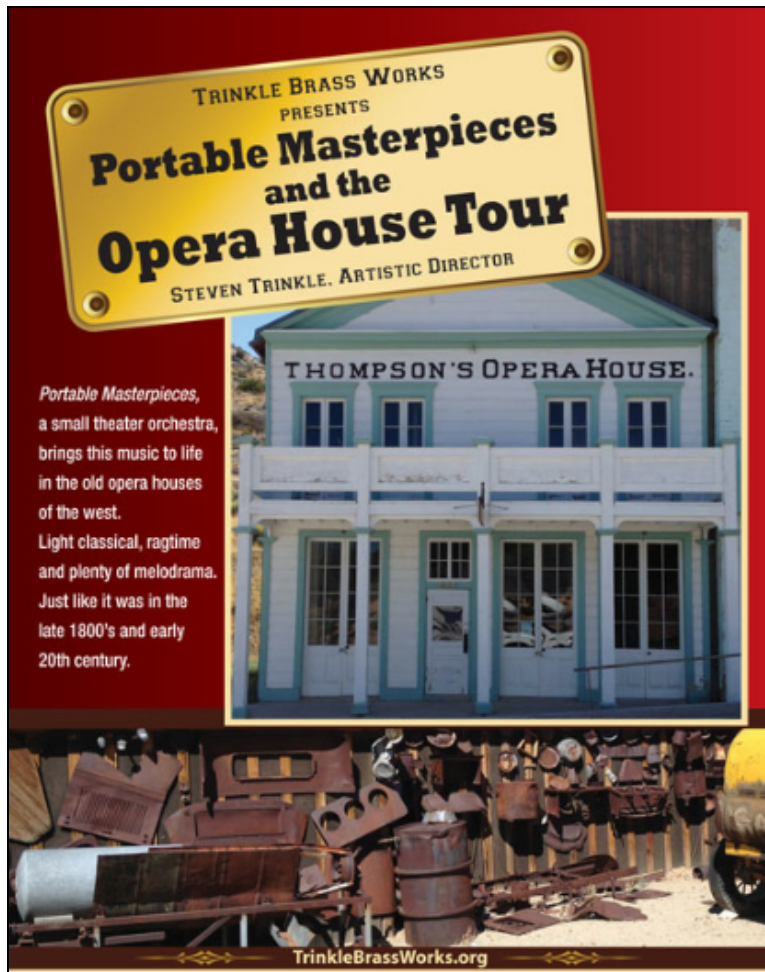


Trinkle Brass Works Educational Packet



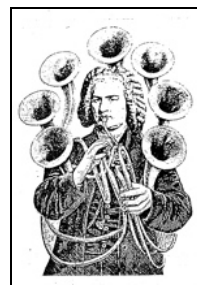
**TRINKLE BRASS WORKS
PRESENTS
Portable Masterpieces
and the
Opera House Tour**
STEVEN TRINKLE, ARTISTIC DIRECTOR

Portable Masterpieces, a small theater orchestra, brings this music to life in the old opera houses of the west. Light classical, ragtime and plenty of melodrama. Just like it was in the late 1800's and early 20th century.

THOMPSON'S OPERA HOUSE.

TrinkleBrassWorks.org

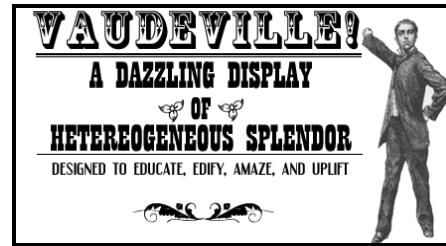
**This program and resource is funded in part by a grant from the
National Endowment for the Arts**



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A Short History of Theater Orchestras

One of the first genres of entertainment in the United States was **Vaudeville**, a type of theatrical show popular from the 1880s to the early 1920s. The performance consisted of a series of separate, unrelated acts that included musicians, dancers, comedians, magicians, impersonators, acrobats, and short one-act plays all performing under one bill. The group of entertainers toured the country by train to perform in music halls and theaters. Theater orchestras provided musical accompaniment of popular and light classical works for the acts as well as interludes to help keep the audience's attention. When silent movies became part of the variety show offerings, orchestras played accompaniment to the action on the screen.



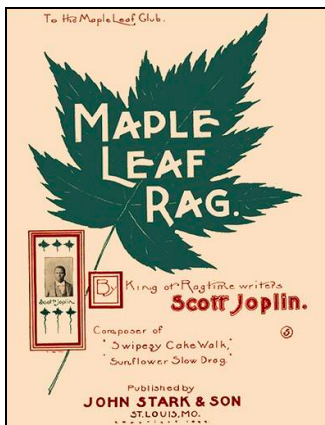
The growth of movies in the early 20th century led to the decline of vaudeville and the entertainers began to appear on **radio**. As the number of radio stations increased demand for musicians who could entertain the audience also increased in order to fill the entire day. Musical series broadcasts became very popular and were sponsored by companies seeking advertising. Music sold insurance, merchandise, and dramatized the news. All shows used live, in-studio musicians. The largest stations had full ensembles from smaller salon orchestras to larger ensembles; however variety programs, comedy shows and popular music programs usually had smaller ensembles. Conductors were responsible for music arrangements and preparation although with the demands of continuous music, stations began to hire arrangers. These included **Morton Gould**, **Nelson Riddle**, **Billy May**, **Philip Lang**. Well-known dance bands also were featured entertainers including Paul Whiteman and Duke Ellington.

Salon or theater orchestras of smaller size performed music that ran from classical and semi-classical to folk and Gypsy music. One of the most popular orchestra programs was the A&P Gypsies show led by violinist **Harry Horlick**. Another was **Louis Katzman** leading The Hoover Orchestra and The Invisible Microphone series, and **Paul Whitman** who showcased the work of **Ferde Grofé**, **William Grant Still**, and **Adolph Deutsch**.





A turn-of-the-century theater orchestra performing for radio.



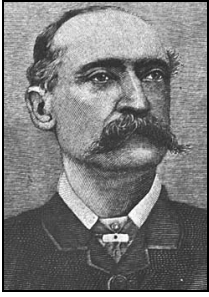
Ragtime, an original American genre, was created from the syncopated polyrhythms of African music, the cakewalk (a popular dance), the fox-trot, and the marches of John Philip Sousa. One of the most famous “rags” of all time was “Maple Leaf Rag” by **Scott Joplin**. Although originally composed for piano, most rags were arranged for salon orchestras. While Scott Joplin was perhaps the most famous composer of ragtime music, many other composers also were popular composers of their time. These included Zez Confrey (“Kitten on the Keys”), Eubie Blake, Fats Waller, among others.

Several classical composers were influenced by ragtime and included the form in their compositions. These include Claude Debussy (*Golliwogs Cakewalk*), Erik Sati (*Parade – Ragtime du Paquebot*), and Darius Milhaud (*Le boeuf sur le toit*.) Scott Joplin also composed classical music including his opera *Treemonisha*.



Making an early recording

Important Composers, Musicians, and Arrangers



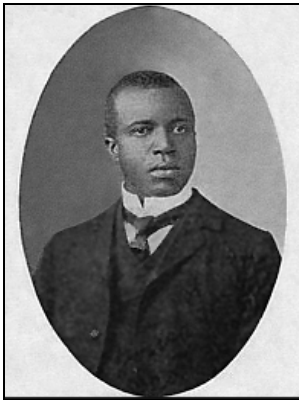
Ernest Gillet

A popular French composer, Ernest Gillet was a student at the Paris Conservatory. A cellist at the Grand Opera, most of Gillet's compositions were initially written for piano, styled as salon music, however many were arranged for small, string orchestra or salon orchestras.



Harry Horlick

Born in 1896 in Tiflis, Russia, Harry Horlick emigrated with his family to the United States at the beginning of World War I. During the early part of his career he performed in cafes finally moving to radio broadcasts during the 1920's. His orchestra began as the A & P Gypsies (Great Atlantic & Pacific Teac Company) in regularly scheduled broadcasts. The musicians performed while wearing gypsy costumes. As Horlick began to arrange more music into full semi-classical, folk music, and symphonic jazz he expanded into a 30-piece ensemble. Decca records signed Horlick for almost 20 sets of 78 LP recordings.



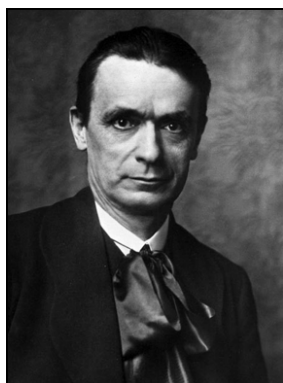
Scott Joplin

Long regarded as one of the founders of ragtime music, Scott Joplin played a major part in popularizing the form at the end of the 19th century. Born in Northeast Texas, he traveled throughout the south as an itinerant musician. In 1894 he was earning a living as a piano teacher in Sedalia, Missouri and counted several future ragtime composers including Arthur Marshall, Scott Hayden, and Brun Campbell, among his students. The publication of "Maple Leaf Rag" in 1899 brought him fame. Joplin moved to St. Louis in 1901 and performed regularly in the community. His first opera *A Guest of Honor* was confiscated for non-payment of bills. He eventually moved to New York City in an attempt to find a producer for his second opera *Treemonisha*.



Henry Manners Katzman

Henry Manners Katzman was a musician, composer, and one of the founders of Broadcast Music Incorporated (BMI). Son of the bandleader Louis Katzman, Henry grew up in New York City and played the piano. BMI was founded by the National Association of Broadcasters as a lower cost alternative publisher to ASCAP (American Society of Composers, Authors and Publishers). ASCAP had focused on big band music and refused to publish other types of music. BMI paved the way for the rise of rock, soul, and country music. Katzman published more than 65 popular works of music. He played with George Gershwin and accompany many well-known soloists of the early 20th century including Jan Peerce and Irene Bordoni.



Rudolf Schramm

Rudolf Schramm was a composer, conductor and arranger. During the 1930's and 40's he was music director of more than 15,000 radio programs on the ABC, CBS, and NBC networks. He also composed film scores (more than 86) including the documentary "Nanook of the North." Born in Greissenberg, Silesia, Schramm graduated from universities in Leipzig and Breslau. He immigrated to the United States in the 1920's and was former music director of the United States Office of Education and cofounder of the National Symphony in Washington D. C. Schramm taught rhythm training and songwriting for many years at New York University.

**Can you identify these acronyms?
Do you know the definitions to these words?**

Arranger _____

ASCAP _____

BMI _____

Composer _____

Conductor _____

Opera _____

Orchestra _____

Concert Manners

Some teaching suggestions:

1. Ask the children about some of the rules, manners, and traditions they have experienced when attending a large meeting, a wedding or going to the movie, play or museum. Discuss what manners made the experience more or less enjoyable.
2. List some rules and manners that the students might think are suitable for the concert hall. Discuss the reasons for their choices.
3. Review some other rules and manners of the concert hall.
 - Enter the hall quietly and orderly with no running or shouting.
 - Follow the usher and teacher in order to find the seats.
 - Do not drop paper or food anywhere in the hall.
 - From the time the conductor appears on stage the audience must listen and not talk.
 - Clap only when the conductor enters, and after each piece of music. It will be obvious when a piece ends because the conductor will turn around to face the audience.
 - In the concert hall audience members show approval by clapping only. At a concert it is rude to hoot, shout, whistle, or stamp feet to show approval.
 - Audience members sit in the chairs with feet on the floor and never on the seat in front.
 - While the musicians play audience members remain very quiet so that everyone can hear and enjoy the music. We need to be quiet even if we don't like some part of the concert because if we make noise other people who like the music may be disturbed. Any noise may also distract and annoy the musicians.
 - At the end of the concert it is best to leave quietly as a group.
4. Discuss the reasons for these rules. Review the rules before leaving for the concert.
5. During the concert:
 - Station adults among the class, separate any students who might forget the rules and be alert to potential problems.
 - Set an example for the students by attending to the concert, clapping when suitable, etc.
 - Praise the students on following the rules and practicing good concert manners.
6. After the concert:
 - Discuss which concert manners were and were not kept. Evaluate how these manners contributed to the enjoyment of the concert.
 - Give specific praise to the students for those manners that were followed.

THANK YOU FOR TEACHING CONCERT MANNERS TO YOUR CLASS

What Will Happen at the Concert?

1. The musicians will “warm up”.

When you first arrive you will notice that chairs are on a stage. Some musicians will be tuning or practicing their instruments. They are “warming up” for the concert in the same way that an athlete warms-up before a game. The musicians are stretching and warming up their lips, fingers and lungs.

2. The musicians will “tune-up”.

After all the musicians are on stage, they will listen to an “a” given by the pianist. Then all of the musicians will tune to the “A”.

3. The Conductor or leader arrives.

After the musicians are ready, the conductor or leader arrives – greeted by the clapping of the audience. He will accept the applause by bowing to the audience.

4. The Conductor or leader will talk to the audience.

The conductor will introduce the audience to each of the musicians and give a little information about the program.

5. The Concert ends.

Once the program is completed, the musicians will stand and bow. The Conductor or leader will signal the other musicians to take bows to the clapping of the audience. The musicians will leave the stage and put their instruments away. The audience will leave.

Before the Concert – adapt to the level of the students

1. Ask the students: What instruments do you think you might see at the concert?

- You will see members of the string, brass, woodwind and percussion families: violins, viola, cello, bass, flute, clarinet, trumpet, piano and xylophone.

2. Show the students pictures of these instruments and discuss their part, play a recording characteristic of the instrument and match the picture with the instrument.

- By singling out these instruments the ensemble is a unique demonstration of timbre and range. The violin is the highest member of the string family and has a clear, high and bright sound. The viola sounds more mellow. The cello can play almost as high as the violin and lower than the viola, and the bass is the lowest sound of all string instruments and sometimes sounds like an elephant walking.
- Tone color or timbre (pronounced “tam-ber”, not “tim-ber”) is the unique quality of sound peculiar to each instrument and voice.

3. Discuss how and why performers need to “warm up” before performing. Use practical experience from sporting events or the arts.
4. Discuss the need for the musicians to tune. How do the musicians tune? What might happen if tuning didn’t occur?
5. Discuss the role of the conductor or leader. Could the ensemble play without a conductor? Why or why not? Relate the discussion to the importance of a team and a team leader. (Football, basketball) Why must the musicians work as a team?
6. Ask the students to observe the following at the performance:
 - How the musicians tune-up.
 - What the musicians play to warm-up.
 - How long it takes to tune-up.

After the Concert

7. Review through the discussion/writing/drawing the sequence of events at the concert.
8. Continue to practice listening to recordings of the music.
9. Try the following for creative writing:
 - The musicians who forgot to tune.
 - The musicians who played the wrong notes.
 - Bumpet the Trumpet.
 - Victor the Viola.
10. Send your students’ drawings, stories, letters, and comments to us after the performance. We love to hear your students’

More Information

Books

Dunning, John. *On the Air: The Encyclopedia of Old-Time Radio*. New York: Oxford University Press, 1998.

Trav S. D., *No Applause – Just Throw Money: The Book That Made Vaudeville Famous*, 2005, Faber & Faber.

Gilbert, Douglas (1940). *American Vaudeville: Its Life and Times*. Whittlesey House.

Terrace, Vincent. *Radio Programs, 1924 – 1984: A Catalog of over 1800 Shows*. Jefferson, North Carolina: McFarland.

Movies

PBS. “Vaudeville: About Vaudeville” PBS. National Endowment for the Arts, the Corporation for Public Broadcasting. Accessible through: <http://www.pbs.org/wnet/americanmasters/episodes/vaudeville/about-vaudeville/721/>

Recordings

The Golden Age of Salon Music (The) (Schwanen Salon Orchestra, G. Huber) NAXOS 8.578003-04

Salut D’Amour – Salon Orchestra Favorites NAXOS 8.571087

YouTube

The Perfect Song – The Victor Salon Orchestra 1929,
http://www.youtube.com/watch?v=eR749_h-VtA

Great Depression: Luis Russell Orchestra in *Goin’ To Town*, 1931,
<http://www.youtube.com/watch?v=bbbcpaW8V4Y>

You’re Driving Me Crazy, the Victor Young Orchestra, 1930
<http://www.youtube.com/watch?v=uUEz7KOSMm0>

Dancing in the Dark - Victor Salon Orchestra, 1931
<http://www.youtube.com/watch?v=uhAO8zRjlSE>

Adrian Schubert and his Salon Orchestra, 1930
<http://www.youtube.com/watch?v=nMVvjjRR7T0>

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