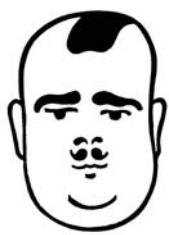


Paul Whiteman Presents



# A SUITE OF SERENADES



VICTOR HERBERT

ARRANGED BY KEVIN R. TAM

CONDUCTORS SCORE

CONCERT BAND

# S U I T E   O F   S E R E N A D E S

## AMERICAN MUSIC MATURES

**P**aul Whiteman shall forever be known as the "King of Jazz" and this is for good reason – it is not due to his musicianship, it is not entirely due to his particular interpretations of the music he presents, but rather for his fathering and fostering the transition of American music into the modern era. And not simply the music – Paul Whiteman had the vision of direction and understanding of the talent of those around him, to not only encourage but to push those talents in the drive towards creating something new and bold from the emerging sound that was American Jazz.

Jazz, not of the type with which we are most familiar now, but an authentic type of improvisation and unwritten syncopation, was the contemporary form in Whiteman's early days. And it was Whiteman who is credited for taming the medium through scoring. On the subject of scoring, Hugh C. Ernst wrote in the 1924 Aeolian Hall program: "*The greatest single factor in the improvement of American music has been the art of scoring. Paul Whiteman's orchestra was the first organization to specially score each selection and to play it according to the score. Since then practically every modern orchestra has its own arranger or staff of arrangers. As a result, there are thousands of young people scoring and composing, who otherwise would perhaps never have dreamed of writing music. These same people are creating much of the popular music of today.*"

In the run-up to his famed 1924 Aeolian Hall concert which introduced the Rhapsody in Blue for the first time, Whiteman had this to say about the aims of the concert: "*Some ten years ago a blatant method of treating music was introduced to the American public which came to be known as "Jazz". This program proposes to indicate the tremendous strides which have been made in modifying this treatment proving that the term jazz, though still applied to the melodious musk of today, is a misnomer*"

In 1926, Paul Whiteman said this about Jazz: "*We have a racy, idiomatic, flexible American language all our own, suited to expressing the American character. This, I believe is what jazz will be – a new musical language, expressing new meaning. Or at any rate, fresh combinations of old meaning which is all that any musical development has ever been.*"

### THE AEOLIAN HALL CONCERT

Now, with a host of talented American composers and arrangers whose voices were not influenced by any foreign school, Whiteman issued a general invitation to these musicians to compose works for his orchestra so that it could be the vehicle for their endeavors. To that end, he organized a concert – an "Experiment" in modern music, which drew from new presentations of works the orchestra had been performing for years, and new compositions by proven composers such as Victor Herbert as well as aspiring newer talents such as George Gershwin. His task, to show even those skeptical people who frowned upon the 'Livery Stable Blues' sort of thing, the advances "which had been made from the day of discordant early jazz to the melodious form of the present".

Indeed, the novelty and daring of the endeavor paid off in the attendance of not simply song men and dancers but educated musicians including Damrosch, Heifetz, Kreisler, McCormack, Rachmaninoff, Stokowski, Stravinsky, John Philip Sousa, and Virgil Thomson.

The program began with the "Livery Stable Blues" and concluded with the "Rhapsody in Blue", two works which represented the massive divide between what had become known as jazz and its earliest forms – so much so that to speak of them both as jazz confuses the listener. It was an effective program and masterfully explained that massive divide on a musical journey through the jazz evolution circa 1924.

### VICTOR HERBERT & THE SUITE OF SERENADES

In his 1926 book Mr. Whiteman recalls his friend Victor Herbert:

I was very proud of the suite the late Victor Herbert wrote especially for the occasion. He was a great-souled, wonderful musician and my loved friend. His encouragement during the weeks we were rehearsing meant a great deal to all of us. I asked him to conduct the suite, and after he had watched me do it, he almost consented to take my place, because he thought I wasn't getting the most out of his music.

"But I'll wait," he said, eyes twinkling. "I'll wait, Paul, until you've tried it a little longer and then if I say to you, 'Yes, I'll be pleased to conduct the Suite,' you'll know what I mean."

Evidently my conducting improved, for he told me at last that I did very well. "I guess I won't take the stick, Paul," he decided. "There would always be some fool critic to say that I was better than you or you were better than me – and it might cause hard feeling."

He was joking of course, for it would have been nearly impossible for me to have felt hard towards a genius like him and my friend as well. I relied upon his judgment always, and his approval, when it came, was priceless, because it was so sincere. I am glad that he was alive to sit in a box at the first performance and bow to the cheers that greeted the playing of the Suite. Writing for a jazz orchestra was new to him and he complained a little about doubling which he said hampered him when he wanted an oboe, and found the gentleman who should play the oboe was busy with the bass clarinet.

"But I respected the rules of the game," he boated, "and I might even say of the Suite, in the words of the Seventh Century nun, that even if other people do not like it, it pleases me because it is I who did it."

Apparently the critics agreed. The esteemed Deems Taylor found "Victor Herbert's four serenades not only charming in thematic material, but they demonstrated the fact that his skill in orchestration extends to the unusual instrumental combinations that a jazz band presents." Henry T Fink of the Post wrote "Mr. Herbert's serenades were a delightful specimen of musical mirth, melody, and local color."

## THE SUITE OF SERENADES -1924, 1933, AND 2014

After the success of Whiteman's grand "Experiment", many of the works were eventually rescored for larger orchestra and published commercially. That process also changed the character of those works as they were generally completely re-voiced by an outside orchestrator. Such was the case with the Suite. With this reconstruction, it was vital to maintain Herbert's original intentions as to voicing and to this end we are lucky that the original Paul Whiteman score had been preserved through his insight and generous donation of his performance library to Williams College in Massachusetts.

It was surprising to learn that Whiteman had actually taken the original Aeolian Hall score and in 1933 expanded it slightly, augmenting some of the brass instrumentation. In fact this may have helped preserve the work as a number of the original 1924 parts are missing or incomplete within the archive. Drawing from the two, the process of creating a band arrangement required that a complete transcription was made of each of the movements in the original Whiteman instrumentation. Then, each movement was expanded to a full orchestra – again based on the original Whiteman instrumentation, and finally, a concert band arrangement was made of each movement. Thus, three new settings of the Suite were actually created.

The differences between what Herbert had written in 1924 and what eventually became the published orchestra arrangement are striking. Besides soloist and voicing changes, wholesale differences in the treatment of the brass are evident. In No. 2 – Chinese, the orchestra version used no brass whatsoever, save for a few horn notes while the original Herbert score made extensive use of muted brass. It was nice to be able to create a larger orchestra arrangement which retained the intent of the original and to then turn that into what became the basis of the concert band setting.

~~Xhet~~

~~1st Cb  
6<sup>2</sup> Alto~~

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3139~~

*Cuban Serenade*

*Modo e molto grazioso*  $\frac{2}{4}$

*Solo*  $\frac{3}{4}$

*A* *take B<sup>6</sup> Soprano*  $\frac{3}{4}$

*B* *Oboe Sol*  $\frac{3}{4}$

*C* *take C<sup>6</sup> Alto*  $\frac{3}{4}$

*D* *(C<sup>6</sup> Sop.) solo*  $\frac{3}{4}$

# Suite of Serenades

Victor Herbert

Arranged by Kevin R. Tam

## No.1 - Spanish

# Allego Brillante

9

A detailed musical score page for an orchestra and piano. The score is arranged in two systems. The first system starts with Flute 1, Flute 2, Flute 3, Oboe 1 & 2, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Alto Clarinet, Bass Clarinet, Bassoon 1 & 2, Soprano/Alto Sax 1, Soprano/Alto Sax 2, Soprano/Alto Sax 3, Alto Sax, Tenor Sax, Baritone Sax, Horns in F, Trumpet in Bb 1, Trumpet in Bb 2, Trumpet in Bb 3, Trombone 1, Trombone 2 & 3, Euphonium, Tuba, Double Bass, Percussion (Triangle, Tambourine), Timpani, Banjo, and Piano. The second system continues with Timpani, Banjo, and Piano. The music is in 3/4 time, dynamic ffz, and features a prominent woodwind section. A large diagonal watermark 'DRAFT' is visible across the page.

## Suite of Serenades - No. 1 Spanish - Full Score

10

Fl. 1

Fl. 2

Fl. 3

Ob. 1 & 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsns.

Sopr/A. Sx. 1

A. Sx.

Sopr/A. Sx. 3

A. Sx.

T. Sx.

B. Sx.

Hns.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2 & 3

Euph.

Tuba

D.B.

Perc.

Triangle

Timp.

Bjo.

Pno.

Eb Alto Solo

18

Fl. 1

Fl. 2

Fl. 3

Ob. 1 & 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsns.

Sopr/A. Sx. 1

A. Sx.

Sopr/A. Sx. 3

A. Sx.

T. Sx.

B. Sx.

Hns.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2 & 3

Euph.

Tuba

D.B.

Perc.

Timp.

Bjo.

Pno.

18

19

20

21

22

23

24

25

## Suite of Serenades

## No.2 - Chinese

Victor Herbert

Arranged by Kevin R. Tam

**Molto moderato**

5

**PAPER USA**

1

2

3

4

5

6

7

8

Suite of Serenades - II. Chinese - Full Score

13

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 & 2 *p*

B♭ Cl. 1 Solo *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

A. Cl. *p*

B. Cl. *p*

Bsn. 1 & 2 *p*

S. Sx. Solo *p*

A. Sx.

T. Sx.

B. Sx.

Hn. 1 & 2 *p*

B♭ Tpt. 1 Mute *pp*

B♭ Tpt. 2 Mute *pp*

B♭ Tpt. 3 Open *pp*

Mute

Tbn. 1 Mute *pp*

Tbn. 2 & 3 Mute *pp*

Euph.

Tuba

D.B.

Perc. 1

Cymb. (Play w/Tymp. sticks)

Perc. 2 *pp*

Perc. 3

Xylophone

Bjo. *p*

Pno. *p*

### Full Score

*From the Original Paul Whiteman Orchestration*

# Suite of Serenades

Victor Herbert

Arranged by Kevin R. Tam

**Moderato e molto grazioso**

PERUSA

Piccolo

Flute 1 *p*

Flute 2 *p*

Flute 1

Flute 3 *p*

Oboe 1 & 2

Clarinet in B♭ 1 *p*

Clarinet in B♭ 2 *p*

Clarinet in B♭ 3 *p*

Alto Clarinet *p*

Bass Clarinet *p*

Bassoon 1 & 2

Alto Sax 1 Solo *mp*

Alto Sax 2 *p*

Tenor Sax *p*

Baritone Sax *p*

Horn in F 1 & 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone

Trombone 2 & 3

Euphonium

Tuba Double Bass *p* pizz.

Double Bass *p*

Percussion 1 Cuban Gourd *pp*

Percussion 2

Timpani

Banjo *p*

Piano *p*

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Suite of Serenades - No. 3 Cuban - Full Score



Full Score

From The Original Paul Whiteman Orchestration

# Suite of Serenades

## No.4 - Oriental

Victor Herbert

Arranged by Kevin R. Tam

### Moderato, poco a poco animando

The musical score consists of 21 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are: Piccolo, Flute 1, Flute 2, Flute 3, Oboe 1 & 2, Heckelphone in Bb, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Alto Clarinet, Bass Clarinet, Bassoon 1 & 2, Soprano Sax 1, Soprano Sax 2, Tenor Sax, Baritone Sax, Horn in F 1 & 2, Trumpet in Bb 1, Trumpet in Bb 2, Trumpet in Bb 3, Trombone, Trombone 2 & 3, Euphonium, Tuba, Double Bass, Percussion 1, Percussion 2, Timpani, Banjo, and Piano. The score is set in 2/4 time and includes dynamic markings such as *mf*, *fp*, *p*, and *Mute*. A large, semi-transparent watermark reading "DEPUA" is overlaid across the score.

8

**9**

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1 & 2

Hklphn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn. 1 & 2

S. Sx. 1

S. Sx. 2

T. Sx.

B. Sx.

Hn. 1 & 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn.

Tbn. 2 & 3

Euph.

Tuba

D.B.

Perc. 1

Perc. 2

Timp.

Bjo.

Pno.

**15**

This page contains musical staves for various instruments, including Piccolo, Flutes, Oboes, Bassoon, Clarinets, Bassoon, Horns, Trombones, Bass Trombone, Euphonium, Tuba, Double Bass, Percussion, Timpani, Bassoon, and Piano. Measure 8 starts with a rest for most instruments. Measures 9 and 10 show woodwind entries with dynamics like *mf*. Measure 11 features a bassoon solo with eighth-note patterns. Measures 12 and 13 continue with woodwind parts. Measure 14 shows a dynamic shift to *ff* with sustained notes from the bassoon and piano. Measure 15 concludes with a dynamic of *f*.

16

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1 & 2

Hklphn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A.Cl.

B.Cl.

Bsn. 1 & 2

S. Sx. 1

S. Sx. 2

T. Sx.

B. Sx.

Hn. 1 & 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn.

Tbn. 2 & 3

Euph.

Tuba

D.B.

Perc. 1

Perc. 2

Timp.

Bjо.

Pno.

16

17

18

19

20

21

22

23

Suite of Serenades - No. 4 - Oriental - Full Score