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## Historical Preface to the Edition

The work contained in this edition was one of two fanfares written for the Thirteenth Festival of Music and Fine Arts at Fisk University in Nashville, Tennessee by composers living approximately five thousand miles apart: Walter Piston (1894–1976), a highly regarded composer and faculty member at Harvard University in Cambridge, Massachusetts, and Francisco Mignone (1897–1986), a distinguished Brazilian composer in São Paulo. Each was asked to write a fanfare for performance at Fisk in 1942 by Professor Harold C. Schmidt, who had been on the Fisk faculty as Director of the Choir and/or Chairman of the Music Department since 1933, just after receiving his master's degree from Harvard. This Historical Preface places the fanfares in the context of music at Fisk University and the occasion that prompted their commissioning. It had been the editor's intention to publish both of these works; however, in the end negotiations with Josephina Mignone—Francisco Mignone's widow of his second marriage—could not be successfully concluded in spite of our publisher's best intentions, so only Piston's work can be published here owing to matters of copyright.

Fisk, founded in 1866 as an historically black university, was often thought of by many in the 1930s and 40s as the institution that had been saved in the nineteenth century by the generosity of the Jubilee Singers. But Fisk was far more than that; it was a center for learning that featured a distinguished faculty including composer, educator, and ethnomusicologist John Wesley Work III (1901–67).<sup>1</sup> Beginning in 1930, the university hosted an annual spring festival of music and the fine arts that brought together Fisk faculty, administrators, students, and distinguished guests. Unequivocally, the most significant of these festivals occurred in 1941 one year before the fanfares were premiered and just a few short months before Pearl Harbor was attacked on December 7<sup>th</sup>, and the United States became involved in WW II.

The 1941 celebration—honoring Fisk's seventy-fifth anniversary—began on Tuesday, April 29 in the Fisk Memorial Chapel with “A Program of Negro Folk Songs” in three parts: Part I: Reels and Work Songs, Alan Lomax commentator;<sup>2</sup> Part II: Blues and Ballads, Sterling Brown commentator; and Part III: Spirituals performed by the Golden Gate Quartet with Joshua White, guitar. Schmidt had worked out participation of the Quartet through the famous folklorist and ethnomusicologist Alan Lomax as Lomax's February 20, 1941 letter to Davidson Taylor at CBS noted:

If it is not too late, this will introduce Harold Schmidt, Fisk University, who has the opportunity to make real progress in bringing a genuine program of Negro music to the Negroes in the South, through Fisk University. He is at work now on a festival for the Seventy-fifth Anniversary for the founding of Fisk and wants to have the Golden Gate [Quartet] and Joshua for an evening's concert. It occurs to me that it might be possible for CBS to send these fellows down as its contribution to the festival. I think the Gate would be honored to go.<sup>3</sup>

Subsequent events featured a lecture on scholarship and performance in the works of J. S. Bach by Harvard Professor G. Wallace Woodworth on April 30, a violoncello recital by William Francis Gray Swan with accompanist William Allen, and “An Evening with Negro Composers and Writers” on May 1. Two important events were presented on May 2: a lecture/recital entitled

“Folk Music in the Fisk Community” by John W. Work III commentator and William J. Faulkner discussing folk tales and a concert by the distinguished lyric tenor Roland Hayes (a former Fisk student and member of the Jubilee Singers) accompanied by Reginald Boardman. Three successive events took place on Saturday, May 3: a Convocation Service involving the Fisk University Choir and Jubilee Singers plus participation by various members of the Fisk Board of Trustees and Oliver C. Carmichael (Chancellor of Vanderbilt University), Frank P. Graham (President of the University of North Carolina), and John D. Rockefeller, Jr.; a recital by students in the Department of Music; and a performance of Arthur Honegger's 1921 oratorio/dramatic psalm *King David (Le Roi David)* featuring an “Anniversary Chorus” under Schmidt's direction. Schmidt had even asked his friend Randall Thompson, already a well-known choral composer, to write a piece for the 75<sup>th</sup>, but Thompson, swamped at the time with administrative duties as Director of the Curtis Institute in Philadelphia, had to decline.<sup>4</sup> A May 12, 1941 article in *Time* magazine summarized the festival noting:

It was music that made Fisk University what it is, a leading U.S. Negro Institution. Last week Fisk let music ring, and swell the breeze in celebration of its 75<sup>th</sup> anniversary. . . . The Jubilee Singers, now 100% male, have never sung hotcha, keep their spirituals pure and dignified. But last week in Fisk Memorial Chapel, to the dismay of diehards, Negroes stomped, slapped their thighs, plunk—a—plunked banjos and guitars, sang blues and “sinful songs.” Fisk's music director, white, German-descended, Harvard-trained Harold Schmidt, 31, had resolved that “Fisk's celebration should sound of whatever is Negro.” The five-day program included such commercially successful performers as guitar-playing Joshua White, work-song singer, and the gospel-swinging Golden Gate Quartet. To show what his university choir could do with serious, non-Negro music, Harold Schmidt put on Swiss Arthur Honegger's choral work, *King David*. Fisk jubileers and their guests greeted the festival with every thing from foot-tapping to wild applause.<sup>5</sup>

With this significant anniversary celebration past, the Festival Committee—chaired by Schmidt and involving consultation between Fisk's President Thomas Elza Jones, the great field collector of folk music Alan Lomax, chief of the Music Division of the Library of Congress Harold Spivacke, and others—began to consider what could follow in the 1942 Festival.

The definitive answer came when Schmidt and his committee turned to a topic much in the air at the time: the Thirteenth Festival, scheduled for April 10–14, 1942, would embrace “the theme of inter-cultural relations with the Latin Americas.” Already on October 18–19, 1939, the Division of Cultural Relations of the United States Department of State had held a “Conference on Inter-American Relations in the Field of Music” at the Library of Congress in Washington, DC. Carleton Sprague Smith, Chief of the New York Public Library Music Division, who had just returned from a South American musical tour between June and October, was an invited guest.<sup>6</sup> Smith wrote a report on his tour, compiled from notes he and his wife had made—during which he interviewed Francisco Mignone in São Paulo—and chided the American government for not following German and Italian leads

in extending invitations to South American musicians.<sup>7</sup> Similarly, Aaron Copland, who was in South America in the early 1940s on a tour sponsored by the State Department, summarized his findings in an article in *Modern Music* in which he considered composers in Argentina, Brazil, and Chile, with a brief discussion of “other countries.”<sup>8</sup> Moreover, Nicolas Slonimsky—noted author, conductor, pianist, composer, and lexicographer—had spent several months in South America visiting composers, performing, and gathering scores to take back to America during the late summer and fall of 1941 and early 1942.<sup>9</sup>

Right in step with Smith’s recommendations Schmidt contemplated a festival centered around a Pan-American concept. In answer to Schmidt’s letter suggesting the idea, G. Wallace Woodworth replied on January 8, 1942:

... Pan-American music is a timely idea, but a very difficult field I find. At the annual Harvard-Yale concert Barty [Marshall Bartholomew] devoted nearly all his part of the program to South American music since the Yale Glee Club had been down there this past summer. I was green with envy and full of curiosity before the concert, but I am bound to say the stuff he produced discouraged me a good deal. Confidentially he told me he had to arrange practically everything for the Yale men to sing. He says that the South American composers are totally inexperienced in the field of choral music and a straight performance of the music presents insurmountable difficulties. You can take that with a grain of salt or not. As to sources of material—he located all of his material during a visit to South America the preceding summer and reports that almost nothing is available in print now. He recommended Charles Seeger with whom, with your characteristic initiative, you have already gotten in touch.<sup>10</sup>

Notwithstanding Woodworth’s cautionary advice, Schmidt created a five-day festival (April 10–14, 1942) devoted to lectures, library exhibits, seminars, church services, a theatrical event, dance demonstrations, and three concerts. In the Foreword to the printed program introducing the festival, Dr. Robert E. Park—noted American sociologist who worked on ethnic minority groups, with special emphasis on African Americans—wrote:

People predestined to live and work together must seek a social order that is more fundamental than trade or treaties alone have ever achieved.

A world order that is based on machinery must eventually be superseded by a world that is based on understanding. An international society that has been created by commerce and diplomacy must be supported by one that is informal, personal and moral.

This is, it seems, the intention of our country and our people in seeking more intimate cultural relations with Latin America. This program is intended as a contribution to that end.

Music, drama and the arts, since they are forms of expression more universal than speech, are able to achieve understandings that are more elementary and immediate than more rational forms of communication. Someone has said: “Let me make the songs of a people and I care not who makes their laws.”

A world which sings the same songs, responds to the same rhythm and expresses itself in the same idioms is a world that will rally to a common cause, and unite to maintain a common idea.

Pan America has been a dim and distant idea. It will become

a present reality once there is a Pan American anthem in which we can all whole-heartedly join in singing.<sup>11</sup>

The festival included the following major events:

**Friday, April 10:** A talk in the Chapel at noon by the Chief, Division of Inter-American Educational Relations; the opening of a South American Art Exhibit in the Library; the official opening of the Latin American Festival in the evening with two guest speakers from Yale University and a statesman from Chile speaking on the subject “A Cultural Basis for Inter-American Friendship;” and a concluding “Faculty-Student-Guest Reception and Dance” in Livingston Hall.

**Saturday, April 11:** Seminars on “Race and Culture in the Latin American and Caribbean Countries;” “Yoruba Cult Dances from Bahia, Brazil;” Eugene O’Neill’s 1920 play *The Emperor Jones*; followed by “An Evening of South American Films” and a late evening reprise of the Yoruba Cult Dances and *The Emperor Jones*.

**Sunday, April 12:** University Church Service; an afternoon Chamber Music Concert featuring music by Oscar Lorenzo Fernández (1897–1948), Carlos Chávez (1899–1978), Heitor Villa-Lobos (1887–1959), Francisco Mignone, Domingo Santa Cruz (1899–1987), and [Frutuoso de] Lima Viana (1876–1938)<sup>12</sup> and an evening recital by Brazilian soprano and guitarist Olga Coelho (1909–2013)<sup>13</sup> including music by Stefano Donaudy (1879–1925), Barrera Y Calleja,<sup>14</sup> Lorenzo Fernandez (1900–73), Coelho herself, Hekel Tavares (1896–1969), and arrangements by Pedro Elías Guitiérrez (1870–1954), Villa-Lobos, and C[arolina] Cardozo de Meneses (1916–99).

**Monday, April 13:** Additional seminars and an evening dance performance featuring West Indian singer and dancer La Belle Rosette [Beryl Eugenia McBurnie (1915–2000)], followed by a reprise of Yoruba Cult Dances and *The Emperor Jones*.

**Tuesday, April 14 (Pan-American Day):** Additional seminars, a noontime symposium concerning “America’s Responsibility to Her Latin American Friends,” and a concluding evening concert by the Fisk University Choir that began with the two fanfares by Piston and Mignone.

Whereas the 75<sup>th</sup> anniversary celebration had concluded with a single work, Honegger’s *King David*, Schmidt now put together a five-part concert of music for solo voice, men’s voices, women’s voices, and various mixed ensembles. The first four sections were devoted to Latin American works by Padre José Mauricio Numo Garcia (1767–1830), D. R. Antolisei (1872–1950), Villa-Lobos, Luciano Gallet (1893–1931), Augusto Rodriguez (1904–93), and Juan José Castro (1895–1968).<sup>15</sup> To conclude the program, Schmidt chose English composer Constant Lambert’s choral composition entitled *The Rio Grande* (1927) to showcase the abilities of the Fisk Choir. Lacking an orchestra, the works by Castro and Lambert were performed with keyboard accompaniment.

In order to start with a sense of celebration, Schmidt invited two composers to write trumpet fanfares especially for the occasion—one from each of the Americas—South and North. Both composers must have been contacted in late 1941 or more probably in early 1942. Schmidt approached Walter Piston, whom he had known during his own Harvard years (AB 1932; AM 1933) and with whom he had studied composition. As a violinist he had

# Transposed Score

[for Harold C. Schmidt]

## Salute

for Four B-flat Trumpets and optional Percussion\*  
(1942)

Walter Piston  
(1894–1976)

Edited by Luis C. Engelke and Carl B. Schmidt

(♩ = 112)

Trumpet 1 in B-flat

Trumpet 2 in B-flat

Trumpet 3 in B-flat

Trumpet 4 in B-flat

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

*f*

*più f*

*più f*

\* Optional percussion parts (snare drum and bass drum) appear on the last page only.

9

Tpt. 1 *più f*

Tpt. 2 *più f*

Tpt. 3

Tpt. 4

13

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

*meno mosso*

*dim.* *mf espr.*

*mf espr.*

*mf espr.*

*mf espr.*

17

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

*dim.* *f*

*dim.* *f*

*dim.* *f*