

The Duke of York's Band

February 21, 2010

3:00 PM

Baker Hall

Zoellner Arts Center

The East Winds Quintet

Robin Kani, Flute

David B. Diggs, Oboe

Deborah Andrus, Clarinet

Daniel Braden, French horn

Ping Liang, Bassoon

with

Gregory Seifert, Trumpet

Kimberly Seifert, Bassoon

and

Amy Lynes, Flute

Amy Forando, Oboe

Jeffrey Bruce, Clarinet

Allison Graf, Clarinet

Geoffrey Groman, Clarinet

Anne Smolko, Clarinet

Alexandra Viscosi, Clarinet

Suzanne Burstein, French horn

Guest Artist

Craig Kridel, Serpent

Weinstock Artist-in-Residence

The Duke of York's Band

The Duke of York's Band ± †

The Duke of York's March
Adagio, Rondo and Presto
Walzer
Duetto
Quick March
Adagio – Presto

C. F. Eley
William Reeve
C. F. Eley
[Vincente Martin y Soler]
C. F. Eley
Ignace Pleyel

From *Twelve Military Divertimentos* †

March
Troop
German Cotillion
Grave - Rondo

Charles Griesbach

Intermission

Grand Military Piece *

Andante – Allegro assai
Rondo Allegretto

John Lewis Hoberecht

The Vauxhall Gardens Collection ± †

His Royal Highness's March
Andante grazioso
Andantino
Lowland Willy
March
Gavotte
Divertimento

[C. F. Eley]
[Valentin Roeser]
F. Herschel
[James Hook]
[W.A. Mozart]
[Stephen Storace]
[Vincente Martin y Soler]

± Arranged by Christopher F. Eley

† Edited by David B. Diggs

* Edited by Nessa Glen for the Berlioz Historical Brass edition

Kind acknowledgements and thanks are given to the Lawrence Henry Gipson Institute for Eighteenth Century Studies, Lt. Col. Graham O. Jones MBE and the Regimental Band Coldstream Guards for their support of the research that has made this concert possible.

PROGRAM NOTES

Four years ago in 2006 the Quintet traced the path of *Harmoniemusik* as it led to the modern woodwind quintet. Today, we examine the other path that became the wind band of the eighteenth and nineteenth centuries. The influence of the Duke of York's Band can still be seen both in the nature of functions and the types of music performed by many of the military and civic bands around the world. In our area the Allentown Band and the Pioneer Band are descendants of the traditions established by the Duke of York's Band.

THE DUKE OF YORK AND HIS BAND

Prince Frederick, Duke of York (1763-1827), could not have imagined the impact on the history of military music in England when he hired a new band for the Coldstream Regiment of Foot Guards in 1785. For the first time a regiment of Foot Guards had a band of musicians who were attested (that is, members of the regiment) and performing under the orders of the officers. This band was to become the model for other bands and raise the standard to which other bands aspired.

Prior to this time the band of the regiment was composed of six civilian musicians: two clarinets, two bassoons, and two horns (a combination known as *Harmoniemusik*). The members were from the King's theater and other London theaters and were hired (and well paid) to play the guard from Horse Guards Parade to St. James Palace one morning and back the next.

The story of the formation of the new band is recorded by W. T. Parke¹, first oboist at Covent Garden Theater during the late eighteenth century. The exact timeline of events is somewhat imprecise, but the essence of the events is this: Officers of the regiment wanted to hire the regimental band to accompany them to an aquatic event in Greenwich, but the members of the band, being civilians and having other playing engagements in London, refused the job offer. This event may have occurred in 1783, and as a pivotal event to the formation of the new band, would appear to have been a contrived affair. Lord Cathcart, the officer in charge, had been an officer in the regiment since 1781, and would have known that the band was composed of civilians and only hired to play the Changing of the Guard ceremony.

After the Duke of York was installed as the Colonel-in-Chief of the Coldstream Regiment in 1784, the officers under the leadership of Lord Cathcart petitioned the Duke to create a military band that would be under the control of the officers of the regiment. The Duke of York was at that time in Hanover, Germany (his ancestral home), studying military procedures, and in response to the request hired Christopher F. Eley as Music-Major and eleven other German musicians to become the Regimental Band, with the official beginning date of 16 May 1785.

The new band, besides now being members of the regiment, was also larger than its predecessor. Instrumentation of the band included two oboes, four clarinets (Christopher Eley was most certainly the principal clarinetist), one trumpet, two horns, two bassoons, and one serpent.²

The transition to the new band was not without incident. The civilian band prematurely heard of the appointment of a German band from the regimental instrument maker who had been employed to make a set of instruments for the foreign band. Upon confirming the truth of the

rumor with a general of the regiment, the civilian band instantly resigned, leaving the regiment to hire a band as best it could until the arrival of the new band from Germany.

The London newspapers took some notice of the change in personnel, choosing to side with the English musicians:

Prince *Frederic* has been defeated in his application to the King, to have the uniform of the second regiment of guards, changed from red to blue, faced with scarlet; but his Highness has succeeded in the *anti-British* requisition of having the poor *English* musicians of that regiment discharged, and has accordingly engaged a *German* band in their stead!³

The new German band's first changing of the guard was reported three days later:

This day the new musical band belonging to the Coldstream regiment of Guards will mount guard for the first time on the Parade in St. James's Park, they are young lads from Germany, with a captain, who is their master of music, making in the whole, eleven in number, they have enlisted for eight years, are to be under the same martial law as a private man; their pay is nine shillings per week per man, and one guinea per week to the captain. In all probability we never shall again hear a regimental band equal to that which is dismissed; they have for many years been a high treat to those persons who have attended the Court Yard at St. James's, and we sincerely hope, after so long and faithful service, they will, at last, be intitled to half-pay during the remainder of their lives.⁴

The Duke of York's Band

Attested - 16 May 1785

Name	Instruments	Date of Release
Christopher Frederick Eley Bandmaster	Clarinet Bassoon Violoncello	25 February 1793
Johann Ernest Franke		ca. January 1794
Johann Nicolaus George		Died - 9 August 1787
Gottfried Hagemann	Clarinet Violin Violoncello	Discharged - 24 December 1792
Johann Christopher Hommann		Discharged – 7 June 1792
George Henry Kauntze	Clarinet Violoncello	Discharged – 26 November 1789
Johann Frederick Peterzen		Discharged – 29 January 1792
Johann Frederick Richter		Died – 3 September 1789
Augustus Christian Rupert		Discharged – 29 March 1792
Rudolphe Christopher Sickell	Serpent Double Bass	Discharged – 27 December 1810
Gottlieb Weberstedt		Discharged – 7 June 1792
Johann Nicolaus Zwinkmann	Trombone Violin Violoncello	Discharged – 7 June 1792

A SHORT BIOGRAPHY OF CHRISTOPHER F. ELEY

Christoph Friedrich Eley was born in Hanover, Germany in July 1756. As already noted, he moved to London in 1785 to assume the duties of Music-Major of the Duke of York's Band in the Coldstream Regiment of Foot, a position he served in until 25 February 1793. During that time he published many important compositions and arrangements for this band.

In 1786 Eley resided at 15 Russell Court, Drury Lane. The parish register of St. Martin's in the Field records his marriage on 27 August 1786 to Anne Fike, a minor at the time, and his landlord's daughter. John Fike was a cutler and also publisher of two of Eley's compositions.⁵ From that marriage came five children:

Ann - b. 15 June 1787

Harriet - b. 18 October 1791

Rosenna - b. 22 April 1795

Elizabeth Henrietta – b. 5 June 1797

John Peter – b. 26 June 1800, buried 22 January 1801

The four daughters appear to have been living at the time of Eley's death, as they are listed in the resolution of Eley's will in April 1832.

Eley was active in the London theaters (Covent Garden, Drury Lane, and the King's Theater in Haymarket) for most of his professional career as a violoncellist. The dual roles of Bandmaster and theater musician most certainly influenced the music found in his published works of 1789 to 1794. It was at Covent Garden that he met William Parke, oboist and primary source for the story of the band of 1785.

One of the important musical associations of this time was the Royal Society of Musicians. Founded in 1738 with the help of George Frederick Handel, the Society serves now, as then, as an organization that aids sick and elderly members. Eley became a member in 1793, and his application noted:

...he has practiced music for his livelyhood in London upwards of Seven years, Engaged first violoncello in Covent Gar[den] Theatre, plays the violin, Flute, Clarinett, etc,etc, has Constand teaching on the several Instrum[ents].

[dated] March 3rd 1793⁶

As a member of the Society, Eley played violoncello at the annual benefit concert for Sons of the Clergy given at St. Paul's Cathedral in the years of 1794 through 1811. (Performance records for 1802 are not extant.) Upon his death in 1832, the Royal Society provided £12 for funeral expenses.

In 1796 the Royal East India Company raised two volunteer regiments drawn from the employees of the company on 24 August; each regiment consisted of five hundred privates, twenty drummers, thirty sergeants and thirty-five officers. A third regiment was formed in 1799, and there may have been an artillery corps as well, with a total annual maintenance expense of about £20,000. The purpose of the Volunteers was not only to assist regular troops in

the case of a French invasion, but also to protect the East India warehouses against looters. The Brigade was disbanded on 18 October 1814 when its service was no longer needed.

Christopher Eley was the bandmaster of the Brigade Band from 1796 until 1814, the instrumentation of which may have been two clarinets, two horns, two bassoons, one trumpet and one serpent. This is based on two published marches written for the Brigade Band. Eley himself published several works during this time, but they appear to be lost.

Mr. F. Eley, Master of the Royal East India Volunteers Band, continues to publish Sets of Military Pieces, so numerous, that a list of them would occupy our musical corner entirely. They consist of every air of merit from the works of the most classic authors, as well as theatrical pieces, with movements of Mr. Eley's own composition, in the true military spirit. We observe they are calculated for a small band, as well as for a large one, which we approve of, for the public accommodation.⁷

Military bands and particularly the volunteer militia bands served as training schools for musicians. "The Footguards, in particular the Coldstreams, Eley's East India Company's Volunteer Band, as well as numerous militia bands, were pre-eminent in this respect."⁸ Two important nineteenth-century English musicians are known to have been members of the Royal East India Volunteers Brigade Band. They are Thomas Harper, Sr., trumpet and Thomas Lindsay Willman, clarinet.

As a clarinetist Eley was advertised as the principal clarinet for the famed Salomon-Haydn concerts of 1791 at Hanover Square Rooms.

HANOVER-SQUARE. MR. SALOMON most respectfully acquaints the Nobility and Gentry, that his FIRST SUBSCRIPTION CONCERT will be on Friday, the 11th of February...Mr. HAYDN will preside at the Harpsichord...Principal Instrumental Performers, First Violin, Mr. Salomon...Clarinet, Mr. Eley...⁹

At these historic concerts Haydn presented twelve symphonies, which have come to be known as the "London Symphonies."

His fame as a musician rated Eley a listing in Doane's *A Musical Directory For the Year 1794*¹⁰ as a composer, violoncellist and clarinetist with performing credits of the New Music Fund, Covent Garden Theater, the Oratorios at Drury Lane and the 2nd Regiment of Foot Guards. In 1824 he was listed in the Sainsbury *Dictionary* with the following notation:

ELEY, a good English violoncellist, now living, has published a "Tutor for the Bassoon" (Goulding's Cat.)¹¹

As a teacher Eley was probably in great demand. The noted organist and conductor Sir George Smart writes of studying in his diary:

This year [1811] I took thirteen lessons on the scales of wind instruments from Mr. Eley, a violoncello player and master of the Duke of York's regimental band, at seven shillings per lesson.¹²

Christopher F. Eley died on 3 March 1832, and a contemporary obituary read:

Mr. Eley, the violoncello player, and composer of the celebrated martial tune called ‘The Duke of York’s March,’ died last week, aged 76, universally respected in the musical profession.¹³

THE MUSIC

The music for the Duke of York’s Band segment is drawn from three publications of original works and arrangements by Eley: *Twelve Select Military Pieces* [1789], *A Set of Military Pieces* (1) [1794] and *A Set of Military Pieces* (2) [1794]. This music represents a significant collection of wind band music from the late eighteenth century, and when examined as a whole, the collection is a valuable example of the types of music the regimental band would have needed to play at various required functions: marches quick and slow, minuets and cotillions for dancing, and concert pieces based on the vocal repertoire of the day. These published works made it possible for a volunteer band to have a repertoire to play at similar functions.

In each of the 1794 publications (*A Set of Military Pieces*) can be found several arrangements based on the songs of the London theaters: Covent Garden, Drury Lane and the King’s Theatre in Haymarket. The important composers of the period, Reeve, Arnold, Shield and Storage, are all represented and some of the arrangements are nearly exact reproductions of the vocal scores. As such, these arrangements give a fair representation of that music which is generally no longer performed.

Also to be found are arrangements of works by foreign composers who found great popularity and exposure in late eighteenth-century London; Paisiello and Pleyel each enjoyed enormous success with the concert audiences of that time.

The Duke of York’s March was first published in 1785 in a reduced pianoforte edition. Appearing in many forms afterward, it is the best known of all of the material of this era and is the only work by Eley that has remained continuously in the repertoire of the Foot Guards bands. It served as the official slow march of the Coldstream Regiment until 1805, when Frederick, Duke of York became the Colonel-in-Chief of the 1st Regiment of Foot and took the march with him. It continues to be an official slow march of the 1st Regiment (renamed Grenadiers in 1815 for their valor at the Battle of Waterloo), and can be heard any time that regiment returns to Wellington Barracks following a Changing of the Guard at Buckingham Palace.

William Reeve (1757-1815) succeeded William Shield as the house composer at Covent Garden in 1791, and it became his duty to finish the Shield score to the ballet-pantomime *Oscar & Malvina* (1791). The work is based on the famous Scottish legend about the origin of white heather. (White heather is a Scottish symbol of good luck.) The form of “Adagio, Rondo and Andante” follows exactly the published keyboard version of the overture.

Concluding *A Set of Military Pieces* (2) is a wind band version of the celebrated duet sung by Mr. Michael Kelly (1762-1826) and Mrs. Anna Crouch (1763-1805). This duet, “O thou wert born to please me” is based on V. Martin y Soler’s aria “Pace caro mio Sposo” from the opera *Una Cosa Rara*. The pair introduced it in the *Masque of Comus* and sang it together on numerous occasions. Of all the pieces in the three sets, this one is the most annotated as to the

performance style, and it would seem that Eley was trying to imitate the manner in which Kelly and Crouch sang the duet. Kelly was said to have a voice of amazing power and a wide range, while Mrs. Crouch's voice was described as remarkably sweet.

By today's standards the "Quick March" might appear to be somewhat short. Richard Franko Goldman has stated that these types of marches were short because they had to be memorized, and this may be true. However, during a break in one of our recording sessions at St. James's Palace, Lt. Col. Jones and I went out into the courtyard where this march would have been used, and discovered that the number of beats in each phrase exactly matches the number of steps needed to traverse the area.

Among the foreign composers who enjoyed great success in London during this time was Ignace Pleyel (1757-1831). He visited London in 1791-92 to conduct the Professional Concert, where his concerts were well attended and his symphonie concertantes and string quartets highly praised in the press. There are three works in the *Set of Military Pieces* taken from his string quartets. The "Adagio –Presto" shows a similarity to the Symphonie concertante in Eb (B 111/iv) of 1786, but is most likely from the Quartet in Eb (B 302/iii) of 1782-83, with the Presto section coming from the fourth movement of the same quartet (B 302/iv).

The Griesbach family moved to London from Hanover, Germany in 1780 at the request of George III. The members played in the various court bands. Charles Griesbach was probably a member of The Prince of Wales' (later George IV) band.

The *Twelve Military Divertimentos* were published in 1800, and were written to provide music to various official functions. The instrumentation for this work is basically the same as the Duke of York's band with the flutes substituting for oboes, and the inclusion of two E-flat clarinets for two B-flat clarinets. This is an interesting alteration in that E-flat clarinets would become the important melody instrument for wind bands in later years, and this tradition continued into the bands of John Philip Sousa and Edwin Franko Goldman in the twentieth century.

Most of the movements being played are clear as to purpose, however, the *Troop* is a specialized piece of music. Trooping the Colour has been a tradition in the British military regiments at least since the seventeenth century, but the roots may go back even earlier. The regimental colors (flags) were an important part of recognition both to the unit and to the individual members. When going into battle, the soldiers would attack behind the colors of their regiment and use them as a rallying point. For this reason it was important for each soldier to recognize the colors of his regiment. At morning and evening the colors would be paraded before the assembled soldiers to help them learn and recognize the symbol of the unit. An elaborate ceremony would be held in the evening when the colors would be paraded and then stored in a secure location for the night. Since 1748 the ceremony of "Trooping the Colour" has been used to mark the birthday of the British sovereign, now performed on the second Saturday of June. The form of the music, with the elongated chords and triple meter marches, has changed little since its first use.

John Lewis Hoberecht (c. 1760 – c. 1820) moved to London from the Southern Netherlands (now Belgium) about 1785. Little is known about his life, but he apparently

supported himself by teaching piano and harpsichord to a number of aristocratic pupils. He published fifteen sets of piano sonatas between 1786 and 1805 and various other works.

The *Grand Military Piece* dates from 1799, and is an arrangement by Hoberecht of his own *Sonata I a la Militaire* (Op. 11) for piano with violin accompaniment. As can be seen by the instrumentation, it does not follow the “standard” instrumentation of the Duke of York’s Band, except for the use of the four clarinets and the added serpent. There are indeed four separate clarinet parts and the score clearly indicates that the third and fourth clarinet parts “must not be omitted.”

The set entitled “Vauxhall Gardens Collection” is taken from three sets of manuscript parts found in the Royal Music Collection. For many years it was thought that these books were arrangements made for the Basset horn trio of Anton David, Valentin Springer and K. Franz Dworshack who played at Vauxhall Gardens in 1791. However, a more detailed analysis has revealed that this music was used by the Duke of York’s Band for their performances at Vauxhall Gardens and may have also been the parts used for all of their performances during the 1790 to 1792 period. This collection comprises more than 250 arrangements and original works by Eley.

Within each set are nine parts: two oboes (doubling on flutes), two basset horns, two horns, two bassoons and one serpent. This number represents the actual number of original members of the band still in service in 1790.

The Duke of York’s Band began playing at Vauxhall Gardens 20 May 1790 and continued performing each summer until 1805, however it appears that the members of the band continued to play after that date, but under the name of the Duke of Gloucester’s Band and later the Coldstream Band. Generally they would perform for about an hour between the two halves of the orchestra concerts in the band shell, and afterwards, in other locations in the gardens. Advertisements in the London *Times* often read like this:

Between the ACTS, and after the CONCERT, by Permission of his Royal Highness the DUKE OF YORK’S BAND, in full uniform, will perform several of the most favorite MARTIAL PIECES.

“His Royal Highness’s March” was written by Eley to celebrate Prince Frederick’s birthday in 1788. It was never published, and this version is the only one known to exist. It is an excellent example of the Binary form that predominated during this period.

Valentin Roeser (c. 1735-1782) was a German composer and clarinetist who settled in Paris around 1754. He composed numerous works, but is mostly remembered for his writings on instrumentation, scale fingering charts for the serpent, bassoon, clarinet, oboe and flute, and the French translation of Leopold Mozart’s *Violinschule*.

The “Andantino” is another work that exists only in the part books, and the indication of a composer (F. Herschel) is one of the few to be found throughout the collection. Sir William Herschel (1738-1822) was born Friedrich Wilhelm Herschel in Hanover, Germany and became a naturalized English citizen in 1793. For a period of time he served as an oboist and violinist with the Hanover Guards, and in 1756 was posted to England for a short time with the band.

Following the posting, Herschel and his brother Jacob returned to England to attempt to establish themselves as musicians.

He was not successful in London, but did gain employment in Yorkshire as the leader of a small militia band. He began composing, and over the next years produced a substantial number of works. In 1767 he became the organist at the Octagon Chapel in Bath.

While some of his music was quite good, he is most remembered for the discovery of the planet Uranus (first named *Georgium Sidus*, after George III) on 13 March 1781. An annual stipend provided by the King the following spring made it possible for him to devote himself entirely to astronomy and he gave up his musical career.

From an early age James Hook (1746-1827) displayed musical talent being able to play the harpsichord by age four and performing concertos in public by age six. As a composer he wrote more than 2000 songs, most of which were written for specific singers at the London pleasure gardens. He was appointed as organist and composer at Vauxhall Gardens in 1774 and continued in that position until 1820. "Lowland Willy" was written for the singer Mary Ann Wrihten (1751-1796) to be sung at Vauxhall Gardens in 1785. Mrs. Wrihten sang at the Drury Lane and Covent Garden theatres, usually in the second-woman parts.

The movement marked "March" is an arrangement of the aria "Non piu andrai" from the opera *The Marriage of Figaro* by Mozart, premiered in 1786, but not published until 1819. The first published occurrence of the *Figaro* melody in England is 1792 in a version inscribed "Composed and Arranged for the Piano Forte or Harpsichord by C. F. Eley" under the title *The Duke of York's New March*.¹⁴ There are three other versions of the march using this title published around this time: in the clarinet tutor by Christopher Eley published in 1795, a wind band version published in Ireland of 1795 with Eley listed as the composer, and a wind band version published in England in 1795, which credits Mozart as the composer. This wind band arrangement is now known as the *Figaro March*, and serves as the official regimental slow march of the Coldstream Guards.

How the melody arrived in England and became used by Eley surely rests with Thomas Attwood (1765-1838), Anna Selina Storace (1765-1817), known as Nancy, her brother Stephen Storace (1762-1796) and Michael Kelly (1762-1826). These four were in Vienna at the time of the first performance of the opera. Nancy Storace was the first Susanna, Kelly the first Don Basilio. Stephen Storace was with his sister Nancy and shared a close relationship with Mozart, and Attwood was a student of Mozart.¹⁵ Following the performances the quartet returned to London in February 1787, and it has been written that Nancy Storace brought a copy of the opera score with her, although it has never been found.

In December 1791 the Duke of York's band was loaned to the Drury Lane Company for a revival production of *Cymon* by David Garrick. The band continued to be on loan the next season when Attwood produced his piece *The Prisoner* (October 1792), which included a baritone aria based on the "Non piu andrai" melody. Soon afterword the music was published by Eley as *The Duke of York's New March*.

The Figaro March became a regular part of the Regimental Band's repertoire and in 1805 was made the official slow march, replacing *The Duke of York's March*. This is the same year that the Duke of York was made the Colonel of the First (Grenadier) Guards and took *The Duke of York's March* with him.

The musical output of Stephen Storace is mostly operatic, and in many of his works he utilized the English tradition of using borrowed numbers alongside newly composed songs. His Italian opera *La Cameriera Astuta* (1788) for the King's Theatre in London had only a few performances. The "Gavotte" is an arrangement based on "Jeunes Coeurs soyez fidelles" in that opera.

It was the success of the opera *Una Cosa Rara* (1786), the second collaboration with librettist Lorenzo Da Ponte, that marked the peak of the career of Spanish composer Vicente Martin y Soler (1754-1806). The cast for the performances in Vienna included Nancy Storace as Lilla and Michael Kelly as Corrado. A duet from the opera was heard earlier as part of the Duke of York's Band segment. The "Divertimento" is an arrangement from the opera, and demonstrates the 6/8 meter of the contredanse. *Una Cosa Rara* was extremely popular with audiences, and Mozart quoted a small part of the opera in the dinner scene of his own opera *Don Giovanni*.

About the Artists

The East Winds Quintet celebrates its tenth season of performing chamber music for winds. Drawing from the vast wealth of wind music, the Quintet's repertoire includes not only music specifically for woodwind quintet, but also compositions that use various combinations of the five instruments. Past concerts have included trios, quartets and quintets, and a program of *Harmoniemusik*, which included some Lehigh students. The members represent the best of New York, Philadelphia and the Lehigh Valley, with playing experiences that span every musical genre and style.

Robin Kani, flutist, has been described by the *New York Times* as an artist with "professional aplomb as well as technical authority...played with complete assurance and accuracy." Ms. Kani made her debut at Carnegie Recital Hall after winning the Artists' International Chamber Music Award. She has performed at Carnegie, Alice Tully, and CAMI Halls in New York, at the Kennedy Center in Washington, D.C., and has been heard as recitalist and chamber musician in live broadcasts over National Public Radio. She recorded the "Sacred Flutist" available through Alfred Publishing. Ms. Kani is flute soloist on the Bethlehem Bach Choir recordings of the Mass in B minor and Christmas Oratorio. In May of 2004, Robin was featured on the Emmy award-winning PBS documentary about the Bethlehem Bach Choir entitled "Make a Joyful Noise". Currently, Ms. Kani is principal flutist of the Bethlehem Bach Festival Orchestra, Pennsylvania Sinfonia Orchestra, and the Allentown Symphony and has appeared in performance throughout the Eastern United States, Mexico, Germany, Spain and the Czech Republic

A graduate of the Interlochen Arts Academy and the University of Michigan "with distinction", Ms. Kani continued her musical studies at the Juilliard School of the Performing Arts, receiving her Master of Music degree studying with the renowned flutist Samuel Baron.

David Diggs, oboist, is currently the Director of Winds at Lehigh University, a position he has held since 1998. Prior to that, he had a successful career as a freelance woodwind specialist in New York City, where his was active performing on oboe and English horn, clarinets, flutes,

saxophones and recorders. Mr. Diggs has performed with the NYC Ballet Orchestra, the NY Philharmonic, the Moiseyev Russian Ballet and in numerous Broadway shows. As a recording musician he has made over 1000 recordings for radio and TV jingles, sound tracks for movies, TV shows and records. As an oboist he has appeared as soloist with such noted personalities as Frank Sinatra, Tony Bennett, and Isaac Hayes. He toured the U.S. with the Ransom Wilson Virtuosi Wind Quintet under Columbia Artists auspice. He earned his bachelor's degree in music theory from Oklahoma City University and his master's degree in oboe performance from SUNY at Stony Brook.

At Lehigh Mr. Diggs teaches harmony classes and oboe, performs with the East Winds Quintet, and directs The Wind Ensemble. Under his direction The Wind Ensemble at Lehigh University has received several grants to record American music, and the ensemble has also been recognized by *Downbeat Magazine* with its award for the "Most Outstanding College Classical Symphonic Ensemble" in its 22nd Student Music Awards.

Mr. Diggs has been internationally recognized for his research of the music of the English Foot Guards bands of the late eighteenth century and the band music of the American Civil War era. He is credited with numerous premiere performances and recordings, is a member of ASCAP, and is included in *Who's Who in America* and *Who's Who in the World*.

Deborah Andrus, clarinetist, is a member of SATORI, the Southeastern Trio, the East Winds Quintet, and plays second clarinetist with the Allentown Symphony Orchestra. Before moving to Pennsylvania, she held the principal clarinet position with the Natchez Opera Festival Orchestra. She has performed with many groups in the United States, including the Louisiana Philharmonic, the Baton Rouge Symphony, the Mississippi Symphony, the Central Ohio Symphony, the New Columbian Brass Band and the Fort Wayne Philharmonic. Dr. Andrus was the featured soloist for two summers with the Ringgold Band in Reading, Pennsylvania and performed as guest soloist with the New Orleans Civic Symphony.

More recent performances of new clarinet works have taken Dr. Andrus to several locations in the US. She was invited to perform at the International Clarinet Association conference in Atlanta, GA in August 2006, performing Matthew Quayle's *Trio for Clarinet, Viola and Piano*, a work she commissioned in 2004 for the Southeastern Trio. She also performed the piece in New York City in March 2007 in a retrospective of Matthew Quayle's music. Dr. Andrus performed another commission at the 1st Potsdam Single-Reed Summit in October 2006 - Patrick Long's *De Profundis for clarinet and DVD*. In April 2007, Dr. Andrus performed and recorded Scott McAllister's *X Concerto* with the Wind Ensemble at Lehigh University.

Dr. Andrus is the Artist-Lecturer in Clarinet at Moravian College, Susquehanna University, Lafayette College and Lehigh University, where she teaches clarinet and directs the clarinet ensembles. Formerly, she was Professor of Clarinet at Delta State University in Cleveland, Mississippi and at Southeastern Louisiana University in Hammond, Louisiana. She earned her doctorate in 1998 as a Presidential Fellow at Ohio State University. Originally from New York State, Dr. Andrus received her Bachelor of Music from The Crane School at SUNY Potsdam, and the Master of Music from Michigan State University. Her teachers include Alan Woy, James Pyne, Theodore Oien, Elsa Ludewig-Verdehr and Mark Nuccio. During the summer, she teaches and performs at the New England Music Camp in Sidney, Maine.

Dr. Andrus is an Artist-Clinician for the Buffet-Crampon Corporation.

Daniel Braden, French hornist, has enjoyed being part of the Lehigh Valley's musical life since 1980. He has performed as principal horn with the Pennsylvania Sinfonia, Lehigh Valley Chamber Orchestra, Bethlehem Bach Festival Orchestra and Allentown Symphony, and has taught at Lehigh University, Moravian College and Lafayette College. He has also performed with the Goldman Memorial Band, Lancaster Symphony, New York Grand Opera, New York Philomusica and Ray Charles. As a published arranger, his orchestration of the Rachmaninoff *Vocalise* has been recorded by Renee Fleming, and his transcription of the Brahms *Variations and Fugue on a Theme of Handel* for eleven winds has been performed by members of the Baltimore Symphony.

Ping Liang, bassoonist, received his Bachelor of Music from Shanghai Conservatory. He received the Master of Music degree from the Hochschule für Musik in Würzburg, Germany. His teachers in the United States include Loren Glickman at the Juilliard School in New York, Ronald Tyree at Iowa University and Bernard Garfield at Temple University. In addition to being a fellow at Tanglewood, his performance posts include the Haddonfield Symphony, Pottstown Symphony and the Bay-Atlantic Symphony. He has also been a substitute bassoonist with the Philadelphia Orchestra and the Delaware Symphony.

Craig Kridel, Curator of the McKissick Museum of Education at University of South Carolina, is coordinator of Berlioz Historical Brass [www.berliozhistoricalbrass.org] and columnist for the International Tuba and Euphonium Journal. He organized the first International Serpent Festival and has appeared on BBC, NPR, and ABC radio to discuss the revival of interest in historical brass. Dr. Kridel has performed on serpent with the London Serpent Trio and Peter Schickele and has presented at the International Tuba and Euphonium Conference and the International Double Reed Society Conference. He appears as serpentist on *Le Monde du Serpent* CD with Douglas Yeo, serpentist and bass trombonist of the Boston Symphony Orchestra, and performed the encore for the 2005 40th Anniversary P.D.Q. Bach Retrogressive concerts and the “call to service” for Pope John Paul II’s American 1987 Ecumenical Service.

Mr. Kridel will be performing on the Latham serpent, c. 1830, the finest English orchestral serpent in current use. He acknowledges the kindness of the Helen B. Arkell family for allowing this instrument to be heard by modern audiences.

Kimberly Seifert, a native of Bethlehem, Pennsylvania, began her bassoon studies with Milton Focht of Allentown. Kim continued her studies with David P. Coombs and Jeffrey Winter. She is an adjunct music faculty member and artist lecturer of bassoon at Lehigh University, Moravian College and Muhlenberg College. In addition, she is also a member of the instrumental music faculty at the Lehigh Valley Charter High School for the Performing Arts. As a freelance bassoonist, she has performed with the Allentown Symphony, Pennsylvania Sinfonia, Lehigh Valley Chamber Orchestra, Valley Pops Orchestra, East Winds Quintet, Lehigh University Choral Arts and Philharmonic, and various chamber ensembles. Kim is an accomplished woodwind player and performs frequently with local theatre orchestras. Currently, Kim is principal bassoonist and a soloist with The Allentown Band of which she has been a member for 29 years

Gregory Seifert is a free-lance trumpeter living in the Lehigh Valley area. A graduate of Moravian College, Gregory studied trumpet with Donald Spieth and Lawrence Wright. He is

currently principal trumpet and soloist with the Allentown Band, and has been active with the band since 1976. Gregory has also performed with the Allentown Symphony, Pennsylvania Sinfonia, Allentown Symphony Pops and Valley Pops Orchestras. He was a member of the Rob Stoneback Big Band for more than 17 years, and he has played for various artists including The Temptations, The Four Tops, The Manhattan Transfer, Lou Rawls, Johnny Mathis, Engelbert Humperdinck, Aretha Franklin, and Natalie Cole.

Jeffrey Bruce is currently a junior Civil Engineering major. In 2005 he was a member of the PMEA All-State Wind Ensemble and in 2007 was a member of the PMEA All-State Concert Band. Jeff is a member of the Wind Ensemble, the LU Philharmonic, the Marching 97 and Clarinet Choir, and he has also been a member of the Lehigh Valley Intercollegiate Wind Ensemble for the past two years. In addition, he is a member of Kappa Kappa Psi, national honorary music service fraternity, and serves as the Vice President of Membership, and is also on the executive board of the Marching 97 as one of the freshman managers.

Suzanne Burstein has been playing the French horn for twelve years. She is a junior and comes to Lehigh from Livingston, NJ. She is pursuing a degree in Biology.

Amy Forando currently plays oboe with the Wind Ensemble at Lehigh University and the LU Philharmonic. She is a junior majoring in Computer Science, and comes to Lehigh from the Albany New York area.

Allison Graf, from Washington, NJ, is currently in her junior year as a Chemical Engineering major at Lehigh University. Playing clarinet, she is a member of the Wind Ensemble, the Marching 97, Tau Beta Pi, Alpha Chi Sigma and is a P.C. Rossin Junior Fellow. This summer Allison will be an intern at Air Products.

Geoffrey Groman, a freshman, hails from Syracuse, New York. He currently plays clarinet in the LU Philharmonic and E-flat clarinet in the Wind Ensemble. He is planning to declare a major in Electrical Engineering, but also wishes to pursue studies in composition and conducting.

Amy Lynes plays the flute and piccolo, and is a freshman at Lehigh University. Currently, she is undecided about her major, but is most interested in the field of Biology. She is from Yardley, Pennsylvania, and has been playing the flute for ten years.

Anne Smolko plays clarinet with the Wind Ensemble at Lehigh University. She is a member of the Class of 2013, and is currently majoring in molecular biology.

Clarinetist **Alexandra Viscosi** is a junior from South Plainfield, NJ with a double major in biochemistry (BS) and music conducting (BA), and is in the 5-year education program. While at Lehigh she has been involved in the LU Philharmonic, the Wind Ensemble, Clarinet Choir, the Symphonic Band, and Marching 97.

FOR FURTHER STUDY

The Music of Christopher F. Eley, 1785-1794: Royal Heritage Collection, Vol. 1 on the Bandleader label is available at Amazon.com.

Vauxhall Gardens: www.vauxhallgardens.com

Reminiscences by Michael Kelly

Volume 1:

<http://books.google.com/books?id=ph3XEMzGt5YC&printsec=frontcover&dq=michael+kelly+reminiscences&cd=3#v=onepage&q=&f=false>

Volume 2:

<http://books.google.com/books?id=jVAbAAAAAYAAJ&printsec=frontcover&dq=michael+kelly+reminiscences&cd=2#v=onepage&q=&f=false>

ENDNOTES

¹ W. T. Parke, *Musical Memoirs: An Account of the General State of Music in England from the First Commemoration of Handel, in 1784, to the Year 1830*, Two vols. (London: Colburn and Bentley, 1830), 2:239-242.

² For an engaging account of the serpent and other instruments of this era see: Adam Carse, *Musical Wind Instruments* (Mineola, NY: Dover Publications, Inc., 2002).

³ *The Daily Universal Register* (London), May 17, 1785.

⁴ *The Daily Universal Register* (London), May 20, 1785.

⁵ *Three Duets for Violin and Violoncello, Op. 1 and 12 Select Military Pieces* (1789).

⁶ Royal Society of Musicians, 10 Stratford Place, London W1N 9AE.

⁷ *The Monthly Mirror*, Volume XVII (1804), 136.

⁸ F. Geoffrey Rendall, "A Short Account of the Clarinet in England during the Eighteenth and Nineteenth Centuries," *Proceedings of the Musical Association*, 68th Session (1941-1942), 59.

⁹ *The Gazetteer*, 26, 28 January 1791, 2, 5 February 1791.

¹⁰ Joseph Doane, *A Musical Directory For the Year 1794* (London: R. H. Westley), 21.

¹¹ *A Dictionary of Musicians, from the earliest ages to the present time*. (London: Sainsbury and Co., 1824), 229.

¹² Charles Maclean, "Sir George Smart, Musician-Diarist," *Sammelbände der Internationalen Musikgesellschaft*, 10 Jahrg., H. 2 (January – March 1909): 298.

¹³ *The Examiner*, No. 1258, 11 March 1832

¹⁴ C. F. Eley, *The Duke of York's New March as Performed by His Royal Highness's new Band in the Coldstream Regt. of Guards* (London: Longman and Broderip, 1792).

¹⁵ Kelly wrote extensively about his experiences in Vienna in his *Reminiscences* (1826), and Attwood's counterpoint exercises corrected by Mozart are in the British Library.