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Edwin Franko Goldman was one of the most prolific cornet soloists and bandmasters of the Twentieth Century. He is primarily remembered for his contributions to band literature and the structure of the concert band as recognized today, along with the founding of the American Bandmasters Association; however, Goldman was also highly active as a composer of band music, method books, and cornet solos. During his lifetime Goldman composed thirty-five cornet solos with band accompaniment, one of which was *Scherzo*. Although his solos have fallen out of popularity, Goldman's method book *Practical Studies for the Cornet* is still used by advanced college trumpet majors and graduate students under the name of *Practical Studies for the Trumpet*. These studies address concepts of performance that include articulation, dotted rhythmic patterns, execution of distant intervals, syncopated rhythmic figures, and approaches to playing cadenzas. In fact, a successful performance of the *Scherzo* demonstrated the accomplishment and the musical interpretation of the techniques espoused in his method book.

The primary purpose of this study was to transcribe a brass quintet with solo trumpet edition of the cornet solo *Scherzo* by Edwin Franko Goldman. A secondary purpose of this study was to present information about Goldman in order to provide historical context for which the solo was composed. A biographical sketch and discussion of the work are included in this document. Additional consideration was devoted to a discussion of how the concepts in Goldman's *Practical Studies for the Trumpet* can be

applied in the interpretation and execution of the *Scherzo*.

The transcribed edition of the solo was created by consulting two earlier editions of *Scherzo*. The original cornet solo remained intact, with accompaniment figures designated to the brass quintet members. The accompaniment follows the typical brass quintet structure of two trumpets, horn, trombone, and tuba; therefore, this transcription requires a guest soloist. The outcome of this project is to reintroduce *Scherzo* to trumpet literature in the Twenty-First Century.

EDWIN FRANKO GOLDMAN'S *SCHERZO*: A TRANSCRIBED PERFORMANCE
EDITION FOR SOLO TRUMPET AND BRASS QUINTET

by

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CHAPTER I
AN INTRODUCTION TO EDWIN FRANKO GOLDMAN

Edwin Franko Goldman (1878-1956) was one of the founders of the respected American Bandmasters Association, as well as a successful bandmaster, performer and composer. Goldman excelled at an early age in his studies of the cornet. He performed as a solo cornetist for ten years with the Metropolitan Opera Orchestra (1899-1909) before forming the New York Military Band in 1911, known later as the Goldman Band. During its tenure, The Goldman Band commissioned many well-respected composers, including Percy Grainger, Ralph Vaughan Williams, Morton Gould, Virgil Thompson, Robert Russell Bennett, Henry Brant, Michael Torke, Michael Valenti and others, to compose works for wind band.¹ Goldman himself composed over 100 works for the band, including the frequently programmed *On the Mall* and *Kentucky March*.² In addition to wind band literature, Goldman composed a cornet method book and thirty-five solo works for the cornet, one of which is entitled *Scherzo*.

Goldman's method book, *Practical Studies for the Cornet* has continued to be studied by advanced college trumpet majors and graduate students under the name *Practical Studies for the Trumpet*. This method book addresses a variety of styles and

¹Robert Steven Belser, "Original Works for Concert Band Premiered or Commissioned by Edwin Franko Goldman, Richard Frano Goldman, and the Goldman Band" (D.M.A. diss, University of Iowa, 1994), 63-64.

²Douglas Frederic Stotter, "The Goldman Band Programs, 1919-1955," (D.M.A. diss., University of Iowa, 1993), 51-61.

techniques that can benefit the development of advanced trumpet players. Although Goldman's cornet solos are varied in style and difficulty they have unfortunately fallen out of popularity. *Scherzo* is a solo that is appropriate for both advanced and professional players. *Scherzo* is a relatively short piece beginning in a brisk 6/8 that includes a cadenza, which is followed by a trio section. The inclusion of a trio is typical of march style, a genre for which Goldman is well-known. *Scherzo* is a highly technical work and suitable for a variety of performance venues. Historical information about Goldman's solo works has not been readily available, although documentation about his founding, administration, and conducting of the Goldman Band is published.

Purpose

The purpose of this study was to transcribe and publish a new brass quintet edition of the cornet solo *Scherzo* by Edwin Franko Goldman. A secondary purpose of this study was to present information about Goldman to provide a historical context in which the solo was composed. Included in this document is a brief biographical sketch of Goldman, a discussion of the *Scherzo*, and the transcription of the work for solo trumpet and brass quintet. The majority of biographical information in this document came from Goldman's unpublished autobiography, *Facing the Music*, the manuscript of which is housed at the Library of Congress in Washington, D.C.

At the time of original publication, the cornet solos of Goldman were considered to be standard literature. As other Twentieth-Century composers wrote solos for the trumpet, Goldman's works were no longer considered to be standard, but rather became stylistic works from that time and used frequently as novelties in concerts and recitals.

In addition to the method book *Practical Studies for Trumpet*, Goldman composed 35 solo cornet works, including the *Scherzo*. The inclusion of Goldman's solo works in trumpet literature through this transcription of *Scherzo* can enhance and apply the techniques addressed in *Practical Studies for Trumpet*.

The characteristics of Goldman's known solo cornet works include varying length, style and skill level. *Scherzo* is limited to one movement and contains a cadenza. Lighthearted in style, *Scherzo* emulates a classic march style, a genre for which Goldman is well-known. This solo is advanced in its level of difficulty, and as stated, appropriate for both advanced and professional players.

The Process of Transcribing *Scherzo*

This transcribed edition of *Scherzo* was created through reviewing and combining two early printed editions. The original cornet solo remains intact, and the accompaniment has been transcribed and designated to the brass quintet parts. The accompaniment is assigned to the typical brass quintet configuration: two trumpets, horn, trombone, and tuba. Thus, this performance edition requires a soloist in addition to the quintet. Using the music notation software Finale®, the transcribed edition of *Scherzo*, including suggested dynamic levels, tempos, and style markings, was created. This transcribed edition is complete in this version.

Goldman and the *Scherzo*

Although original publications of Goldman's cornet solos were considered to be standard literature, these works are performed less frequently. The primary purpose of

this study was to transcribe Goldman's cornet solo, *Scherzo*, into an edition for trumpet solo and brass quintet. Not only is this transcription intended to be an educational tool for trumpet students, but also to present a performance edition that can be included in brass quintet concerts or solo trumpet recitals. The original cornet solo remains intact, although the accompaniment figures are designated to the brass quintet parts. The secondary purpose of this study is fulfilled in the presentation of information about Goldman to provide historical context in which the *Scherzo* was composed. Goldman's 35 cornet solos vary in length, style and the required skill level. The brass quintet transcription of *Scherzo* is appropriate for both advanced students and professional players, and provides the opportunity to apply techniques presented in Goldman's *Practical Studies for the Trumpet*.

CHAPTER II

GOLDMAN'S BACKGROUND AND CAREER

Goldman's Early Years

Edwin Franko Goldman, a native of Louisville, KY, was born on January 1, 1878, and died in New York on February 21, 1956. Goldman's father, David died in 1886 at the young age of thirty-eight after a long illness, and just before Goldman was eight years old.³ Because Goldman's mother, Selma found herself destitute with a family of four young children, she moved the family to New York to be near relatives. Once there, she rented a small apartment and began to teach piano and violin lessons. Unfortunately, Selma Goldman continued to struggle financially and was forced to send her two youngest children, one of whom was Edwin Franko Goldman, to the Hebrew Orphan Asylum in New York.⁴

Goldman's Educational Background

While a resident of the asylum, Goldman studied cornet with George Wiegand (n.d.) and won a scholarship to continue study at the National Conservatory of Music (NCM) [New York 1885-1930] in 1892.⁵ As a student at the National Conservatory of Music, Goldman studied cornet twice a week with Carl Sohst (n.d.) and harmony with

³ Herbert N. Johnston, "A Brief Biographical Sketch on the Centenary of His Birth," *Journal of Band Research*, 14, no. 1 (Fall 1978): 2.

⁴ Edwin Frank Goldman, *Facing the Music* (1942): 11-12.

⁵ Johnston, 3.

Maurice Arnold (n.d.), known then as Maurice A. Strathotte. At the conservatory Goldman had his first experience playing symphonic music under the baton of Antonín Dvořák (1841-1904), who was the director of NCM at that time.⁶

After graduating from the conservatory in 1893, Goldman, at age fifteen, was admitted as a student at the College of the City of New York. Several years prior, Goldman's uncle Nahan Franko, a conductor, had invited Goldman to several of the band concerts he conducted. Cornetists Jules Levy (1838-1903) and Theodore Hoch (1842-1906) were featured performers at those concerts, and their performance and musical abilities as cornetists inspired Goldman with new ambition.⁷ At that point, Goldman decided to dedicate his time exclusively to music study and performance instead of pursuing a college degree. He wrote several letters to his uncle Nahan Franko reminding him about the fact that he had received a scholarship to NCM and requested that he be employed in any capacity. Franko responded by offering Goldman a job as the band's librarian and "general errand boy."⁸

Goldman's Career

Goldman was subjected to an intense audition for entrance into the Musicians' Union, then known as the Musicians' Mutual Protective Union, upon graduation from the conservatory.⁹ He was admitted to the Union as the youngest member of the organization. Goldman was enrolled in the Union under the name of "Edwin G. Franko" for several

⁶ Goldman, 21.

⁷ Goldman, 25.

⁸ Johnston, 3.

⁹ Goldman, 30.

years at Nahan's insistence, but later returned to using his birth name, Edwin Franko Goldman.¹⁰

Nahan Franko's musical influence on Goldman was substantial. Few conductors held the vast range of Franko's experience. He had conducted vaudeville, operettas and dances. Franko also conducted a band whose membership included cornetist Jules Levy who later presented both band and orchestra concerts in Central Park. Franko employed members from the pit orchestra of the Metropolitan Opera House for these concerts and called his organization the "Metropolitan Opera House Band."¹¹

Nahan Franko frequently employed Goldman as one of the musicians. Consequently, despite his youth, Goldman became well-known in the Union and began securing other performance engagements. He frequently performed in vaudeville, dances, weddings, theaters, churches, and synagogues. Goldman also gained valuable experience as Nahan Franko's contractor and manager.¹²

Goldman was assigned the additional responsibility of playing second cornet in Nahan Franko's orchestra. Shortly thereafter, Goldman was offered his first opportunity to perform as a cornet soloist under Franko's direction in the summer of 1894. Goldman's name was intentionally omitted from the program, so that if he did not perform well he would not be recognized as Franko's nephew. This first solo performance was successful and Goldman was programmed to perform the following

¹⁰ Goldman, 31.

¹¹ Goldman, 49.

¹² Johnston, 3.

Sunday with his name printed in bold print as “Edwin G. Franko”.¹³ After these two performances, his many solo performances received substantial publicity in newspapers.

During the following years Goldman continued to excel as a performer. He frequently performed with theater orchestras, opera companies, and band. Goldman was often embarrassed by the quality of these band concerts due to lack of rehearsal time and thus began developing strong opinions about wind band standards.¹⁴ Although Goldman maintained an active performance schedule, he felt he had no solid musical goals.

Goldman applied to perform with John Philip Sousa’s (1854-1932) band; however, after hearing Goldman play, the band’s personnel manager suggested that Goldman re-apply the following year because there were no cornet openings. Goldman then was offered the job of first cornet in the Boston Symphony Orchestra; however, Nahan Franko insisted that Goldman would have a better musical career in New York.¹⁵

From 1900 through 1909, Goldman was employed as the solo cornetist with the Metropolitan Opera Company.¹⁶ During his years performing opera, Goldman gained constant experience in other fields of music, which is where he began the “long, slow road to becoming a conductor,” and pursued a somewhat different musical path with greater intensity than years past.¹⁷ Realizing he needed to earn a steady income, Goldman asked the publisher Carl Fischer if he had any need for Goldman’s talents or abilities. Fischer hired Goldman to write monthly articles for *The Metronome*, which at the time

¹³ Goldman, 53.

¹⁴ Johnston, 4.

¹⁵ Goldman, 65.

¹⁶ Johnston, 4.

¹⁷ Goldman, 113.

was strictly a band journal. Goldman was also required to edit and revise music for wind instruments, compose music, and test and demonstrate cornets and other brass instruments.¹⁸

In 1909, Goldman composed his first march, entitled *The Spirit of Peace*, which was performed by the Regiment Band in Central Park and published by Carl Fischer. Later that year he composed forty cornet lessons intended to be self-instruction for the many cornet players who were unable to study with a competent teacher. Those lessons were sold to Carl Fischer, who then published them under the title *The Foundation of Cornet Playing*.¹⁹ In addition, Goldman composed a set of daily studies for strengthening the embouchure, which was founded on ideas from famous cornet players such as Jules Levy and Friedrich Dietz (n.d.), among others. During the following years, Goldman wrote hundreds of articles, several solos for cornet and other wind instruments, and technical exercises and methods.²⁰

During his first years away from the opera, Goldman discovered that opportunities to earn a living from conducting were limited. He conducted orchestras for dances and social functions, which he disliked; however, he persevered with the understanding that he was gaining valuable conducting experience. In 1907 Goldman conducted a concert featuring his own band at New York City's, Corlears Hook Park. Because of union rules, the program had to be performed with no rehearsals; therefore, the program was kept light in nature. This was one of many times Goldman considered the notion that

¹⁸ Goldman, 113.

¹⁹ Goldman, 114.

²⁰ Goldman, 115.

something would have to be done to improve band conditions. He questioned why a band could not play as artistically as an orchestra and believed that if a band employed the same level of skilled players and afforded adequate rehearsal-time, it should be possible.²¹

Bands at the time were affiliated with the military service, primarily associated with a regiment, and were in existence to perform military duties. Concert bands as recognized in the latter part of the Nineteenth Century were introduced to the United States of America by John Philip Sousa and Patrick Sarsfield Gilmore (1929-1892). As Goldman pondered the ways upon which concert bands could be improved, he became acutely aware that bands with well-balanced instrumentation and consistent rehearsal schedules did not exist in the New York area. The Sousa and Gilmore bands toured in the United States and Europe, and Sousa's band visited New York once or twice per season.²² Through exposure to these touring ensembles, Goldman heard well-rehearsed, high caliber musicianship in the concert band setting.

The Founding of the Goldman Band

Five years after the concert at Corlears Hook Park, Goldman convened a group of leading wind instrumentalists in New York City to discuss the idea of forming a concert band.²³ They all were interested, but they did not believe the band could succeed. Goldman was not discouraged. Because he wanted band music to be accessible to everyone, he persisted and established his own band named the New York Military Band

²¹ Goldman, 120.

²² Goldman, 124.

²³ Goldman, 130.

in 1911.²⁴ The band's name was a misnomer because there was nothing military about it nor did they wear uniforms.

Whereas most bands traditionally assigned the best players to the first parts and filled out the second through fourth with less advanced musicians, Goldman believed a band was only as good as its second, third and fourth players. He decided, therefore to employ advanced musicians in every seat through every section.²⁵ By 1920 the New York Military Band had become known as The Goldman Band.²⁶ The band was recognized for its high caliber of musicianship, the advanced technical skill exhibited, and performance of uncommon repertoire.²⁷ By 1924, the financial burden of running the band became so difficult for Goldman that the Guggenheim family began to underwrite the cost of the entire season, an amount totaling approximately \$76,000. The Guggenheims renewed that gift each year, permanently relieving Goldman of financial concern. In 1924, Goldman added the following announcement to the band programs:

These concerts are the gift to Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim for the benefit and enjoyment of the people of New York.²⁸

After composing some twenty-five marches, Goldman had difficulty finding titles for

²⁴ The Goldman Memorial Band Website, "The Goldman Memorial Band—A Brief History," http://www.goldmanband.net/index_files/Page528.htm (accessed 3 July 2010).

²⁵ Goldman, 131.

²⁶ University of Maryland Library, "Edwin Franko Goldman Collection," <http://www.lib.umd.edu/PAL/SCPA/ABA/Goldman/Goldman.html> (accessed 4 July 2010).

²⁷ http://americanbandmasters.org/pdfs/ABA_Goldman_Citation.pdf page 2

²⁸ Karen Ruth LaVoie, "The Cornet and Trumpet Solos of the Goldman Band Library and the Goldman Band, 1919 to 1976" (D.M.A. diss, University of Iowa, 1994), 3.

his works, so he implemented contests with prizes for concert-goers who suggested the best title.²⁹

About composing, Goldman wrote:

Frequently I have been asked why I don't write an overture. To be candid, I do not consider myself a composer; too many compositions are written; and far too many are published. With few exceptions, my composing has been restricted to marches and other work for wind instruments, and if I were not a bandmaster I would not have attempted to write at all. I have stuck to one particular style of music and tried to do that well.³⁰

In addition to composing his own works for band, Goldman commissioned original, modern works for his band to perform. In 1929, Goldman invited some leading bandmasters to a luncheon at Hotel Pennsylvania in New York City. From this meeting, The American Bandmasters Association was founded, with Goldman becoming the first president of the association.³¹ One of the objectives of the association was to bring about a universal instrumentation so that all bands could have access to the same music. Above all, they wanted to raise the standards of bands generally, in order to make the concert band a respected ensemble for musical expression. From the beginning, every music publisher was made an associate member of the organization and the publishers were not only willing, but anxious to comply with the association's ideas and requests.³²

Goldman In 1937, Goldman's son, Richard Franko Goldman, became associate director of the Goldman Band under his father's direction, and succeeded his father as the

²⁹ Goldman, 191.

³⁰ Goldman, 191.

³¹ The American Bandmasters Association, "A Brief History," <http://americanbandmasters.org/history/> (accessed 4 July 2010).

³² Goldman, 246.

conductor when Edwin Franko Goldman died in 1956. In 1979, Richard Franko Goldman disbanded the ensemble, which was reconstituted in 1980 as the Guggenheim Concert Band. The band was renamed the Goldman Memorial Band in 1984.³³ Due to disputes between band members and the governing board, the Goldman Memorial Band canceled their 2005 season and permanently ceased operations.³⁴

Performer, conductor, and composer, Edwin Franko Goldman dedicated his life to music at the young age of fifteen. Seeing a difference in quality between symphony orchestras and concert bands, Goldman worked tirelessly to improve working conditions and to create a universal concert band instrumentation. Through his vision for improvement the American Bandmasters Association was established. In addition, Goldman's contribution to wind band literature is vast. He commissioned many works for concert band from well-known composers in order to improve the quality of literature which the concert band performed. Although primarily a composer of marches, Goldman combined his passion for the cornet with his love of the concert band by composing solos for cornet with band accompaniment.

³³ University of Maryland Libraries, Edwin Franko Goldman Collection, (accessed 2 July 2010).

³⁴ "The Goldman Memorial Band Website," <http://Goldmanband.net> (accessed 3 July 2010).

CHAPTER III

GOLDMAN'S COMPOSITIONS AND THE *SCHERZO*

As stated in Chapter II, Goldman composed many marches during his career that were performed frequently throughout the Twentieth Century and several that have become standard works for wind band. His first march, *The Spirit of Peace* (1909) composed at age thirty-one, was premiered by the Regiment Band in New York's Central Park.³⁵ Goldman believed his career as a composer was begun far too late to focus upon composing larger forms, saying:

While I do not for a moment regard myself as a frustrated composer, I realize I started too late to feel justified in tackling the larger forms. It requires years of experience to and it is essential to start young. I think it would be as difficult to become a great composer as a great performer starting at the age of thirty.³⁶

Goldman, however, composed a substantial number of cornet solos and trios, vocal works, and miscellaneous works for band beyond his extensive repertoire of marches. He composed thirty-five solos for cornet, two cornet trios, six vocal works, and seven miscellaneous works for band.³⁷ One of the most prominent cornet solos was Goldman's *Scherzo*.

³⁵ Edwin Frank Goldman, *Facing the Music* (1942), 114.

³⁶ Goldman, 192.

³⁷ Stotter, 60.

Scherzo (in C Minor) was composed in 1939 and premiered in 1940.³⁸ Originally scored for cornet solo with band accompaniment, the work was dedicated “To my friend Dr. Frank Simon,”³⁹ (1889-1967) a charter member of the American Bandmasters Association. Although details about who performed the trumpet solo for the premiere of *Scherzo* are absent, the soloist is thought to have been Leonard B. Smith (1915-2002), the cornet soloist for the Goldman Band from 1936 through 1941.⁴⁰ The *Scherzo* was performed an impressive total of fifty-four times between 1940 and 1955,⁴¹ and in 1949 was included in a comic opera-themed program presented by the Goldman Band. On this program, the *Scherzo* was listed as the sixth of eight selections, and was the only composition by a non-operatic composer.⁴²

The *Scherzo*, harmonically based in C Minor, begins an eight-bar, chromatic introduction centered in the dominant key of G Major. The accompaniment features statements of a “G” in various voices throughout measures 7 and 8 with measure 8 ending on a dominant G⁷ chord. A fermata follows the introduction in a measure that precedes the statement in measure 10 of the first theme in the tonic C Minor.

The A section begins in measure 10, with the first theme spanning measures 10-26. In measures 21-25 the octave G motive that reappears throughout the section in the

³⁸ Douglas Frederic Stotter, “The Goldman Band Programs, 1919-1955” (D.M.A. diss, University of Iowa, 1994), 51-61.

³⁹ Edwin Franko Goldman, *Scherzo for B-flat Trumpet or Trumpet with Piano Accompaniment*, 1940.

⁴⁰ LaVoie, 30.

⁴¹ Douglas Frederic Stotter, “The Goldman Band Programs, 1919-1955,” 60.

⁴² Douglas Frederic Stotter, “The Repertoire and Programs of Edwin Franko Goldman and the Goldman Band, *Journal of Band Research* 36, no. 2 (Fall 2001): 12.

solo cornet/trumpet voice is again stated in the accompaniment, signaling the end of the first theme. Departing from the reoccurring octave G motive, an ascending two-octave A-flat Major scale beginning and ending on F in the solo trumpet leads a transition into the second theme. The second theme, measures 28-39, is based on a melodic sequence in the solo part, while the accompaniment simply reiterates the tonic chord. Measures 32-35 are an exact repetition of measures 29-32 in both the solo and accompaniment. Again, the conclusion of the theme is signaled by the appearance of the octave G motive, and the solo voice alternates this motive with the accompaniment.

Following the second theme is an eight-measure passage that serves as a transition to the next section. In measures 40-43, the accompaniment establishes pedal G in the lower voices along with contrasting chromatic eighth-note chords in the upper lines. The pedal G continues in the lower voices during measures 44 through the downbeat of measure 46. In these measures, a chromatic sixteenth-note scalar passage in the solo trumpet ends the G motive. The G motive then is delegated to the accompaniment that leads to the conclusion of the second theme. A written cadenza begins at the end of measure 47. The cadenza spans approximately two octaves and requires rapid finger note execution, proper air technique, and a strong sense of artistic timing.

Following the cadenza, thematic material heard originally in measure 10-35 is restated and encompasses both the first and second themes. Both the harmonic and thematic material are identical in measures 10-33 and measures 49-72. A technical, sixteenth-note passage in the cornet/trumpet voice, measures 73-87, serves to embellish and extend the second theme in preparation for the cadential material in measure 78,

which concludes the A section.

The B section, indicated as the *Trio*, begins in measure 79. As is standard in a march trio section, the tonality shifts up a perfect fourth to the key of F Minor, which in essence means that a flat is added to the key signature. Thus the trio format employed by Goldman in many of his other works typifies the B section. Eight measures of introductory material begin this section. From measure 79 through the first half of measure 83, the lower voices sustain an F in octaves, emphasizing the sudden modulation to F minor. Measure 86 concludes with a C⁷ chord in root position that shifts to the tonic in measure 91, the first appearance of a new theme. Whereas the first and second themes in the A section were technical in nature, this theme, measures 87-102, presented by the solo trumpet in the trio is more lyrical in style. Beginning in measure 104, an obligato passage in the solo cornet/trumpet is based upon the theme and the actual theme is relegated to the accompaniment. At the end of measure 117, a C⁷ chord in root position is presented and leads to an F minor chord on the downbeat of measure 122, ending the B section.

Following the B section are eight bars of transitional material, measures 118-125. These eight measures are rhythmically identical to the introduction of the piece, but are different harmonically in measures 118-120 to provide a re-transition to a restatement of the original theme in C Minor. Measures 127-129 replicate measures 6-8 and are followed by a one-measure fermata as seen in measure 9.

As anticipated, the fermata is followed by a return to the A section in measures 127-143 with first theme played as stated initially. The ascending, two-octave A-flat

Major scale in the trumpet, previously heard in measure 27, once again leads to the second theme. In the initial A section, the second theme was repeated, but in the return A section, the theme is stated only once. At this point, the second theme is identical to the second statement of theme two as seen in the original A section. Also slightly altered in measure 82, the second theme ended on an eighth-note G. Because the end of the second theme signifies the conclusion of the work, the trumpet soloist plays a trill on G for twelve beats while the harmonic accompaniment sets up the final cadential statement.

Although the organization of the *Scherzo* is not unusual when compared with the virtuosic solo works of the day, the technical requirements for a flawless and musically successful performance are substantial. The repetition of the first section that serves as a conclusion to the work might indicate that the work is less challenging, but the endurance required for the trumpet soloist to perform effectively through the last trill nonetheless is extremely demanding. The *Scherzo* in a transcribed performance edition follows in its entirety.

CHAPTER IV

SCHERZO: THE TRANSCRIBED PERFORMANCE EDITION FOR SOLO TRUMPET AND BRASS QUINTETApplicable Techniques from *Practical Studies for the Trumpet*

Goldman's method book *Practical Studies for the Trumpet* has continued to be studied by advanced students of the trumpet. Goldman's practical studies were intended to prepare a performer to play any standard cornet/trumpet solo in an artistic manner.⁴³ His method book covers a variety of cornet/trumpet styles and techniques that Goldman himself identified as being "practical" studies.⁴⁴ These studies themselves address concepts of performance that include articulation, dotted rhythmic patterns, execution of distant intervals, syncopated rhythmic figures, approaches to playing cadenzas, and so forth. All of the techniques in this book of studies can be applied to the interpretation and performance of the *Scherzo*. In fact, a successful performance of the *Scherzo* demonstrated the accomplishment and the musical interpretation of the techniques espoused in his method book.

Many passages in the solo line of the quintet transcription *Scherzo* require a light, staccato tonguing. Goldman addressed this technique in four of the 36 practical studies: one, three, four, and five. Goldman stated that capability of performing with light and delicate articulation, while maintaining proper intonation, is essential for a trumpet

⁴³ Goldman, *Practical Studies for the Trumpet*, 1.

⁴⁴ Goldman, 1.

soloist.⁴⁵ Many passages in *Scherzo* demonstrate ascending step-wise staccato and intervallic staccato passages. Goldman addressed the intervallic technique in two of the thirty-six practical studies, ten and eleven, which were intended to instill accuracy of intonation and quality of tone when executing distant intervals.

Goldman devoted a sizeable percentage of studies in the method book to teaching rhythms commonly found in solo trumpet literature. He directed two of the studies toward the accurate execution of dotted rhythm patterns and three other studies to effective performance of syncopated figures. Goldman particularly was concerned with duration of dotted eighth-notes and sixteenth-notes, a potentially troublesome rhythm in trumpet literature. Both the solo and accompaniment lines of the *Scherzo* feature dotted rhythmic passages, and in fact, when performed successfully demonstrate the mastery of this technique.

The syncopated rhythmic figure included frequently in standard cornet/trumpet literature is addressed in the third, twelfth and fourteenth studies. As was the case with dotted rhythmic patterns, both the solo and accompaniment lines in *Scherzo* incorporate this concept. Goldman stressed the concept that syncopated rhythmic figures should be longer and accented slightly to accomplish the correct emphasis of rhythm. The fourteenth study presents an approach to the tied-note syncopation figure as included in the solo trumpet part of the *Scherzo*. Goldman noted that passages such as the ones contained in these studies are found in most standard cornet literature.⁴⁶

⁴⁵ Goldman, 4-5.

⁴⁶ Goldman, 14.

Scherzo, as is the case in many solo cornet/trumpet works, features a dramatic cadenza. Goldman's method book devotes several exercises that demonstrate an approach to performing cadenzas. Study number nineteen, *Cadenzas*, teaches the concept *ad libitum* (at liberty), essentially free time playing. This particular study is organized into twelve exercises devoted to the interpretation and execution of the cadenza.

Ornamentation is also a technique incorporated into solo cornet/trumpet works, and Goldman has devoted three studies to developing facility in performing grace notes, probably the most common form of ornamentation. In *Scherzo*, grace notes are incorporated into the opening statements of the first theme and also the lyrical trio section.

Goldman's original intention was to compose method books such as *Practical Studies for Trumpet* to provide a guide to learning for cornet and trumpet students who did not have access to a competent teacher.⁴⁷ He accomplished this by addressing specific issues in each practical study and wrote an introduction to each lesson. His introductory paragraphs served to explain the technique being addressed and provided specific instructions for how the study should be practiced. These practical studies provide the technical instruction necessary to perform Goldman's solo cornet works including the *Scherzo*.

Critical Notes

The transcribed edition of *Scherzo* was created by consulting and combining two earlier published editions of the work: one released by Shawnee Press, Inc., for solo

⁴⁷ Goldman, *Facing the Music*, 115.

cornet with piano accompaniment (1940), and another published by Alec Templeton, Inc., for solo cornet and band (1954). The original band publication is housed in the Goldman Band Library at the University of Iowa and is identical to both the Shawnee Press, Inc. cornet with piano accompaniment edition and the Alec Templeton, Inc. solo cornet with band edition.

The transcription includes the solo cornet/trumpet part and is accompanied by the traditional brass quintet configuration including two trumpets, horn, trombone, and tuba. The solo cornet part of the original edition remains completely intact in the transcription. Changes, however, were made in the accompaniment to accommodate the brass quintet. Generally all upper musical lines in the band original were transcribed for the two quintet trumpet parts, the upper middle voice generally has been assigned to the horn part, the tenor voices is written into the trombone part, and bass voice is scored for the tuba. Trills scored in the original woodwind parts were omitted to facilitate clarity in the concise brass accompaniment of the transcription. Also, muted sections in the original trumpet parts were eliminated and replaced with a reduced dynamic level, *mezzo forte*.

On the following pages, the transcribed performing edition of the *Scherzo* is reproduced in a score format.

Scherzo

Edwin Franko Goldman
arr. Virginia Keast

Allegretto ♩ = 80

Solo Trumpet in B \flat

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

This system contains six staves for Solo Trumpet in B \flat , Trumpet in B \flat 1, Trumpet in B \flat 2, Horn in F, Trombone, and Tuba. The Solo Trumpet part is mostly rests. The other instruments play a rhythmic pattern of eighth and sixteenth notes, marked with a forte (ff) dynamic.

5

Tpt. Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

G.P.

This system starts at measure 5 and contains six staves for Tpt. Solo, B \flat Tpt. 1, B \flat Tpt. 2, Hn., Tbn., and Tuba. The Solo Trumpet part has a rest. The other instruments continue with their rhythmic patterns. The system concludes with a 'G.P.' (Graveyard) instruction for all parts.

10

Musical score for measures 10-13. The score is for a brass section with six parts: Tpt. Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The dynamic marking *mf* is present in each part. The Tpt. Solo part features a melodic line with eighth-note patterns and slurs. The other parts provide harmonic support with sustained notes and rests.

Tpt. Solo
mf

B♭ Tpt. 1
mf

B♭ Tpt. 2
mf

Hn.
mf

Tbn.
mf

Tuba
mf

14

Musical score for measures 14-17. The score continues with the same six parts: Tpt. Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature and time signature remain the same. The dynamic marking *mf* is present in each part. The Tpt. Solo part continues with its melodic line, showing more complex rhythmic patterns. The other parts maintain their harmonic roles.

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

18

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

sf

sf

sf

sf

sf

ff

ff

22

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

mf

mf

mf

mf

mf

mf

mf

sf

sf

sf

sf

26

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

sf *p* *sf* *p* *sf* *p* *sf* *p*

30

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

ff *p* *ff* *p* *ff* *p* *ff* *p*

34

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

ff *mf* *ff* *ff* *mf* *ff* *ff* *mf* *ff*

38

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

mf *ff* *p* *cresc.* *stacc.* *stacc.* *p* *cresc.* *stacc.* *stacc.* *p* *cresc.* *stacc.* *stacc.* *stacc.* *p* *cresc.* *stacc.* *stacc.* *mf* *ff* *p* *cresc.* *stacc.* *stacc.* *p*

48

Tpt. Solo

Tpt. Solo

Tpt. Solo

Tpt. Solo

Lento *a tempo*

Tpt. Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Solo Trumpet Cue

mf

51

Tpt. Solo
B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

This musical system covers measures 51 through 55. The Tpt. Solo part features a complex melodic line with many sixteenth notes. The B \flat Tpt. 1 and Hn. parts play a rhythmic pattern of quarter notes with slurs. The B \flat Tpt. 2, Tbn., and Tuba parts play a similar rhythmic pattern with slurs. The key signature has two flats and the time signature is 4/4.

56

Tpt. Solo
B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

This musical system covers measures 56 through 60. The Tpt. Solo part continues with a complex melodic line. The B \flat Tpt. 1 and Hn. parts play a rhythmic pattern of quarter notes with slurs. The B \flat Tpt. 2, Tbn., and Tuba parts play a similar rhythmic pattern with slurs. The key signature has two flats and the time signature is 4/4.

60

Musical score for measures 60-63. The score is for a brass section with six parts: Tpt. Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature has two flats (B♭ and E♭). The time signature is 4/4. The Tpt. Solo part features a melodic line with eighth-note patterns and a dense sixteenth-note passage in measure 62. The other parts provide harmonic support with various dynamics and articulations.

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

sf *mf* *sf* *sf* *ff* *mf* *sf*

64

Musical score for measures 64-67. The score continues with the same six parts as the previous system. The Tpt. Solo part has a melodic line with a triplet of sixteenth notes in measure 65. The other parts continue with their respective parts, including dynamics like *mf*, *sf*, and *p*.

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

mf *sf* *p* *mf* *sf* *p* *mf* *sf* *p*

68

Musical score for measures 68-71. The score includes parts for Tpt. Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. Dynamics include *ff* and *p*.

72

Musical score for measures 72-75. The score includes parts for Tpt. Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba.

76

TRIO
meno mosso

Tpt. Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

80

Tpt. Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

85

dolce

mf

Tpt. Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

90

Tpt. Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

95

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

100

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

105

Tpt. Solo
B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

This musical system covers measures 105 through 108. It features six staves: Tpt. Solo (trumpet solo), B \flat Tpt. 1, B \flat Tpt. 2, Hn. (horn), Tbn. (trombone), and Tuba. The key signature is two flats (B \flat major or D \flat minor). The Tpt. Solo part has a complex melodic line with many slurs and ties. The other instruments provide harmonic support with various rhythmic patterns.

109

Tpt. Solo
B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

This musical system covers measures 109 through 112. It features the same six staves as the previous system. The Tpt. Solo part continues with a complex melodic line. The other instruments provide harmonic support with various rhythmic patterns.

113

Musical score for measures 113-116. The score is for six instruments: Tpt. Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature has two flats (B♭ and E♭). Measure 113 features a Tpt. Solo with a complex melodic line. Measures 114-116 show the other instruments with various rhythmic patterns and melodic lines.

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

117

rit. ----- *Tempo I*

Musical score for measures 117-120. The score is for six instruments: Tpt. Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature has two flats (B♭ and E♭). Measure 117 starts with a *rit.* (ritardando) and a *tr* (trill) on the Tpt. Solo. The tempo then returns to *Tempo I*. Measures 118-120 feature a *ff* (fortissimo) dynamic across all instruments, with complex rhythmic patterns and melodic lines.

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

122

Tpt. Solo
B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

This musical system covers measures 122 to 126. The Tpt. Solo part is mostly silent. The B \flat Tpt. 1 and B \flat Tpt. 2 parts play a melodic line with slurs and accents. The Hn. part plays a similar melodic line. The Tbn. and Tuba parts play a rhythmic accompaniment with slurs and accents.

127

Tpt. Solo
B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Tuba

This musical system covers measures 127 to 131. The Tpt. Solo part has a melodic line starting with a *mf* dynamic. The B \flat Tpt. 1, B \flat Tpt. 2, Hn., Tbn., and Tuba parts all have a melodic line starting with a *mf* dynamic.

131

Tpt. Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

135

Tpt. Solo

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

139

Musical score for measures 139-142. The score is for a brass section with parts for Tpt. Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature has two flats (B♭ major or D minor). The time signature is 4/4. The music features dynamic markings of *ff*, *mf*, *sf*, and *ff*. The Tpt. Solo part has a melodic line with accents. The B♭ Tpt. 1 and B♭ Tpt. 2 parts have a melodic line with a crescendo and decrescendo. The Hn. part has a melodic line with accents. The Tbn. and Tuba parts have a bass line with accents. The Tuba part has a melodic line with accents.

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

ff *mf* *sf* *ff*

mf *sf* *ff*

143

Musical score for measures 143-146. The score is for a brass section with parts for Tpt. Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature has two flats (B♭ major or D minor). The time signature is 4/4. The music features dynamic markings of *sf* and *p*. The Tpt. Solo part has a melodic line with a crescendo and decrescendo. The B♭ Tpt. 1 and B♭ Tpt. 2 parts have a melodic line with a crescendo and decrescendo. The Hn. part has a melodic line with a crescendo and decrescendo. The Tbn. and Tuba parts have a bass line with a crescendo and decrescendo. The Tuba part has a melodic line with a crescendo and decrescendo.

Tpt. Solo

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

sf *p*

sf *p*

sf *p*

sf *p*

147

Musical score for measures 147-150. The score includes parts for Tpt. Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. Dynamics include *ff* and *p*.

151

Musical score for measures 151-154. The score includes parts for Tpt. Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. A *cresc.* marking is present in the Tpt. Solo part.

155

The musical score is for a brass section and includes the following parts: Tpt. Solo, B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The score is in 4/4 time and begins at measure 155. The key signature has two flats (B♭ and E♭). The Tpt. Solo part starts with a sixteenth-note triplet in the first measure, followed by a long note with a wavy line above it in the second measure, and then a melodic line in the third and fourth measures. The other instruments (B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba) play a sustained note in the first measure, followed by a rest in the second and third measures, and then a melodic line in the fourth measure. Dynamics are marked as *f* (forte) in the first measure and *ff* (fortissimo) in the fourth measure. Accents are present on the notes in the fourth measure. The Tbn. and Tuba parts have a slur over the first measure.

CHAPTER V

GOLDMAN'S INFLUENCE UPON MUSIC PERFORMANCE IN THE TWENTIETH CENTURY AND HIS *SCHERZO* FOR SOLO TRUMPET

Although original publications of Edwin Franko Goldman's cornet solos were once considered standard literature, later twentieth-century popularity has been shifted toward standard works by composers that include Hindemith, Kennan, Tomasi, Stevens, Arutunian, and others. Nevertheless, Goldman's works provide a glimpse into a time during the early Twentieth Century when the artistry and musicianship of cornetists was emerging and gaining popularity with large audiences in prominent public performances. A solo cornet work by Goldman that merits performance in a chamber music setting is the *Scherzo*.

The primary purpose of this study was to transcribe into a performance edition Goldman's *Scherzo* for solo trumpet and brass quintet. The transcribed performance edition produced allows the solo trumpet performance of this work with brass wind players without requiring the forces of a large wind band or as it is more frequently paired with a piano accompaniment. To provide a historical context for the performer of this work, a brief biographical sketch of Goldman and the conditions within which he composed his solo cornet works was included in the document. Additional consideration was devoted to a discussion of how the concepts in Goldman's *Practical Studies for Trumpet* can be applied in the interpretation and execution of the *Scherzo*.

To accomplish the primary goal of this project, the transcription into a performance edition of Goldman's *Scherzo* for solo trumpet and brass quintet, two available editions were consulted: a version for cornet and piano and a setting for trumpet and wind band. The original solo cornet solo was left intact, and the accompaniment was assigned to the traditional brass quintet instrumentation. The transcribed performance edition as presented in score form in this document was created using the music notation software Finale®.

Goldman was a prominent twentieth-century ensemble and solo cornetist, bandmaster, and composer whose influence has continued for decades. As a child, Goldman studied cornet with George Wiegand and won a scholarship to the National Conservatory of Music where he studied cornet with Carl Sohst, harmony with Maurice Arnold, and performed symphonic literature under the baton of Antonín Dvořák. After graduating from the conservatory, Goldman dedicated his career to music and chose not to pursue a college degree. During the years following his graduation from the conservatory, Goldman engaged in valuable musical experience by performing for social engagements of various natures, as well as performing in ensembles conducted by his uncle Nahan Franko. Franko first afforded Goldman the chance to perform a cornet solo, and because of his initial performance success, he continued to be a soloist in Franko's ensembles where he achieved noted success as a solo cornetist.

Goldman frequently pondered the ways in which the concert band could be become the artistic medium that was comparable to prominent orchestras and realized that bands with well-balanced instrumentation and consistent rehearsal schedules did not

exist in the New York area. Goldman convened a group of leading wind instrumentalists in New York to propose the idea of forming a concert band, from which Goldman's New York Military Band was born in 1911. Although most bands at that time assigned the most skilled musicians to the first parts and filled out the lower parts with less skilled players, Goldman employed high caliber musicians in every seat. By 1920 the New York Military Band had become The Goldman Band.

In 1929, Goldman invited some leading bandmasters to a luncheon in New York City to discuss the common problems plaguing their occupation that needed to be addressed. From this initial meeting, the American Bandmasters Association was founded and continues into the twenty-first Century to be the most prestigious organization for wind band conductors. As a bandmaster, Goldman commissioned numerous original works for band that have continued to be enjoyed by audiences for decades. Goldman, however, also composed a substantial body of works for wind band, many of which were marches. Although Goldman held the idea that he had begun composing too late in life to attempt composing forms larger than marches, he did compose thirty-five solos for cornet with band accompaniment as well as other works for vocalists and other instrumentalists.

A significant document that has continued to bring Goldman's skill as a solo cornetist and superb musician to the fore among trumpet performers is his published method book *Practical Studies for Cornet/Trumpet*. In the book of trumpet studies, Goldman presents musical performance works that demonstrate and teach the musical concepts that he employed as a musician and about which he believed to be essential to successful trumpet performance. Although the method book was originally intended to be

directed toward aspiring cornet players who did not have access to an advanced teacher of the trumpet, Goldman's examples have continued to be relevant for highly qualified teachers and students of the trumpet throughout the twentieth century. In fact, the concepts and exercises contained in Goldman's work are applicable to many of the techniques required to perform his *Scherzo* effectively.

Goldman's educational background and his life as a performer, bandmaster, and conductor as reviewed in this document places him in the realm of a very prominent musical figure whose influence has extended throughout the Twentieth Century. Goldman's dedication to the artistic and musical solo cornet performance, and his intention to teach aspiring cornet/trumpet players is evident in his creation of his *Practical Studies for Cornet (Trumpet)*. The concepts contained therein were included in the solos Goldman composed and have continued to be applicable to the study of the trumpet through the century. Furthermore, Goldman was able to create a concert venue in New York that elevated the stature of the wind band in terms of artistic and musical quality that rivaled the orchestras of the day. His entrepreneurship and his dedication to providing high quality musicianship was initiated during a time when the country was moving into a time of world wars and facing a devastating economic crisis. Goldman, however, was able to convince the prominent Guggenheim family in New York of the important work he was accomplishing to the point that they began to underwrite the total cost of his venture. Even more remarkable is the fact that the wind band founded and administered by Goldman flourished and carried his name from 1911 through 1979. Even after Goldman's death, his son Edwin Franko Goldman conducted the band, and when he

disbanded the ensemble in 1979, it was reconstituted in 1980 to become the Guggenheim Concert Band and was changed in 1984 to become the Goldman Memorial Band.

Although a wealth of biographical information about Goldman exists, most is available only through his writings and an unpublished autobiography, *Facing the Music*. Access to information and studies about Goldman's compositions is even less well documented. Fortunately, the original scores for the majority of Goldman's cornet solos are housed at the University of Iowa, and the library there can provide accessibility to those original documents. Some of his works are still available in published editions, but many are out of print or were never printed for sale. Certainly a musical figure of the prominence of Goldman warrants an extensive and authoritative biography which has been beyond the scope of this study. Furthermore, accessibility to his cornet (trumpet) solos is essential, not only for the preservation of these works from this style of performance, but also to reinforce and demonstrate the standard concepts essential to trumpet performance even in the twenty-first century. Many of Goldman's solos warrant reissue and most would be very accessible to transcriptions for brass quintets, brass ensembles, and other performing forces. Although some might dismiss Goldman's solo works as being light-hearted, the technically challenging nature of these solos can challenge even the most advanced performers of the cornet/trumpet. Certainly, the study of *Practical Studies for Trumpet* along with the performance of the *Scherzo* or one of his other solo works will challenge even the most experienced player.

Goldman was a musical giant in the twentieth century in terms of his musical and organizational accomplishment. When considering his educational background, not only

was his study with well-known artists of the day significant, but also his performance experience with the greatest conductors of the day including his uncle, Edwin Franko, and Antonin Dvorak affording him a perspective that propelled his success during his lifetime. Goldman's dedication toward elevating the artistic and musical performance level of the wind band in New York to a level comparable to the finest orchestras cannot be ignored. His initial work to found the most prominent and prestigious organization of wind band conductors in history, the American Bandmasters Association, continues to keep his success as a conductor alive. With the study and performance of technically and artistically challenging performance of Goldman's solo works such as the *Scherzo*, generations of musicians can experience the level of musicianship Goldman sought to achieve.

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APPENDIX A

LETTER OF PERMISSION FROM HAL LEONARD CORPORATION TO
TRANSCRIBE GOLDMAN'S *SCHERZO*



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September 1, 2010

Virginia Keast
University of North Carolina – Gainsboro
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Greensboro, NC 27455

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Music by Edwin Goldman
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