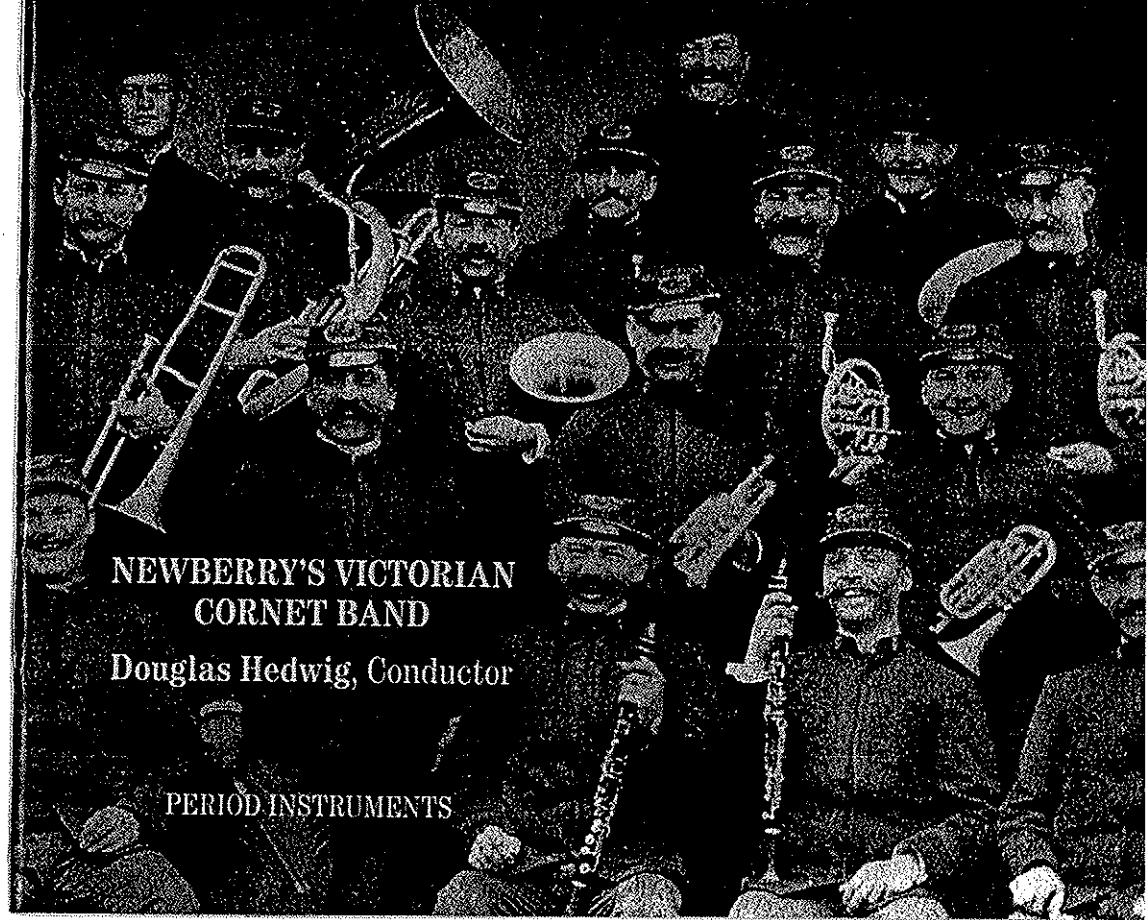


THOMAS COATES

MSR
Classics

The Father of Band Music in America



NEWBERRY'S VICTORIAN
CORNET BAND

Douglas Hedwig, Conductor

PERIOD INSTRUMENTS

	THOMAS COATES (1803/13-1895)	
1	Wilking Quickstep	3:38
2	Plantation Echoes	10:22
	FREDERICK J. KELLER (1837-1882)	
3	Safe in the Arms of Jesus - Fantasia Elisa Koehler <i>B-flat cornet</i>	8:05
	THOMAS COATES	
4	March Funebra, Op.18	7:09
5	"Bontey en avant" Quickstep	2:46
6	Columbian National Potpourri	8:54
	FRANZ VON SUPPÉ (1819-1895) Arr. by J.B. Claus	
7	My Native Land Barry Bocaner <i>baritone</i>	3:17

	THOMAS COATES	
8	Tycoon March	4:52
9	Funeral March, Op.19	6:27
10	Salute to Erin - Medley Overture	11:10

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EDITIONS | All editions by Michael B. O'Connor

J.W. Pepper, Philadelphia - 1881 [1, 3]
J. Schott, New York - 1883 [2]; c.1893 [10]
Harry Coleman, Philadelphia - 1886 [4, 9]; 1893 [6]
J.G. Richards, Cleveland - 1890 [5]
L.E. Whipple, Boston - 1882 [7]
Manuscript: Allentown Band - c.1880 [8]

ABOUT THE RECORDING

This recording presents music from late 19th-century printed and manuscript parts. Music publishers rarely produced scores before the 1890s, so scores were prepared from the collected parts for the recording by Michael B. O'Connor. The errors and inconsistencies in these parts were considerable, revealing that apparent little attention was given to the proof reading of individual parts before publication. The instruments played on the recording were constructed during the second half of the 19th century, although a few were built during the first decade of the 20th century on models designed in the previous century, using the same materials and construction methods. The band also played period mouthpieces, a rare practice in these types of recordings. Although presenting real challenges for the players, the use of the original mouthpieces is essential in capturing the sound of these instruments. Late Victorian instruments in the United States were generally pitched higher than A=450Hz and this recording was performed at A=454Hz.



DOUGLAS HEDWIG

Throughout his long career in the musical arts, conductor Douglas Hedwig has pursued a wide diversity of expression. As a trumpeter, he was a member of the Metropolitan Opera Orchestra for twenty-seven years, performing with the greatest conductors of his generation. As founding-member and director of the Metropolitan Brass Quartet, he toured nationally and internationally under Columbia Artists and Maxim Gershunoff managements. As former 1st Cornet and Soloist with the Goldman Band (1976-2005), he performed and recorded under the baton of such American band greats as Richard Goldman, Leonard Smith, Ainslee Cox and Morton Gould. As Music Director and Conductor of the Coates Brass Band, Hedwig led the group in *Quickstep*, a recording of all the known Civil War period compositions of Thomas Coates [MSR Classics MS1422]. Major Hedwig served as Commander and Conductor of the 89th Army Band, New York Guard (2006-2012), and guest-conducted the West Point Band (United States Army Band) in the 2012 World Premiere of his *Tone Poem on Taps*. A frequent guest-conductor of the Brooklyn College Conservatory



Orchestra, Wind Ensemble and Contemporary Music Ensemble, he also founded and directed the Conservatory Brass Ensemble (1985-2012), which gave concerts and held residencies in England (Royal Academy of Music), Germany (Karlsruhe Hochschule für Musik) and Switzerland. As part of a research fellowship from the City University of New York (1996) that examined British brass instrument pedagogy, Hedwig created, directed and later supervised, the first secondary school-based English-Style brass band in the United States, the St. Hilda's & St. Hugh's Brass Band. Also a gifted composer, Hedwig has works for strings, concert band, brass ensemble, trumpet, organ and percussion. A recent commission by the Chattanooga Symphony Orchestra will be premiered during the 2016-17 season. Dr. Hedwig is Professor Emeritus at Brooklyn College (CUNY), and previously served on the faculty of The Juilliard School. He is the recipient of numerous awards and honors, granted by the United States Department of State, J. William Fulbright Foundation, National Endowment for the Arts and the City Council of New York, among others.

NEWBERRY'S VICTORIAN CORNET BAND

Newberry's Victorian Cornet Band was founded in 2002 by Michael O'Connor to explore the largely forgotten repertoire of wind band music composed between the end of the Civil War and the advent of the Sousa Band in 1892. This was a formative era for the instrumentation and the music of the American wind band, and the music played by these bands was one of the primary entertainment options available to most Americans. The Newberry Band plays only music published during this time on instruments from the era with original period mouthpieces. Our name reflects the practice of Victorian bands naming themselves after their leaders, even after another leader has taken over. In that spirit, we take our name from our original stage leader, Flora Newberry.



PERSONNEL

Conductor

DOUGLAS HEDWIG

Piccolo

CHRISTINE ERLANDER BEARD

Rudall Carte & Co., London - Rosewood and silver Boehm-system piccolo in C, c.1900

1st B-flat clarinet

DOMINIC GIARDINO

Joseph Wallis, London - Clinton-system B-flat clarinet, c.1867-80

2nd B-flat clarinet

LAWRENCE BOCANER

Jérôme Thibouville-Lamy, Paris - B-flat clarinet, Albert system, c.1897

3rd B-flat clarinet

MICHAEL TUMIEL

Jérôme Thibouville-Lamy, Paris - B-flat clarinet, Müller system, c.1875. Restored by Brian Bird



E-flat cornet

MICHAEL JONES

Tourville & Cie, Paris; imported - medium bore cornet, c.1890, with original mouthpiece

JEFF STOCKHAM

Hall & Quinby, Boston - side-action rotary Allen valve cornet, German silver, Presented to Amos Bangle, Leader of the Brooklyn (California) Cornet Band, 1866. Restored by Robb Stewart, with a c.1855 Graves & Co. mouthpiece, reproduced by Kanstul

Solo B-flat cornet

ELISA KOEHLER

William Seefeldt, Philadelphia - B-flat cornet, 1890, with Seefeldt "Jules Levy" model mouthpiece

WILLIAM GREGORY

J.W. Pepper, Philadelphia - B-flat cornet, c.1882, (a gift of David Mascitelli to NVCB), with c.1880 Courtois mouthpiece

1st B-flat cornet

CHRISTOPHER BELLUSCIO

Boston Musical Instrument Manufactory, Boston - Esbach-patent C/B-flat/A cornet, 1879, with original mouthpiece

2nd B-flat cornet

LARRY COLE

Bohland & Fuchs, Graslitz; Imported by Lyon & Healy, Chicago - "Henri Gautier Virtuoso" model B-flat cornet, c.1900, with Seefeldt "Jules Levy" model mouthpiece

E-flat alto horn

LENORE TURNER [Solo alto: Tracks 5, 6, 8, 10]

Bohland & Fuchs, Graslitz; Imported by Lyon Healy, Chicago - "Champion Silver Piston" model E-flat alto horn, c.1900



MICHAEL BEARD [Solo alto: Track 9]
C.G. Conn E-flat alto horn, c. 1898

DICKSON ROTHWELL [Solo alto: Tracks 1, 3, 4]
Quinby Brothers, Boston - side-action-rotary-valve "solo" alto horn, c.1872, with period mouthpiece most likely by E.G. Wright (or Boston)

1st B-flat tenor horn / trombone
STEVEN LUNDAHL

J.W. Pepper, Philadelphia - "Premier" model tenor horn, c.1890 / Henry Distin trombone, 1899

2nd B-flat tenor horn / trombone
SETH D. FLETCHER

Bohland & Fuchs, Graslitz; Imported by Lyon & Healy, Chicago - "Silver Piston" model B-flat tenor horn, c.1890, with original mouthpiece / August Heinem, Austria; Imported by J.W. Jenkins and Son, Kansas City - "Superior Quality" model tenor trombone, c.1890-1900

B-flat bass / baritone

BARRY BOCANER [baritone: Tracks 2, 3, 4, 5, 6, 7]

Boston Musical Instrument Manufactory, Boston - baritone, 1900

MICHAEL O'CONNOR [baritone: Tracks 1, 8, 9, 10]

English maker; Imported by J. W. Pepper & Son, Philadelphia - "Perfected" model baritone, c.1900

E-flat bass

ROY COATES

French maker; Imported by J.W. Pepper, Philadelphia - "Premier" model E-flat bass, c.1885

TYLER WIERNUSZ

J. W. Pepper & Son, Philadelphia - E-flat helicon, c.1905





Snare Drum

DANIEL GONZALES

John C. Haynes, Boston - Rope-tension snare drum c.1870-75; solid rosewood shell and hoops, calfskin heads. Restored by Garman Bowers

Bass Drum & Cymbals

JAMES G. PETROPOULOS

Slingerland Drum Company, Kalamazoo - bass drum, c.1920-25

All photos, pp. 10-15, by Jan Z. Duga.



Acknowledgements

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