REDISCOVERING JAMES ROBERT GILLETTE'S VISTAS

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James Robert Gillette (1886-1963) was an early advocate for original wind band music at a time when marches and band transcriptions of orchestral music contributed heavily to the wind band repertoire. Primarily known as an influential, in-demand organist and composer, Gillette became the director of the Carleton College band program in Northfield, Minnesota in 1924. Taking an innovative approach to building, organizing, and programming, Gillette transformed that group into the Carleton Symphony Band and led a wider push for the symphonic band movement. In promoting his ideals of the symphonic band, he composed and arranged music specifically for the Carleton Symphony Band. One of his original works, Vistas, was widely performed and well-received in the decade just prior to and after its publication in 1934. Despite the popularity of the piece at that time, it has since gone out of print and is a rarely performed piece from Gillette's repertoire. This dissertation focuses on Vistas, Gillette's second published tone poem. This study starts with the examination of the history of Vistas from its origins as a movement in Gillette's transcription of Paul Robert Fauchet's Symphony in B-flat to its subsequent transformation and publication as an original work for band. Next, the performance history and reception of *Vistas* in the United States is traced and described from the year of publication to the present day. Finally, discrepancies present in the 1934 publication of Vistas are addressed through the creation of a performance edition. This performance edition also provides modifications to make the piece more widely accessible to wind bands today and the full score is presented at the end of the study.

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CHAPTER 1

INTRODUCTION

Background and Significance

James Robert Gillette (1886-1963) was an early and strong advocate for original wind band music. Gillette was actively conducting and composing at a time when marches and band transcriptions of orchestral music contributed heavily to the wind band repertoire. Gillette was primarily known as an influential, in-demand organist and composer, but in 1924, he became the director of the Carleton College band in Northfield, Minnesota. Taking an innovative approach to building, organizing, and programming, Gillette transformed that program into the Carlton Symphony Band and led a wider push for the symphonic band movement. To promote his ideals of the symphony band, he composed and arranged music specifically for the Carleton Symphony Band. One of his original works, *Vistas*, was widely performed and well received in the decade just prior to and after its publication in 1934. Despite the popularity of the piece at that time, it has since gone out of print and is a rarely performed piece from Gillette's repertoire.

James Robert Gillette was born in Roseboom, New York on May 30, 1886.¹ (It is noted that several sources about Gillette mistakenly identify Gillette's town of birth as Rosebloom, which does not exist in the state of New York). Gillette studied piano as a child and attended Syracuse University for his undergraduate degree, majoring in organ performance. He earned his Bachelor of Music degree in 1912 and stayed an extra year to continue his studies in

¹Baker's Biographical Dictionary of Musicians, 6th ed. (New York: Schirmer Books, 1978), s.v. "Gillette, James Robert."

composition and organ. He published his first composition for organ during his senior year at Syracuse. Following his education at Syracuse University, Gillette filled the professor of organ position at Wesleyan College in Macon, Georgia in 1913. In 1919, Gillette left his position at Wesleyan College and moved to Evansville, Indiana. He held three organists posts while in Evansville: (1) City Organist; (2) College organist for Evansville College (now known as the University of Evansville); and (3) Organist for Evansville Civic Symphony Orchestra. He also was the conductor of the Evansville Little Symphonic Society Orchestra. During his tenure in both Macon and Evansville, Gillette traveled and performed prolifically as an organ recitalist.

By 1923, Gillette was a well-known organist hired by Carleton College as the professor of organ. Within the first year of teaching, Gillette was asked by several Carleton College band students to take over the band program. Gillette agreed and took over the band in 1924. This ensemble was essentially a brass band that Gillette reorganized and later renamed the Carleton Symphony Band.²

Gillette's Philosophy on the Symphony Band

Gillette was deliberate with his use of the title "Symphony Band." Gillette was dissatisfied with bands at that time and used his work with his ensemble at Carleton College to apply new ideas and concepts. Gillette discussed the state of bands in his article "The Symphony Band" which appeared in *Jacob's Band Monthly* in 1928. He argued that band as it existed at that time had "reached its limit of artistic expression. Composers have forgotten to

² Ronald Rodman, "James Robert Gillette," *Journal of the World Association for Symphonic Bands and Ensembles* 19 (2012): 56-57.

write for it." He recognized that while a large library of marches and arrangements existed, it was his belief that not much quality literature was available.

In Gillette's viewpoint, the symphony band was a new type of band and he outlined three requirements to foster the growth of the symphony band. First, Gillette believed that the symphony band must be considered distinct and separate from any other type of band. He believed the symphony band was not evolved from the "old-type concert or military band." Composers writing for the symphony band should not be concerned with creating a composition that would fit all types of bands, even with the addition or deletion of instruments to make the composition "fit."

Second, Gillette stated that the instrumentation of the symphony band should be cleaned up to eliminate excessive doubling and over-scoring of brass and saxophones. He believed this would allow "expressive instruments," such as the oboe and bassoon, to be used to their fullest potential.

Third, Gillette called for a change in instrumentation with the idea that tone quality, not size of band, should influence the scoring and composing for symphony band. Size did not define the symphony band, whether small or large. Gillette argued that the symphony band existed "when composers, arrangers, and publishers are willing to create it. It is here when the conductor's score reveals a real touch of artistry and color; when we can see and hear a new tonal scheme on a level with the best in the orchestra fields."³

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³ James Robert Gillette, "The Symphony Band," *Jacobs' Band Monthly* (November 1928).

Frederick Fennell, founder and respected conductor of the Eastman Wind Ensemble, attributed the first usage of the term "symphony band" to James Robert Gillette:

...Off to the north, in Northfield, Minnesota, James R. Gillette (born May 30, 1886) was finding the time amidst duties as chapel organist at Carleton College to develop his personal musical interest, the Carleton College Symphony Band. As its conductor he had brought this trim little group of 40 some players to a high point of performance perfection, finding many of the players who would become students at the top-rated liberal arts school during his visits in summer to that eternal well spring called Interlochen. It was Gillette who gave us the name "Symphony Band," later adopted by me and by William D. Revelli and others as the name of the groups we would conduct.⁴

One of Gillette's former students was Donald I. Moore who went on to become Director Emeritus of Bands at Baylor University, conducting the bands from 1948 to 1969. Moore was a former horn player in the Carleton Symphony Band and an enthusiastic Gillette advocate.

Among his writings about Gillette, he mentioned in a letter that Gillette's daughter, Ruth Gillette Madsen, recalled that her father "was fond of the sounds of the wind section in orchestra (which had many similarities to the sound of the organ) and decided to experiment with a wind orchestra." Moore himself described Gillette's approach to achieve his ideal of the Symphony Band.

...he envisioned a combination of the sounds of the organ and the symphony orchestra, playing music that had all the best of both. He shunned the playing of noisy marches and other "out-door music," which was the standard fare of bands of the time. In his mind was a different musical sound, and with his gifted ability as an arranger, he created a literature that was different, including compositions and arrangements he wrote specifically for the band. The musical world received it with open arms and enthusiasm, but the men in the world of bands had mixed reactions. His use of what were then considered orchestral instruments, such as oboes, bassoons, French horns, cellos, and

⁴ Frederick Fennell, "Richard Wagner: Elsa's Procession to the Cathedral," A Conductor's Interpretive Analysis of Masterworks for Band (Meredith Publications: 2008): 29.

⁵ Donald I. Moore to Nena Whittemore, February 28, 1984, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

string basses...all NON-marching instruments...upset what had become standard instrumentation for bands, and many were not ready for a change."

Gillette's use of the term "symphony band" drew attention and was met with confusion and skepticism by some. On February 4, 1933, The Sheboygan Press published an article titled "Symphonic Band Explained by Director Henry Winsauer." Winsauer discussed the difference between bands and orchestras, defined the term symphony, and explained its application to the Carleton Symphony Band:

... "The word 'symphony' attached to a band has caused many arguments." Director Winsauer continued. "There has been a strong feeling that its association should be wholly with the orchestra. After a concert by the Carleton Symphony Band in Saskatoon, Canada, the Saskatoon Star-Phoenix devoted two columns in tracing the meaning of the word 'symphony.' ... Today we speak of symphony only in conjunction with orchestras—the medium that has been used by the great classicists and moderns for the interpretation of their monumental orchestral works. We cannot deny, however, that the Carleton Symphony band was justified in the use of the term."

Gillette published several articles while he was at Carleton College detailing his philosophy and approach to the symphony band. In Gillette's 1930 article, "The Symphony Band in Theory and Practice," Gillette compared the development of orchestras, choirs, and bands.

He stated that unlike the strong development of orchestra and choir up to that time, "the band – always worthy – has received little serious consideration." He also outlined his vision of the future for the symphony band:

Seldom in the history of instrumental music has any movement awakened greater interest than that of the symphony band. It is nationwide in scope, thanks to our public schools, - America's musical melting pot. This movement will, within the next generation, revolutionize band instrumentation and compel thoughtful consideration from great composers. A new and original band literature will supplant the present

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⁶ Donald I. Moore, "The Carleton Symphony Band...The Gillette Era," (paper presented at the Carleton Symphony Band Reunion, Northfield, MN, May 19, 1984), Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

⁷ The Sheboygan Press, "Symphonic Band Explained By Director Henry Winsauer," February 4, 1933.

arranged literature. A new and thoroughly trained school of band conductors will appear. A finer type of performer will be attracted, who will in turn found a new day in instrumental artistry. A new inspiration will be given our instrument manufacturers, who will perfect to a larger degree many existing instruments. A new impetus will be given to our publishers, who will reorganize their existing catalogs.⁸

Gillette's Philosophy on Instrumentation

Gillette publicly advocated for a specific instrumentation that he felt would best compliment his concept of the symphony band. He wrote several articles detailing his thoughts about instrumentation. His 1928 article in *Jacob's Band Monthly* outlined his preferred instrumentation totally a maximum of forty-five players. This article was reprinted one year later in *School Music*, an educational journal. Gillette did not claim that this was the only correct instrumentation, but listed this as his preferred instrumentation after experimenting for five years.

- 2 Flutes, first and second
- 1 Oboe
- 1 Bassoon
- 1 Sarrusophone
- 1 E-flat Clarinet
- 12 B-flat Clarinets, first and second
- 5 Saxophones (one Soprano, Alto, Tenor, Baritone, Bass each)
- 4 B-flat Trumpets, first and second
- 4 Horns in E-flat, first through fourth parts
- 3 Trombones, first through third parts
- 1 Baritone, bass clef
- 3 Cellos
- 4 Contra Bass
- 1 Tuba
- 1 Tympani
- Drums

⁸James Robert Gillette, "The Symphony Band in Theory and Practice," School Music (January-February 1930): 3-4.

Gillette explained that his instrumentation was not "radically new" but had certain omissions and renaming, making the scoring unique. Missing from his instrumentation was the piccolo, which he stated could be covered by the second flute player when necessary. Gillette especially called attention to his treatment of the clarinet and trumpet section. Rather than the scoring of solo, first, second, and third parts, which was common at that time, he preferred that the clarinet section be treated like a violin section. Dividing into firsts and seconds allowed for equal balance in the section. Gillette also stated that the clarinet section should be scored to play more often in unisons and octaves, with the option to play *divisi* when needed. This part distribution rationale also applied to the trumpets, with the understanding that trumpets are utilized differently in the score.

In order to make his instrumentation successful, Gillette called for changes and improvements to be made in other sections. He expressed that better saxophone playing would be needed. Gillette felt that saxophone players needed to select better reeds and instruments, perform without using vibrato, and play better with soft tone. He also called attention to the French horns. Even though his published article showed that he used horns pitched in E-flat at that time, Gillette stated that horns would eventually be written in F.

In regards to the use of strings, Gillette argued that he preferred to use cellos instead of following the National Band Committee's recommendation to use alto clarinets to emulate a cello quality of sound. As well as omitting the alto clarinets, Gillette did not include bass clarinets in the score, explaining that it was not a well-liked instrument and rarely played in

tune. In regards to the contra bass (string bass), Gillette advised the string bass was critical to the symphony band and could be supplemented by the tuba on occasion.⁹

In 1930, Gillette expanded on his thoughts about instrumentation in "The Symphony Band in Theory and Practice," published in *School Music*. Gillette stated:

There is an apparent misconception in the minds of many that a band to become symphonic must at once become large in numbers. While it is true that a complete instrumentation to be highly effective will call for not less than forty-five performers, this number is still a small aggregate compared to the total of seventy-two or more players suggested by the national committee on instrumental music of the Music Supervisors' National Conference, and their 1928 advisory committee, consisting of Frederick Stock, Edwin F. Goldman, J. P. Sousa, Taylor Branson, and Herbert Clark. This larger number, to the writer, is a serious problem and one that can do much harm to the whole movement.

In this article, Gillette expanded his preferred instrumentation to fifty instrumentalists, an addition of five more players to the ensemble. While the instrumentation numbers changed slightly between the two publications, the principle that remained the same between the two was his advocacy for one on a part playing with the exception of clarinets and strings.

The revised instrumentation added alto clarinet, bass clarinet, one more oboe, one more drum, and four more B-flat clarinets. Gillette divided the trumpets into four parts rather than two parts. He removed the sarrusophone and listed it as interchangeable with the bass saxophone. He reduced the contra bass from four players to two and listed the French horns in F. Gillette explained that instruments such as piccolo, English horn, contrabassoon, and flugelhorn were left off of the list because they would not be regularly used in that setting.

- 2 Flutes, first and second
- 2 Oboes, first and second
- 1 Bassoon

⁹ James Robert Gillette, "The Symphonic Band," School Music (May-June 1929): 14.

¹⁰ Gillette, "Symphony Band in Theory," 3-4.

- 1 E-flat Clarinet
- 16 B-flat Clarinets, eight firsts and eight seconds
- 1 Alto Clarinet
- 1 Bass Clarinet
- 1 B-flat Soprano Saxophone
- 1 Alto Saxophone
- 1 Tenor Saxophone
- 1 Baritone Saxophone
- 1 Bass Saxophone or Sarrusophone
- 4 B-flat Trumpets, first through fourth parts
- 4 Horns in F, first through fourth parts
- 2 Trombones, first and second
- 1 Bass Trombone
- 1 Baritone, Bass Clef
- 3 Cellos
- 2 Contra Bass
- 1 Tuba
- 1 Tympani
- 2 Drums ¹¹

By 1936, the Carleton Symphony Band instrumentation expanded to fifty-seven players.

According to a first-hand account from one of Gillette's students, Donald Cole, the instrumentation favored woodwinds over brass and strings. The ensemble was seated in a manner reminiscent of a symphony orchestra with the clarinets treated as the violins. Sixteen clarinets were seated on either side of the conductor, like first and second violins in an orchestra. The full instrumentation that Cole described included the addition of English horn, contrabassoon, and harp, which were not included in Gillette's ensembles in 1928 and 1930.

- 5 Flutes
- 2 Oboes
- 1 English horn
- 2 Bassoons
- 1 Contra-bassoon
- 1 E-flat Clarinet
- 16 B-flat Clarinets

¹¹ Gillette, "Symphonic Band," 12, 14.

- 1 Alto Clarinet
- 1 Bass Clarinet
- 5 Saxophones
- 4 B-flat Trumpets
- 4 Horns in F
- 3 Trombones
- 1 Baritone
- 2 Tuba
- 2 Cellos
- 2 Contra Bass
- 1 Harp
- 1 Tympani
- 2 Drums¹²

Carleton Symphony Band Development

When Gillette agreed in 1923 to become the conductor of the Carleton College band, he had previous experience conducting orchestras but not bands. The ensemble Gillette took over at Carleton College was a small brass band and he made numerous changes to the ensemble. The appearance of the ensemble changed with the players wearing tuxedos rather than band uniforms. He developed the ensemble towards his concept of a symphony band through changing and expanding the instrumentation from its previous composition. According to the 1929 article "The Carleton Symphony Band: An Analysis of Its Present and Future" published in *The Bandmaster*, it was not until the 1926-1927 school year that the Carleton Symphony Band reached Gillette's concept of symphonic instrumentation. The 1927-1928 school year brought

¹² Donald Cole, "The Saga of the 1936 Carleton Symphony Band Tour," Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

¹³ Ronald Rodman, "The Symphonies of James Robert Gillette," in *Kongressbericht Northfield/Minnesota, USA 2006*, ed. Raoul F. Camus and Bernhard Habla, (Tutzing, Germany: Hans Schneider, 2008): 345-360.

the program even closer to Gillette's ideal ensemble, which was dubbed "a new musical force." 14

A manifesto-type document found in the Carleton College Gould Library archives described the goals and ideals of the Carleton Symphony Band. Four purposes guided the creation of the Carleton Symphony Band, including:

- a) creating a place for students who desire to follow their musical interests beyond the preparatory school stage
- b) becoming a factor in music education
- c) creating a new type of band capable of artistic expression comparable to the orchestra
- d) experimenting with band instrumentation

Further details in the document included that the ensemble was limited to fifty students and the repertoire was mostly in manuscript, with programs that "compare favorably with those of the largest symphony orchestras." The group sought to achieve its goals and expand its influence through "annual between-semester tours," with each tour costing around \$13,500. The justification and goals for the Carleton Symphony Band and its tours were:

- 1. Permanent influence on music-education in both preparatory and higher systems of educational work.
- 2. Permanent influence on the lives of the many boys and girls who, because of their preparatory school training, need an organization of this type while in school.
- 3. Permanent influence on the future of band publications in America. This influence is beyond the beginning stage.
- 4. Permanent influence on band instrumentation in America. Letters already in possession indicate that many colleges, school systems, and a few state universities are adopting the work as accomplished at Carleton.

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¹⁴ Arthur Buck, "The Carleton Symphony Band: An Analysis of Its Present and Future," The Bandmaster (May 1929): 6.

5. Carleton is the only college in America seriously giving thought and labor toward the upbuilding of bands and band music.¹⁵

This development of the Carleton Symphony Band can be traced back to a 1926 memorandum describing the direction of the Carleton Symphony Band under Gillette's tutelage. Starting in the fall of 1927, the Carleton Symphony Band was named the "major musical organization of Carleton College" for three years. No other organization had permission to tour. The symphony band was permitted and supported in its annual tours by the faculty and administration. At the same time, the Carleton Symphony Band was expected to maintain a high standard of a superior ensemble. If the group did not maintain that standard, the president of the college retained the right to disband the group. The conductor of the ensemble only answered to the president and was given permission to recruit students to come to Carleton College. The president of the college could offer scholarship money to those recruits who would attend Carleton College for four years. 16

As the Carleton Symphony Band grew and developed under the leadership of Gillette, the group began to catch the attention of others, especially once the group began touring in 1925. The group toured under Gillette from 1925 through 1937, which started out immediately as ambitious trips that lasted approximately two weeks long. Over Gillette's tenure, the Carlton Symphony Band toured twenty states and four Canadian provinces.

The 1925 tour took the Carleton Symphony Band through Minnesota and North Dakota.

Over the course of this two-week tour, the ensemble performed in a different city almost every

¹⁵ "The Carleton Symphony Band," Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

¹⁶ "Memorandum Regarding Carleton Symphony Band," October 1926, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

night.¹⁷ In 1927, the Carleton Symphony Band tour lasted three weeks long and covered ground in Iowa, Wisconsin, and Minnesota.¹⁸ Very similarly to the 1925 tour, the 1928 tour took the group throughout Minnesota and North Dakota, however even more ambitious tours were just around the corner for the ensemble.

In 1930, the Carleton Symphony Band embarked upon a month-long tour of the Pacific Northwest.¹⁹ A press release for the 1936 Carleton Symphony Band tour explained that the 1930 tour was the first extended tour for the ensemble. After that year, the annual tours would see the group traveling over 4,000 miles each year through the United States and Canada. Over the years, the band visited and performed in large cities such as "Chicago, Milwaukee, Denver, Des Moines, Minneapolis, Winnipeg, Portland, Seattle, Cleveland and San Antonio."²⁰

The tours were grueling for the ensemble members. The symphony band was usually in a new city every day with two concerts held each day. In a memorandum to the president and two deans of Carleton College, Gillette described that the symphony band would perform for 80,000 students and 50,000 adults during the 1930 tour.²¹

Records showing tour itineraries from the 1930s can be found in the Gould Library

Archives at Carleton College. The 1930 tour started in Minnesota and traveled to Canada, with

¹⁷ Carleton College Band Spring Tour Itinerary, March 31-April 15, 1925, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

¹⁸ Carletonian (Northfield, MN), "Three Weeks Tour Planned for Band," April 6, 1927 https://apps.carleton.edu/digitalcollections/carletonian/ (accessed January 16, 2017).

¹⁹ Ronald Rodman, "The Symphonies of James Robert Gillette," in *Kongressbericht Northfield/Minnesota, USA 2006*, ed. Raoul F. Camus and Bernhard Habla, (Tutzing, Germany: Hans Schneider, 2008): 348.

²⁰ "Press Material on the Carleton Symphony Band: Season 1936," Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

²¹ Memorandum by James R. Gillette, October 1929, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

performances in the provinces of Manitoba, Saskatchewan, Alberta, and British Columbia. From Canada, the tour headed south to Washington, Oregon, Montana, North Dakota, and back to Minnesota. The ensemble performed almost every day of the month-long tour.²² The annual tour the following year was equally ambitious. The 1931 tour took a new direction with stops in Missouri, Kansas, Oklahoma, Texas, Mississippi, Alabama, Indiana, Illinois, and Minnesota in just about twenty-five days.²³

After the 1930 and 1931 tours, the rest of the tours reduced in length. The 1932 tour lasted nearly two weeks.²⁴ Despite the brevity of the tour compared to the past two years, the ensemble still covered quite a bit of ground performing in cities across Ohio, Indiana, Illinois, Wisconsin, Michigan, Iowa, and Minnesota.²⁵ The 1933-1934 ensemble toured Wisconsin, Illinois, and Indiana in February 1934 in a scaled down tour of two weeks.²⁶ In the following school year, the 1934-1935 group toured over two weeks in November and December 1934 to Iowa, Missouri, Kansas, Colorado, Wyoming, and Nebraska.²⁷ The 1936 two-week tour consisted of performances at venues throughout Wisconsin and Illinois.²⁸ The final concert tour

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²² "Carleton Symphony Band 1930 Tour," Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

²³ "1930-1931 Itinerary of Carleton Symphony Band," Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

²⁴ Carletonian (Northfield, MN), "Symphony Band Off For East Next Monday On Annual Road Trip," March 23, 1932 https://apps.carleton.edu/digitalcollections/carletonian/ (accessed January 16, 2017).

²⁵ "The Carleton Symphony Band: Press Material," Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

²⁶ "Carleton Symphony Band Tour: February 6th to February 21st, 1934," Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

²⁷ Carletonian (Northfield, MN), "Itinerary for Band Trip is Announced," November 7, 1934 https://apps.carleton.edu/digitalcollections/carletonian/ (accessed January 16, 2017).

²⁸ "Thirteenth Annual Tour: Carleton Symphony Band," Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

with Gillette took place over five days in March of 1937. Concerts took place in Illinois, with the highlight concert at Orchestra Hall in Chicago.²⁹

The ensemble also received invitations to perform for various groups and events over the years. In 1930, the Carleton Symphony Band performed for the United Council of Social Agencies in Winnipeg, Canada. One year later in 1931, the group performed by invitation for the North Central Music Supervisors Conference in Des Moines, Iowa. One concert in particular that stood out in importance was the Carleton Symphony Band's 1932 performance in Cleveland, Ohio at the National Music Supervisors Conference, with an audience of 10,000, including the 700-member All-Ohio Band. Edwin Franko Goldman, highly respected conductor of the Goldman Band, was present and declared that the concert was "the greatest experience of my musical life." Also in attendance at the concert was Frederick Fennell and he recalled:

I heard the group play only once, at the last meeting of the Music Supervisors National Conference in Cleveland, Spring, 1932... They wore tuxedos, not uniforms, and they played with finesse and style, fine tonal quality and pitch. The piece I remember was Prelude, Chorale, and Fugue, a genuine revelation of what things might be amidst the huge bands that were already in total control of education and publishing.³¹

Donald I. Moore recalled the acclaim and positive reviews the Carleton Symphony Band received from music critics in an address he gave at the Carleton Symphony Band Reunion in 1984. Comments such as "it was the finest band he had ever heard" from Walter Damrosch and "two men at different times told Jimmy that he had the greatest band in the world, and that

²⁹ Carletonian (Northfield, MN), "Band Travels on March 15," February 17, 1937 https://apps.carleton.edu/digitalcollections/carletonian/ (accessed January 16, 2017).

³⁰ Ralph Henry, "A True Fable of Men and Instruments." *The Bandmaster* (Dec 1932): 6, 16.

³¹ Frederick Fennell to Hoyt F. LeCroy, November 3, 1985, quoted in Hoyt F. LeCroy, "James Robert Gillette: The Carleton Symphony Band and the 'Pagan' Symphony." Journal of Band Research 24, no. 2 (1989): 42-43.

John Philip Sousa at his best was never anywhere near us" were common comments and reviews the Carleton Symphony Band received.³² In *The Band's Music,* Richard Franko Goldman stated that under Gillette's instruction, "...the Carleton Band became known as one of the best college bands in America."³³

In addition to the Carleton Symphony Band tours, Gillette also attempted to spread the influence of wind literature and the Carleton Symphony Band through the recording industry. In 1928, Gillette wrote a letter to Donald J. Cowling, President of Carleton College, asking for funding for the 1929 tour. In the request, Gillette explained that he wanted the trip to specifically include a stop in Chicago "where we have an opportunity awaiting us to make Victor records." Eight years later in 1936, Gillette wrote another letter to President Cowling expressing his hope "that the RCA-VICTOR may become sufficiently interested in the band to send their recording crew to Northfield in November and make records." Gillette credited Irving Jones at Minnesota University for starting the idea for this project. 55 President Cowling responded to Gillette "It is encouraging to know that there is a possibility of the Victor people being interested in having records made by the Band." No evidence has been found to indicate if the Carleton Symphony Band did eventually record with RCA-Victor, however

³² Donald I. Moore, "The Carleton Symphony Band...The Gillette Era," (paper presented at the Carleton Symphony Band Reunion, Northfield, MN, May 19, 1984), Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

³³ Richard Franko Goldman, *The Band's Music* (New York: Pitman Publishing Corporation, 1938) 178.

³⁴ James Robert Gillette to President Donald Cowling, June 8, 1928, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

³⁵ James Robert Gillette to President Donald Cowling, August 10, 1936, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota

³⁶ Donald Cowling to James Robert Gillette, August 15, 1936, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

Gillette's sabbatical in the fall of 1937 followed by his resignation in January of 1938 could have potentially interrupted this project from progressing.³⁷

Gillette's Compositions

Gillette himself was one of the composers that began to contribute literature written specifically for the symphonic band. Up to that point, Gillette felt strongly that compositions available to the wind band were inadequate." He composed prolifically for multiple ensembles and instruments, including organ, choir, orchestra, and wind band. His wind band compositions, published and unpublished, consisted of original pieces and orchestral transcriptions for band. Gillette arranged numerous orchestral works for symphony band because existing transcriptions did not fit his symphony band concept and instrumentation. His original works for band took the form of nineteen tone poems or character poems, three symphonies, and four unfinished pieces. Gillette was regarded as the first American composer to write a symphony for band. His symphonies for band received the most attention compared to the rest of his compositions. In *The Wind Band*, Edwin Franko Goldman stated:

The fact that symphonies can be composed for band, whether the symphonies are masterpieces or not, shows strikingly how very much the character of the band as a musical institution has evolved. And it must be noted that many composers became sufficiently interested in the band as a musical medium at about this time to undertake the composition of large-scale works. In the United States, the first was perhaps James R. Gillette, whose First Symphony ("Pagan") for band dates from 1932.⁴⁰

³⁷ Northfield News, "James R. Gillette Resigns Professorship at Carleton," January 14, 1938.

³⁸Gillette, "Symphonic Band, 12.

³⁹ Rodman, "James Robert Gillette," 56, 59.

⁴⁰ Richard Franko Goldman, *The Wind Band* (Boston: Allyn and Bacon, 1961) 232.

One piece that received a great deal of attention at that time and still remains a well-performed composition in today's wind band literature is Gillette's edition of the wind band piece, *Symphonie Pour Musique d'Harmonie* (Symphony in B-flat), composed by Paul Robert Marcel Fauchet. The Carleton Symphony Band performed the American premiere of the work in three movements in 1933.⁴¹ The first and last movements were from Fauchet's Symphony, but unbeknownst to audiences, the middle movement included in the performance was actually Gillette's own composition. This middle movement was published one year later through M. Whitmark & Sons as a stand-alone composition titled *Vistas*.⁴²

State of Research

There is a significant amount of writing about James Robert Gillette and a few of his compositions. While *Vistas* is not the subject of any of these papers, a few short references are made of the piece. Ronald Rodman, the current director of the Carleton Symphony Band, published a biography in 2012 about Gillette that overviewed his life, his work with the Carleton Symphony Band, and listed Gillette's transcriptions and compositions for band, including *Vistas*.⁴³

Gillette's works that received the most attention in existing articles are his symphonies and his edition of Paul Robert Marcel Fauchet's Symphony in B-flat. A 1932 article in *The Bandmaster* journal described key performances and moments for Gillette and the Carleton

⁴¹ Jon C. Mitchell, "Paul Robert Marcel Fauchet: *Symphonie pour Musique D'Harmonie* (Symphony in B-flat)," *Journal of Band Research*, 20 no. 2 (Spring 1985): 10-11.

⁴² Donald I. Moore, letter to the editor, *Journal of Band Research* 21, no. 2 (1986): 64-65.

⁴³ Rodman, "James Robert Gillette," 56-61.

Symphony Band. He traced their history and events from 1923 through their 1933 Concert Tour, which included Fauchet's Symphony in B-flat.⁴⁴

In 1985, Jon C. Mitchell wrote an article about Fauchet's Symphony in B-flat in the *Journal of Band Research*. Mitchell described the circumstances surrounding the first American performance of the Symphony in B-flat by the Carleton Symphony Band and the subsequent reception and reviews in the press.⁴⁵ In 1986, Donald I. Moore responded to this article with a letter to the editor of the *Journal of Band Research*. Moore clarified that the second movement performed in the American premiere of Fauchet's Symphony in B-flat was not the true second movement from the original work. Moore explained that Gillette only had access to the first and fourth movements and he therefore composed a second movement to add to the first and fourth movements. Gillette titled this movement *"Lentement."* He later renamed this movement *Vistas* when it was published and performed as a stand-alone composition.⁴⁶ This letter from Moore is the first written account of the secretive origins of the *"Lentement"* movement from the Fauchet Symphony.

In other writings about Gillette and his compositions, Hoyt F. LeCroy, a music researcher and educator, published his 1989 article "James Robert Gillette: The Carleton Symphony Band and the "Pagan" Symphony" in the *Journal of Band Research*. LeCroy focused on Gillette's

⁴⁴ Ralph Henry, "A True Fable of Men and Instruments," *The Bandmaster* (Dec 1932): 6, 16.

⁴⁵ Jon C. Mitchell, "Paul Robert Marcel Fauchet: *Symphonie pour Musique D'Harmonie* (Symphony in B-flat)," *Journal of Band Research*, 20 no. 2 (Spring 1985): 8-23.

⁴⁶ Donald I. Moore, letter to the Editor, *Journal of Band Research* 21, no. 2 (1986): 64-65.

Pagan Symphony, but he referred to Vistas both as a movement in Fauchet's Symphony in B-flat as well as a stand-alone original wind band composition.⁴⁷

In 2008, Ronald Rodman published the article "The Symphonies of James Robert Gillette" discussing Gillette's three symphonies: (1) *Four Attributes*, (2) the Symphony in C (*Pagan*), and (3) Symphony No. 2 in F minor. Rodman briefly described several of Gillette's compositions and he noted that *Vistas* was one of Gillette's longer tone poems. In a footnote, he mentioned that *Vistas* was composed as the second movement of Gillette's edition of Paul Fauchet's Symphony in B-flat when Gillette was unable to obtain the actual second movement to the symphony.⁴⁸

Gillette himself published writings starting in 1928 discussing the current state of bands, the future of bands, and what changes should happen to maximize the musical potential of bands. More than twenty years prior to the 1952 establishment of the Eastman Wind Ensemble, Gillette similarly encouraged the use of a reduced instrumentation in the symphony band. He offered his preferred instrumentation of forty-five players in the Carlton Symphony Band as an example, rather than bands of up to 100 players.⁴⁹

Gillette continued to publish his thoughts on instrumentation of the symphony band in a series of articles published in *School Music* between 1929 and 1930. The series started with "The Symphonic Band," a reprint of Gillette's original 1928 article in *Jacob's Band Monthly*. 50 In

⁴⁷ Hoyt F. LeCroy, "James Robert Gillette: The Carleton Symphony Band and the 'Pagan' Symphony," *Journal of Band Research* 24, no. 2 (1989): 39-48.

⁴⁸ Ronald Rodman, "The Symphonies of James Robert Gillette," in *Kongressbericht Northfield/Minnesota, USA 2006*, ed. Raoul F. Camus and Bernhard Habla, (Tutzing, Germany: Hans Schneider, 2008): 345-360.

⁴⁹ James Robert Gillette, "The Symphony Band," Jacobs' Band Monthly (November 1928).

⁵⁰ James Robert Gillette, "The Symphonic Band," *School Music* (May-June 1929): 12, 14.

1930, Gillette published four articles discussing the optimal usage of the instrument families in the symphony band. These articles were titled "Woodwinds and the Symphony Band," "Saxophone, Sarrusophone, and the Symphony Band," "Brass and the Symphony Band," and "Strings and the Symphony Band." In each of these article, Gillette discussed in detail how each instrument should be used in the symphony band setting. In 1936, Gillette went on to further expand his thoughts in "Balancing Voices in the Modern Band." 52

Beyond Gillette's writings, others wrote articles focusing on Gillette's philosophies and practices. Gillette's innovative approach towards instrumentation and programming with the Carleton Symphony Band was addressed by Arthur Buck in the 1929 article, "The Carleton Symphony Band: An Analysis of Its Present and Future," published in *The Bandmaster*. 53 Sometime after 1989, Hoyt F. LeCroy wrote a paper "James Robert Gillette: Selected Writings 1929-1930" highlighting excerpts from Gillette's *School Music* articles and summarizing Gillette's contribution to the field. 54

Need and Purpose

James Robert Gillette and the Carleton Symphony Band were held in high regard by many of the profession's most respected contributors and conductors such as Edwin Franko

⁵¹ James Robert Gillette, "Woodwinds and the Symphony Band," *School Music* (March-April 1930): 24, 26; Gillette, "Saxophone, Sarrusophone, and the Symphony Band, *School Music* (May-June 1930): 20-21; Gillette, "Brass and the Symphony Band," *School Music* (November-December 1930): 22, 24; Gillette, "Strings and the Symphony Band," *School Music* (November-December 1930): 10.

⁵² James Robert Gillette, "Balancing Voices in the Modern Band," *The School Musician* (October 1936): 6-9.

⁵³ Arthur Buck, "The Carleton Symphony Band: An Analysis of Its Present and Future," *The Bandmaster* (May 1929): 6-7.

⁵⁴ Hoyt F. LeCroy, "James Robert Gillette: Selected Writings 1929-1930," James Gillette Collection, 1921-1938, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

Goldman, Richard Franko Goldman, and Frederick Fennell. Gillette's work with the band at Carleton College generated a reputation of excellence and innovation during his tenure at Carleton College. Several of his original compositions for symphony band were received with enthusiasm. After Gillette left Carleton College in 1938, the momentum behind Gillette's symphony band concept, the high standards of the Carleton Symphony Band, and his wind band compositions diminished greatly.

Today, the concept of the smaller instrumentation and the "'Wind Ensemble Concept'" are primarily credited to Frederick Fennell with the establishment of the Eastman Wind Ensemble in 1952, more than 20 years after James Robert Gillette began his work with the Carleton Symphony Band. 55 Gillette's work at Carleton College and his compositional contribution in the 1920s and 1930s served as a forerunner for the expanded work that Fennell would achieve with the Eastman Wind Ensemble starting in the 1950s. Gillette's compositions and development of the Carlton Symphony Band deserves a closer look and consideration to ensure that Gillette's contributions to the wind band field do not remain in obscurity.

Despite Gillette's generous compositional output, he is most recognized for two compositions today: (1) his edition of the two movements of Fauchet's Symphony in B-flat; and (2) his composition, Symphony in C or "*Pagan*" Symphony, which is considered the first symphony for band written by an American composer. Despite the success of his symphony, not many of his other wind band pieces are recognized or played today.

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⁵⁵ Donald Hunsberger, "The Wind Ensemble Concept," in *The Wind Ensemble and its Repertoire*, ed. Frank J. Cipolla and Donald Hunsberger (Rochester, NY: University of Rochester Press, 1994), 6-10.

This dissertation focuses on *Vistas*, Gillette's second published tone poem. One of the primary goals of this dissertation is to draw attention to *Vistas* since it is a rarely performed piece from Gillette's repertoire. First, this study starts with the examination of the history of *Vistas* from its origins as the middle movement in Gillette's edition of Fauchet's Symphony in B-flat to its subsequent publication as an original work for band. Next, the performance history and reception of *Vistas* in the United States is traced and described from the year of publication to the present day. Finally, discrepancies present in the 1934 publication of *Vistas* are addressed through the creation of a performance edition. This performance edition also provides modifications to make the piece more widely accessible to wind bands today and the full score is presented at the end of the study.

CHAPTER 2

THE HISTORY OF VISTAS

The Genesis of Vistas

The entrance of *Vistas* into the wind band repertoire was inconspicuous and really due to James Robert Gillette's interest in Paul Robert Marcel Fauchet's *Symphonie Pour Musique d'Harmonie* (Symphony in B-flat). Paul Robert Marcel Fauchet (1881-1937) was a French composer, born in Paris and studied at the Paris Conservatory. His four movement Symphony in B-flat was published in 1926 and premiered by La Batterie et Musique de la Garde Republicaine. This symphony was considered to be the largest band work known to come from Paris in the 1920's and it was regarded by many to be among the finest works of literature in the wind band repertoire. Due to the differences in French band instrumentation, Gillette created an edition that was accessible to American band instrumentation. He championed the Fauchet symphony, describing the piece in his concert programs as "unquestionably the first symphony written for band...The Carleton Symphony Band is playing it for the first time in America this season." 57

According to Donald I. Moore, Gillette discovered only the first and fourth movements of the symphony. Moore explained that Gillette was eager to perform the American premiere with the Carleton Symphony Band. He edited the first and fourth movements and composed his own middle movement to provide contrast between Fauchet's beginning and ending movements. Gillette chose not to advertise that the middle movement was really his own

⁵⁶ Jon C. Mitchell, "Paul Robert Marcel Fauchet: *Symphonie pour Musique D'Harmonie* (Symphony in B-flat)," *Journal of Band Research*, 20 no. 2 (Spring 1985): 8-11.

⁵⁷ Paul Fauchet, *Symphony in B Flat*, Carleton Symphony Band, conducted by James Robert Gillette, Tenth Season 1933, Program Notes, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

composition. Moore was one of the students in the Carleton Symphony Band at that time and disclosed that Gillette asked the symphony band members to keep the true nature of the middle movement a secret. The secret about that middle movement, which was eventually published as *Vistas* in 1934, wasn't revealed until 1986 when Moore wrote a letter to the editor in response to Jon C. Mitchell's article about the Fauchet Symphony.⁵⁸

Performances and Reception of the Symphony in B-flat

According to Jon C. Mitchell's article about the American premiere of the Fauchet Symphony, Gillette's edition was premiered on February 18, 1933 in Grand Rapids Michigan.⁵⁹ However, other existing documentation seems to provide different dates for the American premiere. In Ronald Rodman's article about Gillette, he explained that Gillette premiered the work in Northfield, Minnesota in the fall of 1932, but no further information has been found to provide the specifics of that performance.⁶⁰

The most likely date of the American premiere was on Monday, January 16, 1933 based on a January 21, 1933 issue of the Carleton College school newspaper, *The Carletonian*. The article announced the Carleton Symphony Band tour would be held in February 1933 and that Gillette programmed the Fauchet Symphony in B-flat to be performed. It was also reported that the tour program, which included Gillette's transcription of the Symphony, had already been performed at a pre-tour concert on Monday, January 16, 1933 to an "enthusiastic audience" at

⁵⁸ Donald I. Moore, letter to the Editor, *Journal of Band Research* 21, no. 2 (1986): 64-65

⁵⁹ Jon C. Mitchell, "Paul Robert Marcel Fauchet: *Symphonie pour Musique D'Harmonie* (Symphony in B-flat)," *Journal of Band Research*, 20 no. 2 (Spring 1985): 10.

⁶⁰ Rodman, "James Robert Gillette," 60.

West High School in Minneapolis. The next performance of the Symphony was scheduled prior to the tour on Sunday, February 5, 1933 in Skinner Memorial Chapel on the Carleton College campus.

The Carleton Symphony Band performed the Fauchet Symphony throughout its 15-day tour through Wisconsin, Indiana, Michigan, and Illinois. The ensemble performed almost every day of the tour, following this performance itinerary:

- February 6 Eau Claire, Wisconsin
- February 7 Wisconsin Rapids, Wisconsin
- February 8 Wausau, Wisconsin
- February 9 Green Bay, Wisconsin
- February 10 Fond du Lac, Wisconsin (tentative as noted in article)
- February 11 Kohler, Wisconsin
- February 13 Milwaukee, Wisconsin
- February 14 Notre Dame University, South Bend, Indiana
- February 15 Elkhart, Indiana
- February 16 Jackson, Michigan
- February 18 Grand Rapids, Michigan
- February 19 Elgin, Illinois
- February 20 Chicago, Illinois performance at Symphony Hall⁶¹

As with other Carleton Symphony Band Tours, the ensemble would sometimes perform an afternoon Children's Concert as well as an evening concert on the same day. The program

⁶¹ Carletonian (Northfield, MN), "Carleton Band to Leave for Concert Tour," January 21, 1933, https://apps.carleton.edu/digitalcollections/carletonian/ (accessed July 10, 2014).

from the Grand Rapids Concert on February 18, 2016 listed the program from both concerts.

The Carleton Symphony Band performed six selections for the afternoon concert, none of which appeared in the evening program. The evening concert for the 1933 tour consisted of:

- Prelude, Chorale and Fugue by Bach
- Gypsy Dance by Haydn
- Contra Dance No. 1 by Beethoven
- Symphony in B-flat by Fauchet
- Pastel by Everett Helm (a student at Carleton College)
- Ballad: Huntingtower by Respighi
- Procession to the Cathedral (Lohengrin) by Wagner
- Overture to "Rienzi" by Wagner

The concert program listed the Symphony in B-flat in three movements: a). *Maestoso-Allegro tres decide*; b). *Lentement*; c). *Allegro vivace*. The movements were briefly described and the second movement description read: "A mood of remoteness pervades this movement from the first trumpet call to the last note given to the tympani. There is always present a suggestion of distance, of uncertainty."⁶²

Critic reviews of the Fauchet Symphony were published in newspapers starting with the pre-tour concert on January 16, 1933. The reviews were positive, especially in regards to the Fauchet Symphony. Some reviews distinctly praised the second movement. The *Minneapolis Journal* review stated "the first allegro with its introductory *maestoso* was less noteworthy as

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⁶² Fauchet, *Symphony in B Flat*, Carleton Symphony Band, conducted by James Robert Gillette, Civic Auditorium, Grand Rapids, February 18, 1933, Program Notes, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

composition than the slow movement or still less than the closing allegro \dots The whole work was smoothly and effectively performed." 63

The reviews continued once the Carleton Symphony Band went on tour. Jon C. Mitchell notes in his article that newspaper reviews from the Grand Rapids performance on February 18, 1933 were also positive and complimentary. A review in the February 19, 1933 publication of the *Grand Rapids Herald* stated, "... the second movement, 'Lentement,' is exceedingly melodious, developing song-like themes." The February 20, 1933 publication of the *Grand Rapids Press* reviewed "'Lentement,' the second movement, with its mood of remoteness and delicate passages, was played with admirable sensitiveness."⁶⁴

Donald I. Moore documented his recollections about that tour and the audience and critic responses. Moore mentioned that several critics proclaimed that the middle movement of the Fauchet Symphony was the "'the most musical of the movements."⁶⁵ He also specifically talked about the February 13, 1933 performance in Milwaukee, Wisconsin.

Next was the Fauchet Symphony for Band, and the first movement was enthusiastically received. Then the second movement, which Jimmy wrote when he could find <u>only</u> the first and last movements and needed a middle one (which no audience was ever made aware of), which contained that long, high, horn solo. At the end of the movement they began to clap, and kept it up so long that Jimmy had me stand up and take a bow, and the applause was even louder. It was undoubtedly the biggest thrill of my young life!⁶⁶

In another account, Moore recalled a review of the Fauchet Symphony that appeared in

⁶³ Nilsson, Victor, "College Band Progresses," *Minneapolis Journal*, January 17, 1933.

⁶⁴ Jon C. Mitchell, "Paul Robert Marcel Fauchet: *Symphonie pour Musique D'Harmonie* (Symphony in B-flat)," *Journal of Band Research*, 20 no. 2 (Spring 1985): 11.

⁶⁵ Donald I. Moore, letter to the Editor, *Journal of Band Research* 21, no. 2 (1986): 64-65

⁶⁶ Donald I. Moore, "The Carleton Symphony Band...The Gillette Era," (paper presented at the Carleton Symphony Band Reunion, Northfield, MN, May 19, 1984), Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

the *Minneapolis Tribune* during the 1933 tour. Moore stated that the "reviewer wrote that it was expertly performed. The critic, unaware of Gillette's last-minute insertion, wrote that although the first and third movements were fairly pedestrian, the second movement was a thing of beauty."⁶⁷

After the 1933 tour ended, Gillette programmed almost the entire tour repertoire once again for the Carleton College Commencement Concert on June 19, 1933. The three movements of the Fauchet Symphony were included in that concert. In the next school year, 1933-1934, the Fauchet Symphony was again programmed by Gillette, but with noticeable changes. The first evidence of the change is in the November 29, 1933 publication of *The Carletonian* announcing the December 2, 1933 concert program at Carleton College. The Fauchet Symphony in B-flat was programmed in this concert, but now appeared in four movements: a). *Maestoso-Allegro*, b). *Lentement*, c). *Scherzo*, and d). *Allegro vivace*.

A Carleton Symphony Band concert program from the Eleventh Season lists the same concert repertoire announced in *The Carletonian* and appears to be from that December 2, 1933 concert. This concert program provides further evidence of change from the Fauchet Symphony during that 1933 winter tour. The descriptions for the first and last movements remained the same as the previous concert program. New to this program description was the addition of the third movement, *Scherzo*, and the information about the second movement. This concert program now labeled the second movement as "*Lentement* (Nocturne)" with the

⁶⁷ Dave Wood, "Remembering That Great Carleton Band," Neighbors, *Minneapolis Star and Tribune*, June 9,1984.

⁶⁸ Fauchet, *Symphony in B Flat*, Carleton Symphony Band, conducted by James Robert Gillette, Skinner Memorial Chapel, Northfield, MN, June 10, 1933, Program Notes, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

following description: "Opening with an introductory melody of eleven measures for clarinets in unison and unaccompanied, the principal theme is announced by the English horn. It is gradually taken up by the entire instrumentation." 69

This change to the description of the Fauchet Symphony was echoed in other sources.

The January 17, 1934 issue of *The Carletonian* announced the 1934 Carleton Symphony Band tour schedule and repertoire selections including the Fauchet Symphony in four movements. A concert program from a February 17, 1934 performance at Elgin High School (one of the tour stops) listed the same concert repertoire announced in *The Carletonian*. This program included the four-movement Fauchet Symphony, but did not include any descriptions with the selections. Another program from the Eleventh Season also listed the same repertoire from the tour and included the changed description to the Symphony in B-flat.

This new description for the second movement, *Lentement*, does not correlate with the manuscript versions of *Vistas*, nor the manuscript parts originally labeled "Fauchey [*sic*] Symphony – No. 2" or "Symphony in B-flat – Fauchey [*sic*]."⁷³ Based on the information in the

⁶⁹ Paul Fauchet, *Symphony in B Flat*, Carleton Symphony Band concert, conducted by James Robert Gillette, Eleventh Season, December 2, 1933. Program Notes, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

⁷⁰ Carletonian (Northfield, MN), "58 Band Members Await Opening of Tenth Annual Concert Tour February 6," January 17, 1934, https://apps.carleton.edu/digitalcollections/carletonian/ (accessed July 10, 2014).

⁷¹ James Robert Gillette, conductor, *Symphony in B Flat* by Paul Fauchet, Carleton Symphony Band concert, Elgin High School Auditorium, Elgin, IL, February 17,1934, Program Notes, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota;

⁷² Paul Fauchet, *Symphony in B Flat*, Carleton Symphony Band concert, conducted by James Robert Gillette, Eleventh Season, ca. 1934, Program Notes, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

⁷³ James Robert Gillette, *Vistas* manuscript, ca. 1932, series 3, item 28, James Gillette Collection, 1921-1938, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

newspaper articles and concert program descriptions, it appears that Gillette was no longer using his original composition (*Vistas*) as the second movement in Fauchet's Symphony in B-flat.

Vistas - Published and Performed

Early Performances

Vistas was published in 1934 by M. Whitmark & Sons in New York with the dedication "To my wife."⁷⁴ While it is not clear exactly when specifically in 1934 Vistas was published or released, concert programs and newspaper articles indicate that Vistas began to appear in public concerts in 1934 and continued to be programmed at least until 1958. The performances described in this section are not meant to represent every performance of Vistas, but does represent the broad reach of the piece in the United States over a nearly twenty-five year timespan.

The first reference to a *Vistas* performance can be found in the *Northfield News* edition of "Do You Remember?" This article publishes headlining articles from the last century and highlighted an article that had appeared on March 30, 1934. The information published announced:

75 Years Ago – March 30, 1934: . . . James Robert Gillette, conductor of the Carleton Symphony Band, will judge the Colorado State Music Contest in June. He has also been invited to be guest conductor at the American Bandmasters Association meeting to be held in Toronto, Ont., Canada in April. The 75-member band, organized for this event, will include in its program "Vistas," a new composition by Gillette.⁷⁵

⁷⁴ James Robert Gillette, *Vistas*, 1934, series 3, item 28, James Gillette Collection, 1921-1938, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

⁷⁵ Northfield (MN) News, "Do You Remember? (3/17)," March 17, 2009, www.southernminn.com/northfield_news/archives/article_3e5033c6-49af-55ca-9322-0f54b0ld2fe9.html (accessed July 16, 2014).

An inquiry to the American Bandmasters Association Archives located in Special Collection in the University of Maryland libraries did not result in any evidence to support this event or program. The archives do contain documents from the 1934 Conference, but the conference program does not mention pieces that were performed. None of the materials from that conference include any mention of Gillette or Vistas. The only concert program in that collection from the 1934 conference is from a military band concert.⁷⁶

In the fall of 1934, the Carleton Symphony Band traveled to Greeley, Colorado to perform at the Colorado State Teachers College (now University of Northern Colorado). The ensemble performed in Gunter Hall on December 5, 1934. The group performed Vistas as well as Paul Fauchet's Symphony in B-flat. This is the first known performance of Vistas by the Carleton Symphony Band and it is interesting to see it performed in the same program as the Symphony in B-flat.⁷⁷ Gillette would program the two pieces together in a concert at least one more time. Vistas and the Fauchet Symphony, in four movements, were both programmed in the Carleton Symphony Band Commencement Concert held on June 9, 1935 and conducted by James Robert Gillette. In the concert program, Gillette included this information for Vistas:

Green Pastures, Dreams, Mountains, Great Endeavors. Nature and Man United In Never-ending Desire.⁷⁸

Vistas started to appear in other collegiate concert programs in 1935. On May 26, 1935,

⁷⁶ Amanda Moss, e-mail message to author, July 14, 2014.

⁷⁷ "Noted Conductor Presents Carleton Symphony Dec. 7," Teachers College Mirror (Greeley, CO), November 22, 1934, https://digarch.unco.edu/islandora/object/cogru%3A19198#page/1/mode/1up (accessed July 10, 2017).

⁷⁸ James Robert Gillette, *Vistas*, Carleton Symphony Band, conducted by James Robert Gillette, Skinner Memorial Chapel, Northfield, MN, June 9, 1935, Program Notes, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

Vistas was programmed in the Commencement Concert at the State Teachers College in Indiana, Pennsylvania, now known as Indiana University of Pennsylvania. The piece appeared on the program as "'Vistas' – A Tone Poem...Gillette", and was performed by the College Band, conducted by Mr. E. F. Sullivan. Vistas was also performed at the University of North Carolina on December 4, 1935 by the University Concert Band, conducted by Professor Earl A. Slocum. Slocum programmed the University Concert Band to perform Vistas again later that academic school year on May 24, 1936. In the same month of that year, the student newspaper at Bowling Green State University in Ohio announced that the University Band had performed Vistas in concert on May 20, 1936, conducted by Professor Church. Secondary Church.

High School Performances

In 1935, the Music Educators National Conference (MENC) played a role in introducing *Vista*s nationwide as quality wind band literature through the medium of the State and National Band and Orchestra Contests. The Band and Orchestra Contests were held in alternating years. The National Band Contest was scheduled for 1936, while the National Orchestra Contest was held in 1935. Bands and Orchestras would perform at the State Contests, recommended to take

⁷⁹ Robert Gillette, *Vistas*, State Teachers College Band, conducted by E. F. Sullivan, College Grove, Indiana, PA, May 26, 1935, Program Notes, dspace.iup.edu/bitstream/handle/2069/1198/444.pdf?sequence=1 (accessed July 17, 2014).

⁸⁰ "University Concert Band Will Present First Program," *Burlington (NC) Daily Times-News*, December 3, 1935, in Newspaperarchive.com, https://libproxy.library.unt.edu:3169/us/north-carolina/burlington/burlington-daily-times-news/1935/12-03/page-3 (accessed July 10, 2017).

⁸¹ "Band Concert," *Daily Tar Heel* (Chapel Hill, NC), May 24, 1936, http://newspapers.com/image/67784300 (accessed February 24, 2015).

⁸² "Band Concert Given," *Bowling Green State University* (OH) *Student Newspaper Bee Gee News*, Book 339, May 17, 1936, http://scholarworks.bgsu.edu/bg-news/339 (accessed July 17, 2014).

place in April. The ensembles would enter the contests and be assigned a classification based on their school enrollment. The ensembles with the highest ratings within their classifications were able to move on to the National Contests held in May, following certain prescribed guidelines. For the band contests, each group was required to prepare three selections: (1) a quick-step march, (2) one required composition based on the group's classification, and (3) one piece from either the Permanent Selective List for Music or the Annual Selective List. The permanent selective list was comprised of pieces that had been approved in the past. The annual selective list of music was comprised of selections that were new to the approved list.

The September 1935 issue of the *Music Educators Journal* published by MENC listed the guidelines for the contests and the lists of required music for the contests. *Vistas* appeared in that 1935 issue under the Annual Selective List for Band. Notably, movements one and four of the Fauchet Symphony in B-flat appeared on the Permanent Selective List. ⁸³ This 1935 publication of the Annual Selective List would have been seen by hundreds of directors and school programs across the nation. The inclusion of *Vistas* on the list was the fastest way to advertise and bring attention to the piece, encouraging directors nationwide to purchase and perform the composition.

Over the course of the next few years, documentation shows performances of *Vistas* by high school ensembles in a wide variety of locations. In Norwalk, Ohio (near Sandusky, Ohio), *Vistas* was performed on Saturday, February 29, 1936 by the Norwalk High School Symphonic

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⁸³ Music Educators Journal, Back Matter, 22, no. 1 (September 1935): 75-78, http://www.jstor.org/stable/3385094 (accessed June 30, 2014).

Band and conducted by R. P. Laycock.⁸⁴ Sometime in the spring of 1936, *Vistas* was performed by one of the Nebraska All-State Bands, conducted by H. E. Nutt, the conductor of the Vandercook School of Music in Chicago, Illinois.⁸⁵

The Rhinelander High School Band of Rhinelander, Wisconsin performed *Vistas* on April 16, 1937. The fifty-member group performed the piece in their eighth annual concert under their director, Kenneth Emmons. Ref Two weeks later, *Vistas* also appeared on the program of Little Rock High School Band conducted by L. Bruce Jones. This performance on May 1, 1937 was the feature concert of the first annual music festival sponsored by the Ark-La-Tex Music Director's Association. Crowds of over 2,000 people were expected to visit Shreveport, Louisiana in conjunction with the music festival. Less than one year later, the Salem High School Band in Salem, Oregon programmed *Vistas* in concert on March 10, 1938. The preconcert description in the Salem newspaper, *The Capitol Journal*, stated that *Vistas* was "considered one of the most beautiful numbers written for the modern band."

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⁸⁴ "Band Gives Concert," *Sandusky* (OH) *Register,* February 29 1936, http://newspapers.com/image/4699271 (accessed February 24, 2015).

⁸⁵ Nebraska Music Educators Association Archives, "All-State Band Repertoire (1936-present)," Nebraska Music Educators Association, http://nmeanebraska.org/membership-services/archives (accessed January 2, 2015); Nebraska Music Educators Association Archives, "Nebraska Music Educators Association – All-State Conductors" Nebraska Music Educators Association, http://nmeanebraska.org/membership-services/archives (accessed January 2, 2015).

⁸⁶ "Program for Band Concert is Announced," *Rhinelander Daily News* (WI), April 16, 1937, http://www.newspapers.com/image/11091426 (accessed February 24, 2015).

⁸⁷ "Concert Here This Evening," *Shreveport* (LA) *Times*, May 1, 1937, https://www.newspapers.com/image/210547035 (accessed July 10, 2017).

⁸⁸ "School Band Gives Benefit Concert Tonight," Capital Journal (Salem, OR), March 10, 1938, https://www.newspapers.com/image/94782731 (accessed July 10, 2017)

Significant Collegiate Performances

Even as *Vistas* garnered attention in high schools, the piece continued to also receive noteworthy performances by collegiate ensembles. Gillette programmed *Vistas* to be performed again by the Carleton Symphony Band during their 1937 Spring Tour. A pre-tour concert was held at Carleton College in Skinner Memorial Chapel on Sunday, March 14, 1937. The program for that concert was selected from the tour program and included *Vistas*.⁸⁹ The tour started the next day with the ensemble traveling to Chicago for the first concert of the tour. *The Carletonian* reported that this first concert of the fourteenth annual tour was sold out and would have many prominent leaders of the musical world in attendance. The 1937 tour details were announced as incomplete in that article, but the overall tour was significantly shorter than tours of past years, listing only three stops:

- Tuesday, March 16
 - Concert at Orchestra Hall in Chicago
- Wednesday, March 17
 - o Concert at New Trier High School in Winnetka, Illinois
- Thursday, March 18
 - 2 Concerts: A Children's Concert and evening Concert at the Egyptian Theater in DeKalb, Illinois⁹⁰

The highlight performance on that tour was at Orchestra Hall in Chicago on March 16.

After the performance, the president of the Carleton College, Donald Cowling, received a letter

⁸⁹ "Gillette Leads Concert Sunday," *Carletonian* (Northfield, MN), March 10, 1937, https://apps.carleton.edu/digitalcollections/carletonian/ (accessed February 21, 2017).

⁹⁰ "Band Leaves Next Monday," *Carletonian* (Northfield, MN), March 10, 1937, https://apps.carleton.edu/digitalcollections/carletonian/ (accessed February 21, 2017).

from R. J. Cook, the manager of the Cable Piano Company in Chicago. Cook was impressed by the Orchestra Hall performance and praised the Carleton Symphony Band, James R. Gillette, and Gillette's *Vistas*.

It was a grand concert indeed, and reflects great credit on the College and incidentally on the Conductor, Mr. Gillette. And now I correct myself to say, 'not at all "incidentally," but to a great degree.' One of Chicago's foremost composers sat right behind me and followed enjoyable every phrase of "Vistas", and greatly enjoyed the entire program. ⁹¹

It is not clear which composer Cook was referring to, but *Vistas* was the only piece that Cook chose to specifically mention.

A significant performance of *Vistas* took place on April 26, 1937 in Rochester, New York. *Vistas* was performed by the University of Rochester Concert Band, later renamed the Eastman School Symphony Band, with conductor Frederick Fennell. The piece was programmed as part of the Seventh Annual Festival of American Music, along with another Gillette composition, *Sinfonietta in Olden Style*. The Annual Festival of American Music was started by Howard Hanson, the director of the Eastman School of Music and strong advocate for American music. The festival only featured music from American composers. In this particular concert, the music of seven different American composers was featured. Five of the seven composers featured on the concert were recognized as Eastman faculty, students, or alumni. Gillette was one of only two composers not connected to the Eastman School of Music. 93

⁹¹ R. J. Cook to Donald J. Cowling, March 19, 1937, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

⁹² Frank J. Cipolla and Donald Hunsberger, eds., *The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble* (New York: University of Rochester Press, 1994), 210-211.

⁹³ Andrea Sherlock Kalyn, "Constructing a nation's music: Howard Hanson's American Composers' Concerts and Festivals of American Music, 1925-1971," PhD diss., University of Rochester, Eastman School of Music 2001, In ProQuest Dissertations & Theses, http://search.proquest.com/docview/276508413?accountid=7113 (accessed July 9, 2014).

The selection of Gillette's music for the Festival of American Composers was a source of pride for the Carleton College community and the Carleton Symphony Band. *The Carletonian* announced in an April 21, 1937 article that Gillette recently was notified that his music would be performed at the Festival of American Music. The article specifically only mentioned his piece, *Sinfonietta in Olden Style*, but multiple sources show that both *Vistas* and *Sinfonietta in Olden Style* were performed. This was the first time that Gillette had a composition selected for performance in the festival. He was invited to attend and conduct the performance of his music, but based on the program information available, it appears that Gillette did not conduct in that concert. *The Carletonian* explained that for the festival, "outstanding compositions by American composers are given performances before large groups of musicians. ...it has always been considered a great honor to have a composition chosen for performance." ⁹⁴

Another notable performance of *Vistas* took place almost one year later on Monday,

April 4, 1938. The University of Michigan Concert Band performed *Vistas* conducted by William

D. Revelli, a very well known, influential, and respected conductor in the wind band field. The program from that concert is one of the few available that includes background information of the piece and Gillette.

James Gillette, a well-known figure in the field of band music, presents in this composition, which is, if not entirely new, at least of a different flavor from the general trend of music written for bands. The work is highly poetic and contemplative in character, with a melodic and harmonic interest that is charming and colorful.⁹⁵

¹ "Festival Will Play Gille

⁹⁴ "Festival Will Play Gillette," *Carletonian* (Northfield, MN), April 21, 1937, https://apps.carleton.edu/digitalcollections/carletonian/ (accessed February 22, 2017).

⁹⁵ James Robert Gillette, *Vistas*, University of Michigan Concert Band, Conducted by William D. Revelli. Hill Auditorium, Ann Arbor, April 4, 1938, Program notes, umsrewind.org/work/vistas (accessed July 9, 2014).

The end of the 1930s saw a few more documented performances of *Vistas*, but documentation is scarce compared to earlier years. The following table demonstrates documented performances in the 1940's and 1950's.

Table 1. Known performances of *Vistas* between 1938 and 1958.

DATE	ENSEMBLE	CITY, STATE	CONDUCTOR	NOTES
1938 and 1943	The University of Iowa Concert Band	Iowa City, IA	Charles B. Righter ⁹⁶	
June 6, 1939	University of North Carolina	Chapel Hill, NC	Earl A. Slocum	Commencement Ceremony ⁹⁷
March 30, 1941	Carleton College Concert Band	Northfield, MN	Harris Mitchell ⁹⁸	
March 2, 1943	Carleton College Concert Band	Northfield, MN	Paul W. Stoughton	American Music Concert ⁹⁹
June 28, 1943	Summer Band School & Army Pre-flight Detachment	Lubbock, TX	W. G. Skipworth ¹⁰⁰	
January 15, 1950	Northeast High School Band	Lincoln, NE	Harold Davis	151 st Vesper Concert ¹⁰¹
May 11, 1953	Alamogordo High School Concert Band	Alamogordo, NM	William E. Rhoads ¹⁰²	
May 15, 1958	Baylor Golden Wave Band	Waco, TX	Curtis D. Owen: conducting student	Donald I. Moore, Director of Bands ¹⁰³

⁹⁶ Larry Jens Peterson Jr., "Bands at The University of Iowa from 1880 to 2008: their development, directors, repertoire, and the 1966 historic tour of Western Europe and the Soviet Union," PhD diss., University of Iowa 2012. Supplemental File, in ProQuest Dissertations & Theses,

http://search.proguest.com/docview/1289112139?accountid=7113 (accessed July 17, 2014).

⁹⁷ James Robert Gillette, *Vistas*, The University of North Carolina University Concert Band, Conducted by Earl A. Slocum, Kenan Memorial Stadium, Chapel Hill, June 6, 1939, Commencement Ceremony program notes. archive.org/details/commecement19391939univ (accessed July 17, 2014).

⁹⁸ "Band to Present Sunday Program," *Carletonian* (Northfield, MN), March 25, 1941, https://apps.carleton.edu/digitalcollections/carletonian/ (accessed February 23, 2017).

⁹⁹ "New Band Instructor Will Lead 35 Piece Concert Band," *Carletonian* (Northfield, MN), February 26, 1943, https://apps.carleton.edu/digitalcollections/carletonian/ (accessed February 23, 2017).

¹⁰⁰ "Summer Band Concert to Be Held Monday," *Lubbock Avalanche-Journal (TX)*, June 27, 1943, in Newspapers.com, http://www.newspapers.com/image/9781069 (accessed February 24, 2015).

¹⁰¹ "Vesper Music at Northeast," *Nebraska State Journal* (Lincoln, NE), January 15, 1950, in Newspapers.com http://www.newspapers.com/image/37000967 (accessed February 24, 2015).

¹⁰² "Sawhill is Guest Conductor For Concert Band Program," *Alamogordo News* (NM), May 7, 1953, in Newspapers.com http://www.newspapers.com/image/86292702 (accessed February 24, 2015).

¹⁰³ "Students Will Direct Band's Final Concert," *Waco Tribune-Herald* (TX), May 11, 1958, in Newspapers.com http://www.newspapers.com/image/53252195 (accessed February 25, 2015).

Carleton Symphony Band Reunion Performance and Beyond

The next known reference of a *Vistas* performance comes from 1984, when it was performed once again by the Carleton Symphony Band as part of the Carleton Symphony Band Reunion. The reunion was organized as a result of numerous requests made by Carleton College alumni. A three-day event was planned to celebrate and remember James Robert Gillette and the Carleton Symphony Band under his direction.¹⁰⁴ The reunion was held Friday, May 18 through Sunday, May 20, 1984.

During the reunion, Donald I. Moore presented a lecture titled "The Gillette Era." The twenty-nine alumni that attended the event were also invited to rehearse and perform alongside the students of the current Carleton Symphony Band. One of the pieces performed was *Vistas*, conducted by Moore. Moore was involved with the planning of the reunion and in his correspondence with Carleton College, he specifically requested to conduct *Vistas*. Moore asked "Does he have a copy of *Vistas* in the library? This is the one I would most like to conduct, as he wrote it with me in mind, and I played the solo in it at what I think was our greatest concert."

According to Ronald Rodman, the current director of the Carleton Symphony Band,

Vistas received a few more performances after the reunion. Rodman expressed that he felt that

¹⁰⁴ Nena T. Whittemore to Robert Edwards, Dan Sullivan, and Peter Stanley, memorandum, October 26, 1983, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

¹⁰⁵ Dave Wood, "Remembering That Great Carleton Band," Neighbors, *Minneapolis Star and Tribune*, June 9, 1984, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

¹⁰⁶ Donald I. Moore to Nena Whittemore, letter, April 14, 1984, Carleton Symphony Band Collection, 1923-1937, Laurence McKinley Gould Library, Carleton College, Northfield, Minnesota.

Vistas was "one of Gillette's finer pieces." He programmed Vistas with the Carleton Symphony Band sometime in the 1990's. He also indicated that Vistas was performed by the Northfield Community Band around the same time, along with Musings and Cotton Blossoms, two other Gillette compositions for band. 107

Vistas appeared to be most popular in the decade after it was published, with the majority of documented performances taking place between 1935 and 1938. Performances took place in at least twelve states, reaching a wide spectrum across the United States. While the majority of the performances were in the Mid-west, Vistas reached bands in the Mid-Atlantic, South, West, and East Coast.

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¹⁰⁷ Ronald Rodman, e-mail message to author, January 5, 2017.

CHAPTER 3

SOURCES

Several sources of *Vistas* were found in the Carleton College Gould Library Archives, including manuscript parts, published parts, and a published condensed score. This collection of parts and scores were found in the James Gillette Collection, 1921-1938, listed under Series 3: Published Scores, Item 28: *Vistas*, 1934. Neither a manuscript score nor a published full score was found in the archives. A published set with full score, condensed score, and published parts is available through the Chatfield Brass Band and Music Lending Library in Chatfield, Minnesota and was borrowed for this project.

Vistas was published in 1934 by M. Whitmark & Sons in New York. The published piece is 115 measures in length and scored for the following instrumentation: flute, oboe, English horn, bassoon 1-2, contrabassoon, clarinet 1-3, alto clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, trumpet 1-4, horn in F 1-4, trombone 1-4, baritone, tuba, cello, string bass, and timpani. Not indicated in the score but included in the published parts are E-flat horn parts 1-4 and baritone in treble clef. The beginning tempo is given as *lento*, which closely relates to but is not the same as the "Lentement" title given to the piece when it was used as the second movement of the Fauchet Symphony.

Upon inspection, the manuscript parts from the Carleton College Gould Library Archives appear to come from at least three separate time periods. While the manuscript parts are combined together and appear to be a full set of parts, they can be separated into three different sets based on three factors: 1) the physical appearance of the title; 2) the tempo and

style indication marking at the beginning of the piece; and 3) the number of measures in the piece.

Manuscript Set One

The first set of manuscript parts come directly from *Vistas* as the second movement of the Fauchet Symphony. This set of parts would presumably be the earliest known set of manuscript parts, probably from 1932, but no later than early 1933, given that the Fauchet Symphony was performed in January of 1933. This set of parts has a label that was glued on to the title of the manuscript part. These labels identify the work as *Vistas*, specifically written as: Tone Poem: "Vistas" - Gillette. However, when the manuscript parts are held up to the light, it is possible to see the original title on the manuscript, which was covered by the label. The concealed titles under the labels vary a little with each manuscript, but they unequivocally indicate "Fauchet Symphony", with some labeled as "Fauchet Symphony No. 2."

A noteworthy detail with this set of manuscript parts is that the beginning style and tempo indication varies from the published version, which is marked as *lento*. At the top left-hand corner of each manuscript part, the indication of *Andante* or *Andante*, *molto moderato* is evident. This manuscript also differs from the published version in the number of total measures. This set of manuscript parts has 112 measures versus the 115 measures in the published version. The discrepancy lies between rehearsal letters B to C and H to I. In the manuscript, there are three measures between rehearsal letters B and C, but four measures in the published version. Between rehearsal letters H to I, the manuscript part have six measures, but the published version has eight measures.

Manuscript Set Two

The second set of manuscript parts are first easily identified by the title, which is directly written onto the manuscript instead of a label glued onto the paper. This difference in title appearance indicates that this set of parts was written specifically as *Vistas* and not originally for the Fauchet Symphony. This set of manuscript parts has 112 measures, like the first manuscript set, with three measures between B and C and six measures between H and I. While there is no date indication on the manuscript, the appearance of the title itself would indicate that this manuscript came after the first set, but the number of measures indicate that it was written prior to the publication of *Vistas* in 1934. It is probable that this set of manuscript parts was created in 1933 or early 1934, and not necessarily all at the same time.

The second noteworthy difference between the first set of manuscript parts and this set is the introductory style and tempo indication. Most of these parts have a style and tempo indication of *lentement* rather than *andante* or *andante*, *molto moderato*. The only exceptions are the first clarinet, contrabassoon, and second trombone parts, which maintain the *andante*, *molto moderato* indication. The *lentement* indication is borrowed from the original title of the piece when it was the second movement of the Fauchet Symphony, but there is no explanation available as to why the tempo and style indication change was made from the first set of parts to the second set of parts. This is the only indication from this set of parts that connects this piece to the Fauchet Symphony.

The second set of manuscript parts described comprises the large majority of the parts available with at least one of every part except the cello part. It also contains a euphonium part

separate from the baritone part. This euphonium part incompletely doubles trombone parts and is not found in the published version.

In comparison, manuscript set one is not as complete as the second set, but still includes most of the instrumental parts. Missing instruments from manuscript set one (compared to the published version) include: flute, alto clarinet, baritone saxophone, baritone, tuba, cello, and string bass.

Manuscript Set Three

The third set of manuscript parts is the smallest set available. The only parts in this collection consist of one each of the following: flute (in C), flute in E-flat, saxophone in F, cello, string bass, an incomplete version of horn 1 and 2 which doubles the trumpet 1 and 2 part, and an incomplete version of horn 3 which doubles the trumpet 3 part. Similar to the second manuscript set, the title of this set is written directly onto the manuscript paper and not glued on as a label. The similarities end here. The actual name of the piece differs in appearance in comparison to the rest of the manuscript sets. All of the parts, except the string bass, are simply labeled: *Vistas* with no reference to the tone poem. The string bass part actually shows the title exactly as it is seen in the published parts, in three lines. On the top line is the dedication, "To My Wife," the second line has the title *Vistas* and on the third line is the subtitle *A Tone Poem*.

The rest of this manuscript set closely resembles the published version. Half of these manuscript parts are missing a style or tempo indication at the beginning and the other half contain the indication *lento*, which is the same as the published version. The number of measures in these manuscript parts is also the same as the published version. They all have 115

measures, with four measures between rehearsals B and C and eight measures between rehearsals H and I.

Just as with the other manuscript parts, no date indication is present on these parts. What is unclear is whether or not these parts were written prior to the publication, or if they are simply copies of the published version. In the case of the E-flat flute and saxophone in F, these are not part of the published set and would have needed to be written out for players on those instruments. In the case of the horn parts, it appears that these incomplete parts were written out to supplement some of the trumpet parts. Both horn manuscript copies are written to double the trumpet fanfare in the beginning and the end of the piece, but indicate in the middle to play from the regular horn part. The flute in C, and cello parts are exact copies of the published version and don't provide any further clues as to when they were written. The string bass part is also an exact copy of the published version. The unique appearance of its title described earlier seems to indicate that it could be one of the latest written out manuscripts or an exact copy of the published version.

It is difficult to determine if any of the manuscript parts are truly autograph parts directly from Gillette. The handwriting on the manuscript varies greatly, suggesting multiple copyists. The Carleton College student newspaper, *The Carletonian*, shed some light on this dilemma in an article published in the fall of 1933 describing the various Carleton College student employee positions at the school. The school employed sixteen students that year to work as manuscript copyists for the band.¹⁰⁸ This is within the time period that some of the

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¹⁰⁸"373 Students are Employed by the College," *The Carletonian* (MN), October 11, 1933, https://apps.carleton.edu/digitalcollections/carletonian/ (accessed February 21, 2017).

Vista manuscript parts were written and it is reasonable to guess that the band employed a similar number of copyists in the years just prior to and after 1933.

In the absence of any compelling information indicating that these parts are autographs, it is more likely that these parts would be apographs created by multiple student copyists. In *The Critical Editing of Music: History, Method, and Practice*, author James Grier describes that apographs "...are authentic copies, prepared under the direct supervision of the composer, but it is not always possible to verify their authenticity...in the absence of the autograph, these copies take the place of the most authoritative sources...." 109

Unfortunately, it is difficult to determine the actual source material the student copyists worked from given the absence of a manuscript score. Other manuscript scores for Gillette compositions exist in the Carleton College Gould Library Archives, demonstrating that Gillette did create manuscript scores. It is likely that a manuscript score of *Vistas* was created by Gillette and used by the copyists as the source material to create the manuscript parts for the performers. It is also very possible that once one set of manuscript parts was created, that set was then used to create multiple copies of each part.

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¹⁰⁹ James Grier, *The Critical Editing of Music: History, Method and Practice* (Cambridge: University of Cambridge Press, 1996), 114-115.

CHAPTER 4

EDITORIAL PROCESS

One purpose of this study was to create a performance edition that addresses mistakes and discrepancies in the 1934 publication of *Vistas* in order to provide clarity for performers and conductors. In comparing the published full score against the condensed score and parts, numerous discrepancies arise between all three of the published versions in regards to phrasing, articulation, dynamics, notes, and rhythms.

Another purpose of this study was to create an edition that is more accessible to today's modern wind band. Gillette made use of alto clarinet and cello in *Vistas*; instruments that are less commonly used in today's wind band instrumentation. While there may be ensembles able to provide both of these instruments to play *Vistas* as originally published, many more ensembles don't regularly use either one or both of those instruments. Offering a new part created from the alto clarinet and cello parts could allow the flexibility to make this piece more easily accessible to a wider range of ensembles.

Editorial Philosophy

After consulting all of the available sources, the type of edition needed to be established. The purpose of this edition is to provide clarity to the work through editorial changes to reduce existing discrepancies and to create a new part to alleviate problems stemming from the less common instrumentation. Considering what sources exist and the nature of these two purposes, the most appropriate choice was to create a performance edition.

To start the editing process, a comprehensive philosophy needed to be determined to guide editorial decisions in a consistent manner. In any composition, mistakes can occur from any of the sources involved with the piece's creation including, but not limited to the copyist, the printer, and even the composer. Vistas is no exception to this, showing errors and discrepancies between the published condensed score, full score, and individual parts. These errors range in nature from dynamics, articulations, rhythms, notes, and phrasing. Even when comparing manuscript copies with one another, great variations could be detected between the parts.

The decision was made to consider the published set to be the closest version to the composer's intentions and therefore the starting point of the edition. It is impossible to know how much of role Gillette was afforded in the publication process. However, two significant changes made from the manuscript to publication suggest that Gillette may have provided another version of manuscript to the publisher: (1) the change of length of *Vistas* with added measures and music not found in manuscript sets one and two; and (2) the additional compositional changes found in almost every instrumental part compared to the available manuscripts. However, given the important role the known manuscript parts played in the development of *Vistas*, they were consulted for this project and used by the editor to assist in editorial decisions, especially in addressing discrepancies between published parts and scores.

This edition does not claim to be a definitive edition that demonstrates the composer's true intentions. No edition can be considered definitive, and the lack of the manuscript score to

¹¹⁰ Grier, *Critical Editing*, 38-42.

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Vistas leaves room for questions of interpretation.¹¹¹ When discrepancies were found between published parts, a comparison of all similar parts in the published part, scores, and manuscript parts was made to see if a clear choice was available. In many cases, discrepancies were isolated to one or two instrumental parts, and editorial decisions were often made based on what was shown in the majority of parts. In some cases, especially with articulations, many different options were presented within similar parts. Manuscript parts did prove to be useful at times, but several discrepancies required an interpretive editorial decision.

Another decision to make was if and how to show the original publication versus the editorial decisions. To allow the original composition to remain as is and show the editorial decisions through a consistent marking system has the advantage of allowing viewers to immediately see what decisions were made and whether or not to follow those editorial suggestions. The negative aspect to this type of system is that the page and the music can become very cluttered and actually harder for the performer and conductor to read, which potentially would slow down the rehearsal and performance process. Because this performance edition was created for the purpose to provide clarity in the music and to facilitate a more cohesive rehearsal and performance process, the editor decided not to mark the editorial changes in the score.

Editorial Decisions

Organizational Format

To create a performance edition, a score was created based on the 1934 full, published

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¹¹¹ Grier, *Critical Editing*, 38.

score of *Vistas* using *Finale* music software. The score was organized very similarly to the publication with some key changes. The rehearsal letters were all maintained, but measure numbers were added. Bassoon, trumpet, horn, and trombone parts were each given their own line in the score of the new edition rather than combining two parts to a single line as seen in the 1934 publication. The creation of a second bass clarinet part can be seen, placed under the original bass clarinet line. The baritone line, which was originally placed above the trombone parts, was moved to under the trombones and above the tuba line to follow more modern practices in wind band score construction.

Alto Clarinet and Cello

As mentioned earlier, Gillette's instrumentation for *Vistas* included the usage of the alto clarinet and cello, which are instruments not used as commonly in today's wind bands. While using these instruments to perform *Vistas* as intended by Gillette would be possible and considered optimal by some, not all ensembles have access to that instrumentation. Inspection of the parts revealed that the alto clarinet and cello were often written in unison, and several passages of that unison writing were not doubled elsewhere in the score. This would create a need to cover those parts for ensembles that do not have either instrument.

To make this piece more accessible for bands today, a new part was created for a second bass clarinet player. The bass clarinet was chosen for this new part based off of Gillette's series of articles appearing in the 1930s publication of *School Music*. These articles detailed Gillette's philosophy in scoring music for wind band.

In his article "Woodwinds and the Symphony Band," Gillette stated that the alto clarinet "...mellow in tone, fills in between the B-flat clarinets and the lower bass clarinet" and to consider the alto and bass clarinets "...As tenor and bass, respectively, in the clarinet quartet." In *Vistas*, the alto clarinet line was often doubled by bassoons, contrabassoons, and trombones, but not at the correct octave. For ensembles that lack an alto clarinet, rescoring the part for bass clarinet allows the correct octave to remain and retains the integrity of the low clarinet timbre.

In his article "Strings and the Symphony Band," Gillette described that the cello could be used effectively in band scores "...as a replacement for the alto clarinet or for both the alto and bass clarinets." Given Gillette's statement, the decision was made to reverse his philosophy and to cover the cello part with bass clarinet. ¹¹³ By no means does this new bass clarinet part replicate the tonal qualities of the cello, but the part does fall in line with how Gillette used the cello and will blend with the rest of the existing instrumentation.

Notes and Phrase Completion

The discrepancy that probably occurs the least but still significant to any performance of the piece is the discrepancy in notes. Some problems were easy to detect due to the pitch differences between the score and part, such as the string bass in measure 24. The F-natural found in the string bass part conflict with the F-flat written in the score and other like parts. In this case, the published part that was obtained had been corrected with a written-in flat sign.

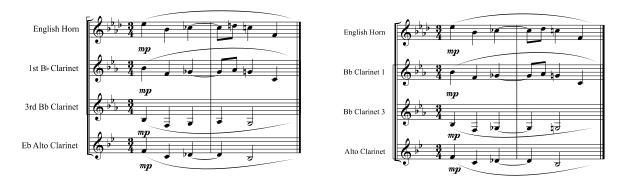
¹¹² Gillette, "Woodwinds and the Symphony Band," School Music (March-April 1930): 26.

¹¹³ Gillette, "Strings and the Symphony Band," *School Music* (November-December 1930): 10.

Comparing the string bass part to the other parts, the condensed score, and most of the manuscript parts confirmed that the note should be F-flat as seen in the score. Similar note errors were found in two other places between score and parts and were resolved in the same manner.

Some pitch inconsistencies found throughout the piece came to light through the comparison of parts. For example, in measures 25 and 26, the clarinet 3 part shows note inconsistencies compared to similar lines in the English horn, clarinet 1, and alto clarinet parts. As displayed in example 1, clarinet 3 has a concert F-natural on beat 3 of measure 25 followed by a concert G-natural on beat 1 of measure 26. These note discrepancies create a dissonance on beat 3 in the first measure and diffuse the strength of the melodic line progression from F-flat to G-natural in the next measure. For this edition, the clarinet 3 was changed to exactly match the alto clarinet line, resolving both problems.

Example 1. James Robert Gillette, *Vistas*, mm. 25-26, 1934 publication (left) and performance edition (right). Note discrepancies found between clarinet 3 and the English horn, clarinet 1, alto clarinet in the 1934 publication (left) and the editorial changes made in the performance edition (right).



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Other edits revolved around the dilemma of missing music and the question of phrase completion. For example, the 1934 published oboe part was missing all of measure 100, which was handwritten into the part. As another example, the contrabassoon part is either cued or doubled in the tuba throughout most of the piece. However in measure 50, the cue in the tuba part is missing the last note of the phrase compared to the contrabassoon part. Consulting the manuscript tuba part showed that the entire phrase was originally present in the tuba line, so the note was added back in for this edition.

Another discrepancy of phrase completion was presented in the horn 3 and 4 parts in measures 66 through 73. This full eight-measure phrase has the entire ensemble playing except oboe and trumpet 2. Horns 3 and 4 play in the first four measures, doubling the trombone 3 and 4 parts. However, in measures 70 to 73, horns 3 and 4 drop out while the trombones continue. No other instruments drop out and the manuscript for both horn parts show that the musical line continues to double the trombone 3 and 4 parts. Considering that an error may have occurred in the publication process, the decision was made to insert the music back into the horn 3 and 4 parts as it appears in the manuscript parts.

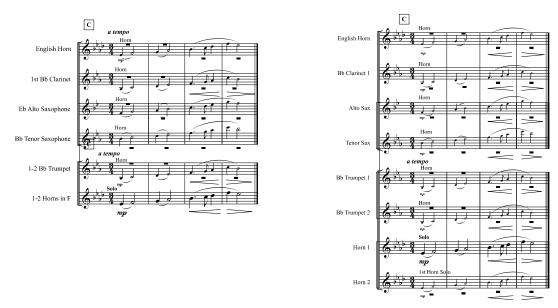
Dynamics

Clarification of dynamics was necessary in several places throughout the piece.

Inconsistent dynamic markings were especially a problem with cued parts. Some dynamics were included with cued parts, but incompletely and in no consistent manner. For example, the multiple cross-cues for the horn part from measures 34 through 65 show very inconsistent usage of dynamics in the cues. Example 2 shows a few of the issues in measures 34 – 37

between the horn solo and the cues in the English horn, alto saxophone, tenor saxophone, and trumpet. For the purpose of this edition, the decision was made to show all dynamics with all cued parts for full clarity in the event that playing a cue becomes necessary.

Example 2. James Robert Gillette, *Vistas*, mm. 34-37, 1934 publication (left) and performance edition (right). Inconsistent dynamic markings in the horn cues found in the 1934 publication (left) and the editorial changes made in the performance edition (right).



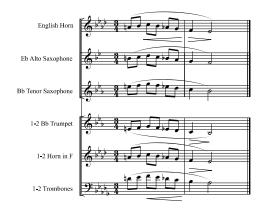
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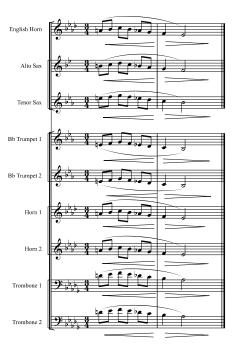
Another problem with dynamics was the inconsistency in the appearance of *crescendos* and *decrescendos*. This problem is seen clearly in measures 68 and 69. In the score, the English horn, alto and tenor saxophone, trumpet 1 and 2, horn 1 and 2, and trombone 1 and 2 parts all have the same musical line with different dynamic markings, as shown in example 3. The English horn is the only instrument in the score to show a *crescendo* in measure 68 and a *decrescendo* in measure 69. In the set of parts, the E-flat horn 1 and 2 and trombone 1 part are also marked the same as the English horn. Neither saxophone part has any dynamic marking. The trumpets and horns only show the *decrescendo* and the trombones in the score only have

the *crescendo*. For the sake of clarity, the editor unified the parts to match the English horn part.

Another detail to consider in this example is the duration of the dynamic markings. If the score is to be interpreted exactly, the *crescendo* would start halfway through the measure and the *decrescendo* would only take place over beat 1. Some of the individual parts differ in length from the score, allowing for further ambiguity. For this edition, the *crescendo* was expanded to start just after the first note in measure 68. The *decrescendo* was lengthened to last the duration of the measure 69.

Example 3. James Robert Gillette, *Vistas*, mm. 68-69, 1934 publication (left) and performance edition (right). Inconsistent dynamic markings exist between parts with a shared musical line in the 1934 publication (left) and the editorial changes made in the performance edition (right).





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Rhythm

The most obvious rhythm discrepancies detected throughout the piece occur between the contrabassoon and tuba parts. The tuba part primarily consists of contrabassoon cues or doubles the contrabassoon. By the fourth measure of the cued part, rhythmic variations between the parts become evident. A total of ten measures differ rhythmically between the contrabassoon part and the tuba part. All but two of those measures are a discrepancy between the contrabassoon and the contrabassoon cue. The other two measures show a difference between the actual tuba part and the contrabassoon.

A common rhythmic pattern found in the piece is a quarter note followed by a half note, which is presented multiple times in the first half of the piece. As shown in example 4, a discrepancy is present when comparing the contrabassoon dotted half note rhythm with the quarter note, half note rhythm found in the other parts. In addition, the contrabassoon part in the manuscript sets consistently shows a quarter and half note rhythm, not the dotted half note rhythm. For the performance edition, the contrabassoon rhythms were changed from the dotted half note rhythm to the quarter note, half note rhythm to match the rest of the parts and manuscripts. Ironically, the error is found in reverse in measures 66 and 67. The tuba is now the only part with dotted half note rhythm and the rest of the low voiced instruments, including the contrabassoon part, consist of the quarter note, half note rhythm. In these two measures, the rhythm of the tuba part was changed to match the contrabassoon and other instruments.

Example 4. James Robert Gillette, *Vistas*, mm. 21-24, 1934 publication (left) and performance edition (right). Rhythmic discrepancy between the contrabassoon part and the contrabassoon cue in the tuba part shown in the 1934 publication (left) and the editorial changes made in the performance edition (right).



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Similar rhythmic issues were presented in a few other places in the score. In measure 28, most of the low reed and string voices play a concert E-flat, but in different rhythms, as exhibited in example 5. Once again, the contrabassoon cue in the tuba part and the contrabassoon part do not agree. What further complicated the editing process was the articulation presented in the bassoon parts with a slur in bassoon 1 and a tie in bassoon 2. The slur versus tie problem occurred frequently throughout the piece and is discussed more

thoroughly in the next section about articulations. In this case, there is no majority of parts to help make the decision, so the next step was to also consider the rhythm and articulation of the clarinet 2 and 3 parts, the melodic lines, condensed score, and manuscript parts. After considering all of the sources, the editor changes the dotted half note rhythm to a half note followed by a quarter note. The slur notation was unified to extend from the quarter note on beat three to beat one of measure 29.

Example 5. James Robert Gillette, *Vistas*, mm. 28-29, 1934 publication (left) and performance edition (right). Multiple rhythmic and articulation discrepancies between parts as shown in the 1934 publication (left) and the editorial changes made in the performance edition (right).





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Articulation

By far, the most decisions to make centered on articulation, especially within the woodwind section. Throughout the piece, inconsistent slur and tie notation was common between parts with the same musical line. Such discrepancies would result in a lack of clarity in rehearsal and performance. An early example is found in measures 6 through 8. In example 6, the melodic line is unified in the slur notation over all of measures 7 and 8. While the slur placement in the clarinet family and tuba part (contrabassoon cue) is consistent with the melody line, the rest of the parts are very different. To provide clarity and maintain the style of the phrase, edits were made to slur all of the parts from beat 1 of measure 7 to the end of measure 8. In addition, the rhythm of the contrabassoon part was changed to match the cue in the tuba part and the tie was removed from measure 6 to 7.

Other edits were made to improve the appearance of slurs and ties using more contemporary notation to prevent confusion. One example of this is found in measures 62-65. Individual slur markings appear between measures 62-63 and 63-64, followed by a tie between measures 64-65. Example 7 shows how this was edited to streamline and clarify the difference between the slur and ties.

Other edits were made throughout the piece to unify like parts when staccato and tenuto markings were missing from individual parts. Sometimes the marks were either missing from the score or from the individual part. Finally, a decision was also made to edit the timpani part. The original publication notated all of the timpani rolls as a trill. While this was common practice at that time and still recognized and used today, the decision was made to change the notation to a roll notation more common in contemporary composition as shown in Example 8.

The use of the three-line tremolo notation leaves little doubt as to the intent, rather than the trill notation that could be confused for an actual trill.¹¹⁴

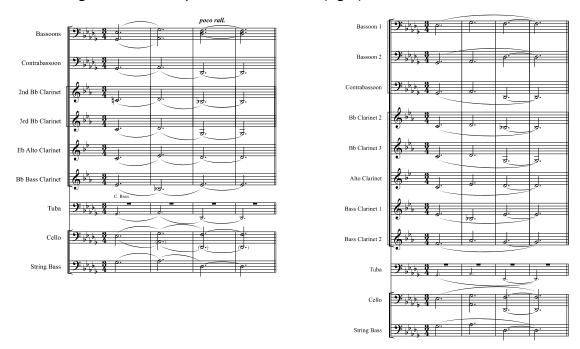
Example 6. James Robert Gillette, *Vistas*, mm. 5-8, 1934 publication (left) and performance edition (right). Multiple rhythmic and articulation discrepancies between parts as shown in the 1934 publication (left) and the editorial changes made in the performance edition (right).



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¹¹⁴ Samuel Z Solomon, *How to Write for Percussion: A Comprehensive Guide to Percussion Composition*, 2nd ed. (New York: Oxford University Press, 2016), 77-78.

Example 7. James Robert Gillette, *Vistas*, mm. 62-65, 1934 publication (left) and performance edition (right). Common slur and tie notation used in the 1934 publication (left) and the editorial changes made in the performance edition (right).



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Example 8. James Robert Gillette, *Vistas*, mm. 17-18, 1934 publication (left) and performance edition (right). Timpani roll notation used in the 1934 publication (left) and the editorial changes made in the performance edition (right).



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CHAPTER 5

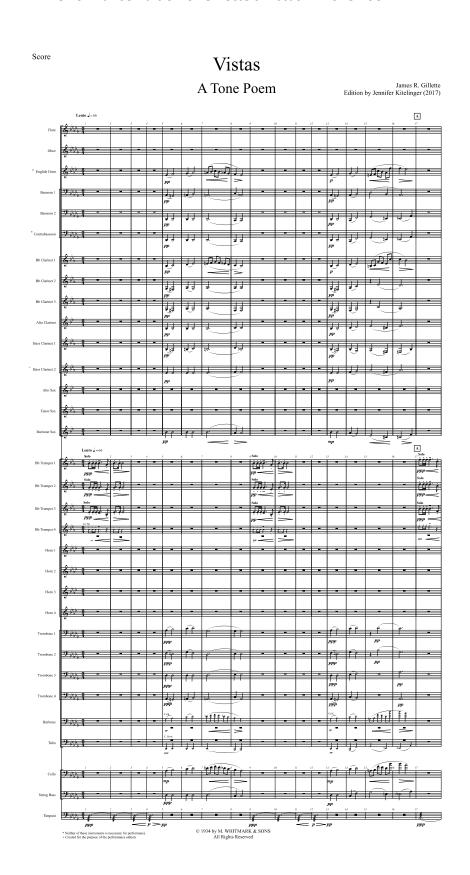
PERFORMANCE EDITION OF JAMES ROBERT GILLETTE'S VISTAS: A TONE POEM

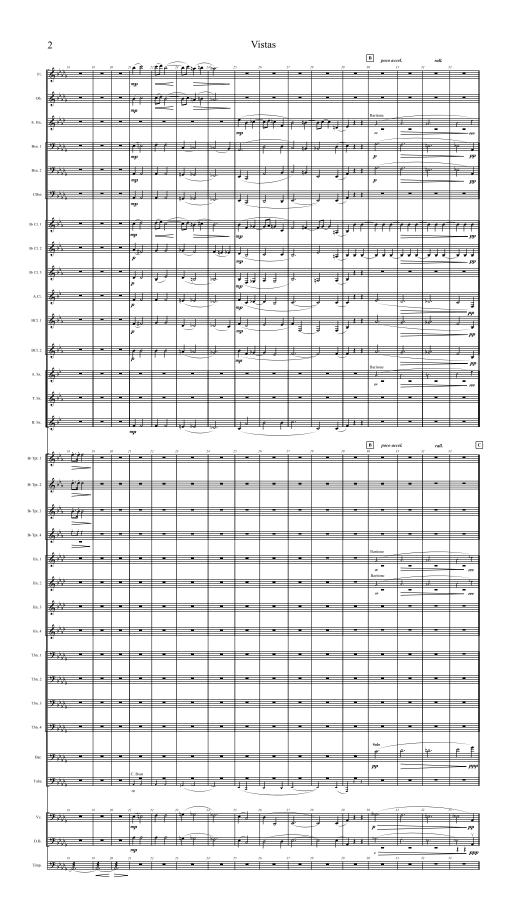
This final chapter contains the performance edition of James Robert Gillette's *Vistas: A*Tone Poem in full score format. This score reflects the many editorial decisions and changes made to notes, phrases, rhythms, dynamics, and articulations with the goal of creating clarity in any future readings of the piece. Accompanying the changes was the creation of the bass clarinet 2 part to cover for the less commonly used alto clarinet and cello instrumentation in the event that an ensemble is unable to use those instruments. Through these changes, alterations and additions, this piece could reach a broader audience of wind bands, including but not limited to high school, collegiate, and community ensembles. Permission to reprint and arrange *Vistas* for this study was granted by Alfred Publishing Company, Inc.

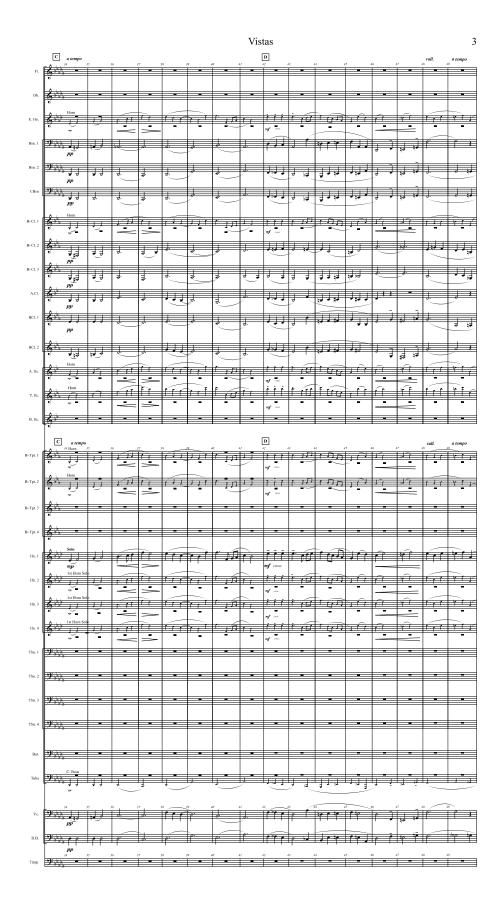
Conclusion

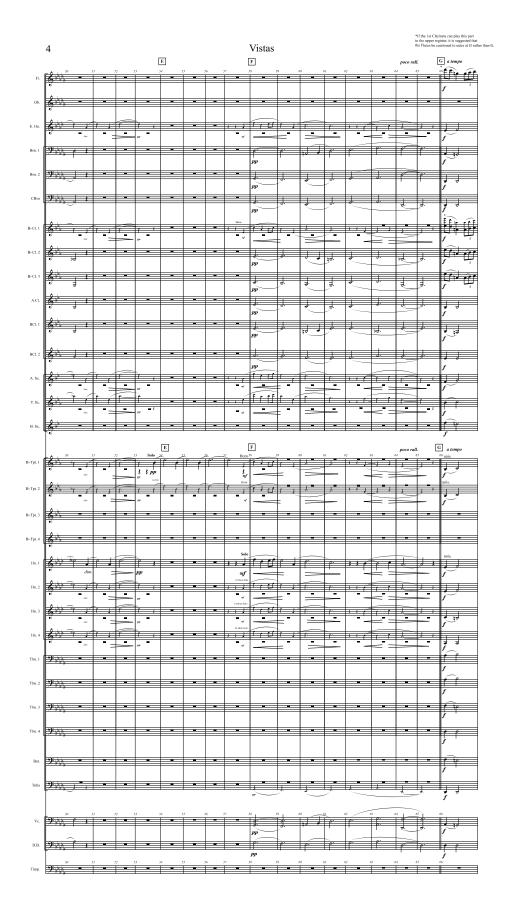
The purpose of this study was to draw attention to the work of James Robert Gillette and his composition *Vistas*. This composition garnered excellent reviews both as the second movement insert to Gillette's transcription of the Fauchet *Symphony in B-flat*, and as *Vistas*. But with the passage of time and the work going out of print, it is largely unknown today. It is the editor's hope that through this study and the creation of the performance edition, interest in this piece will be rekindled and perhaps *Vistas* will reemerge in today's wind band repertoire.

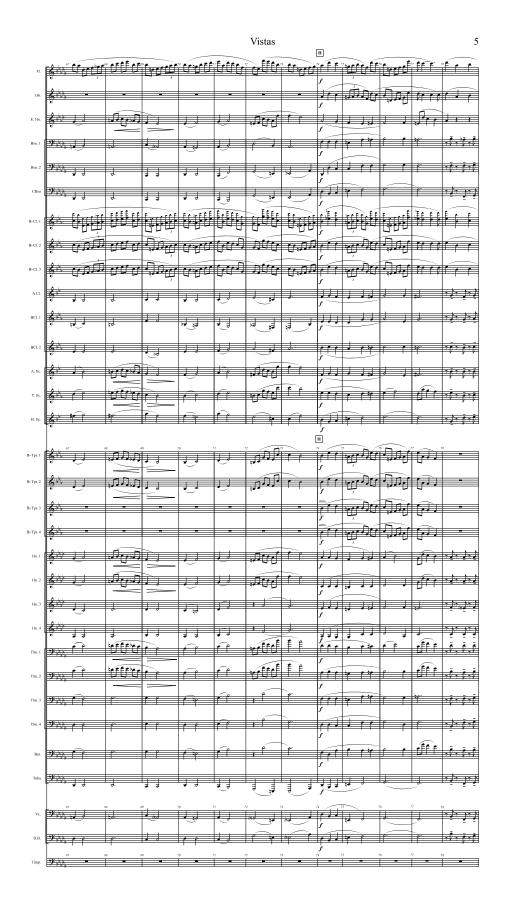
Performance Edition of Gillette's Vistas: A Tone Poem



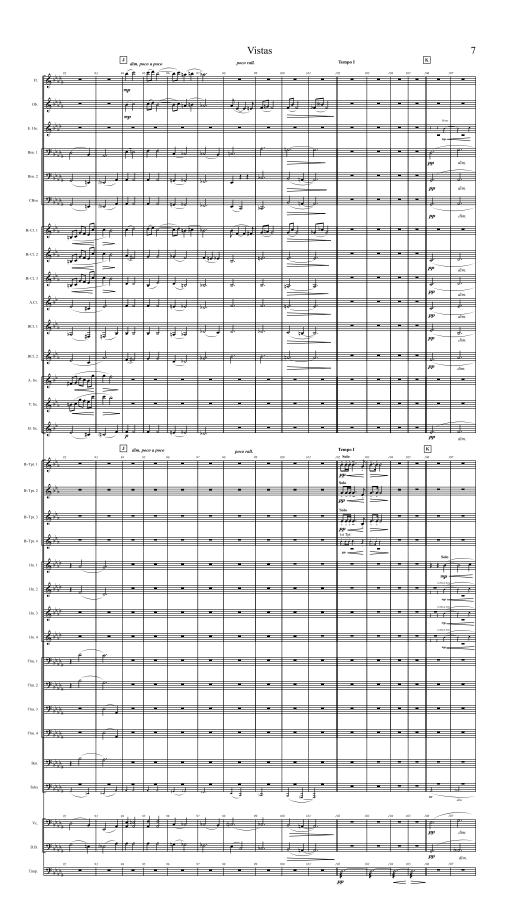












Vistas 8 9.77 CBsn 9 2 44 Timp. 9: 10.

APPENDIX

REPRINT AUTHORIZATION LETTER

February 25, 2015

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