in the course of my research into De Caprio's time there, over a century earlier.

Eager at the chance to further study a corporate music ensemble from its very inception, I contacted Jessica Charlton to inquire further about the Amazon Symphony Orchestra and her own plans for a possible future jazz ensemble. Charlton explained that the Amazon Symphony Orchestra, or A.S.O. as it was also known, was actually one of two thriving company ensembles, the other being an a cappella group with a tongue-in-cheek name, Vocally Self-Critical, or V.S.C., a pun based on Amazon's now retired 10th of its 14 leadership principles.³³³ Charlton had attended a holiday concert where the Amazon Symphony Orchestra had performed selections from Tchaikovsky's "Nutcracker," and Vocally Self-Critical sang pop style arrangements of Christmas carols. The concert was a benefit for Mary's Place, a Seattle based emergency homeless shelter that focuses on keeping families together, which had been a focus of the evening, proceeds of which went to Mary's Place.

When asked about her idea about starting a company jazz ensemble, Charlton responded, "I think it would fit into the Amazon culture," noting that Amazon is a company that very much encourages employees to explore interests and passions with likeminded employees. Charlton also noted that the A.S.O. had created a sort of template

³³³ J.P. Mangalindan, "Amazon has an 80-person orchestra just for employees," *Yahoo! Finance* December 19, 2017, <https://finance.yahoo.com/news/amazon-80-person-orchestra-just-employees-181025607.html> (accessed January 31, 2018).

on how to start a music ensemble within the company, and put me in contact with the Chair of the Amazon Symphony Orchestra, Beau Curran.

“Amazon provides a great environment for people to feel like themselves and are encouraged to be leaders,” Curran explained, ““Amazon is so supportive. It is encouraged that you take initiative like this, if you want to start a grassroots group then do it!”

Beau Curran majored in international studies and minored in oboe performance before spending seven years playing with a top orchestra in Japan. Curran, who is fluent in Japanese, described how his time in Japan taught him the difference of being a professional musician in a country other than the United States, where members of a top philharmonic would pay dues, sold tickets play locally and hire prestigious conductors for main concerts. More than anything he, “learned music is community and community is music.”

Curran later worked as assistant stage manager for the Delaware Symphony after the University of Delaware reached out to him to audition for their graduate program. A first-generation college graduate, he describes, “To me the symphony was a chance for grandma and grandpa to dress up.” It was while at the University of Delaware that Curran met Fred Clarke, who he would approach years later about starting a symphony when both found themselves working at Amazon.

“I first made an interest group for oboe,” Curran explained, referencing a virtual employee directory. He was a Technical Account Manager for Digital Music Operations for Amazon when he brought up the idea of starting an orchestra to the group. Another member of the group starting compiling names from a company flute interest group, then

violin interest group and eventually Curran sent out a mass email asking if anyone would be interested in starting an orchestra. “I knew from experience that one person couldn’t own this,” Curran explained, “I knew for this to happen we needed to bring it to the community. I immediately said we need to put a board together, figure out operations.”

It took Curran two weeks to form a board, of which many of its members are first and second-generation Americans, schedule a room to rehearse and email out a time and place for all interested to meet. “Ultimately it was a bit of luck,” Curran explained, describing how they formed a group of fifty players that covered every section of the orchestra for their first rehearsal. Echoing what Frank Charlton had told me about his personal experience in the tech industry, Curran stated, “What’s interesting in being in the tech industry is that a lot of us have a background in music, either growing up or previous professional experience. Many have degrees in performance.”

Virtuosity, however, is not required for participation, as was the case with many of the company bands of the 20th century in my research. One of the key tenants of the Amazon Symphony from its very founding was that there would be no audition, “If you want to come play with us come play with us,” Curran explained, describing how participation is open to all of Amazon’s approximately 50,000 Seattle area employees, “it’s the love of music that has brought us all together. It’s about you being here, having fun and making music from the heart.” Since that first rehearsal, the A.S.O’s numbers have doubled, but one major issue still in question early on was the question of who would conduct.

“One of our biggest issues from the start was, who is going to conduct this group?” Curran stated, describing how the desire was to keep that role within the

company, “It’s one thing to operate an orchestra, it’s another to conduct it. And we thought keeping it in the company would be pretty cool.” The ability to choose a conductor from within Amazon would also have the practical benefit of working under the baton of a director who had an understanding of what day-to-day work life was in the company, and the ability to jump into a conference room immediately after the work day was over would have added convenience.

It was then Curran remembered that his old Delaware colleague Fred Clarke also worked at Amazon in Seattle. He emailed Clarke, knowing he had conducting experience, although by then it had been fourteen years since he had last conducted. Despite this fact, Curran stated that Clarke responded “very enthusiastically.”

“Regardless of what your job is, we all want to disconnect and have this zen moment,” Curran stated, describing the support and enthusiasm the Amazon Symphony has received from within the company, “As a professional, you have a busy day and rehearsing once a week is relaxing. It’s so magical and so wonderful that out musicians get to do what they love after work with likeminded people, who are in it together for the love of us.”

Over five hundred tickets were sold for the Amazon Symphony Orchestra and Vocally Self-Critical’s holiday concert, which raised \$20,000 in one night for Mary’s Place shelter. Most A.S.O. concerts, however, are free for the community of Seattle. “Our audience was so diverse, people of all ages, ethnicities, young couples in casual wear, people clapped between each movement,” Curran explained, adding quickly, “We said, ‘let them!’ There are no rules, what’s important is the love of music.”

It is exactly perhaps that there are no rules with such ensembles that makes the corporate music phenomenon continue to endure. Free from the financial pressure to make ends meet, meet a bottom line or cater to the demands of wealthy patrons, corporate music ensembles enthusiastically devote long hours of rehearsal and performance out of the sheer desire to make music together as a community. Beau Curran perhaps made for the perfect modern day ambassador for music in industry, having his background of years of professional orchestral experience spanning two continents, when he described the founding of and subsequent years he has spent playing in the Amazon Symphony Orchestra; “It’s definitely a highlight of my career in Amazon and music in general.”

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March "The Portland"

"The Roosevelt March"

A. De Caprio

A. Memarian

Musical notation for measures 1-6. The score is in 2/4 time with a key signature of one flat (Bb). The first system shows the beginning of the piece with a forte (*ff*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The music features a rhythmic pattern of eighth and sixteenth notes with chords.

Musical notation for measures 7-13. The score continues with the same 2/4 time and Bb key signature. The dynamics remain consistent, with the bass part providing a steady accompaniment and the treble part carrying the main melody.

Musical notation for measures 14-20. The score continues with the same 2/4 time and Bb key signature. The dynamics remain consistent, with the bass part providing a steady accompaniment and the treble part carrying the main melody.

Musical notation for measures 21-26. The score continues with the same 2/4 time and Bb key signature. The dynamics remain consistent, with the bass part providing a steady accompaniment and the treble part carrying the main melody. A repeat sign is present at the beginning of this system.

27

Musical notation for measures 27-33. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with chords and eighth notes. There are repeat signs and first/second endings indicated by double bar lines and dots.

34

Musical notation for measures 34-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with chords and eighth notes. A dynamic marking of *f* (forte) is present in both staves. There are repeat signs and first/second endings indicated by double bar lines and dots.

41

Musical notation for measures 41-47. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with chords and eighth notes. There are repeat signs and first/second endings indicated by double bar lines and dots.

48

Musical notation for measures 48-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with chords and eighth notes. A dynamic marking of *p* (piano) is present in both staves. The system includes a first ending (1.) and a second ending (2.) labeled "Trio".

55

Musical notation for measures 55-61. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with chords and eighth notes. There are repeat signs and first/second endings indicated by double bar lines and dots.

63

Musical notation for measures 63-70. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef features eighth and sixteenth notes with some slurs. The bass clef part consists of a steady eighth-note accompaniment.

71

Musical notation for measures 71-78. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The melody in the treble clef continues with eighth and sixteenth notes. The bass clef part continues with eighth-note accompaniment.

79

Musical notation for measures 79-86. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The melody in the treble clef includes slurs and a dynamic marking of *ff* (fortissimo) in measure 84. The bass clef part continues with eighth-note accompaniment.

87

Musical notation for measures 87-94. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The melody in the treble clef features chords and rests, with dynamic markings of *v* (accents) in measures 87 and 90. The bass clef part continues with eighth-note accompaniment.

95

Musical notation for measures 95-102. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The melody in the treble clef includes triplets in measures 99 and 101, indicated by a '3' above the notes. The bass clef part continues with eighth-note accompaniment.

102

ff

ff

This system contains measures 102 through 109. The music is in 3/4 time with a key signature of one flat. Measure 102 features a triplet of eighth notes in the right hand. Measures 103-105 show a steady bass line in the left hand with chords in the right hand. Measures 106-109 are marked *ff* and feature a more active bass line with chords in the right hand.

110

This system contains measures 110 through 117. The music continues with a consistent bass line in the left hand and chords in the right hand. Measures 110-111 have a long note in the right hand. Measures 112-117 show a steady bass line in the left hand with chords in the right hand.

118

This system contains measures 118 through 125. The music continues with a consistent bass line in the left hand and chords in the right hand. Measures 118-119 have a long note in the right hand. Measures 120-125 show a steady bass line in the left hand with chords in the right hand.

126

This system contains measures 126 through 132. The music continues with a consistent bass line in the left hand and chords in the right hand. Measures 126-127 have a long note in the right hand. Measures 128-132 show a steady bass line in the left hand with chords in the right hand.

133

139

This system contains measures 133 through 139. The music continues with a consistent bass line in the left hand and chords in the right hand. Measures 133-134 have a long note in the right hand. Measures 135-139 show a steady bass line in the left hand with chords in the right hand. The system ends with a double bar line.

Piano Score

Portland Grand Rose Festival March

Played by John Philip Sousa Band

A. De Caprio

Ali A. Memarian

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of one flat (B-flat). The melody in the right hand features a triplet of eighth notes in measures 1 and 5. The bass line provides a steady accompaniment with chords and single notes.

Musical notation for measures 6-11. The right hand continues with a rhythmic pattern of eighth notes, while the left hand plays a consistent bass line of chords and eighth notes.

Musical notation for measures 12-18. This section maintains the established rhythmic and harmonic patterns from the previous measures.

Musical notation for measures 19-24. Measure 19 includes first and second endings. Measure 20 features a dynamic marking of *f* (forte). Measure 22 features a dynamic marking of *p* (piano). The piece concludes with a final chord in the right hand and a bass line.

27

35

1. *f* 2. *p* Trio.

42

49

56

64 Fine

Musical notation for measures 64-71. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). Measure 64 starts with a treble clef staff containing a melodic line with eighth and sixteenth notes, and a bass clef staff with a rhythmic accompaniment of chords and eighth notes. The piece concludes with a double bar line, a fermata over the final note, and the word 'Fine' above the staff. A dynamic marking of *f* is placed below the final note.

72

Musical notation for measures 72-78. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measures 72-78 feature a complex texture with sixteenth-note runs in the treble and block chords in the bass. The piece ends with a double bar line and a fermata over the final note.

79

Musical notation for measures 79-85. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measures 79-85 continue the complex texture with sixteenth-note runs and block chords. The piece ends with a double bar line and a fermata over the final note.

86 D.S. al Fine

Musical notation for measures 86-88. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measures 86-88 feature a melodic line in the treble with a fermata over the final note, and block chords in the bass. The piece concludes with a double bar line and a fermata over the final note. A dynamic marking of *f* is placed below the final note.

March - Goddess of Fruit

Official March of Los Angeles County Fair

A. De Caprio

Ali A. Memarian

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The first four measures feature a melody in the right hand and a bass line in the left hand. The fifth measure has a mezzo-forte (*mf*) dynamic. The system concludes with a repeat sign and a double bar line.

The second system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a measure number 6. The system concludes with a repeat sign and a double bar line.

The third system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a measure number 11. The system concludes with a repeat sign and a double bar line.

The fourth system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a measure number 16. The system includes first and second endings. The first ending leads back to the beginning of the system, and the second ending leads to a forte (*f*) dynamic. The system concludes with a repeat sign and a double bar line.

22

Musical notation for measures 22-27. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 22 features a complex chordal texture in the treble with a fermata over the first two measures. The bass line is a simple eighth-note melody. Measures 23-27 continue with similar textures, including some rests in the bass line.

28

Musical notation for measures 28-33. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 28 has a melodic line in the treble with a fermata. The bass line continues with eighth notes. Measures 29-33 show a mix of melodic and chordal passages in both staves.

34

Musical notation for measures 34-39. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 34 has a melodic line in the treble. Measures 35-36 feature a large chordal structure in the treble with a fermata. Measures 37-39 include a first ending (marked '1.') and a second ending (marked '2.').

Trio

40

Musical notation for measures 40-45. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 40 has a melodic line in the treble with a fermata. The bass line continues with eighth notes. Measures 41-45 show a mix of melodic and chordal passages in both staves.

46

Musical notation for measures 46-51. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 46 has a melodic line in the treble with a fermata. The bass line continues with eighth notes. Measures 47-51 show a mix of melodic and chordal passages in both staves.

52

Musical notation for measures 52-57. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music features a melody in the treble clef and a bass line in the bass clef. There are several rests and ties in the treble clef, and a fermata over the final measure of the system.

58

Musical notation for measures 58-63. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a melody in the treble clef and a bass line in the bass clef. There are several rests and ties in the treble clef, and a fermata over the final measure of the system.

64

Musical notation for measures 64-69. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a melody in the treble clef and a bass line in the bass clef. There are several rests and ties in the treble clef, and a fermata over the final measure of the system.

70

Musical notation for measures 70-74. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a melody in the treble clef and a bass line in the bass clef. There are several rests and ties in the treble clef, and a fermata over the final measure of the system.

75

Musical notation for measures 75-79. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a melody in the treble clef and a bass line in the bass clef. There are several rests and ties in the treble clef, and a fermata over the final measure of the system.

80

ff

This system contains measures 80 through 85. The music is written for piano in a key with two flats. The right hand features a melodic line with eighth-note patterns and some chords, while the left hand provides a rhythmic accompaniment with eighth-note chords. A dynamic marking of *ff* (fortissimo) is placed at the end of the system.

86

This system contains measures 86 through 91. The right hand has a melodic line with some slurs and a long note in measure 89. The left hand continues with eighth-note chords. The dynamic *ff* is maintained.

92

This system contains measures 92 through 97. The right hand has a melodic line with a long note in measure 95. The left hand continues with eighth-note chords. The dynamic *ff* is maintained.

98

This system contains measures 98 through 103. The right hand has a melodic line with a long note in measure 100. The left hand continues with eighth-note chords. The dynamic *ff* is maintained.

104

This system contains measures 104 through 109. The right hand has a melodic line with a long note in measure 104. The left hand continues with eighth-note chords. The dynamic *ff* is maintained.

110

Musical notation for measures 110-114. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The treble staff contains a melodic line with eighth notes and quarter notes, including a sharp sign (F#) in the fourth measure. The bass staff contains a rhythmic accompaniment with eighth notes and quarter notes, often beamed together. The music concludes with a double bar line at the end of measure 114.

115

Musical notation for measures 115-119. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The treble staff features a melodic line with a long, horizontal oval slur spanning across measures 116, 117, and 118. The bass staff contains a rhythmic accompaniment with eighth notes and quarter notes. The music concludes with a double bar line at the end of measure 119.

The Life March

From "Halfway To Heaven" (1929)

A. De Caprio

A. Memarian

This is a full score musical score for the piece "The Life March" from the film "Halfway To Heaven" (1929). The score is arranged for a large band and includes the following instruments and parts:

- Piccolo
- Clarinet in E \flat
- Solo Clarinet in B \flat 1
- Clarinet in B \flat 2
- Clarinet in B \flat 3
- Clarinet in B \flat 4
- Bass Clarinet
- Alto Sax 1
- Alto Sax 2
- Alto Sax 3
- Cornet 1
- Cornet 2
- Cornet 3
- Trombone 1
- Trombone 2
- Trombone 3
- Bass Trombone
- Baritone (T.C.)
- Oboe
- Bass Drum
- Snare Drum

The score is written in 2/4 time and features a key signature of two flats (B \flat and E \flat). It is divided into two systems by a double bar line. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are used throughout the score to indicate volume. The percussion parts include a bass drum and a snare drum, with the snare drum part featuring a copyright symbol (©) in measure 18.

The Life March

This musical score is for the second page of 'The Life March'. It features a variety of instruments and includes dynamic markings such as *ff* and *f*. The score is divided into two systems. The first system includes Piccolo, E♭ Clarinet, B♭ Clarinet 1-4, B♭ Clarinet, Alto Saxophone 1-3, Cor Anglais 1-3, Trumpet 1-3, Baritone, Oboe, Bass Drum, and Snare Drum. The second system includes Cor Anglais 1-3, Trumpet 1-3, Baritone, Oboe, Bass Drum, and Snare Drum. The score includes a repeat sign with first and second endings. The key signature is B-flat major, and the time signature is 2/4. The score is written in a standard musical notation style with a variety of note values and rests.

The Life March

24

Picc. *tr*

Es. Cl. *tr*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

A. Sax. 1

A. Sax. 2

A. Sax. 3

Cnt. 1

Cnt. 2

Cnt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Bar.

24

Ob.

24

B. Dr.

S. Dr.

Detailed description: This is a page of a musical score for a marching band, titled 'The Life March' and numbered '3'. The score is written for a variety of instruments. At the top, the title and page number are centered. The instruments listed on the left are: Piccolo (Picc.), E♭ Clarinet (Es. Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), B♭ Clarinet 4 (B♭ Cl. 4), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Alto Saxophone 3 (A. Sax. 3), Cor Anglais (Cnt. 1, 2, 3), Trumpet 1 (Tbn. 1), Trumpet 2 (Tbn. 2), Trumpet 3 (Tbn. 3), Baritone (B. Tbn.), Baritone Saxophone (Bar.), Oboe (Ob.), Bass Drum (B. Dr.), and Snare Drum (S. Dr.). The music is in 2/4 time and features a key signature of two flats (B♭ and E♭). The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, along with trills (tr) and dynamic markings. The page number '24' is repeated at the beginning of several staves. The Piccolo part starts with a trill on a dotted quarter note. The Clarinet parts have trills on quarter notes. The Saxophone parts play a rhythmic pattern of eighth notes. The Cor Anglais parts play a melodic line with eighth notes. The Trumpet and Trombone parts play a rhythmic pattern of quarter notes. The Baritone part plays a melodic line with eighth notes. The Oboe part plays a melodic line with quarter notes. The Bass Drum part plays a rhythmic pattern of quarter notes. The Snare Drum part plays a rhythmic pattern of eighth notes.

The Life March

This musical score is for the fourth page of 'The Life March'. It features a variety of instruments including Piccolo, Clarinets (E♭, B♭, and Bass), Saxophones (Alto and Tenor), Cor Anglais, Trumpets (three parts), Trombones (three parts), Baritone, Bass Drum, and Snare Drum. The score is written in 2/4 time with a key signature of two flats (B♭ and E♭). It includes dynamic markings such as *mf*, *f*, and *p*, and articulation like *tr* (trill). A section starting at measure 35 is marked with a repeat sign and a key signature change to one flat (B♭). The Piccolo part has a trill in measure 35. The Clarinet parts have various dynamics and articulations. The Saxophone parts play a rhythmic pattern. The Cor Anglais part has a trill in measure 35. The Trumpet and Trombone parts have dynamic markings and articulations. The Baritone part has a dynamic marking. The Bass Drum and Snare Drum parts have dynamic markings and articulations.

The Life March

This page of the musical score for "The Life March" includes the following parts and markings:

- Picc.**: Piccolo part, starting at measure 45 with a *tr* marking.
- Es. Cl.**: E-flat Clarinet part, starting at measure 45 with a *tr* marking.
- B♭ Cl. 1, 2, 3, 4**: B-flat Clarinet parts, starting at measure 45.
- B. Cl.**: Bass Clarinet part, starting at measure 45.
- A. Sx. 1, 2, 3**: Alto Saxophone parts, starting at measure 45.
- Cnt. 1, 2, 3**: Cor Anglais parts, starting at measure 45. *ff* markings appear at the end of the section.
- Tbn. 1, 2, 3**: Trumpet parts, starting at measure 45.
- B. Tbn.**: Baritone Trombone part, starting at measure 45.
- Bar.**: Baritone part, starting at measure 45.
- Ob.**: Oboe part, starting at measure 45.
- B. Dr.**: Bass Drum part, starting at measure 45.
- S. Dr.**: Snare Drum part, starting at measure 45.

Additional markings include *tr* (trills) above the Piccolo and E-flat Clarinet parts, and *ff* (fortissimo) markings at the end of the section for the Cor Anglais and Trumpets. Measure numbers 45 and 50 are indicated at the beginning of the first and fifth staves, respectively.

The Life March

This musical score is for 'The Life March', page 6. It is written for a large ensemble and includes the following parts:

- Picc.** (Piccolo): Treble clef, *f* dynamic.
- Es. Cl.** (E-flat Clarinet): Treble clef.
- B♭ Cl. 1** (B-flat Clarinet 1): Treble clef, *ff* dynamic.
- B♭ Cl. 2** (B-flat Clarinet 2): Treble clef.
- B♭ Cl. 3** (B-flat Clarinet 3): Treble clef.
- B♭ Cl. 4** (B-flat Clarinet 4): Treble clef, *f* dynamic.
- B. Cl.** (Bass Clarinet): Treble clef, *ff* dynamic.
- A. Sx. 1** (Alto Saxophone 1): Treble clef, *ff* dynamic.
- A. Sx. 2** (Alto Saxophone 2): Treble clef, *f* dynamic.
- A. Sx. 3** (Alto Saxophone 3): Treble clef, *f* dynamic.
- Cnt. 1** (Cornet 1): Treble clef.
- Cnt. 2** (Cornet 2): Treble clef.
- Cnt. 3** (Cornet 3): Treble clef.
- Tbn. 1** (Trumpet 1): Bass clef.
- Tbn. 2** (Trumpet 2): Bass clef.
- Tbn. 3** (Trumpet 3): Bass clef.
- B. Tbn.** (Baritone Trombone): Bass clef, *f* dynamic.
- Bar.** (Baritone): Treble clef.
- Ob.** (Oboe): Treble clef, starting at measure 56.
- B. Dr.** (Bass Drum): Percussion clef, starting at measure 56.
- S. Dr.** (Snare Drum): Percussion clef.

The score is in 2/4 time and features a key signature of two flats (B-flat major or D-flat minor). It includes various dynamics such as *f* (forte) and *ff* (fortissimo), and includes a rehearsal mark at measure 56.

The Life March

66 *tr* **D.S. al Coda** 

Picc. *ff*

Es. Cl.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

A. Sx. 1

A. Sx. 2

A. Sx. 3

D.S. al Coda 

66 Cnt. 1

Cnt. 2

Cnt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Bar.

D.S. al Coda 

66 *tr* **D.S. al Coda** 

Ob.

66 B. Dr.

S. Dr.

The Wings of Men

March

Composer: A. De Caprio

Editor: A. Memarian

This musical score is for a march titled "The Wings of Men" by A. De Caprio, edited by A. Memarian. The score is written for a large ensemble and is in 6/8 time. The key signature has two flats (B-flat and E-flat). The score consists of 11 systems of staves. The instruments included are:

- Flute
- Solo Clarinet in B \flat
- Clarinet in B \flat 1
- Clarinet in B \flat 2
- Clarinet in B \flat 3
- Oboe
- Bassoon
- Solo Cornet
- Cornet 1
- Cornet 2
- Horn in E \flat (two staves)
- Trombone 1 & 2
- Trombone 3
- Baritone (T.C.)
- Tuba
- Snare Drum
- Bass Drum
- Piano

The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The piece concludes with a final cadence in the piano part.

The Wings of Men

This musical score is for the second page of the piece "The Wings of Men". It is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score includes parts for the following instruments:

- Flute (Fl.)
- Bass Clarinet (B♭ Cl.)
- Bass Clarinet 1 (B♭ Cl. 1)
- Bass Clarinet 2 (B♭ Cl. 2)
- Bass Clarinet 3 (B♭ Cl. 3)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Cor Anglais (Cnt.)
- Cor Anglais 1 (Cnt. 1)
- Cor Anglais 2 (Cnt. 2)
- Horn 1 (Hn.)
- Horn 2 (Hn.)
- Trombone 1 (Tbn.)
- Trombone 2 (Tbn.)
- Baritone (Bar.)
- Tuba
- Snare Drum (S. Dr.)
- Bass Drum (B. Dr.)
- Piano (Pno.)

The score is marked with a dynamic of *mf* (mezzo-forte) throughout. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part provides a harmonic foundation with chords and moving lines. The woodwind and brass sections have melodic and rhythmic parts, with some instruments like the Oboe and Bassoon featuring trills. The percussion parts consist of rhythmic patterns on the snare and bass drums.

The Wings of Men

This page of the musical score, titled "The Wings of Men" and numbered "3", contains the following parts and markings:

- Fl.** (Flute): Starts at measure 18 with a melodic line, featuring trills (tr) and a forte (*f*) dynamic.
- B♭ Cl.** (Bass Clarinet): Mirrors the flute's melodic line.
- B♭ Cl. 1** (Bass Clarinet 1): Mirrors the flute's melodic line.
- B♭ Cl. 2** (Bass Clarinet 2): Mirrors the flute's melodic line.
- B♭ Cl. 3** (Bass Clarinet 3): Mirrors the flute's melodic line.
- Ob.** (Oboe): Mirrors the flute's melodic line.
- Bsn.** (Bassoon): Mirrors the flute's melodic line.
- Cnt.** (Cor Anglais): Mirrors the flute's melodic line.
- Cnt. 1** (Cor Anglais 1): Mirrors the flute's melodic line.
- Cnt. 2** (Cor Anglais 2): Mirrors the flute's melodic line.
- Hn.** (Horn): Provides harmonic support with chords.
- Hn.** (Horn): Provides harmonic support with chords.
- Tbn.** (Trombone): Provides harmonic support with chords.
- Tbn.** (Trombone): Provides harmonic support with chords.
- Bar.** (Baritone): Mirrors the flute's melodic line.
- Tuba**: Provides harmonic support with chords.
- S. Dr.** (Snare Drum): Provides rhythmic accompaniment.
- B. Dr.** (Bass Drum): Provides rhythmic accompaniment.
- Pno.** (Piano): Provides harmonic support with chords.

Key markings include a forte (*f*) dynamic at the start of the second system, a fortissimo (*ff*) dynamic for the Cor Anglais parts, and various trills (tr) throughout the woodwind parts.

The Wings of Men

27

Fl.

B \flat Cl.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

Ob.

Bsn.

Cnt.

Cnt. 1

Cnt. 2

Hn.

Hn.

Tbn.

Tbn.

Bar.

Tuba

S. Dr.

B. Dr.

Pno.

The musical score is written for a large ensemble. It begins at measure 27. The Flute part features a melodic line with trills. The Clarinet and Oboe parts have similar melodic lines with trills. The Bassoon part provides a rhythmic accompaniment. The Cor Anglais parts have a steady rhythmic pattern. The Horns play chords and rhythmic patterns. The Trombones and Baritone parts have a rhythmic accompaniment. The Tuba part has a steady rhythmic pattern. The Snare and Bass Drums provide a steady rhythmic accompaniment. The Piano part has a steady rhythmic accompaniment.

The Wings of Men

37

Fl.

B♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Ob.

Bsn.

Cnt.

Cnt. 1

Cnt. 2

Hn.

Hn.

Tbn.

Tbn.

Bar.

Tuba

S. Dr.

B. Dr.

Pno.

Trio

tr

p

p sfz ff

p sfz f

p

p < f

p < f

p < ff

p < ff

Detailed description: This page of a musical score, titled 'The Wings of Men', contains measures 37 through 42. The score is arranged for a large ensemble including woodwinds, brass, percussion, and piano. The key signature is B-flat major (two flats), and the time signature is 2/4. The woodwind section includes Flute, Clarinets (B-flat, 1, 2, 3), Oboe, Bassoon, and Contrabassoon. The brass section includes Horns (two staves), Trombones (two staves), Baritone, and Tuba. The percussion section includes Snare Drum and Bass Drum. The piano part is at the bottom. The score features various musical notations such as trills (tr), dynamics (p, sfz, ff), and a 'Trio' section starting at measure 40. The music is characterized by rhythmic patterns and melodic lines across the different instruments.

The Wings of Men

This musical score is for the piece "The Wings of Men" and covers measures 48 through 64. The score is arranged for a large ensemble and includes the following parts:

- Flute (Fl.):** Features melodic lines with trills and grace notes.
- Clarinet (Cl.):** Includes parts for B♭ Clarinet (Cl.), Clarinet in C (Cl. 1), Clarinet in B♭ (Cl. 2), and Clarinet in E♭ (Cl. 3).
- Oboe (Ob.):** Features melodic lines with trills and grace notes.
- Bassoon (Bsn.):** Provides a steady accompaniment.
- Cor Anglais (Cnt.):** Features melodic lines with a *p* dynamic marking.
- Horn (Hn.):** Includes parts for Horn in C (Hn. 1) and Horn in F (Hn. 2).
- Trombone (Tbn.):** Includes parts for Trombone in C (Tbn. 1) and Trombone in B♭ (Tbn. 2).
- Baritone (Bar.):** Features melodic lines.
- Tuba:** Provides a steady accompaniment.
- Drums:** Includes Snare Drum (S.Dr.) and Bass Drum (B.Dr.).
- Piano (Pno.):** Provides accompaniment with a *p* dynamic marking.

The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). It includes various musical notations such as trills, grace notes, and dynamic markings.

The Wings of Men

This musical score page, numbered 8, is titled "The Wings of Men". It features a full orchestral and chamber ensemble. The instruments listed on the left are Flute (Fl.), Bass Clarinet (B♭ Cl.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Clarinet 3 (B♭ Cl. 3), Oboe (Ob.), Bassoon (Bsn.), Cor Anglais (Cnt.), Cor Anglais 1 (Cnt. 1), Cor Anglais 2 (Cnt. 2), Horn 1 (Hn.), Horn 2 (Hn.), Trombone 1 (Tbn.), Trombone 2 (Tbn.), Baritone (Bar.), Tuba, Snare Drum (S. Dr.), Bass Drum (B. Dr.), and Piano (Pno.). The score is written in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. It begins at measure 71. The Flute part starts with a trill (tr) and a grace note. The Clarinet 1 and 2 parts also feature trills. The Oboe part has a dynamic marking of *ff* and a trill. The Bassoon part has a dynamic marking of *f*. The Cor Anglais parts have dynamic markings of *p* and *ff*. The Horn 1 part has a dynamic marking of *f*. The Trombone 1 part has a dynamic marking of *f*. The Baritone part has a dynamic marking of *ff*. The Tuba part has a dynamic marking of *ff*. The Snare Drum part has a dynamic marking of *ff*. The Bass Drum part has a dynamic marking of *ff*. The Piano part has a dynamic marking of *ff*. The score includes various musical notations such as trills, grace notes, slurs, and dynamic markings. There are also some performance instructions like *tr* and *ff*.

La Nuova Italia

Dedicate to is hon Premier Mussolini

A. De Caprio

A. Memarian

This is a full score musical score for the piece 'La Nuova Italia' by A. De Caprio and A. Memarian. The score is written for a large symphony orchestra and includes the following instruments and parts:

- Piccolo
- Clarinet in E \flat
- Clarinet in B \flat 1
- Clarinet in B \flat 2
- Clarinet in B \flat 3
- Clarinet in B \flat 4
- Bass Clarinet
- Alto Sax 1
- Alto Sax 2
- Alto Sax 3
- Cornet 1
- Cornet 2
- Cornet 3
- Trombone 1
- Trombone 2
- Trombone 3
- Baritone (B.C.)
- Baritone (T.C.)
- Tuba
- Snareline
- Bass Drum
- Bassoon
- Oboe
- Double Bass

The score is in 6/8 time and features a variety of dynamics including *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). It includes numerous trills and other musical ornaments. The score is divided into two systems by a double bar line.

La Nuova Italia

This musical score is for the piece "La Nuova Italia" and is page 2 of the score. It features a large ensemble of instruments. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The instruments included are Piccolo, E-flat Clarinet, B-flat Clarinet 1, B-flat Clarinet 2, B-flat Clarinet 3, B-flat Clarinet 4, B-flat Clarinet, Alto Saxophone 1, Alto Saxophone 2, Alto Saxophone 3, Contralto 1, Contralto 2, Contralto 3, Trumpet 1, Trumpet 2, Trumpet 3, Baritone, Baritone, Tuba, Snare Drum, Bass Drum, Bassoon, and Oboe. The score begins at measure 12. The Piccolo, E-flat Clarinet, B-flat Clarinet 1, B-flat Clarinet 2, B-flat Clarinet 3, B-flat Clarinet 4, B-flat Clarinet, Alto Saxophone 1, Alto Saxophone 2, Alto Saxophone 3, Contralto 1, Contralto 2, Contralto 3, Trumpet 1, Trumpet 2, Trumpet 3, Baritone, Baritone, Tuba, Snare Drum, Bass Drum, Bassoon, and Oboe parts all feature trills (tr) in the first system. The Piccolo, E-flat Clarinet, B-flat Clarinet 1, B-flat Clarinet 2, B-flat Clarinet 3, B-flat Clarinet 4, B-flat Clarinet, Alto Saxophone 1, Alto Saxophone 2, Alto Saxophone 3, Contralto 1, Contralto 2, Contralto 3, Trumpet 1, Trumpet 2, Trumpet 3, Baritone, Baritone, Tuba, Snare Drum, Bass Drum, Bassoon, and Oboe parts all feature a forte (f) dynamic marking in the second system. The Baritone part features a fortissimo (ff) dynamic marking in the second system. The Snare Drum and Bass Drum parts feature a forte (f) dynamic marking in the second system. The Bassoon and Oboe parts feature a forte (f) dynamic marking in the second system.

La Nuova Italia

This page of the musical score, titled "La Nuova Italia", is page 3 of the piece. It features a variety of instruments and vocal parts. The score begins at measure 25. The instruments listed on the left are: Picc., Eb Cl., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Bb Cl. 4, B. Cl., A. Sax. 1, A. Sax. 2, A. Sax. 3, Cnt. 1, Cnt. 2, Cnt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Bar., Bar., Tuba, S. Dr., B. Dr., Bsn., Ob., and D.B. The Piccolo part has a "Trio" marking above it. The woodwind and brass parts include various melodic lines, some with accents and slurs. The saxophone parts consist of rhythmic patterns. The vocal parts (Cantors) have melodic lines. The percussion parts (S. Dr., B. Dr.) provide a steady rhythmic accompaniment. The Bassoon and Oboe parts have melodic lines. The Double Bass part has a rhythmic pattern. The score is written in a key signature of two flats and a 4/4 time signature.

This musical score is for the piece "La Nuova Italia" and is page 4 of the score. It features a variety of instruments and parts, including woodwinds, brass, strings, and percussion. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 2/4 time signature. The music begins at measure 28, marked with a repeat sign and a dynamic of *p*. The Piccolo part has trills and grace notes. The Clarinet parts (Eb, Bb, Bb, Bb, B) have melodic lines with trills and grace notes. The Saxophone parts (A1, A2, A3) play rhythmic patterns. The Chorus parts (C1, C2, C3) have long, sustained notes. The Trombone parts (Tbn. 1, 2, 3) play rhythmic patterns. The Baritone and Tuba parts have melodic lines. The Snare Drum and Bass Drum parts play rhythmic patterns. The Bassoon and Double Bass parts have melodic lines. The score includes dynamic markings such as *p* and *f*, and articulation markings such as trills and grace notes. The score is written in a standard musical notation with a grand staff for each instrument.

La Nuova Italia

This page of the musical score, titled "La Nuova Italia" and numbered "5", contains the following instruments and parts:

- Picc.** (Piccolo)
- Es. Cl.** (E-flat Clarinet)
- Bs. Cl. 1** (B-flat Clarinet 1)
- Bs. Cl. 2** (B-flat Clarinet 2)
- Bs. Cl. 3** (B-flat Clarinet 3)
- Bs. Cl. 4** (B-flat Clarinet 4)
- B. Cl.** (Bass Clarinet)
- A. Sax. 1** (Alto Saxophone 1)
- A. Sax. 2** (Alto Saxophone 2)
- A. Sax. 3** (Alto Saxophone 3)
- Cnt. 1** (Cornet 1)
- Cnt. 2** (Cornet 2)
- Cnt. 3** (Cornet 3)
- Tbn. 1** (Trombone 1)
- Tbn. 2** (Trombone 2)
- Tbn. 3** (Trombone 3)
- Bar.** (Baritone)
- Bar.** (Baritone)
- Tuba**
- S. Dr.** (Snare Drum)
- B. Dr.** (Bass Drum)
- Bsn.** (Bassoon)
- Ob.** (Oboe)
- D.B.** (Double Bass)

The score includes various musical notations such as notes, rests, and dynamic markings like *tr* (trill). A rehearsal mark **52** is present at the beginning of several staves.

This musical score is for the piece "La Nuova Italia" and is page 6 of the score. It features a large ensemble of instruments. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The instruments included are Piccolo, Eb Clarinet, Bb Clarinet 1 and 2, Bb Clarinet 3 and 4, Bb Clarinet, Alto Saxophone 1, 2, and 3, Cor Anglais 1, 2, and 3, Trombone 1, 2, and 3, Baritone, Tuba, Snare Drum, Bass Drum, Bassoon, and Oboe. The score begins at measure 66. The Piccolo and Eb Clarinet parts feature trills. The Bb Clarinet 3 part includes dynamic markings of *ff* and *f*. The Saxophone parts have *f* markings. The Cor Anglais parts have *ff* and *f* markings. The Trombone parts have *f* markings. The Baritone part has *ff* and *f* markings. The Tuba part has *f* markings. The Snare and Bass Drum parts have *f* markings. The Bassoon and Oboe parts have *f* markings. The score includes various musical notations such as trills, slurs, and dynamic markings.

La Nuova Italia

80

Picc. *tr* *f* D.S. al Coda

Es. Cl. *tr* *f*

Bs. Cl. 1 *tr* *f*

Bs. Cl. 2 *tr* *f*

Bs. Cl. 3 *f* *tr* *f*

Bs. Cl. 4 *f* *tr* *f*

B. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

A. Sx. 3 *f*

Cnt. 1 *f* D.S. al Coda

Cnt. 2 *f*

Cnt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Bar. *f* D.S. al Coda

Bar. *f*

Tuba *f*

S. Dr. *f* D.S. al Coda

B. Dr. *f*

Bsn. *f* D.S. al Coda

Ob. *f*

D.B. *f* D.S. al Coda