By: Herbert L. Clarke

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Clarke, Herbert Lincoln

DOB: September 12, 1867 (Woburn, Massachusetts) **DOD:** January 20, 1945 (Long Beach, California)

Herbert Lincoln Clarke, regarded as the greatest cornetist of all time, was born in Woburn, Massachusetts, on September 12, 1867. He was the youngest of four boys, only one of whom did not follow a career in music. The Clarke family moved several times during Herbert's youth, and his father, an organist at various churches, encouraged Herbert and his brothers to study musical instruments. Despite this urging, he did not wish them to enter music as a career.

While living in Toronto, Canada, Herbert attended a concert of the

American Band of Providence (Rhode Island), conducted by D.W. Reeves. Clarke later wrote, "I was so moved by the cornet soloist that I knew in time that I too must play cornet." His determination resulted in his being accepted, at the age of only 14, as a trumpet player in the Queen's Own Rifle Regiment Band - even though the minimum age was 18.

One of the greatest influences in Clarke's life was the famous cornet soloist Walter Rogers, who eventually became a close friend and side partner in Sousa's Band. Clarke received tips from Rogers but never took formal lessons from him -- or anyone else. At age 24, he became cornet soloist with Gilmore's Band. After the death of Gilmore in 1892, Clarke was soloist for a short period with the band of Ellis Brooks and then became soloist with Sousa's Band in the spring of 1893.

It was another famous soloist, Arthur Pryor, who encouraged Clarke to compose his own cornet solos. Following the Sousa Band's engagement at the Chicago Exposition in 1893, Clarke played with various groups, including the reorganized but short-lived Gilmore Band when it was directed by Victor Herbert. He returned to Sousa's Band in 1900 and remained with it until 1917. He had often told Sousa that he would retire at age 50, since he believed that cornet soloists began to perform less effectively at that age. Sousa contended that he was playing better than ever, to which Clarke replied, "Then I'll quit while I'm ahead."

After retiring from Sousa's Band, Clarke moved to Canada and served as conductor of the Anglo-Canadian Concert Band of Huntsville, Ontario, from 1918-1923. He then directed the Long Beach (California) Municipal Band from 1923-1943. He died in Long Beach on January 31, 1945, and his ashes were interred in Congressional Cemetery in Washington, D.C., just a few feet from the grave of John Philip Sousa.

It is estimated that Clarke played over 15,000 solos during his long and active career. He traveled over 90,000 miles with the bands of Gilmore, Sousa, Innes, Herbert, and others. He made 34 tours of the United States and Canada, four European tours, and one tour around the world.

Throughout his life, Clarke was active with Masonic organizations such as the famous St. Cecile Lodge in New York City.

A dedicated composer, author, conductor, cornetist, and teacher, Clarke believed that cornet playing should be pleasure rather than a chore. An example of his skill with the cornet is the fact that he could play a chromatic scale of three full octaves four times through in one breath. Among his many writings is a 12-chapter chronicle of the Sousa Band's world tour of 1910-1911 (Musical Messenger, July, 1918, through May, 1919).¹

¹ Rehig, William H., Bierley, Paul (editor). *The encyclopedia of band music,* Integrity Press, Westerville, OH. (2005), CD, used with permission.

Stars in a Velvety Sky (cornet solo) was published 1919 by Carl Fischer (New York). The piece dates from after Clarke played with the Sousa Band and is dedicated to John Philip Sousa. The years from the turn of the century until 1921 found Clarke continuing to perform, testing cornets for the Conn Company in Elkhart (Indiana), beginning to write his four instructional methods for cornet, and most importantly, recording extensively.²

Program note researched by Marcus L. Neiman Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to <u>marcusneiman@zoominternet.net</u>

² http://www.4barsrest.com/articles/2003/art336.asp



HERBERT L. CLARKE



Carl Fischer, New York



Carl Fischer, New York



HERBERT L. CLARKE



Eb Clarinet



Carl Fischer, New York

Solo B^b Clarinet

HERBERT L. CLARKE



Carl Fischer, New York

Solo Bb Clarinet





Carl Fischer, New York





Carl Fischer, New York

2nd & 3rd Bb Clarinets



Bassoon

HERBERT L. CLARKE Universal Band Jour'l. Allegro 1493. ff Modto ~ 0.0 Cad.P 12-0 mrit IJ Lively a tempo シュ 6 144 P Modto Leggiero チラ mf m **9** D .a tempo rit. Lively **?**;;; - 64 Brilliant 10 Tempo I . ffz Cad. mj p rai

Carl Fischer, New York





Carl Fischer, New York



Carl Fischer, New York



Stars in a Velvety Sky Solo Bb Cornet*

HERBERT L. CLARKE





2

Solo Bb Cornet







21456-17

1st Bb Cornet



rall.

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2nd Bb Cornet or Soprano Saxophone HERBERT L. CLARKE Universal Band Jour'l. Allegro 1493. ff Modto Cad. Lively 11 a tempo 20 Modto $\mathbf{15}$ mf Leggiero 6 ą tempo 4 4 ret. D Lively 7 7 p Brilliant 6 Tempo I • ſſ Cad. P--rall.

Carl Fischer, New York

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Carl Fischer, New York

Stars in a Velvety Sky 1st & 2nd Trumpets in Bb



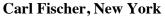


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Transpostion prepared by Dan Steadman





Transposition prepared by Dan Steadman

3rd 4th F Horn Pg. 2

Stars in a Velvety Sky





1st & 2nd Eb Horns

























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Stars in a Velvety Sky 1st & 2nd Trombones 9 HERBERT L. CLARKE Allegro Universal Band Jour'l. 1493. Mod^{to} >> mJ ffz Cad. p a tempo -2 **F** p Lively 10 Modto 16 m Leggiero 6 p a tempo 6 Þ rit. Lively $\mathbf{16}$ 习诗 Brilliant Tempo I 2 đ be h Cad. ۰

Carl Fischer, New York

M

rall

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HERBERT L. CLARKE

3rd Trombone ?



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Basses

HERBERT L. CLARKE



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Basses



mf

Drums

HERBERT L. CLARKE

