

FROM THE ORIGINAL PAUL WHITEMAN SCORE

AFTERNOON OF A BLACK FAUN

by Dana Suesse

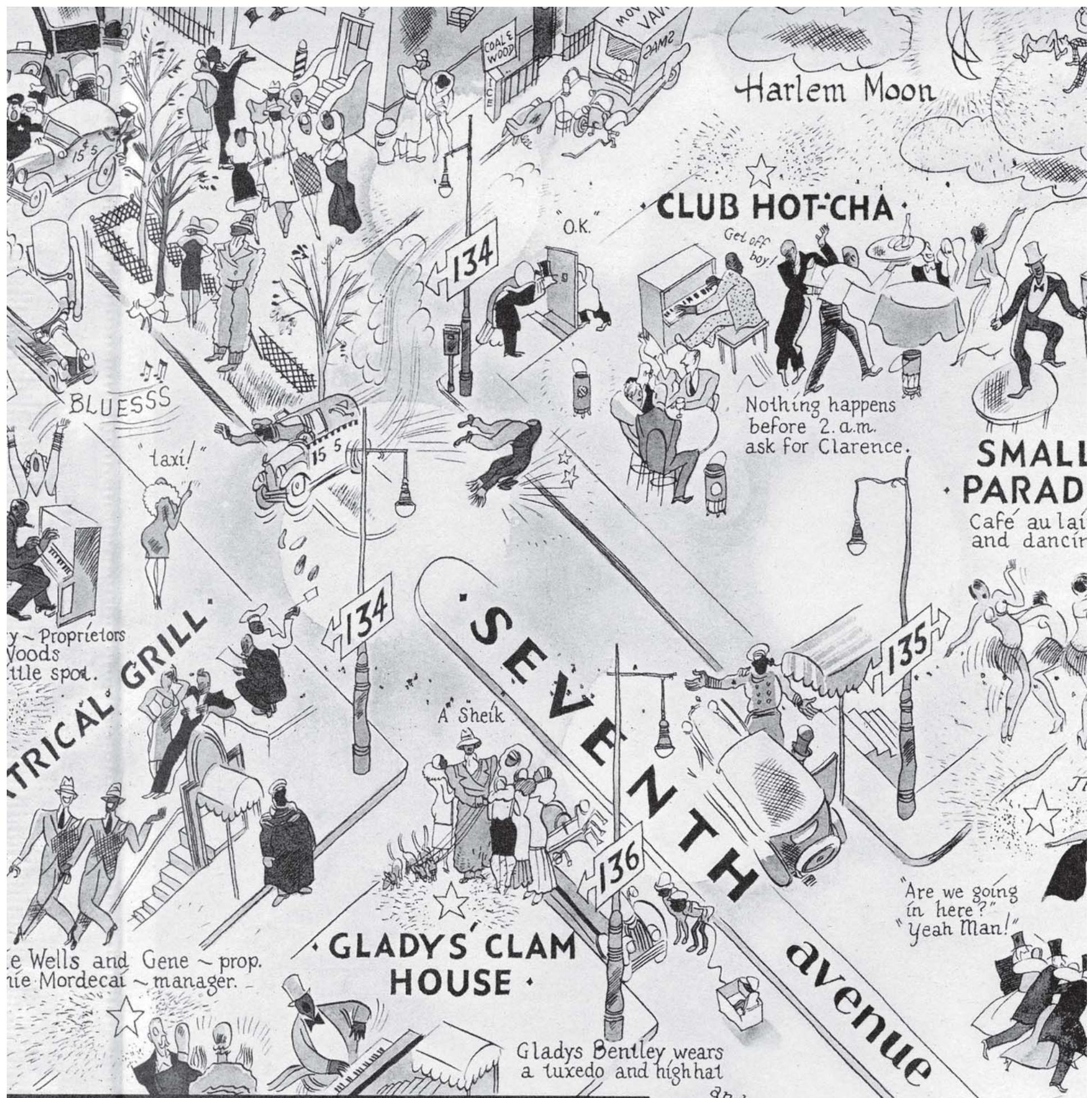
SCORE BY BERNARD MAYERS
ARRANGED BY KEVIN R. TAM

CONCERT BAND AND SOLO PIANO



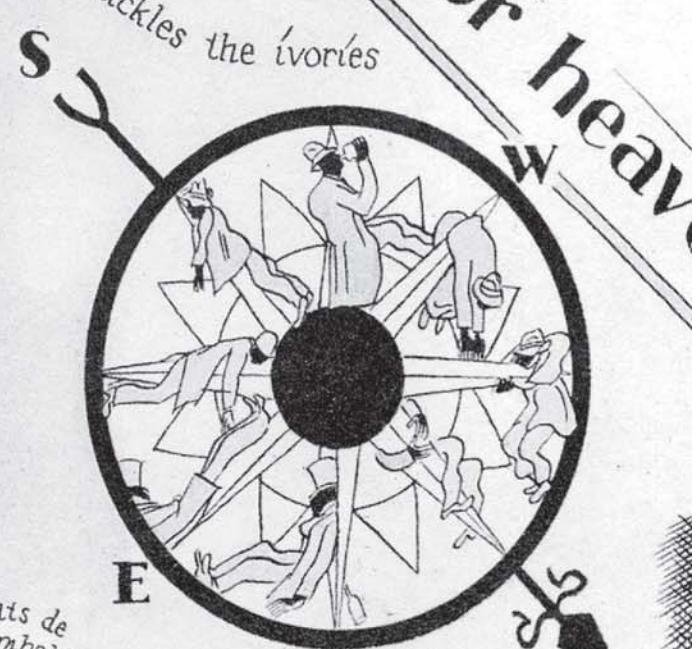


The centerfold of Manhattan Magazine's Volume I, No 1 for January 18, 1933, dedicated to Manhattan, and Manhattan nightlife. This map was copied in Esquire Magazine nine months later. A guide and who's who of the old Prohibition clubs that dotted Harlem in the 1920s. The Savoy Ballroom, The Cotton Club, Small's Paradise, Gladys Clam Bar, and many others are shown, with little vignettes of musicians, dancers, etc.



A NIGHT-CLUB MAP OF HARLEM

The stars indicate the places that are open all night The only important omission is the location of the various speakeasies but since there are about 500 of them you won't have much trouble



The artist who created this map, E. Simms Campbell, was the first major African-American artist to break across color lines with his sexy "Harem Girls" appearing in the pages of Esquire from 1933 to 1958, when the magazine abandoned illustrative art. Campbell then took his talents to a new magazine called Playboy.

This page left intentionally blank

Afternoon of a Black Faun

NADINE DANA SUESSE (1909–1987)

Dana Suesse spent her childhood in the spotlight of Kansas City, Missouri, giving piano recitals, appearing in vaudeville, broadcasting on radio and writing poetry for the newspapers. She moved to New York City in 1926, and within weeks of her arrival she had copyrighted piano solos and tried her hand at popular songs. Her instrumental, Syncopated Love Song, was first performed on radio in 1928.

By 1930 the entertainment industry was paying close attention to Dana Suesse. Lyricist Leo Robin created a lyric, Have You Forgotten? for the second strain of Syncopated Love Song, and the song was recorded on every label in America and Britain. Soon after, she was signed by Famous Music Publishers and composed two more international hits, Whistling in the Dark and Ho Hum!

Paul Whiteman, who owed much of his fame to bridging popular music and concert music, believed Suesse was another Gershwin, and made her the centerpiece of his Fourth Experiment in Modern Music at Carnegie Hall. Suesse attended her first Whiteman concert in 1927 and was undoubtedly influenced by his philosophy. In a 1937 interview, she remarked, "...there's certainly no harm in writing [music] in such a form that large numbers of people can enjoy it."

Between her first meeting with Whiteman (1931) and the "Experiment" concert (1932), Suesse's fame continued to grow with the publication of another short instrumental, Jazz Nocturne. The Nocturne's first theme, a restless, major/minor feeling, captured the spirit of the Jazz Era; the second theme was an obvious candidate for a popular ballad. Since Syncopated Love Song had been made into such a successful song with text, Suesse considered making a popular song out of Jazz Nocturne. Her boss, Larry Spier of Famous Music, Inc., wouldn't hear of it. While Spier was on a vacation, the story goes, Edward Heyman created a lyric to the Nocturne's second strain and submitted it to the publisher's acting manager as My Silent Love. Suesse felt she had truly arrived when, in 1933, she went to the movies and heard heartthrob Bing Crosby singing My Silent Love as the opening song in the Mack Sennett short, Blue of the Night.



Because of the success of My Silent Love, publicity for the Whiteman concert at Carnegie Hall took on a more intense quality. Whiteman asked Gershwin and Suesse to pose for a publicity photo to attract attention to the upcoming concerto concert. The three of them met in a rehearsal room three weeks before the concert and tried to look engrossed with orchestral scores; the photo was used in publications worldwide. It was not Suesse's first meeting with Gershwin, and subsequently she would be a guest in his Riverside Drive apartment and on his radio broadcast

The Carnegie Hall concert on 4 November 1932 offered (among others) a fox trot arrangement of Ravel's Bolero, Gershwin's Second Rhapsody, Gershwin's I Got Rhythm, Grofé's Grand Canyon Suite and Suesse's Concerto in Three Rhythms.

Leonard Liebling of The Musical Courier called the concert "...an arranger's holiday, and that fact speaks eloquently for the musical significance of the composers who were experimenting in serious art forms...Miss Suesse represents the best type of jazz writing. She rhythms expertly with themes that have character; harmonizes adroitly and colorfully; and tells her musical story convincingly...The composer played her work with sure technique and a refreshing measure of feeling and gusto. She had a rousing response from the audience."

In reviewing a subsequent Suesse/Whiteman concert (16 December 1933), The New Yorker magazine printed the headline: "Girl Gershwin."

-Peter Mintun

Peter Mintun is literary executor of the Dana Suesse estate.

THE PAUL WHITEMAN SCORE

The 1938 "Afternoon of a Black Faun" began life two years prior under a different title by a different orchestrator. Originally named "Evening in Harlem", the work was first conceived for Paul Whiteman by the prolific Adolph Deutsch. This original arrangement was keyed in D major and the rhythms, transitions, and ending were much different than that of the 1938 rescored done by Bernie Mayers. The technical difficulty of the original arrangement likely led Paul Whiteman to request a latter revision due to the popularity of the work and his commitment to promote the obvious talents of the composer. Possibly related, a third score was envisioned under then free agent Ferde Grofé who performed the work at his own independent Carnegie Hall concerts in January of 1937 and March 1938, curiously not arranged by Grofé but by his protégé at the time, Foster Cope. Ferde Grofé had previously arranged Suesse's Concerto in Three Rhythms for Whiteman and was well aware of her prowess in the solo piano-orchestra setting. It may have been Grofé's success with the work which led Whiteman to request Mayers to reimagine the score.

The original Mayers orchestration included parts for 9 reed players, covering woodwind instruments from the Piccolo, to the English horn, to the baritone Saxophone. In total, these nine players were tasked with making 36 instrument changes in order to cover the required voicing.

At the time the 1938 arrangement was created, some substantial names were included among the roster of Whiteman members. These included virtuoso brothers Al and Frank Galladore, Sal Franzella, George Ford, and brothers Jack and Charlie Teagarden.

Bernard "Bernie" Mayers is an unsung heavy in the world of orchestration. According to the Los Angeles Times, Mayers' career in music had begun at the urging of his local band instructor, who noticed his excellent ear for the popular tunes of the day. After a period of study at the University of Philadelphia and the Curtis Institute, Mayers moved to New York to play saxophone in some of the most famous big bands of the



era including Benny Goodman, the Dorsey brothers, Eddie Duchin, and Fletcher Henderson. On March 30 of 1938, he would join Paul Whiteman for a brief time as arranger, departing the band on May 3 of the same year. This arrangement of Afternoon of a Black Faun was completed sometime during those few months. Mayers would go on to work for various radio programs in the 1940's including the Lucky Strike Hit Parade before finally moving West to California and Hollywood where he would contribute to numerous films during the 50's and 60's including "The King and I," "South Pacific," "Carousel," "How to Marry a Millionaire," and "Gentlemen Prefer Blondes."

THIS ARRANGEMENT

After first arranging "Jazz Nocturne" for Concert Band, I wanted to explore more of the Suesse catalog. Regrettably, there are few modern recordings of her substantial musical offerings available and so it was a September 2003 performance of the "Afternoon of a Black Faun" by the BBC Concert orchestra at Royal Festival Hall – likely the first performance of the work in well over 65 years – that caught my attention. It was in that recording and in comparison of the original Whiteman recording that one can truly appreciate the moniker of the 'Girl Gershwin' that was bestowed upon her.

It is interesting to note that there are subtle differences that emerge when comparing Whiteman's (and later the BBC recording) with the original manuscript score, including the trumpet solo in bars 17 and 100 which were substantially rewritten - an example of the original is shown below. At every opportunity, inclusions of ritardando or caesura marking, phrasing, and some note corrections were included from markings made on the original parts by the Whiteman players to accurately portray Whiteman's interpretation as best as possible.

A work rooted in jazz, the technical instruction to 'smear' indicated triplet phrases does not mean these are to be swung, rather a portamento-played straight, and a smooth fluidic glide from note to note with no discernable breaks. Between bars 31 and 64, optional instrumental accompaniment is noted to the Piano solo with "Play if wanted" – it is left to the discretion of the conductor to include these parts underneath the Solo line. It appears that Whiteman left these parts out in bars 38, 46, and 53 & 54. Additionally the piccolo solo beginning in measure 100 does have a presence in the original Whiteman recording.

Instrumentation

1 - Piccolo	1 - 1 st Horn in F
2 - 1 st Flute	1 - 2 nd Horn in F
3 - 2 nd Flute	1 - 3 rd Horn in F
3 - 3 rd Flute	1 - 4 th Horn in F
2 - Oboe/English Horn double	3 - 1 st Trumpet
1 - Bassoon	3 - 2 nd Trumpet
2 - 1 st Clarinet	3 - 3 rd Trumpet
2 - 2 nd Clarinet	2 - 1 st Trombone
2 - 3 rd Clarinet	2 - 2 nd Trombone
2 - 4 th Clarinet	3 - 3 rd Trombone
2 - Bass Clarinet	1 - Euphonium TC
2 - 1 st E-flat Alto Saxophone	1 - Euphonium BC
2 - 2 nd E-flat Alto Saxophone	2 - Tuba
1 - 1 st Tenor Saxophone	1 - String Bass
1 - 2 nd Tenor Saxophone	1 - Mallet Percussion
1 - Baritone Saxophone	3 - Percussion
	1 - Timpani
	2 - Solo and 2 nd Piano

(Note: Solo is cued in 2nd Piano Part)

Also arranged for Orchestra

Trumpet II

Chas. "T." Afternoon of A Black Faun

Slowly (To Str. Mute) Moderate 4 - Quasi Blues tempo

Trombone II

Jackson "T." Afternoon of A Black Faun

Slowly (To Stuffy Mute) Moderate 4 - Quasi Blues Tempo (Stuffy Mute)

Full Score

From the Original Paul Whiteman Score

AFTERNOON OF A BLACK FAUN (EVENING IN HARLEM)

Dana Suesse
Score by Bernie Mayers
Arr. Kevin R. Tam, ASCAP

Andante

Piccolo

Flute 1

Flute 2

Flute 3

Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Clarinet in B \flat 4

Bass Clarinet

Bassoon

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Double Bass

Percussion

Vibraphone (Soft mallets / motor ON)

Timpani

Solo Piano

Piano 2

1

2

3

4

5

6

Moderate 4

(Quasi Blues tempo)

17 Scherzando**21 Moderate 4**

(Quasi Blues tempo)

16

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Perc.

Mal.

Timp.

Solo Pno.

Pno. 2

27 Bright Fox Trot

33

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Perc.

Mal.

Timp.

Solo Pno.

Pno. 2

Play only if wanted >

sfs

Play only if wanted

sfs

33

34

35

36

37

38

39

40

41

A detailed musical score page featuring a grid of 28 instrument staves. The instruments listed on the left are Picc., Fl. 1, Fl. 2, Fl. 3, Ob., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl., Bsn., A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., Hn. 1, Hn. 2, Hn. 3, Hn. 4, B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, D.B., Perc., Mal., Timp., Solo Pno., and Pno. 2. The score is mostly silent, with many staves containing only rests. Several staves include performance instructions such as "Play only if wanted" and dynamic markings like "p" (piano) and "f" (forte). A large, diagonal watermark reading "PERUSA" is overlaid across the page.

55

51

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

Bsn.

Double Bass

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

f

Tbn. 3

Euph.

Tuba

D.B.

Play only if wanted

Perc.

Mal.

Timp.

Solo Pno.

Pno. 2

Afternoon of a Black Faun - Full Score

rit. **64** Medium 4

A detailed musical score page featuring a large ensemble. The instrumentation includes Picc., Flutes 1-3, Oboe, Bassoon, Clarinets 1-4, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophones 1-2, Bass Saxophone, Horns 1-4, Trombones 1-3, Bass Trombone, Euphonium, Tuba, Double Bass, Percussion (Brushes, Bells), Marimba, Timpani, and two pianos. The score is in 4/4 time, mostly in B♭ major. Dynamics such as *mf*, *p*, and *mp* are used throughout. A prominent watermark 'DEPURUSA' is diagonally across the page.

76

68

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Perc.

Bls.

Timp.

Solo Pno.

Pno. 2

68

69

70

71

72

73

74

75

76

Afternoon of a Black Faun - Full Score

88 Meno

94 **Moderate 4**
(*Quasi Blues tempo*)

91

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Perc.

Bls.

Timp.

Solo Pno.

Pno. 2

91

92

93

94

95

96

97

Afternoon of a Black Faun - Full Score

13

98

100

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

Solo
Straight mute
Playfully

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Perc.

Vib.

Timp.

Solo Pno.

Pno. 2

106

108

112

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

Smear 3

B♭ Cl. 2

Smear 3

B♭ Cl. 3

Smear 3

B♭ Cl. 4

Smear 3

B. Cl.

f

Double Bass

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

f

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

Smear 3

Div. Solo

tr tr tr

gloss. a2

B♭ Tpt. 2

Smear 3

B♭ Tpt. 3

Smear 3

Tbn. 1

3

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Cymb.

Perc.

Vib.

Tim.

Solo Pno.

Ad Lib.

Pno. 2

106

107

108

109

110

111

112

113

Afternoon of a Black Faun - Full Score

15

Afternoon of a Black Faun - Full Score

A page from a musical score for orchestra and piano, page 121. The score is written in 12 staves, each with a different instrument or section. The instruments include Picc., Flutes 1-3, Oboe, Bassoon, Clarinets 1-4, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophones 1-2, Bass Saxophone, Horns 1-4, Bass Trombones 1-3, Trombones 1-3, Euphonium, Tuba, Double Bass, Percussion, Vibraphone, Timpani, Solo Piano, and Piano 2. The music consists of measures of musical notation with various dynamics such as fortissimo (ff), piano (fp), and sforzando (sfz). Measures 1 through 10 are identical, followed by a section where the woodwind parts play eighth-note patterns. Measures 11 through 14 show the bassoon and bassoon section playing eighth-note patterns. Measures 15 through 18 feature the bassoon section playing eighth-note patterns. Measures 19 through 22 show the bassoon section playing eighth-note patterns. Measures 23 through 26 feature the bassoon section playing eighth-note patterns. Measures 27 through 30 show the bassoon section playing eighth-note patterns. Measures 31 through 34 feature the bassoon section playing eighth-note patterns. Measures 35 through 38 show the bassoon section playing eighth-note patterns. Measures 39 through 42 feature the bassoon section playing eighth-note patterns. Measures 43 through 46 show the bassoon section playing eighth-note patterns. Measures 47 through 50 feature the bassoon section playing eighth-note patterns. Measures 51 through 54 show the bassoon section playing eighth-note patterns. Measures 55 through 58 feature the bassoon section playing eighth-note patterns. Measures 59 through 62 show the bassoon section playing eighth-note patterns. Measures 63 through 66 feature the bassoon section playing eighth-note patterns. Measures 67 through 70 show the bassoon section playing eighth-note patterns. Measures 71 through 74 feature the bassoon section playing eighth-note patterns. Measures 75 through 78 show the bassoon section playing eighth-note patterns. Measures 79 through 82 feature the bassoon section playing eighth-note patterns. Measures 83 through 86 show the bassoon section playing eighth-note patterns. Measures 87 through 90 feature the bassoon section playing eighth-note patterns. Measures 91 through 94 show the bassoon section playing eighth-note patterns. Measures 95 through 98 feature the bassoon section playing eighth-note patterns. Measures 99 through 102 show the bassoon section playing eighth-note patterns. Measures 103 through 106 feature the bassoon section playing eighth-note patterns. Measures 107 through 110 show the bassoon section playing eighth-note patterns. Measures 111 through 114 feature the bassoon section playing eighth-note patterns. Measures 115 through 118 show the bassoon section playing eighth-note patterns. Measures 119 through 122 feature the bassoon section playing eighth-note patterns.