

Heritage of the March

Volume H—R. B. HALL—G. PARES
Illinois State University Band
George Foeller, Director



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STEREO

SIDE 1

MARCHES OF R.B. HALL

Veni, Vidi, Vici—The title is Latin for "I came, I saw, I conquered." Published in 1896 by Church. No dedication.

Col. Fitch—Published in 1895 by Fischer.

6/8 March—Originally published in 1896 by Central Music Publishing Co., Columbus Ohio. It was later published by Star Music Co., of Eldred Penn., under the title "Quaboag" in 1911. It is not known whether Star bought out Central Music, or just how this strange re-issue of the same march came about. There is no explanation of the change of title. In any event, it is possible that Hall visited the mid-west, specifically Columbus, and was asked to write this march by Central Music.

The Creole Queen—"Characteristic march"—Published in 1900 by Church.

Lodoeska—Published in 1917 by Mace Gay. The title is the maiden name of Hall's mother.

Randolph—Published in 1917 by Mace Gay.

Bangor—This is the name of a city in Maine. Published in 1890 by Ditson.

S.I.B.A.—The march is dedicated to "The Southern Illinois Band Association." This lends some credence to the theory that Hall visited the mid-west. However, it is possible that this band association admitted his marches so much that they asked him to write this one for them. It was published in 1895 by Fischer.

The Crisis—Published in 1902 by Church. Hall worked some tunes into this one, very cleverly—"Hail Columbia, and Home Sweet Home."

Hamiltonian—No dedication. Published in 1897 by Church.

R.B. Hall (1858-1907)

Robert Brown Hall surely ranks with the very top American march composers. It would be fair to say that "he never wrote a bad march." His genius as a composer tended to obscure the fact that he was also a fine band director, and a star cornetist as well. His quiet, retiring personality, together with health problems that plagued him throughout his life kept him from being known as widely as, for example, Sousa. He spent most of his life in the New England area, doing comparatively little travelling.

Hall was born in Bowdoinham, Maine, in 1858. From childhood he studied music, and became a first rate cornetist with the help of his father. He played in, and led bands all over New England.

There are some indications given by two of the marches played on this record that he might have spent some time in the Mid-West, perhaps in Illinois and Ohio. However, there is nothing of record to substantiate this theory. If he did not visit Mid-America, then his fame certainly spread there.

Hall's two best known marches, "New Colonial" and "10th Regiment" (known as "Death or Glory" in England and Europe) have been played and recorded by bands all over the world, and are properly regarded as masterpieces of the art.

On Saturday morning, June 8, 1907, Hall died at the home of his mother and sister in Portland, Maine. In his memory, several of his ex-musicians, living in Waterville, Maine, with the aid of the local high school band, conducted a fund raising campaign, which after several years amounted to \$1,200. (In those days that was considerable money). A new band shell was erected in Averill Park, in Waterville. Of course, it was named the "R.B. Hall Memorial Shell." The dedication was held August 14, 1936. A concert was given by Drew's Waterville Band, led by H.T. Drew, a member of Hall's last band, which also included a number of other men who had played with Hall. Part of the ceremony was the presentation of Hall's gold cornet to the Waterville Historical Society, by his sister, Mrs. Nelson Thurlow.

The band shell has, in the passage of time, disappeared. However, efforts continue to create a lasting memorial to R.B. Hall in Maine. The most dedicated of Hall's biographers, Tom Bardwell is the leader in this attempt.

Biography by Bob Hoe

BAND INSTRUMENTATION

The instrumentation of bands, by which is meant the numbers of the various types of instruments employed, is not standard, thereby causing a great amount of confusion for all concerned. This essay attempts to explain these diverse instrumentations.

The notable exception to a lack of standardization is the "Brass Band" of Great Britain, Australia, and New Zealand. For contest purposes, these bands have a very rigidly defined instrumentation, much akin to the number and positions of players in baseball, football, and other sports.

But here standardization ends! What is the explanation for a twenty member flute section in an American high school band of 60 players? Basically that band exists as an avenue of music education, so all instrumentalists in grades 10 through 12 are allowed and encouraged to participate. Consequently the director may find himself with an overabundance in one section, while lacking players of other instruments.

How do we rationalize the overbalance of trombones in the five Foot Guards Bands of London? Simply that tradition dictates that, when on the march, the entire first rank must be trombones; seldom are all used in a concert performance, and the total roster must exceed the number used, to allow for illness, furloughs, etc.

Without using additional examples, which are innumerable, the reason for particular instrumentation is that the *function* of the band at any given time dictates the instrumentation. In United States colleges and schools, for instance, the band program is justified in the eyes of its supporters (taxpayers) by the size and successes of the football marching band. So, the more players, the better the band is thought to be, and consequently, the more support it receives.

Happily, the football season lasts no longer than three months! When the marching band moves indoors to a concert situation, however, all players have the opportunity for selection into the "concert band." Some colleges have several "concert bands," and size here is also influenced by the directors' concepts, availability of institutionally-owned instruments, size of rehearsal and performance facilities, etc., as well as the function of the particular band. A similar situation prevails in the senior (grades 10-12) and junior (grades 7-9) high schools of the U.S.

Military bands offer another interesting aspect of instrumentation. At home, in Washington, D.C., the major military bands frequently utilize as many as 90 musicians for concerts. Yet, when heard "on tour," the same band will appear with perhaps 46 players. The truth of the matter is that touring dictates a relative size, with consideration of transportation, meals, overnight accommodations, stage sizes, etc. The logistics of a larger organization would be almost insurmountable. In addition, it is necessary to leave "At home—in Washington," a number of players sufficient to meet certain minimum commitments that may arise while the "tour band" is on the road.

Professional bands must always face the basic problem of "How many musicians will the sponsor buy?" The musicians union dictates a minimum "scale," or payment to each player, so the leader will select the maximum number of musicians, relative to his concept of performance, and to the particular type of music to be played, that can be afforded by the sponsoring agency.

An example of what can be done to expand the size of the band in such a situation is to use the bass drummer to also play the cymbals, one of which is fastened to the bass drum, while the drummer hits it with the other held in one hand. The sound effects possible with this make-shift arrangement are quite limited, as opposed to having a regular cymbal player, in addition to the bass drummer, but it might make possible the desirable addition of one more tuba player to the band, within the limits of the money available.

In conclusion, the listener must always be a bit apprehensive about the instrumentation of any particular band. Influences beyond the conductor's concept of "ideal" instrumentation play a major part, and can include several of the above, as well as many more.

George Foeller and Bob Hoe

SIDE 2

MARCHES OF GABRIEL PARES

Les Fraises (Lay Fray zay)—The Strawberries.

Le Cocardier (Le Coc Kar dee ay)—The Patriot.

Les Cadets d'Autriche (Lay Cah dets daw-trish)—This title, which means, "The Austrian Cadets" was used when this march was first published, prior to the first World War. It was later re-published with the title of "Les Enfants de France" (Lay zenh fanh duh France) which means "The Children of France."

Marche des Federes (Marsh day Fay day ray)—March of the French Federation.

Caprice—The word is the same in English, and means the same thing.

Joyeuse Entree (Shoy ooze En tray)—Joyous Entry.

Le Mordant (Le Mor dahn)—A person of force, energy and power. Perhaps Pares was having a bit of fun when he used this title, for the word "Mordant" in both French and English, refers to a certain musical embellishment, and he used this "mordant" throughout the march almost to an excess.

Le Fringant (Le freeh jhan)—The Lively One.

Gabriel Pares (1860-1934)

Gabriel Pares occupied a position in French band music comparable in many ways to that of John Phillip Sousa in America. Gabriel was the son of Philippe Pares, who for many years was solo clarinetist of the Garde Republicaine Band. He was born in 1860 in Paris.

His studies of music commenced at a very early age, and he was one of the most outstanding students in history at the Paris Conservatory. He won first prizes in cornet playing, and harmony, which he studied under Theodore Dubois. He also was a student of Leo Delibes and other leading musicians in composition.

He enlisted in the Artillery Regiment Band of Vincennes at the age of 20, and a year later won a competition for the position of assistant bandmaster in the Army. He immediately became "Sous Chef" (Assistant Director) of the 74th Infantry Regiment Band in Rouen. Two years later he was first in another contest, this time for bandmasters. As a result of this triumph, he became bandmaster of the 69th Regiment of Infantry Band in Nancy.

Within a year, a special selection was made for the post of Director of the Toulon Navy band, and again Gabriel Pares was first. He led this band, "La Musique des Equipages de la Flotte de Toulon" from 1883 (when he was 23 years old) until 1893. This band is still considered one of the finest of all French military bands.

In 1893 he was made Director of the top French band—the Garde Republicaine—and he held this post until 1911, when he retired from military service. During his term with the Garde Republicaine, he led the band on tours all over the world, including the St. Louis World's Fair in 1904. A photograph hangs on the wall in the rehearsal room of the Garde Republicaine band which at a distance looks EXACTLY the same as the famous photo of Sousa's band at this World's Fair—both great musical organizations posed in front of the same fancy monument. (The photo of Sousa's band will appear on the cover of one of the U.S. Marine Band recordings of Sousa music).

In 1917 Gabriel Pares was called back to the service of his country by Georges Clemenceau, President of France, and asked to form a special band to tour America to promote "Liberty Loan Bonds." This group visited over 100 American cities and towns.

Pares was an accomplished composer, his output ranged far beyond the marches on this record (and the Navy Heritage record), and included all types of works. His best known (in America) are two overtures—"Pax et Labor," and "Toulon." A large number of transcriptions of symphonic works came from his pen, many of them still available in France today.

He was honored with the decoration of "Officer of the Legion of Honor." Pares died in Paris in January 1934.

Biography by Bob Hoe. Information from Philippe Pares (Son)