

From the 1915 San Francisco Pan Pacific Exposition Featuring Sousa's Band

HAIL! CALIFORNIA

CAMILLE SAINT-SAENS

ARRANGED BY KEVIN R. TAM

CONDUCTORS SCORE
CONCERT BAND AND ORGAN



PERUSAL ONLY

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WELCOME TO THE FAIR

1915

2015

The 1915 Panama-Pacific International Exposition was a great celebration of a grand achievement - the completion and opening of the Panama Canal. San Francisco was finally determined by President Taft to be the host city for the event after several contenders including New Orleans had vied hard for the distinction. Looking back, the year 1915 was not uneventful, witnessing the sinking of the British ocean liner Lusitania, Albert Einstein's development of the Theory of Relativity, and the birth of singer Frank Sinatra.

The Fair itself took three years to build and from the outset was intended to be only temporary. Covering an area of 635 acres, the equivalent to roughly 76 city blocks, the buildings were constructed of wooden bases and frames covered in a material called "staff"; a combination of cloth fibers and plaster which could easily be shaped and molded. Some 100 million feet of lumber was finally used in the fifty million dollar Fair. This figure incidentally included one million for the design and construction of a new Civic Auditorium in which to house the Exposition's pipe organ after the Fair. This building exists today as the Bill Graham Civic Auditorium - sans pipe organ.

The attractions within the Fair, eleven in all, were divided into departments: Fine Arts; Education; Social Economy; Liberal Arts; Manufactures and Varied Industries; Machinery; Transportation; Agriculture; Agriculture (food products); Horticulture; Mines and Metallurgy. It was estimated by the Fair that an additional fifty millions dollars went into the furnishing and inherent value of the exhibits. In addition to the main exhibits of the fair, each state of the Union was represented, and most of the major nations were present despite battles waging overseas. Much sculpture, artwork and music were commissioned especially for the Fair. The 'Palaces' were adorned with great murals, all artfully illuminated. The Fair was even host to the Liberty Bell on its final journey outside the City of Philadelphia.

From March through December of 1915, the Panama-Pacific Exposition greeted some 18.8 million visitors in an era when railway transportation was the only viable long distance option. By 1917, there would be few remaining traces left and the land ready for a new generation of San Francisco inhabitants. Today, the few scattered remnants of the fair to survive include the 'Palace of Fine Arts', the Pagoda at the Japanese Tea house, and a certain organ.

When one thinks of a modern day "Worlds Fair", either the notion seems incredulous or images are conjured of pared down, budget deprived hulks of commercialism. In fact the Bureau of International Expositions that was formed in 1928 by 31 (now approximately 130) member nations still exists to moderate and control the Fair process, limiting the occurrence to once every five years. Unfortunately, the user experience of these modern-day Expositions - as is the favored appellation these days - palls when compared to the scope and size of historical World's Fairs.

An interesting trend can be seen in the decline of the World's Fair which can be traced through a study of the list of inventions premiered at World's Fairs through the years, as listed on the Official World's Fair website:

"The list of 'firsts' includes the Colt revolver and the McCormick reaper (London, 1851); the elevator (Dublin, 1853); the sewing machine (Paris, 1855); the calculating machine (London, 1862); the telephone (Philadelphia, 1876); outdoor electric lighting (Paris, 1878); the Eiffel Tower, the gas-powered auto (Paris, 1889); the Ferris wheel (Chicago, 1893); motion pictures (Paris, 1900); controlled flight, the wireless telegraph, the ice-cream cone (St. Louis, 1904); Kodachrome photos, stunt flying (San Francisco, 1915); television (New York, 1939); atomic energy; model of a cyclotron (San Francisco, 1939); computer technology, fax machines (New York, 1964); moon rocks (Osaka, 1970); advances in robotics (Tsukuba, 1985); large-scale outdoor air conditioning (Seville, 1992); new energy-efficient transit, green building techniques (Aichi, 2005; also Shanghai, 2010)." The frequency and import of these examples are clearly skewed largely towards the early years of the Fairs.

The gravitas of the World's Fair faded quickly after 1939. In actuality, its light was extinguished by the guns of World War II. Instead of celebrating achievement, the Nations were focused on the day they would celebrate victory. Once that victory was achieved though, the roster of Nations had changed greatly - some stamped out of existence - and a much matured World emerged from the grip of war. The memories, souvenirs, photographs, programs, and indeed - some of the music - still remain of those early World's Fairs and they tell us of a time when talent and innovation were invested in by capitalists as well as nations.

HAIL! CALIFORNIA & THE EXPOSITION ORGAN

Architectural and Sculptural relics are not all that remain of the artistic contributions from the Fair. French composer Camille Saint-Saens was commissioned to compose a work especially for the fair. It was to be a work celebrating France and America, and a work which would feature the new pipe organ installed in the Festival Hall, and it would be a work which would feature a military band. This was unusual at the time, unheard of today. This unusual setting is also perhaps, why the piece does not see many modern day performances. The proud finale, combines the La Marseillaise with the Star Spangled Banner in a dramatic and triumphant finish to the longer seventeen minute work. During the premiere at Festival Hall in 1915, the role of the military band was filled by Saint-Saen's friend, John Philip Sousa and his band.

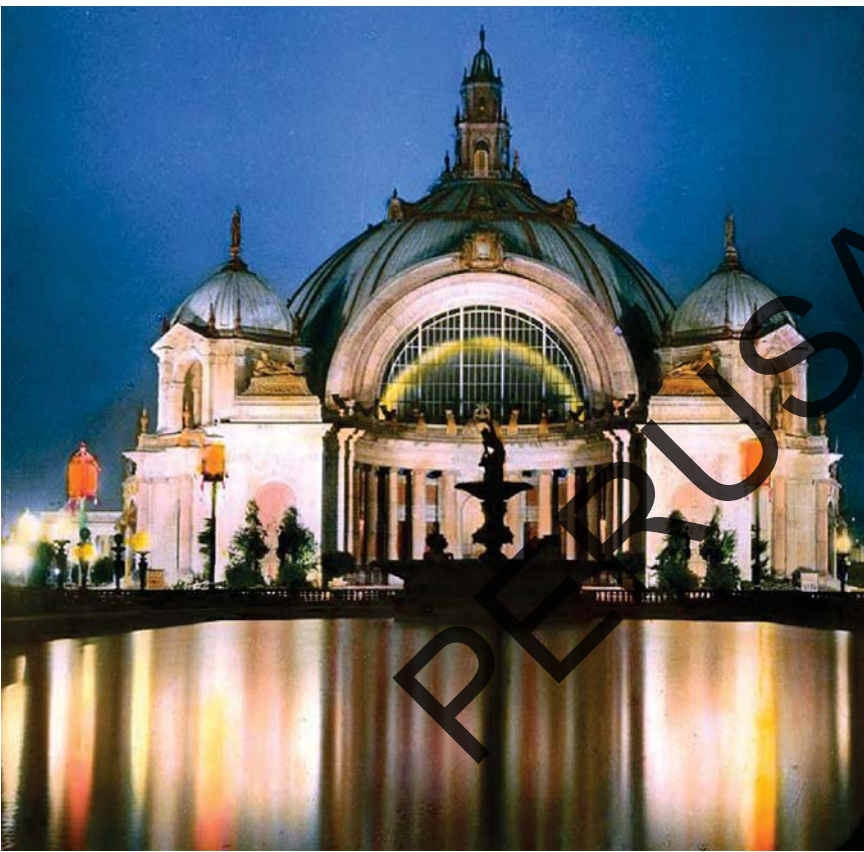
Saint-Saens eventually went on to arrange most of the work for concert band, with the exception of the dramatic finale section. Sadly, this version - a rare entry into the band catalog by this composer - was submitted to publisher G. Schirmer in 1915 and it languished there *unpublished* until the 1990s when Schirmer unloaded their 'old documents' to the climate controlled space of the Sibley Library at the Eastman School of Music. This vast acquisition is a great benefit to the scholarly work at the school and for the music community. Sadly, these materials are not available to be performed at the request of the publisher.

It was during a recent anniversary celebration of the San Francisco Symphony where a partial revival of the Hail! California was achieved as the Symphony, organ, and US Air Force Band of the West combined forces to play the triumphant 189 measure finale. In attendance at the time, I was greatly impressed by the inventive scoring and fairly modern notions that Saint-Saens embraced within the work. It was a powerful impression which I have looked back upon many times.

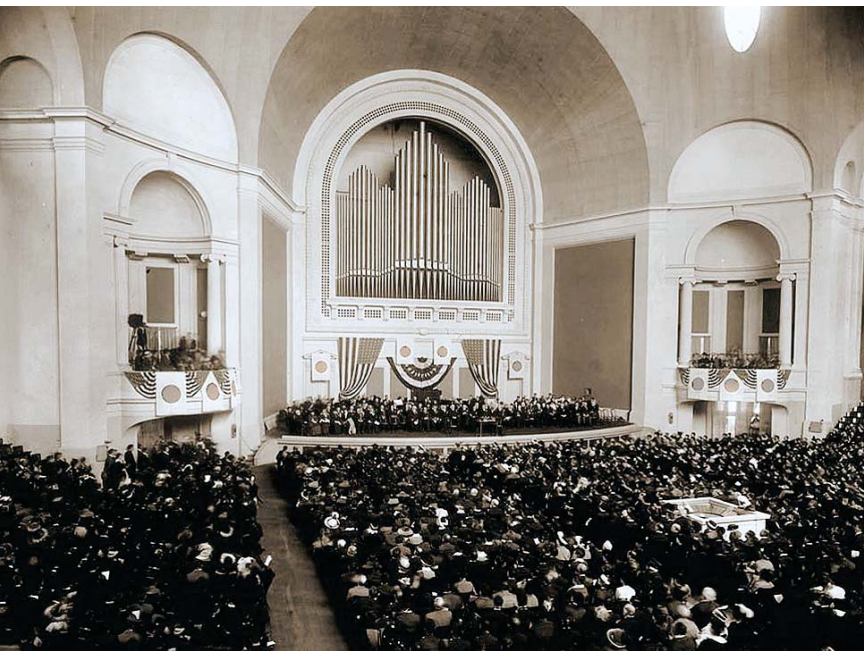
The original orchestra, band, and organ composition was written in 1915 and with the 100-year anniversary approaching, it seemed both right and fitting to attempt to resurrect a portion of this historically significant work. Beginning with the original orchestra, band and organ parts submitted to the Library of Congress in 1915, a new score was created for the finale section and then re-orchestrated into a single band and organ setting. It is important to note that Saint-Saens never orchestrated this portion of the original work for band. In his version, the entire finale was replaced with a 9-bar section of new material which truncated 60 measures of the original.

In the first section, the orchestra was originally featured alone, playing the march theme that opened the larger work. After 57 bars, the military band would have joined the orchestra for its first appearance. In these two sections, every attempt was made to adhere to the original instrumentation (beyond re-orchestration of the string parts and dynamic balancing of the score) so as to retain as much of the intended color of Saint-Saens scoring of the military band section. At bar 110, the original orchestra and military bands start to play together. Overall, the overlap and hand-offs between these two groups are fairly complex and so much care was taken to retain the texture of the original Saint-Saens score.

Recommended Reading: Hail California!: Saint-Saens' Unknown Band Work, by Andrew Boysen - Journal of American Band Research



A rare color view of the Festival Hall at the 1915 San Francisco Pan Pacific Exposition



An even rarer interior view of this room, which played host to countless musical concerts and productions by orchestras, bands, and chorus. The Austin organ built specifically for the Hall was at the time the second largest in existence. Both images courtesy Facebook group "Lost San Francisco"

The original organ for the 1915 Fair was always intended to be relocated to the newly constructed Civic Auditorium - specifically built to house the organ. This did occur and the instrument enjoyed a good 72 year run, until it became an unlamented victim of the terrible Loma Prieta Earthquake. As the ground shook, the roof fell within the Civic Auditorium and the organ pipes were smashed. Wood pipes, tin pipes, lay in ruin and the organ which premiered Saint-Saens' Hail California was in shambles.

The City of San Francisco - to their credit - sent the organ back to the original manufacturer for repair and reconstruction. The Austin Organ Co. was elated with the job and their care and attention to detail in each leather valve in each wind chest was evident when the completed materials were returned.

While this repair work was progressing, so was reconstruction of the Civic Auditorium, and so too was a new vision of its role. The transition to a concert venue was deemed the best role and the Exposition Organ was sidelined to storage in the subterranean parking structure in front of City Hall. To this day it lies in repose, awaiting rebirth, like the San Francisco phoenix, already fully restored and ready for reassembly. It is not clear that even preventative maintenance has been done while the instrument has been in storage.

Several plans were hatched to create a music pavilion on the waterfront or otherwise restore the instrument to the public role for which it was intended but continued lack of civic vision has relegated it to a dormant state when it should otherwise play a starring role in the 100th anniversary of the 1915 Exposition.



The Exposition Organ installed at the Civic Auditorium prior to the Loma Prieta Earthquake

Recommended Reading - <http://expositionorgan.org/san-franciscos-municipal-organ>



John Philip Sousa and Camille Saint-Saëns, at the 1915 Panama-Pacific Exposition at which Sousa's Band performed in the premiere of Saint-Saëns' "Hail! California" which was commissioned specifically for the event.

HAIL! CALIFORNIA
FINALE

Camille Saint-Saens
Arranged by Kevin R. Tam

Allegro Moderato

Piccolo

Flute 1

Flute 2 & 3

Oboe 1 & 2

Clarinet in E♭

Solo & 1st Clarinet in B♭

Clarinet in B♭ 2

Clarinet in B♭ 3

Alto Clarinet

Bass Clarinet

Bassoon 1 & 2

Contrabassoon

Soprano Sax

Alto Sax 1 & 2

Tenor Sax

Baritone Sax

Horn in F 1 & 2

Horn in F 3 & 4

Cornet 1 & 2

Cornet 3

Trumpet 1 & 2

Trombone 1 & 2

Trombone 3 & 4

Euphonium 1 & 2

Tuba

Double Bass

Percussion 1

Timpani

Organ

13

17

Fl. 1

Fl. 2 & 3

Ob. 1 & 2

Solo & 1st Cl.

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

Cnt. 1 & 2

Cnt. 3

B♭ Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3 & 4

D.B.

Timp.

13

14

15

16

17

18

Fl. 1

Fl. 2 & 3

Ob. 1 & 2

Solo & 1st Cl.

B \flat Cl. 2

B \flat Cl. 3

A. Cl.

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

D.B.

Timp.

19

20

21

22

23

24

25

26

Picc.

Fl. 1

Fl. 2 & 3

Ob. 1 & 2

E♭ Cl.

Solo & 1st Cl.

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn. 1 & 2

C. Bn.

A. Sx. 1 & 2

T. Sx.

B. Sx.

Hn. 1 & 2

Hn. 3 & 4

Cnt. 1 & 2

Cnt. 3

B♭ Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3 & 4

Euph. 1 & 2

Tuba

D.B.

Cymb.

Perc. 1

Perc. 2

B.D.

Timp.

26

27

28

29

30

31

32

33

34 *poco rit.*

Picc.

Fl. 1

Fl. 2 & 3

Ob. 1 & 2

E♭ Cl.

Solo & 1st Cl.

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn. 1 & 2

C. Bn.

A. Sx. 1 & 2

T. Sx.

B. Sx.

Hn. 1 & 2

Hn. 3 & 4

Cnt. 1 & 2

Cnt. 3

B♭ Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3 & 4

Euph. 1 & 2

Tuba

D.B.

Perc. 1

Perc. 2

Timp.

molto rit.

ff

tr

tr

34 35 36 37 38 39 40 41

42 Moderato

Picc.

Fl. 1

Fl. 2 & 3

Ob. 1 & 2

E♭ Cl.

Solo & 1st Cl.

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn. 1 & 2

C. Bn.

A. Sx. 1 & 2

T. Sx.

B. Sx.

Hn. 1 & 2

Hn. 3 & 4

Cnt. 1 & 2

Cnt. 3

B♭ Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3 & 4

Euph. 1 & 2

Tuba

D.B.

Perc. 1

Perc. 2

Timp.

Org.

Solo

mf

dim.

42

43

44

45

46

47

48

49