

CORNETS, CREATIVITY, AND CELEBRATION: THE LIFE AND WORKS OF VIRTUOSO
CORNETIST ALESSANDRO LIBERATI (1847-1927)

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The Supervisory Committee certifies that this *disquisition* complies with North Dakota
State University's regulations and meets the accepted standards for the degree of

DOCTOR OF MUSICAL ARTS

SUPERVISORY COMMITTEE:

Dr. Jeremy Brekke

Chair

Dr. Cassie Keogh

Dr. Matthew Patnode

Dr. Sean Brotherson

Approved:

04/11/2022

Date

Dr. John Miller

Department Chair

ABSTRACT

Alessandro Liberati (1847–1927) lived during the late nineteenth and early twentieth centuries, when music for solo cornet was one of the most popular musical outlets in America. He and many performers of this instrument were virtuosos and traveled the world performing beautiful melodies and stylistic acrobatics on the instrument. They were the stars of their day and were often also conductors who led their own bands. Scholarly literature has only been written about a select few of these cornet soloists and band leaders. Names like Herbert L. Clarke (1867–1945), Jean Baptiste Arban (1825–1889), and John Phillip Sousa (1854–1932), are far more commonplace and receive more attention and performance. This leads to trumpet players playing their music and not the music of any of the other cornetists and band leaders of the past. Significant cornet music and band arrangements are overlooked, simply because trumpet teachers and performers do not know of the other cornetists and their music.

In this dissertation, I address the life and works of virtuoso cornetist Alessandro Liberati to bring forth new evidence that Liberati deserves greater attention as an important cornetist and band leader, a musician on par with his contemporaries. Liberati was an active soloist, band leader, and notable composer in Italy, Canada, and the United States. Liberati's generous output of compositions for both solo cornet and band is compiled in the appendix of this study. I rely on biographies, encyclopedias, dictionaries, method books, historical band books, newspaper articles, scholarly articles, and historical recordings of Liberati from Gold Moulded Records (1902). In addition, I consulted Liberati's musical scores and other archival documents housed in his collection at the Library of Congress. These sources show his wide influence as a cornetist, band leader, and composer. To this end, I suggest that Alessandro Liberati was just as successful

as his contemporaries, well-liked by the public, sought after in his time, and deserves the same attention and performance today as his more well-known contemporaries.

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DEDICATION

I dedicate this work to my son Finneas and my future children. May this work serve as an inspiration in their lives that through commitment, hard work, and dedication they too can complete hard tasks, reach their goals, and conquer difficulties in their lives.

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CHAPTER 1. INTRODUCTION

The name Alessandro Liberati (1847-1927) is quite unfamiliar these days in trumpet music circles. His name is rarely mentioned even though his musical output was quite vast and his role in music history is rather significant. His name is briefly mentioned in the musical *The Music Man* in the dialogue before the popular song “Seventy-Six Trombones,” however, scholarship on Liberati is quite limited.¹ During his lifetime, Liberati was one of the premier virtuoso cornetists and a pioneering band leader. He was in great demand as a cornet soloist and toured much of his life. In addition to his soloing career, he also became considerably accomplished and revered as a great conductor, continuing to tour the country with performance bands. Maintaining renown as a soloist while also performing as a band leader has been done by few others in music history. On top of this, Liberati was also a composer and pedagogue who wrote cornet solos, works for bands, and a method book. For a man who accomplished so much during his lifetime, one would expect that he would be more well known today. Unfortunately, over time this esteemed gentleman was overshadowed by other band leaders and a new generation of cornet soloists.

This study establishes Liberati’s importance as a cornetist, band leader, and composer in the early Golden Age of military bands. Chapters are organized to separately display each of the roles Liberati took on during his life. In separating these fields, I am by no means implying that Liberati was first a soloist, then a band leader, then a composer. The intent of each chapter is to direct focus to a specific part of Liberati’s life, as Liberati simultaneously excelled in each of these fields. The scholarship written on Liberati is limited to short biographical sketches.

¹ Meredith Willson, “Act 1, Scene 5,” in *The Music Man* (New York: Frank Music Corp.), 1958, accessed February 22, 2022, <https://www.everythingmusicals.com/files/the-music-man---libretto.pdf>.

Therefore, through my research and study I have pieced these biographies together with primary sources, such as newspaper and magazine articles, as well as other scholarship specific to military bands, to present an overview of Liberati's life and career as a musician. I have also consulted the Liberati Collection housed at the Library of Congress, where I found relevant information for this research effort. In this disquisition I also expand upon these sources to provide a survey of all of Liberati's known works. In the survey I provide the title of each piece, publisher, and approximate date of publication. I also provide the location and the musical arrangement of all Liberati's extant pieces. In addition, I have compiled a discography for known recordings of works by Liberati. By doing so, I hope to again bring to light his great compositions so that his works will be performed more often today. Liberati's name should be returned to a place of respect and he should be celebrated for his productive life.

Chapter 2 details Liberati's life as a cornet soloist. As a native Italian he was born into a musical family and quickly established himself as a cornetist. Liberati became well known in his time as a virtuosic performer, which brought him much acclaim in the early days of military bands. He had much success in his travels throughout the United States at concerts playing for large audiences. His personality played a big part in his success as he was the recipient of many gifts and looked up to by many other great performers. I draw on many primary sources to show Liberati's captivating character, virtuosic technique, and significant number of successful engagements he had throughout his career as a cornetist.

Chapter 3 focuses on Liberati's life and career as a band leader. The late nineteenth and early twentieth centuries were an exciting time for band music in America. This time period is now referred to as the Golden Age of Bands. Liberati was a compelling leader, hard worker, and businessman who gained much popularity and success while helping others prosper. Many bands

benefited under Liberati's leadership. I draw upon scholarship written about the history of bands during this time period to help show just how much influence Liberati had in the band community.

Chapter 4 is directed to Liberati's work as a composer and the compositions that he wrote. In this chapter I highlight different aspects of Liberati's life that sparked creative ideas in composition. While doing so I make educated parallels between his musical compositions and what was happening in the world around him and his life experiences. I also describe several aspects of his cornet solos that make them virtuosic. Liberati used his cornet solos to showcase his skill as a cornetist. This chapter also briefly discusses Liberati's method books, both published and unpublished, and his work later in life as a cornet pedagogue. The ideas and exercises found in his methods are compared to what is taught today to build good trumpet technique. A brief glimpse into the cornet pedagogy in Liberati's day is seen through his works and methods which I draw upon for this chapter.

Chapter 5 is an in-depth analysis of three cornet solos composed by Liberati. To better understand works by Liberati, I analyze the form, key, harmonic structure, accompaniment, melodies, and cadenzas of his cornet solos *Canzona Napolitana* (1881), *Pyramids Polka* (1902), and *Il Caporale di Settimana* (1881). By doing so I am able to draw conclusions about his compositional technique and style and reveal how he was able to highlight the solo part in his cornet solos.

During his lifetime, Alessandro Liberati was well known and highly respected as a cornetist, band leader, and composer. The question arises as to why certain contemporaries of Liberati remain household names today considering that Liberati was just as successful. Perhaps one reason is that with his passing in 1927, his music was simply left behind as performers were

looking for new and exciting works to play. Another possible reason could be that the trumpet became more popular than the cornet, so teachers and performers do not think to include the great cornet solos of the past with their trumpet repertoire. In any case, the compositions by Liberati deserve greater performance today and his life should be celebrated for his virtuosity as a performer and his important foundational role as a band leader.

CHAPTER 2. LIBERATI: THE CORNET VIRTUOSO



Figure 2.1. Image of Alessandro Liberati with cornet. Alessandro Liberati Collection, Music Division, Library of Congress.

Cornetist Alessandro Liberati had an extensive and successful career performing throughout the United States, Europe, and Canada. He performed with many bands and was constantly on the move, touring from city to city. As his fame as a cornetist grew, his name became more well known throughout the United States. Large audiences followed him everywhere he went, to watch and hear him play. To date, scholarly literature has mostly focused on a select few of the great cornet soloists of the nineteenth century. Therefore, trumpet players are more likely to perform and study the music of these select few figures. Names like Herbert L. Clarke (1867–1945) and Jean Baptiste Arban (1825–1889), contemporaries of Alessandro Liberati, are still widely known as virtuosos in their time. While these cornetists are more widely known to trumpet players today, they were not necessarily more talented.

In this chapter, I document Liberati's career as a performer in Italy, Canada, and the United States to show that Alessandro Liberati was just as successful as his contemporaries. I go

about this by first providing evidence of his skill and phenomenal technique on the cornet from a young age and throughout his life. This won him positions in great ensembles and shows he was on par with the other greats of the time period. Second, I provide accounts of his vibrant personality and character, which helped him become a highly decorated cornetist who was praised by the public and businesses alike. Finally, I list evidence of him being in great demand and highly sought after for performances with great ensembles and important events with notable people in attendance. Due to his substantial work and achievements as a cornet soloist, Alessandro Liberati deserves greater attention as an important cornetist of his day. To this end, I draw on information from biographies written about Liberati in encyclopedias, dictionaries, method books, historical band books, newspaper articles, and scholarly articles. These sources provide evidence of Liberati's extensive achievements and influence as a cornetist. Yet it is clear there is a need for further research on Liberati's career as a soloist.

Liberati's Early Life

Alessandro Liberati's skill as a cornetist took him all over the world, beginning in Italy where he was born. Liberati started his musical career as a young man in Italy, inheriting some of his musical gifts from his parents.² Born in Frascati, he was taught how to play the cornet by his father Carlo, who was a well-known keyed bugle player himself.³ Liberati began playing the cornet at age 12 and gave his first solo performance at age 14, playing an aria from Giuseppe Verdi's (1813-1901) Opera, *Il trovatore*.⁴ As Liberati matured, he continued to master the cornet

² Herbert L. Clarke, "Famous Cornetists: Past and Present." *Musical Messenger* 18, no. 4 (April 1922): 3, accessed July 12, 2021, https://books.googleusercontent.com/books/content?req=AKW5Q adLR14XJxnWtr--oHneg2oXDJGfWMuEWh12s5z1jpSadHRC-0-QdLvO99BsFKvpWz7cL1SN6zhSth2SoOBVII1C18s3dODribt546brvow0tyTgU1bHqj6AD97gMBV7a9mrxCn1Li1g_6YJa-ZqOK_x6RWtaQVerWUOVvyhcKmeZgFtC99-DzT TycJYHfH wDlr9ST3uEN58VEEN4UNca_VzATKHA1rqAFFNtsecMGJz ImOPk5Eq TKNKyqeaxbUkkB11rcAX.

³ William H. Rehrig, "Liberati, Alessandro," in *The Heritage Encyclopedia of Band Music*, edited by Paul E. Bierley (Westerville, OH: Integrity Press, 1991), 457.

⁴ Rehrig, "Liberati, Alessandro," 457.

and in 1864, at the age of 17, he enlisted in the Papal Army, where he played first cornet in the First Cacciatori Band of Rome.⁵ Playing the first cornet part at such a young age demonstrates his talent as an aspiring cornetist. Two years later, in 1866, Liberati ascended to the essential position as bugler of General Garibaldi's Army.⁶ By then Liberati had risen to great fame and influence and was well known as a cornet soloist throughout Italy.⁷



Figure 2.2. Early photos of Liberati in Italy as first cornetist in the Italian army, 1867 (left) and as a volunteer in the Foreign Legion, 1871 (right).

⁵ David R. Hickman, "Liberati, Allesandro [Alessandro]," in *Trumpet Greats: A Biographical Dictionary*, edited by Michel Laplace and Edward H. Tarr (Chandler, AZ: The Alternative, 2013), 470.

⁶ Elisa Koelher, *A Dictionary for the Modern Trumpet Player*. (Lanham, MD: Rowman and Littlefield, 2015), 102.

⁷ Clyde E. Noble, *The Psychology of Cornet and Trumpet Playing: Scientific Principles of Artistic Performance* (Missoula, MT: Mountain Press, 1964), 23.

Liberati's fame and talent was growing such that he was attracting attention from overseas.⁸ In 1872, the famed American composer and band leader Patrick Gilmore (1829–1892) invited him to the United States to perform as a special soloist with his band at the Peace Jubilee held in Boston, Massachusetts.⁹ This led to a position in Canada, in 1873, as cornet soloist for the Governor General, the Earl of Dufferin (1826–1902).¹⁰ After several years in that position, Liberati came back to the United States and in 1876 became an American citizen.¹¹ He found that his skills on the cornet were of better use in “the land of opportunity” and the opportunities were plentiful. In 1878, Patrick Gilmore was convinced to hire Liberati as an alternate cornetist in his band even though he already had four of the top cornet soloists of the day: Jules Levy (1838-1903), Matthew Arbuckle (1828-1883), Benjamin C. Bent (1847-1898), and Walter Emerson (1856-1893).¹² Gilmore was the leading band director of the time and could spot a talented cornetist when he heard one. By the next year in 1879, Liberati had earned competitive billing with all four of the top cornetists in Gilmore's band, thus proving his musical ability and greatness was equal to the others.¹³ Not only did Liberati perform with the Gilmore band, he also performed for the March King himself, John Philip Sousa (1854-1932). The claim to fame of many musicians was that of performing under the baton of Sousa and in 1892 Liberati was the featured soloist of his band.¹⁴

⁸ Between 1866-1872 Alessandro Liberati performed throughout Italy as a cornet soloist. While no specific details have been found this general information is listed in the works by Nobel, Hickman, Koelher, and R. Schwartz.

⁹ Rehrig, “Liberati, Alessandro,” 457.

¹⁰ Noble, *The Psychology of Cornet and Trumpet Playing*, 23.

¹¹ Noble, *The Psychology of Cornet and Trumpet Playing*, 23.

¹² Richard I. Schwartz, *The Cornet Compendium: The History and Development of the Nineteenth-Century Cornet* (Published by author, 2002), 93.

¹³ Noble, *The Psychology of Cornet and Trumpet Playing*, 23.

¹⁴ Rehrig, “Liberati, Alessandro,” 457.



Figure 2.3. Alessandro Liberati, in uniform with cornet. Liberati Collection, Music Division, Library of Congress.

Liberati's Character and Skill

Liberati's travels throughout the United States allowed him to meet many people and performers. One such individual was the great Herbert L. Clarke. As mentioned at the beginning of this chapter, Herbert L. Clarke is one of the most well recognized cornetists to trumpet players today. Being a soloist for the John Philip Sousa Band brought Clarke great fame, as did his method books for cornet. His book *Technical Studies for the Cornet* remains a widely used method book among trumpet teachers. Liberati had a friendly relationship with Clarke; they would cross paths from time to time and have friendly chats. In an April 1922 article in *Musical Messenger*, Clarke recounts the first time he heard Liberati perform:

I recollect in the early eighties, while a member of the "Queen's Own Regimental Band" of Toronto, Ontario, we gave a series of band concerts at the Granite Rink in that city, and as an outside soloist, Mr. Liberati was engaged from New York as the attraction. This was my first meeting with the great soloist, who was then in his prime, and I have never heard since any cornet player who impressed me as much as Liberati. His style of playing was not only unique, but full of virtuosity, a most brilliant tone, and his technic was wonderful, his tonguing the most wonderful staccato, and his endurance marvelous, bringing out the greatest climax as the finish of his original cornet solos, without the least fatigue, and every note he played was without flaw; he never broke in a note, nor missed anything.¹⁵

Considering that many today claim Clarke to be the greatest cornet soloist of all time, this passage provides great testimony to the skill and ability of Liberati, seeing as he was the greatest

¹⁵ Clarke, "Famous Cornetists: Past and Present," 3.

cornetist that Clarke had ever heard. A writer at *The Washington Times* even compared them to each other. An article from September 3, 1894 reads:

Mr. Herbert Clarke's strong rendition of the "Whirlwind Polka" brought him a vigorous encore. Mr. Clarke is not Liberati, but he played the cornet very well; his handling of the long trill involved in the composition he first gave last night is hardly surpassed by any artist.¹⁶

Clarke often spoke of Liberati when teaching his students about fast tonguing, stating that Liberati could single tongue a group of four sixteenth notes at 160 beats per minute.¹⁷ A journal article from Conn's *Trumpet Notes* attests to Liberati's reading ability and lung capacity. The following excerpt comes from an article published in 1885 by C. G. Conn Company:

He plays the most intricate music at sight, and his execution is simply marvelous. His lung-power is something wonderful. No other living cornetist has the peculiar lung construction which enables him to play a variation with one breath, extending over fifty beats.¹⁸

Other newspaper accounts attest to the talent and skill that Liberati possessed when performing a solo. Figure 2.4 is a clipping that comes from the *Wichita Daily Eagle* published November 12, 1895, and includes excerpts from many other newspapers throughout the United States:

¹⁶ "Fred Innes' Concert: An Enthusiastic Audience at Albaugh's Opera House Last Night," *Washington Times*, Sept. 3, 1894, page 4, accessed June 3, 2021, <https://www.loc.gov/item/sn87062244/1894-09-03/ed-1/>.

¹⁷ Glenn Bridges, *Pioneers in Brass* (Detroit: Sherwood Publications, 1965), 61.

¹⁸ "Alessandro Liberati: The World-Renowned Cornet Virtuoso. Fair Italy's Gifted Son," *Trumpet Notes* 7, no. 32 (1885): 3, accessed May 24, 2021, <https://www.saxophone.org/museum/publications/id/295>.

HAWAIIAN BAND.

The following is a portion of the press comments concerning the Royal Hawaiian band which will appear at the auditorium on Wednesday, Nov. 13. Special trains at reduced rates will run between Wichita, Winfield and Wellington, at a rate of one and one-third fare. Read the following comments with reference to the band and its great leader and see if you can afford to miss this great musical treat:

St. Louis Republic: As a soloist he is without a peer.

New York Mail: Liberati besides being a most accomplished player, is a genial obliging gentleman, and the audience perceived this at once.

New York Times: Signor Liberati is, without a doubt, one of the best artists to be heard. His selections show a fine taste, and he always plays like a true artist.

New York Musical Dramatic Courier: Signor Liberati is a genuine artist in the fullest meaning of the term. Every solo is applauded to the echo and delights equally the ordinary listener as well as the cultivated musician.

New York World: The only really affective part of yesterday's concert was that supplied by Signor Liberati, the Italian cornetist. His selections were of a higher order than those of any other soloist on the bench.

New York News: It would almost be impossible to find a virtuoso who would belikely to rival in skill the special acquisitions which are possessed by Signor Liberati, who has no equal on his favorite instrument in this country.

Buffalo Times: As a soloist Liberati has but few rivals in the world and no superior.

Utica Herald: His matchless playing will be remembered with the greatest pleasure.

New York Herald: Liberati was deservedly greeted with spontaneous and prolonged applause for the rendering of a difficult and pathetic "Ah bello a nie vitornia," in which he introduced several new variations in addition to the original score.

Utica Press: Liberati was recalled six times on his cornet solo and responded gracefully.

Baltimorian, Md. The cornet solo of Signor Liberati has lost none of its power of earnestness and he was not only applauded to the cho, but was compelled to respond to five encores. His matchless cornet playing will be remembered with the greatest of pleasure.

St. Louis Post Dispatch: Liberati has won his way through the ears of his auditors straight to their hearts, and he need no have fear that his melody enters one ear to go out the other.

New Orleans Picayune: In the brief time Signor Liberati has been with us he has fully established his claim to recognition as a master of the instrument. In brilliancy of execution, sweetness of tone, correctness of style and delicacy of expression, he is surpassed by no other performer on the cornet now living.

Figure 2.4. Clipping from page 8 of *Wichita Daily Eagle*, Nov. 12, 1895.

Years later Liberati was still impressing audiences all over the country. The following tribute was published in *The Seattle Times* in 1902:

There have been a few great cornetists before the American people in the last quarter of a century, but we believe Liberati stands at the head.¹⁹

Upon reading such praise for Liberati's talent and skill, one may wonder what it was like to hear him perform live in his day. Fortunately, we do not have to speculate or imagine what Liberati sounded like; his technique and skill were recorded in 1902 on wax cylinders by Edison Gold Records. Four cornet solos—*Der trumpeter von Säckingen*, *Facilita*, *Pyramid Polka*, and *Remembrance of Switzerland* (the last two composed by Liberati himself)—give us a taste of Liberati's talent, skill, and musicality as a virtuoso.²⁰

Liberati's talent and skill as a performer certainly helped his popularity grow as a cornetist, but it was his personality, character, and unrelenting hard work that helped him win the affection of audiences. Clarke had this to say about Liberati's personality and character:

I have had the distinguished honor of knowing Liberati for forty years, during which time we have always been personal friends, and the next time I make a trip to Chicago, hope to resume the acquaintance and pass more congenial hours with the man who never allows disappointments of any kind to affect in any way his good nature. He is one of the most optimistic men in the world today, and has the faculty in conversation to be entertaining, without the least bit of egotism, remembering distinctly every incident of importance which has taken place in his life, without seemingly talking about himself.²¹

¹⁹ *Souvenir of Liberati's Concert Band and Grand Opera Company of N. Y. City* (St. Joseph, MI: A. B. Morse Co., 1908), 19, accessed July 20, 2021, https://digital.lib.uiowa.edu/islandora/object/ui%3Auc_48648.

²⁰ See References under Sound Recordings for links that will take you to where you can listen to each solo for yourself.

²¹ Herbert L. Clarke, "Famous Cornetists: Past and Present," 4.

When speaking of disappointments Clarke may have been referencing the time Liberati was captured while serving in the Italian military and held as a prisoner of war in Bavaria in 1871.²² Fortunately this experience did not faze the young Liberati and he went on to become a successful cornetist. On another occasion a reporter asked if Liberati was affected by a verbal attack from Jules Levy, a conceited cornetist, who was always causing strife and lashing out at other musicians in Gilmore's band. Liberati responded that he was not surprised by what Levy said and has learned to pay no attention to him, leaving the public to form their own opinion about his playing.²³ Displaying the genuine nature of his character, Liberati went on to say in the same newspaper article:

I have no unkind feelings against anyone, and would not utter a harsh word against a man because he was ambitious to please his patrons, but I know I can teach men who criticize me.²⁴

This example suggests that Liberati was not only a gentleman but also patient and humble.

Liberati was the recipient of many expensive gifts from the adoring public, and many dinners were hosted in his honor. Concerts by Liberati and his band were so popular in Portland, Oregon that he was invited back yearly and presented with gifts from the citizens of Portland and from Governor Pennoyer himself.²⁵ In 1883, Liberati's performance was the main musical event at the Southern Exposition in Louisville, Kentucky, where he was honored with several dinners and a special recognition from Governor Knott.²⁶ While Liberati was in New Orleans that same year, he played a series of concerts at the West End Resort. While there a dinner was sponsored

²² Rehrig, "Liberati, Alessandro," 457.

²³ "Liberati and Levy: The Former Thinks the Latter's Criticism Unworthy of Notice," *Courier Journal*, May 1, 1885, Alessandro Liberati Collection, Music Division, Library of Congress.

²⁴ "Liberati and Levy," *Courier Journal*.

²⁵ Hickman, "Liberati, Allesandro [Alessandro]," 470.

²⁶ Hickman, "Liberati, Allesandro [Alessandro]," 470.

in his honor, where the Italian consul, Count Marafoschi, awarded Liberati an elegant medal with diamonds.²⁷ In 1907, the management of Luna Park in Cleveland, Ohio presented Liberati with a silver loving cup in appreciation for his eight weeks of performing concerts.²⁸ Liberati received so many gifts and medals throughout his career that he became the most decorated cornetist of all time.²⁹ Figure 2.5 below shows several of his medals. The *Chicago Evening American* wrote of Liberati, “He has enough medals to make him a suit of armor if he strung them all together.”³⁰ All of these experiences and honors reflect Liberati’s success and helped his career move forward as a celebrated and admired cornet soloist.

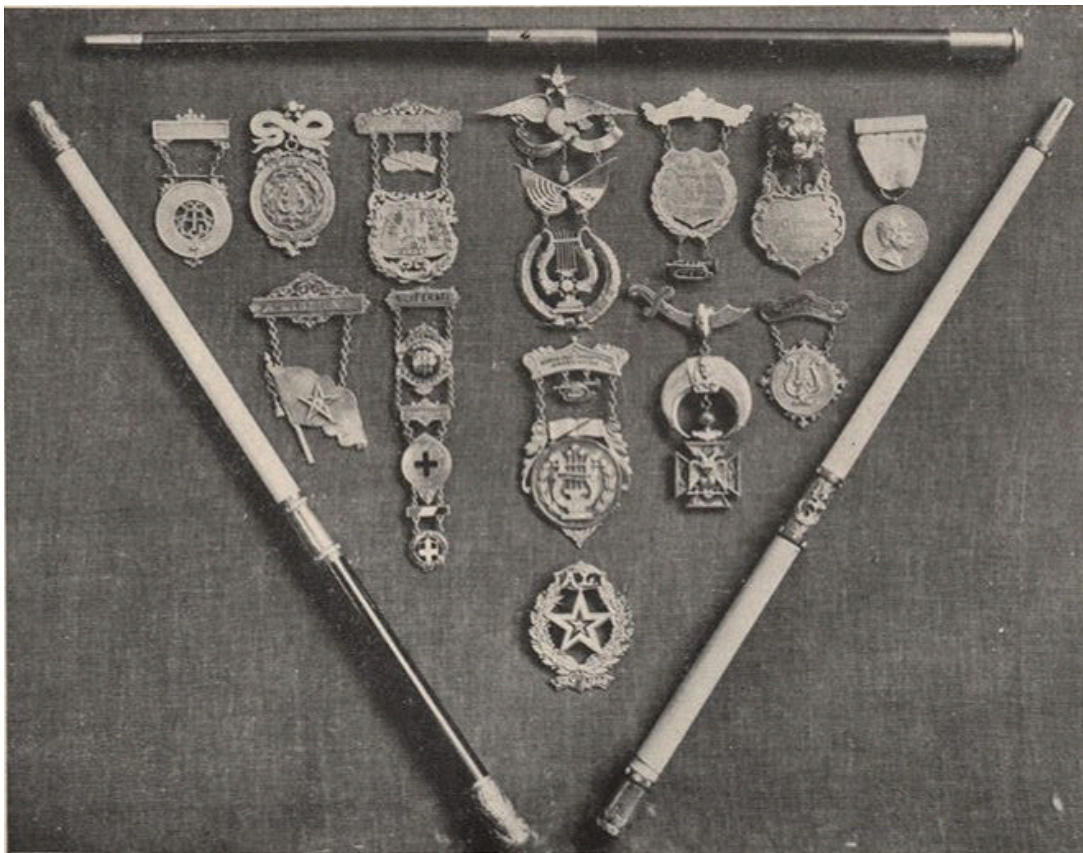


Figure 2.5. Display of medals and batons given to Alessandro Liberati. Photo printed in *Souvenir of Liberati’s Concert Band and Grand Opera Company of N.Y. City*, 1908.

²⁷ Hickman, “Liberati, Allesandro [Alessandro],” 470.

²⁸ “*Souvenir of Liberati’s Concert Band*,” 9.

²⁹ Bridges, *Pioneers in Brass*, 61.

³⁰ “*Souvenir of Liberati’s Concert Band*,” 30.

Even while on vacation Liberati could not escape the public and their desire to hear him play. For example, while on vacation in San Francisco in 1886, Liberati was honored with a private serenade and afterward invited to perform at a concert at Golden Gate Park.³¹ The trolley cars could not transport all the people who wanted to attend the concert, which led Liberati to agree to several repeat performances.³² The public wanted Liberati to stay longer in San Francisco, and he would have, had it not been for a previous commitment in Quebec, Canada to perform for Cardinal Tascherou.³³ Liberati's likeability was not solely confined to American audiences; world leaders also were impressed by his musical skill and charmed by his personality. For example, Liberati played a concert for French and German dignitaries in New York City's Central Park in 1881. French dignitary Margrave de Rochambeau was so impressed with Liberati's playing that, upon his return to France, he commissioned a portrait of Liberati as a souvenir from New York City.³⁴

Knowing endorsements help sell more instruments, instrument manufactures sought to profit from Liberati's growing fame and reputation. If the public saw that Liberati played a certain cornet, they were more likely to buy that particular brand. The Conn company sought out these endorsements and ultimately became the world's largest instrument manufacturer.³⁵ Liberati was one of the many professional musicians that endorsed Conn instruments. Newspaper advertisements for Conn cornets along with Conn's own music journal, *Conn's Truth*, appear with Liberati's name as a professional who plays Conn cornets. Figure 2.6 shows

³¹ Hickman, "Liberati, Allesandro [Alessandro], 470.

³² Bridges, *Pioneers in Brass*, 61.

³³ Bridges, *Pioneers in Brass*, 61

³⁴ Bridges, *Pioneers in Brass*, 61.

³⁵ The Conn Loyalist, "The Incomparable Colonel," Taken from the 1975 Conn Chord magazine, accessed July 21, 2021, <https://cderksen.home.xs4all.nl/ConnHistory1.html>.

an example of one such advertisement in this journal from 1901. Notice his name is in the highest position on the left side of the page.

C. G. CONN'S TRUTH, ELKHART, IND.

The New York Wonder Solo Cornets in Bb and A.

MANUFACTURED BY C. G. CONN, ELKHART, IND.

Are positively the best in the World for the use of Soloists, and all other Cornetists who desire a Perfectly Tuned, Full Toned, and Easy Blowing Instrument. They are used by

A. LIBERATI,
THEODOR HOCH,
P. C. NELSON,
H. BELLSTEDT,
A. BODE,
WALTER ROGERS,
T. V. SHORT,
KNOLL & McNEILL,
W. P. CHAMBERS,
BOWEN R. CHURCH,
H. N. HUTCHINS,
EDW. E. NICKERSON,
C. C. WARD,
CARL CARLETON,
T. C. BENT,
BESSIE GILBERT,
F. W. BENT,
E. A. COUTURIER,
A. H. YERKES,
SCOTT SNOW,
EMIL KOPP,
CHRIS RODENKIRCHEN,
HERBERT CLARKE,



THE NEW YORK WONDER SOLO CORNET

STEVE CREAM,
FRED L. KETTLEWELL,
J. P. ZIMMERMAN,
ALICE RAYMOND,
WALTER SMITH,
JOHN SALMON,
TOM CLARKE,
CARL CLAIR,
JESSIE MILLAR,
W. S. MYGRANTS,
ALBERT COOK,
J. D. LLEWELLYN,
HI HENRY,
B. KYRL,
E. KENEKE,
EDW. S. FOGG,
W. E. BATES,
CARL ENTRADO,
CARL BECK,
W. J. STYLES,
C. C. STRASSBERGER,
CHAS. SEYMOUR,
H. J. RALL,
G. SCARANO,

And many other soloists who have gained distinction in their profession, all of whom pronounce it the most wonderful cornet of the century; superior to all others in every respect; combining brilliancy and power of tone, perfect tune, an equalized register extending from pedal C to C above the staff, a light and rapid valve action—absolutely noiseless, durable construction and modern mechanism, handsome and convenient model—allowing a perfect grasp without cramping the hand, the valves and tuning slide under easy control of the fingers, artistic finish, complete equipment.

Figure 2.6. Advertisement found on page 10 of *Conn's Truth* Vol. 4 No. 12.

Records show that from time to time the Conn company would send Liberati new cornets to try out. It was important to them to keep Liberati happy because it helped to grow their business. Other musicians would receive instruments as well, but it seems that Conn held Liberati in highest esteem as evidenced by the company giving Liberati a one-of-a-kind, gold-plated, jewel-encrusted cornet valued at \$5,000.³⁶ Two thank you letters from Liberati to the Conn company (the first in 1884 and the second in 1902) published in Conn's musical journals document two other occasions in which Liberati received cornets as gifts from Conn (Figures 2.7 and 2.8).

³⁶ The Conn Loyalist, "The Incomparable Colonel," Taken from the 1975 Conn Chord magazine, accessed July 21, 2021, <https://cderksen.home.xs4all.nl/ConnHistory1.html>.

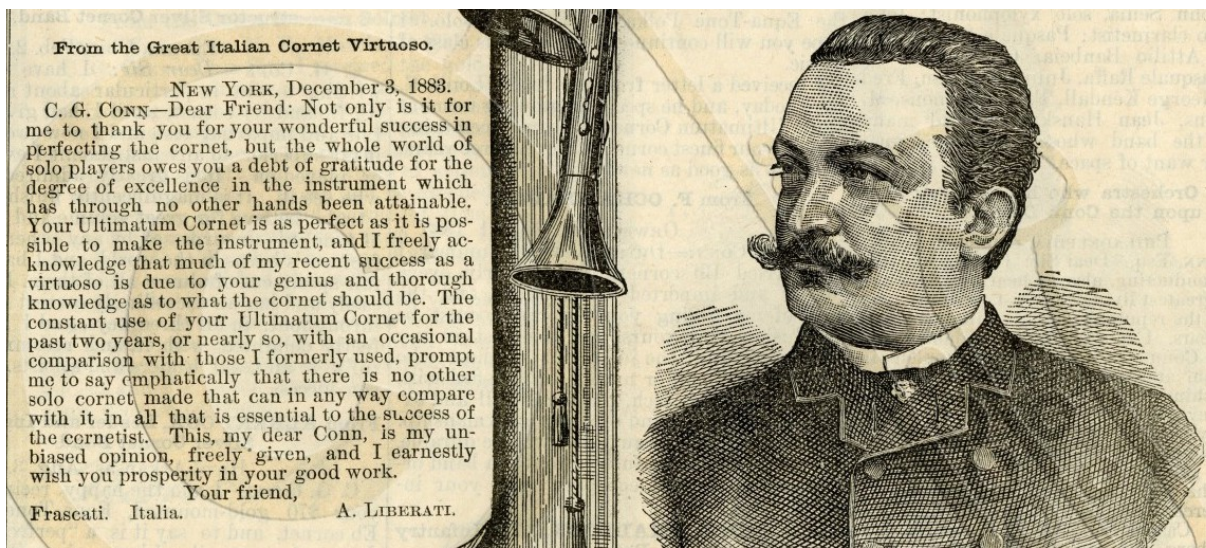


Figure 2.7. Thank you letter and photo of Liberati published on page 49 of Conn's 10th Edition *Wonder Catalogue*, 1884.

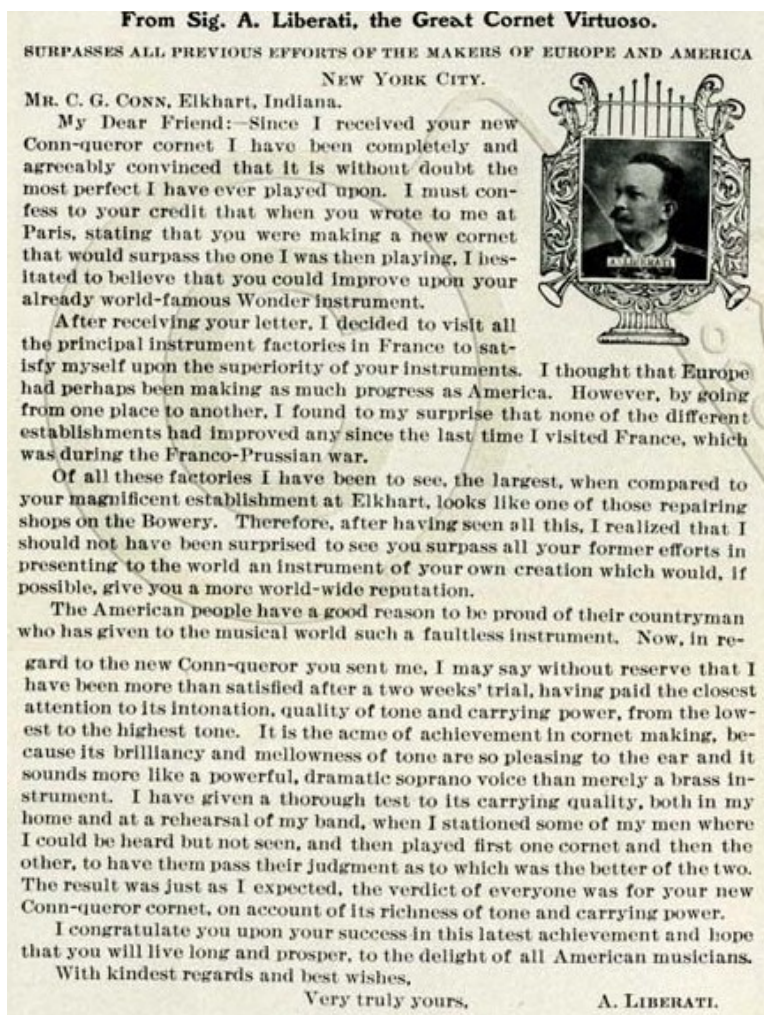


Figure 2.8. Thank you letter published on page 6 of Conn's magazine *Glimpses of Wonder*, 1902.

Conn also created the Liberati model cornet mouthpiece (Figure 2.9). Mouthpiece manufactures today continue to create mouthpieces after the individual specifications of professional trumpet players, another testament to Liberati's status in his day. Owning a Liberati model mouthpiece does not guarantee that one would sound like Liberati. Everyone's set up is a little different. While a professional cornetist's mouthpiece model may only work well for a few people this does not stop many people from buying them to try out. Conn most certainly would have known this and benefited financially from the Liberati model.



Figure 2.9. Photos of Liberati Model cornet mouthpiece owned by Dr. Jeremy Brekke.

Liberati in Great Demand

As Liberati's popularity grew, he became sought after across the United States. His playing was so pleasing to listen to and his talent so versatile that he was asked to perform for special events and concerts as the featured soloist. Many of these performances were attended by notable people. As one can imagine, these engagements were high-profile, and the coordinators wanted to bring in a virtuoso so that the celebrations would be well attended. In 1877, Liberati joined J. Thomas Baldwin's Band of Boston for two seasons.³⁷ With this band he performed for the lucrative opening of the Brighton Beach Hotel on Coney Island in 1879.³⁸ His performance there left such a strong impression that the resort booked him to perform for the next two summers.³⁹ In 1878, 1879, and 1880, Liberati was the special soloist for the Interstate Expositions of Chicago.⁴⁰ This event most certainly helped to propel his career as a soloist forward as many people would gather to view the exhibits and hear the bands. During the winter seasons of 1879 and 1880, Liberati played first trumpet (playing his cornet) with the New York Philharmonic, an orchestra that has continuously employed some of the world's greatest trumpet players.⁴¹ In 1880, Liberati performed for the opening of the Seventh Regiment Armory in New York City, an event which was attended by President Grover Cleveland (1837-1908).⁴² That following year he performed at the Yorktown Centennial with The Harvey Dodworth's Thirteenth Regiment Band.⁴³ In 1890, Liberati was employed with the CD Hess Grand Opera Company, where he would perform short selections between opera acts.⁴⁴ Liberati's skill and

³⁷ Rehrig, "Liberati, Alessandro," 457.

³⁸ Bridges, *Pioneers in Brass*, 61.

³⁹ Hickman, "Liberati, Allesandro [Alessandro], 470.

⁴⁰ Richard I. Schwartz, *The Cornet Compendium*, 93.

⁴¹ Koelher, *A Dictionary for the Modern Trumpet Player*, 103.

⁴² Bridges, *Pioneers in Brass*, 61.

⁴³ R. I. Schwartz, *The Cornet Compendium*, 93.

⁴⁴ H. W. Schwartz, *Bands of America* (Garden City, NY: Doubleday & Company, 1957), 133.

technique gained him worldwide recognition. He even performed for kings and queens, as documented in the following passage from *The New York Herald*, published on January 11, 1891:

Signor Liberati and J. N. R. Rinns, sailed on the Adriatic for London last Wednesday.

The cornetist goes to fill an engagement in the Alhambra Palace at the highest salary ever paid in London, it is said to a cornet soloist.⁴⁵

By this time Liberati was touring constantly. Richard I. Schwartz notes in his book *The Cornet Compendium* that in 1902 Liberati performed cornet solos at Washington Park on the Delaware and later went on two concert tours that led him to the Dallas state fair and the second ending in New York City.⁴⁶ Toward the end of his life, Liberati was more focused on being leader of his bands than performing as a soloist. However, he would still occasionally take out his cornet and play in front of his band.



Figure 2.10. Photograph of Liberati, with cornet in hand, and band at the 1909 Alaska Yukon Pacific Exposition in Seattle, Washington. Alessandro Liberati Collection, Music Division, Library of Congress.

⁴⁵ “Notes of Music,” *New York Herald*, January 11, 1891, page 10, accessed June 3, 2021, <https://www.loc.gov/resource/sn83030313/1891-01-11/ed-1/?sp=10&r=0.234,1.163,0.419,0.198,0>.

⁴⁶ R. I. Schwartz, *The Cornet Compendium*, 94.

One of Liberati's last significant performances provides a final testament to his greatness and popularity. In 1921, at the age of 74, he performed in Omaha, Nebraska to a huge audience of over 12,000 people.⁴⁷ Liberati finally settled down from touring life in 1923, when he began teaching private lessons in New York City. Some of his students would later become great soloists and band leaders in their own right.⁴⁸ Perhaps his most notable former student was Albertus L. Meyers (1890-1979), who later went on to perform as a featured cornet soloist with John Philip Sousa's band and became a long time conductor of the Allentown Band of Pennsylvania.⁴⁹

Alessandro Liberati's life and career show us that he played an important role in the history of cornet music. The documentation of his hard work and achievements as a developing cornetist, performing with many bands throughout the country, demonstrate that he was on the same level and just as successful as his more well-known contemporaries. The many honors he received from American citizens as well as from foreign dignitaries prove the powerful impression his music and personality had on those for whom he performed. His popularity as a soloist, exhibited by his many engagements, reveals that he was in demand, and affirms that he had a significant impact on musical life and culture in America. Liberati had just as much success as other important musical figures of the time and deserves the same recognition and attention by scholars and performers today.

⁴⁷ Noble, *The Psychology of Cornet and Trumpet Playing*, 24.

⁴⁸ Noble, *The Psychology of Cornet and Trumpet Playing*, 24.

⁴⁹ Noble, *The Psychology of Cornet and Trumpet Playing*, 24.

CHAPTER 3. LIBERATI: THE BAND LEADER



Figure 3.1. Alessandro Liberati with baton. Alessandro Liberati Collection, Music Division, Library of Congress.

Alessandro Liberati excelled and rose to great prominence as a cornet soloist. In addition, he became equally recognized as a great band leader while maintaining his status as a cornet virtuoso. Few other musicians can say the same. While Liberati's influence as a cornet soloist was far reaching, he was equally, if not more, influential as a band leader. While Liberati may not be the first name to come to mind when speaking of band leaders, his influence on bands in the Golden Age needs to be recognized and brought to light to add to the current scholarship. To date, scholarly literature mainly covers a select few of the known great band leaders of the nineteenth century. John Phillip Sousa (1854–1932) and Patrick Gilmore (1829–1892), contemporaries of Liberati, are known as pillars in the development of bands in the nineteenth century. Their names are still widely known and their music, especially marches, are consistently performed to this day. While these band leaders rose to lasting fame, Liberati, who also made significant contributions to the success of performance bands in America, is not as well known.

Without Liberati's work as a band leader and promoter of band music, John Phillip Sousa may not have had the instant success that he did.

In this chapter, I document Liberati's career as a band leader in Italy, Canada, and the United States. I show that Liberati was important to performance bands for three reasons. First, he led many professional groups and lifted them to great prominence, attracting high quality musicians and performing at big events attended by notable people. Second, Liberati was forward thinking, hardworking, and had a persistent nature, which allowed him to create successful new ensembles that showcased broader musical styles. Third, Liberati was a great businessman. His association with businesses and new companies helped increase proceeds and elevated their status. His band's performances at city events drew large crowds and, in some cases, saved the entire event from ruin. For these reasons, Liberati is undeniably important to the development of band music in the Golden Age. To this end, I draw on details of his life published in encyclopedias, dictionaries, method books, historical band books, scholarly articles, and newspapers that mention his travels and band performances. These sources document his career and influence as a band leader and prove that he deserves attention for his contributions to the band movement. They also reveal the need for further research into his travels, performances, and associations.

Liberati immigrated to the United States at an exciting time. Bands and band music were dramatically increasing in popularity in America. Communities enjoyed listening to music and it was the town band that would provide it. Every town, even the small ones, supported a town band.⁵⁰ For rural towns especially, the town band was the only way that the community could hear new compositions. For this reason, each community proudly supported their band, no matter

⁵⁰ John Ogasapian and N. Lee Orr, *Music of the Gilded Age* (Westport, CT: Greenwood Press, 2007), 123.

how small. It became a mark of social status and affluence to have a town band.⁵¹ The following statement sums up the feelings about bands in rural communities: “A town without its brass band is as much in need of sympathy as a church without a choir.”⁵² During the Civil War many musicians were employed by the army, and many small bands were created.⁵³ Following the Civil War there were many talented musicians who just needed an opportunity to play. Thousands of amateur bands popped up all over the country. The reason bands quickly gained popularity was because they played crowd-pleasing music, the means to create them was inexpensive, and anyone could participate. Bands of this period represented and performed music of the people.⁵⁴ Today when we picture a military or brass band, patriotic tunes and marches are most likely the first music pieces to come to mind. However, during the late nineteenth century bands played more than just military marches and regularly performed arrangements of orchestral repertoire. Their repertoire was much more diverse than one might think. Along with marches, bands also performed overtures, operatic arias, hymns, waltzes, polkas, fantasies, and symphony movements.⁵⁵ The second reason why bands became popular so quickly was because of new technological improvements to brass instruments. The valve was invented in the early 1800s and was rapidly becoming the preferred manufacturing design. This made brass instruments easier to play, keep in tune, and less expensive.⁵⁶ Lastly, participation in a band was open to all Americans not just white men; children, women, ethnic groups, Native Americans, and African Americans could all participate in the band movement.⁵⁷ In addition prisons,

⁵¹ Ogasapian, *Music of the Gilded Age*, 123.

⁵² Ogasapian, *Music of the Gilded Age*, 123.

⁵³ Margaret Hindle Hazen and Robert M. Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800–1920* (Washington D.C.: Smithsonian Institution Press, 1987), 8.

⁵⁴ Hazen, *The Music Men*, 12.

⁵⁵ Ogasapian, *Music of the Gilded Age*, 123.

⁵⁶ Ogasapian, *Music of the Gilded Age*, 123.

⁵⁷ Ogasapian, *Music of the Gilded Age*, 123.

industries, institutions, lodges, and towns all supported amateur bands. With so many bands being formed, the term military band became the accepted description for any type of mixed instrumentation band, regardless of military status.⁵⁸ This time period came to be known as the Golden Age of the American Band, and Liberati had arrived in America just in time to take part.⁵⁹

Leader of Many

Liberati promoted and directed many bands and groups throughout his life. His work with each band raised their status and each one improved under his leadership, many being invited to perform at special events and for notable figures. In 1873, following his solo performance with Patrick Gilmore's band at the Peace Jubilee, Liberati was offered the director position of the Ottawa Artillery Band in Canada.⁶⁰ It was a fine ensemble and Liberati enjoyed his time there. However, after a few years in Canada, Liberati recognized the music making opportunities that awaited him with the bands of the United States and longed to return to pursue those prospects. In 1875, Liberati got that chance and became the conductor for the Michigan National Guard Band in Detroit.⁶¹ Liberati accepted any chance to further promote band music, and while in Michigan he also conducted the Detroit Police Band.⁶² Liberati's ability as a band leader is demonstrated by the fact that just a few months later these two ensembles were invited to Philadelphia to perform at the Centennial Exposition, celebrating the centennial of the signing of the Declaration of Independence.⁶³ Such a special event is worthy of a qualified band and an equally qualified leader. Liberati was able to supply both for the occasion. By performing and

⁵⁸ Hazen, *The Music Men*, 21.

⁵⁹ Ogasapian, *Music of the Gilded Age*, 124.

⁶⁰ Noble, *The Psychology of Cornet and Trumpet Playing*, 23.

⁶¹ David R. Hickman, "Liberati, Allesandro [Alessandro]," in *Trumpet Greats: A Biographical Dictionary*, edited by Michel Laplace and Edward H. Tarr (Chandler, AZ: The Alternative, 2013), 470.

⁶² Rehrig, "Liberati, Alessandro," 457.

⁶³ Noble, *The Psychology of Cornet and Trumpet Playing*, 23.

directing at such a historic event, Liberati was adding to his successes while he continued working hard and seeking out new opportunities. In 1886, Liberati conducted a band at the 23rd Triennial Conclave of the Knights Templar, held in St. Louis, Missouri that was organized by Patrick Gilmore to raise money for a widows and orphan's home.⁶⁴ In 1897, Liberati organized a new band in Cleveland, Ohio called the 5th Regiment Band of the Ohio National Guard.⁶⁵ This band took a short tour and among other engagements played for a horse racing event held in Lexington, Kentucky.⁶⁶ The experiences that Liberati had early on in the Golden Age show his ability to improve each ensemble he led and help bring them greater recognition.

With all Liberati's success as a band director it is no surprise that the groups he conducted attracted some of the most talented musicians. The most notable performer who participated in Liberati's band was perhaps Arthur Pryor (1870-1942). Pryor was a gifted trombone player and Liberati signed him to play solos with his band in 1889.⁶⁷ Arthur went on to form his own band as well as tour with the Sousa band, where he became known as the "Paganini of the trombone."⁶⁸ Liberati's vibrant personality and character, as described in Chapter 2, continued to set him apart from others as a talented leader—he was not one to give up easily. In his book *Pioneers in Brass*, Glenn Bridges had this to say about Liberati:

To his natural gift as a musician and to the advantages of the best training and experience, Liberati added one thing; unremitting hard work, which is as necessary to genius as talent, which won him renown as a cornetist and bandmaster.⁶⁹

⁶⁴ Margaret Hindle Hazen and Robert M. Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800–1920* (Washington, D.C.: Smithsonian Institution Press, 1987), 32.

⁶⁵ H.W. Schwartz, *Bands of America*, 177.

⁶⁶ H. W. Schwartz, *Bands of America*, 177.

⁶⁷ Bridges, *Pioneers in Brass*, 101.

⁶⁸ Bridges, *Pioneers in Brass*, 103

⁶⁹ Bridges, *Pioneers in Brass*, 61.

Liberati was persistent, hardworking, and forward thinking, which helped him become one of the leading band leaders of his day. Liberati's career as a band director goes hand in hand with his success as a virtuoso cornetist. It is also important to mention that his popularity as a band leader rivaled that of his cornet playing. He received gifts for his conducting as well; the *Minneapolis Tribune* mentions in 1905 that he received a richly jeweled baton from the people of Minnesota.⁷⁰ Several of his batons that were given as gifts can be seen in Figure 2.4 from Chapter 2. From 1877-1889, Liberati was in high demand as a soloist but this did not stop him from pursuing a career as a band director as well as forging new paths for performance bands.

Hard Working, Forward Thinking

Through hard work, failure, and eventual success, Liberati was able to organize his very own performance band and create his own musical ensembles to highlight and showcase broader styles. All the successful professional bands during the late 1800s were military bands which were supported by the military, except for one: Patrick Gilmore's band. Gilmore's band operated on free enterprise supported by popular demand, a performance band.⁷¹ Liberati knew much of Gilmore's band, having performed with the band as cornet soloist in 1872, his first time in America, as well as being a member of the band in the late 1870s. Liberati wanted to try this model himself and created his own band in 1883.⁷² The band never made it off the ground, most likely due to the fact Liberati was in such high demand and still touring as a cornet soloist. He abandoned the idea for a time, taking a job as the director of the 71st Regimental Band of New York in 1886, a position which he would hold for the next three years.⁷³

⁷⁰ *Souvenir of Liberati's Concert Band*, 31.

⁷¹ H. W. Schwartz, *Bands of America*, 97.

⁷² H. W. Schwartz, *Bands of America*, 125.

⁷³ H. W. Schwartz, *Bands of America*, 125.

Liberati kept busy through the years performing and directing bands, but he longed to have a band of his own, like Gilmore, who continued to have the only freelance performance band. Having been unsuccessful in 1883, Liberati decided to try once more. In 1889, Liberati succeeded in forming a successful band and named it, “The World Renowned Liberati Band.”⁷⁴ His ensemble steadily grew to 112 members and toured throughout the United States and Canada.⁷⁵ The band had much success in Oregon, where it was invited back for the next three years to perform in concerts. A trend began to emerge at this time with many cornetists trying to become band leaders. Forming one’s own band became a kind of rite of passage for virtuoso cornetists of the day, and Liberati was the one who paved the way for others to follow. Many tried for lasting fame, but few succeeded as did Liberati’s band. Through these successful years with his band, Liberati continued his career as a soloist. After completing a tour in 1893, he reorganized his band and called it “Liberati’s Grand Military Band” (Figure 3.2).⁷⁶ This band toured throughout the United States with great success, and was the main attraction at the Dallas exposition in the years of 1894-1896.⁷⁷ Liberati was so effective as a band leader that he often played as a soloist with his own compositions while he directed his band. This added to Liberati’s appeal to his audiences, as they were able to hear a first-rate band with a virtuoso cornet soloist. The *Cincinnati Enquirer* said it best in a newspaper article published in 1908:

Band music has individuality when Liberati is on the stand, and a cornet is no longer a mere twist of brass and keys in his hands. They are means to an end, and that end is in the realm of harmony and wonderful execution.⁷⁸

⁷⁴ Hickman, “Liberati, Allesandro [Alessandro],” 470.

⁷⁵ Rehrig, “Liberati, Alessandro,” 457.

⁷⁶ H. W. Schwartz, *Bands of America*, 177.

⁷⁷ H. W. Schwartz, *Bands of America*, 177.

⁷⁸ *Souvenir of Liberati’s Concert Band*, 26.

Liberati's talent as a soloist and success as a band leader did not go unnoticed. It wasn't long before Liberati and his band started to receive lucrative invitations.

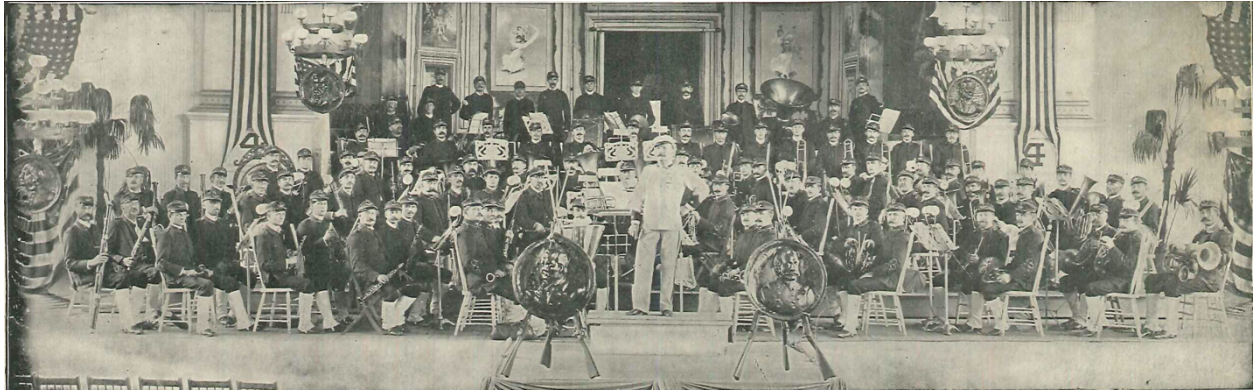


Figure 3.2. Photograph of Alessandro Liberati's Grand Military Band. Printed on the back of the piano music of his composition *An American Belle*, 1902.

One of the great honors of Liberati's extensive career was when he was chosen to be the Grand Marshal for a parade honoring Union Army veterans in 1899 (Figure 3.3).⁷⁹ During this event, he led his 112-piece band through Philadelphia on horseback.⁸⁰ Liberati rode at the front of the parade, dressed in his medal-decorated uniform, with his gold diamond studded cornet in one hand, and his baton in the other.⁸¹ While leading his band, he simultaneously performed his own composition, *The Kansas City Star* (1896), on his cornet.⁸² The event was attended by President McKinley and other notable figures.⁸³ Liberati's band was invited to perform at such important events because they were extraordinarily talented. These examples testify to Liberati's merit as a conductor and justify why Liberati merits more attention today. The *Cleveland Plain Dealer* described Liberati and his band in this way:

⁷⁹ Hickman, "Liberati, Allesandro [Alessandro], 470.

⁸⁰ Noble, *The Psychology of Cornet and Trumpet Playing*, 23.

⁸¹ Bridges, *Pioneers in Brass*, 61.

⁸² Bridges, *Pioneers in Brass*, 61.

⁸³ H. W. Schwartz, *Bands of America*, 178.

Liberati's band is one of the most efficient musical organizations in the country. The leader has shown no inclination to sacrifice the artistic side of his work for the popular acclaim. It must not be understood that his programs are without the elements of popularity for he has shown due regard for both sides of the question.

In technic Liberati has a way of handling his band that makes it far superior to the average musical organizations to be heard in summer parks. He differentiates with much clarity between a musical sound and a noise. Where quiet is called for, Liberati gives ample attention to the requirements.⁸⁴

Liberati's band received many honors and thanks to Liberati as their leader the ensemble thrived.

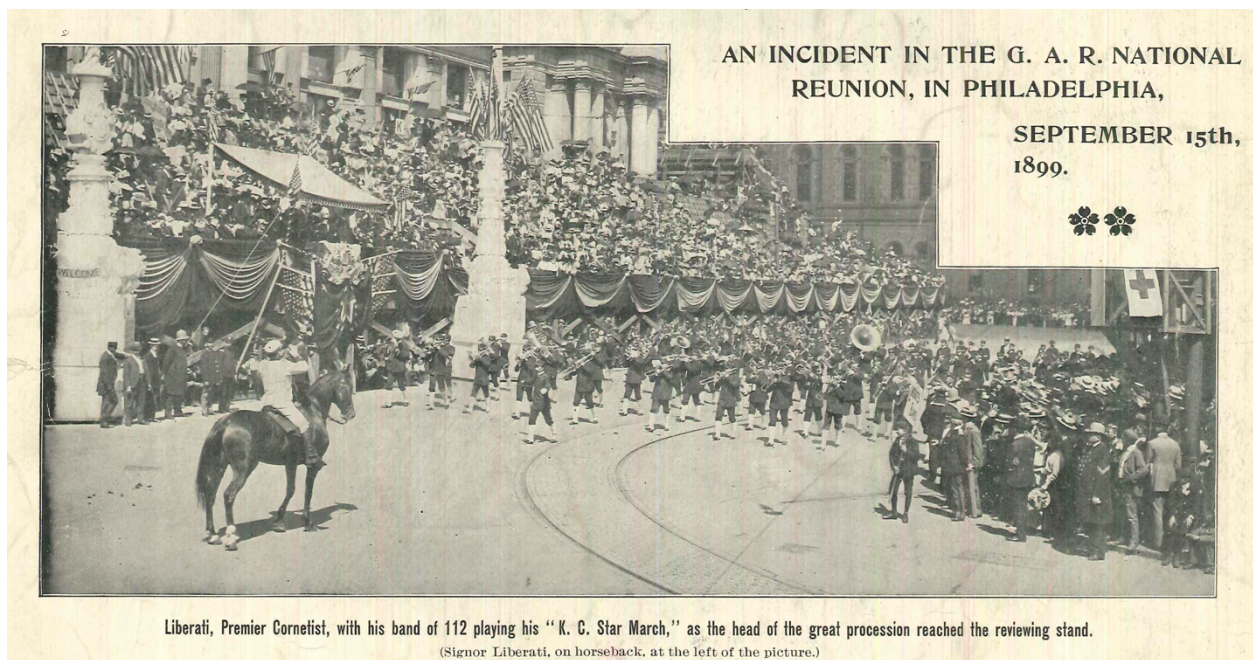


Figure 3.3. Photograph of the parade in Philadelphia to honor veterans. Photo taken from the back cover of Liberati's composition *An American Belle*, 1902.

⁸⁴ *Souvenir of Liberati's Concert Band*, 19.

A Great Businessman

There is a lot that goes into having a successful band. On one hand, one must employ talented musicians, organize rehearsals, and program concerts. On the other hand, there is a lot that goes on behind the scenes in the business side of things. Luckily, Liberati had a knack for both. Not only did Liberati improve the status of countless bands, he also had a lasting effect on the companies, organizations, and ensembles with which he was employed. Everything he touched seemed to turn to gold. Liberati and his band played an important role in promoting and establishing the well-known Ringling Bros Circus. In the 1895-1896 season, Liberati and his band traveled with the circus and performed the pre-show to each circus performance.⁸⁵ His band was treated as one of the great circus acts, different from the ensemble that played during the show. The following excerpt comes from the Ringling Bros travel log for the season:

Sig. A. Liberati, the celebrated cornet soloist, was engaged for the entire season to conduct a concert band for one hour prior to each exhibition. The band contained between 45 and 55 musicians, at least half of whom did not play in the parade or program, but merely in the preliminary concert. The Liberati band, while an expensive feature, was one of the factors in bringing the show forward as a big show of the highest order.⁸⁶

Even the “Worlds Greatest Show on Earth” has Liberati and his band to thank for helping them make it big.

⁸⁵ Ringling bros log, 67?

⁸⁶ Ringling bros log, 67.



Figure 3.4. Print from a flyer advertising the Ringling Bros Circus. Alessandro Liberati Collection, Music Division, Library of Congress.

When Liberati and his band were in town, the events they performed in flourished. Here are several examples of Liberati and his band doubling the proceeds of events and skyrocketing attendance. The following excerpt was printed in *The Republic* in 1889, following the St. Louis Exposition:

Liberati's Band is all that could be asked for. It can be said that never before has the attendance at the beginning approached nearly to that of this season. The receipts of the first three days of this season lack only \$200 of being double that of the first days of the best year previous to this.⁸⁷

⁸⁷ *Souvenir of Liberati's Concert Band*, 8.

In 1908, after the fair in Des Moines, Iowa the following was printed in *The Capital*:

By 5 o'clock in the afternoon, before the evening crowd had really commenced to gather, the gate receipts for the day exceeded that of last year by over \$1,000. The total gate receipts yesterday was \$3,040.25, as compared to \$1,876.75 one year ago.⁸⁸

Another newspaper in Iowa also spoke of the same fair and increase in proceeds, adding the following:

All previous Sunday state fair crowds were surpassed yesterday. Attracted principally by the first Liberati concert fully 15,000 people were on the grounds during the afternoon. Promises of the fair management that the Liberati Band and Concert Company would prove the greatest musical attraction ever brought to the state fair were fulfilled to the satisfaction of everyone before the opening program was half completed.⁸⁹

It seems that Liberati and his band not only could attract a large audience, but virtually save the event from ruin. The *Sacramento Bee* published the following in 1890 under the headline, "The Fair Pecuniarily Saved by the Great Attraction of Liberati's Band":

Liberati's Band outdid itself last night. This has not been an auspicious year for fairs. So that, taking everything into consideration, and remembering the fair has been pecuniarily saved by the great attraction of Liberati's band, it may be state that the result of the California State Exposition this year will exceed the not over sanguine expectations of the directors and citizens generally.⁹⁰

The Conn company had been generous to Liberati over the years for his endorsements of their cornets; they too profited from having Liberati's band play their instruments. The company


⁸⁸ *Souvenir of Liberati's Concert Band*, 11.

⁸⁹ *Souvenir of Liberati's Concert Band*, 32.

⁹⁰ *Souvenir of Liberati's Concert Band*, 15.

recognized that a world-renowned band using their instruments could help sell more instruments to the public. Figure 3.5 is a thank you letter from Liberati to the Conn Company published in their instrument advertising publication in 1890:

ENDORSEMENTS OF THE C. G. CONN "WONDER INSTRUMENTS," BY AMERICA'S MOST CELEBRATED SOLOISTS.



PHONE OF

SIGNOR A. LIBERATI.
The World Famed Cornet Soloist and Bandmaster.

C. G. CONN: NEW YORK CITY.

The new gold-mounted, elaborately engraved, silver instruments made by you for my military band arrived safely, and I feel it my duty, not only to express my gratification at their appearance and excellence, but also that of the entire band. Your instruments have had the severest test that they will ever have to be put to again, and a grand victory it is for you. They have been tried separately and with others, and with the full set, and all acknowledge them to be the finest instruments in the world. I may say that after playing selections with the old set of instruments, and repeating the same with the new set of yours, the improvement was so great that it is impossible to describe it, and if you had been present you could hardly realize the difference the band obtained both in volume of tone, quality and intonations. The effect was such as I experienced in St. Peter's Cathedral, Rome, Italy, when the organist would open the stops to obtain the Grand Military Band effect, such did it sound to me. The gentlemen of my band are all eager to display the new instruments, and hope you will honor me by a visit and satisfy yourself that your instruments are in the hands of, and played by, the finest performers in the world. In regard to my Wonder Cornet, it always speaks for itself.

A. LIBERATI.

Figure 3.5. Thank You letter published on page 10 of a Conn instrument brochure from 1890.

Liberati was always up for a new challenge. With the success of his Grand Military Band, Liberati slightly altered his direction and formed his own successful business, Liberati's Grand Opera Company.⁹¹ Liberati employed top vocalists to sing the opera arias and created arrangements for his band to accompany them. This idea was unique to Liberati and added to his lasting success throughout his life. During these performances one would hear another of Liberati's ensemble creations, the American Fanfare Detail.⁹² Figure 3.6 below shows a picture of Liberati's fanfare detail. This group consisted of cornets, trumpets, and trombones, and would play military marches. It was a novelty, and the women in attendance for the shows would often receive free piano arrangements of a piece the group played.⁹³ The band and opera company continued to tour to much acclaim; we can see this through newspaper articles from across the country, advertising and publishing stories about the events.



Figure 3.6. Liberati's Fanfare Detail. Photo printed in *Souvenir of Liberati's Concert Band and Grand Opera Company of N.Y. City*, 1908.

⁹¹ Koelher, *A Dictionary for the Modern Trumpet Player*, 103.

⁹² *Souvenir of Liberati's Concert Band*, 20.

⁹³ *Souvenir of Liberati's Concert Band*, 21.

Liberati continued as director of his own band until 1919, when he opted for a more rooted position due to the fatigue of constant travelling. That year he accepted the directorship of the Dodge Brothers Concert Band in Detroit and continued directing and occasional touring.⁹⁴ Liberati still conducted his own band and continued to have a few engagements with them, as documented by a notable performance in Tulsa, Oklahoma, in 1922.⁹⁵ In a 1922 *Musical Messenger* article, Herbert L. Clarke stated that Liberati was the oldest active traveling bandmaster in the country.⁹⁶

Throughout his entire life, Liberati dedicated his time to music and bands. Liberati was a trail blazer during this time that bands were increasing in popularity.⁹⁷ Thanks to Liberati's early attempts at establishing a performance band, he helped increase popularity and created a market for more bands to follow. Without Liberati's initial attempts at establishing a private business band, John Phillip Sousa may have never had such a successful band as he did. As a band leader, Liberati ranks on par with Sousa and the evidence comes from the magazine *Conn's Truth*. As seen in Figure 3.7 below, which is the front page of *Conn's Truth* published in June, 1894, Liberati is included and shown with the great band leaders of the day. Years later, in 1917, we see that Liberati retained his status as a prominent band leader throughout his life. Figure 3.8 is a cover of Conn's magazine *Musical Truth* published in September, 1917.

⁹⁴ Nobel, *The Psychology of Cornet and Trumpet Playing*, 24.

⁹⁵ Rehrig, "Liberati, Alessandro," 457.

⁹⁶ Clarke, "Famous Cornetists: Past and Present," 4.

⁹⁷ H. W. Schwartz, *Bands of America*, 186.

C. G. CONN'S TRUTH

Published by C. G. Conn at Elkhart, Ind., in the interest of his Factory.

VOL. 2.

ELKHART, INDIANA, JUNE, 1894.

No. 10.



Figure 3.7. Cover of *Conn's Truth* magazine, 1894.

C. G. CONN, LIMITED
MUSICAL TRUTH

VOL. IX ELKHART, INDIANA, U. S. A., SEPTEMBER, 1917 No. 21



Seven of the most Prominent Bandmasters of America

Each of whom Highly Endorse and recommend the use of the C. G. Conn Ltd. Band Instruments.



From Right to Left

PATRIC CONWAY
ARTHUR PRYOR
BOHUMIR KRYL
JOHN PHILLIP SOUSA
GUISEPPE CREATORE
FREDICK N. INNES
A. LIBERATI



Figure 3.8. Cover, Conn's *Musical Truth* magazine, 1917.

Liberati's life and career show us that he played an important role in the history of professional military bands as well as performance bands. His hard work and achievements as a band leader, creating and maintaining a successful band demonstrate that he was on par with other famous contemporaries. His ability to raise the quality of any ensemble, to attract quality talent, and his bands many invitations to perform at lucrative events demonstrate his talent as a band leader. Finally, his success in business—creating and popularizing his own ensembles, as well as others, like the circus—and the ability to increase profits at the events to which he was invited, further justify Liberati's importance to the history of bands during the Golden Age in America. Liberati had equally as much success and influence as other important musical figures of the time and deserves the same recognition and attention by scholars and performers today.

CHAPTER 4. LIBERATI: THE COMPOSER AND PEDAGOGUE



Figure 4.1. Photograph of Alessandro Liberati. Printed in *Souvenir of Liberati's Concert Band and Grand Opera Company of N.Y. City*, 1908.

Alessandro Liberati's compositional output is quite impressive and it is a wonder that his music is not performed more often today. Liberati wrote works for solo cornet and compositions for bands of varying instrumentation. As noted in Chapter 3, Liberati was a businessman. He sought out ways to promote both himself as a soloist and the bands that he directed. The best way for Liberati to make himself known in the music business was through his own compositions. Many of Liberati's works were published by reputable companies, but he also published many of them himself. A list of Liberati's works for solo cornet was published in Richard I. Schwartz's 2001 book, *The Cornet Compendium: The History and Development of the Nineteenth-Century Cornet*. In addition, William H. Rehrig in *The Heritage Encyclopedia of Band Music*, published in 1991 and edited by Paul E. Bierley, lists Liberati's known works for solo cornet as well as his marches and quicksteps. Both of the lists in these resources are incomplete, as more pieces written by Liberati have surfaced since their publications. A number

of works, some of which are handwritten manuscripts, are also housed in the Alessandro Liberati collection at the Library of Congress in Washington, DC, including several solos for cornet and piano, a few full band arrangements, and arrangements of his works written for piano. A comprehensive list of his works from Rehring, Schwartz, and my additional findings online or from private collectors can be found in Appendix A. In some cases, the only part of Liberati's composition to survive is the piece's title; however, there are also many pieces that we are able to study and perform. These include full band arrangements, arrangements of his pieces for cornet and piano, as well as incomplete scores that include only the cornet part or a few band parts. While it is unfortunate that a physical copy of some of Liberati's pieces may not exist, a few of these works have been recorded, thus making the recordings valuable assets to Liberati's legacy.

In this chapter, I describe ways Liberati used his own compositions to promote himself and his bands and gain the support of the community. Many of his works were either dedicated to a specific person or written for the town newspaper. Secondly, I discuss several of Liberati's cornet solos to point out aspects that make them virtuosic. In addition, I reference several of his solos and band works that were popular with other bands. Lastly, I discuss Liberati's method book and his other attempts toward the end of his life to publish additional method books for cornet. Through my research I have uncovered evidence of the origin of some of Liberati's pieces. I have also speculated on their possible connections to events or places that Liberati may have traveled throughout his life. While I recognize my speculations could be wrong and perhaps be disputed, it is my hope that upon publishing this study more evidence will surface as to the story behind each of Liberati's musical compositions. To this end, I draw upon published editions of Liberati's music, interviews with band music collectors, journals that list Liberati's

pieces for sale, and materials found in the Liberati collection at the Library of Congress. These materials document only so much and reveal the need for further research and more evidence.

During the Golden Age, as discussed in Chapter 3, many new works for band were written. Band leaders would often compose new marches for any and all imaginable occasions. Liberati also took part in this grand endeavor, composing works for his bands and solos for himself to perform on the cornet. Cornet solos were one of the most popular features of the time period and soloists would often create their own solos to show off their virtuosity and skill. The story behind the creation of each of Liberati's works was either never written down, lost to us in the passing of time, or simply, with the sheer number of new compositions, not thought of as important. Most likely, many of his works were used as promotion tools either for himself and his bands or for other companies who hired him to perform. A handful of Liberati's compositions have newspaper titles, such as *Detroit News* (1920) and *Kansas City Star March* (1896). The press was much more respected in Liberati's day and band leaders were regularly asked to write marches for newspapers in celebration of a special occasion.⁹⁸ The communities would then often use these pieces for dancing, one of the most popular social activities of the time.⁹⁹ The most famous newspaper march used for this purpose is likely Sousa's march, *Washington Post* (1889). Writing newspaper marches benefited the band leaders primarily because their work was instantly published, and their name associated with the piece. Many people read the newspaper so having a recognizable tune published for a reputable newspaper could lead to more engagements for your band. Liberati's newspaper march, *Kansas City Star* (1896), as mentioned

⁹⁸ George Foreman, zoom interview with author, September, 24, 2021.

⁹⁹ Foreman, interview.

in Chapter 3, was used as the feature piece for the 1899 veteran's parade of Philadelphia in which Liberati served as Grand Marshal.¹⁰⁰

Dedications and Inspirations

Liberati dedicated a number of compositions to specific people. Dedicating works to specific individuals could be used as a way of promoting himself, if the person was well respected in the community, or simply as a way that Liberati could show his appreciation to his close friends. I have made the effort to connect each dedication to Liberati in some way. While the exact reason behind Liberati's dedications remain unclear, the limited information I have found on each individual helps to give a possible reason as to why Liberati wrote the piece. Regardless, these works make clear that Liberati had people in his life close enough to him that he was willing to dedicate a piece. The liner notes from volume 75 of *Heritage of the March* state that the march *Puget Sound* (1903) was dedicated to Alden Blethem, who was the editor of the Seattle Times.¹⁰¹ Liberati and Blethem likely had a wonderful friendship. Blethem played a part in bringing Liberati's band to Minneapolis in 1887, to perform at the city's exposition for seven weeks.¹⁰² It is also interesting to know that the water inlet in the north eastern corner of Washington state is named "Puget Sound," and provides many harbors for the surrounding cities, including Seattle.¹⁰³ A possible inspiration for the march, as Blethem lived in Washington state. Liberati's solo *Il Caporale de Settimana* (1881), also known as "Bugle Call," was dedicated to a pupil of his named Germano DiMatteo.¹⁰⁴ The title is in Italian and translated means "the corporal of the week." While little information has been uncovered about Germano DiMatteo, he

¹⁰⁰ Bridges, *Pioneers in Brass*, 61.

¹⁰¹ Heritage of the March.

¹⁰² Redwood gazette, June 30, 1914.

¹⁰³ Britannica, T. Editors of Encyclopedia, "Puget Sound," in *Encyclopedia Britannica*, 2019–, accessed July 11, 2021, <https://www.britannica.com/place/Puget-Sound>.

¹⁰⁴ Alessandro Liberati, *Il Caporale di Settimana: The Bugle Call*, (Philadelphia: J. W. Pepper, 1881), accessed March 1, 2021, [https://imslp.org/wiki/Il_caporale_di_settimana_\(Liberati%2C_Alessandro\)](https://imslp.org/wiki/Il_caporale_di_settimana_(Liberati%2C_Alessandro)).

must have been one of Liberati's most outstanding cornet students. DiMatteo's obituary, published in the *New York Times* April 29, 1936, states that he was one of the leading cornetists in the United States, an instructor of the Ninth Coast Artillery band, and that he frequently organized bands to play for army recruits during the World War.¹⁰⁵ *Atlantic Garden* (1881) is a cornet solo that was dedicated to William Kramer Esq.¹⁰⁶ Kramer owned a German beer and music hall in New York City that was called Atlantic Garden. Likewise, *Polka Tirolese* (1885) was written to Jos. M. Schnaider an owner of a similar establishment in St. Louis.¹⁰⁷ As bands and cornet solos were one of the most popular forms of social entertainment of the time, Liberati most certainly would have performed at both of these venues, thus providing an original composition for the occasion.¹⁰⁸ Liberati's dedications also extended to public officials. *Our Flag to the Front* (1893) was dedicated to Sylvester Pennoyer, Governor of Oregon¹⁰⁹ and *Our Governor* (1906) was dedicated to Governor George Lawson Sheldon of Nebraska.¹¹⁰ Lastly, *Michigan My Michigan* (1920) was dedicated to the University of Michigan, which could easily be the last piece he wrote to receive a dedication.¹¹¹ One of Liberati's dedications will remain a mystery, *Our American Belle* (1901) was dedicated to Miss Sadie Thompson of Gloucester, New Jersey.¹¹² At this time, no information has been uncovered about Miss Thompson. It would have been a great honor to have one of Liberati's compositions dedicated to you. Additional research

¹⁰⁵ "Germano di Matteo, Cornetist, is Dead: Former Player With Opera Here, 77, Had Led Bands at Old Madison Square Garden," *New York Times*, April 29, 1936, accessed January 24, 2022. <https://timesmachine.nytimes.com/timesmachine/1936/04/29/87933876.html?pageNumber=21>.

¹⁰⁶ Alessandro Liberati, *Atlantic Garden Polka*, (Philadelphia: J. W. Pepper, 1881), accessed March 1, 2021, [https://imslp.org/wiki/Atlantic_Garden_\(Liberati%2C_Alessandro\)](https://imslp.org/wiki/Atlantic_Garden_(Liberati%2C_Alessandro)).

¹⁰⁷ Alessandro Liberati, *Polka Tirolese*, (New York: Carl Fischer), 1885.

¹⁰⁸ Cameron Collins, "Schnaider's Beer Garden," *Distilled History*, October 24, 2012, accessed January 24, 2022, <https://www.distilledhistory.com/schnaidersbeergarden/>.

¹⁰⁹ Foreman, interview.

¹¹⁰ Liberati Collection, LOC Picture 487, folder 1 (cite correctly)

¹¹¹ Foreman, interview.

¹¹² Alessandro Liberati, *Our American Belles*, (Chicago: Lyon and Healy, 1902), accessed May 20, 2021, <https://bandmusicpdf.org/ouramericanbelles/>.

may provide further details about Liberati's relationship with each of these individuals and dedicated works.

Liberati also wrote compositions for places and events. While I can only speculate on the places or events for which Liberati's compositions were composed, a few of Liberati's compositions have titles that refer to specific events, for example, *March of the Inland Tribes* (1913). This piece was also called *Pow Wow Indian March* and was written for the great Pow Wow Carnival held in Spokane, Washington in the summer of 1913.¹¹³ Annual Pow Wow gatherings continue to this day in Spokane. Other compositions have titles that are more specific, and it may be assumed that they were written for the event. *Lincoln State Fair* (1905) was most likely written for the state fair in Nebraska in 1905. *Hella Temple* (1894) is a Masonic Temple in Dallas, Texas and most likely this piece was written to honor someone connected to the temple or as a celebration for the temple itself. Various compositions seem to be inspired by experiences or places that Liberati visited. *Our Iowa* (1908) was possibly composed for a performance Liberati had in that state. *Sault Rapids Polka* (c. 1920) is one of Liberati's polkas that he included in his method book.¹¹⁴ The word sault is the old spelling of the French word saut, meaning "jump," which refers to the rapids on the St. Mary's River.¹¹⁵ The St. Mary's River connects Lake Superior to Lake Huron and is the border between the state of Michigan and Canada. At the city of Sault Ste. Marie there are lots of rapids because of the drop of elevation from Lake Superior down to Lake Huron.¹¹⁶ Locks were created at this point in the river so that

¹¹³ "More New Blue Amberol Talent in the September List," *The Edison Phonograph Monthly* 12, no. 7 (July 1914): 117, accessed Jan. 6, 2022, <https://archive.org/details/edisonphonograph12moor/page/116/mode/2up?view=theater>.

¹¹⁴ Alessandro Liberati, *Alessandro Liberati's Method for Cornet: Complete in Three Instalments*, (New York: Alessandro Liberati, nd), 21.

¹¹⁵ Alex Lange, "The Mighty Soo: Construction of the Locks at Sault Ste. Marie, Michigan," *The Unwritten Record*, January 5, 2017, accessed February 1, 2022, <https://unwritten-record.blogs.archives.gov/2017/01/05/the-mighty-soo-construction-of-the-locks-at-sault-ste-marie-michigan/>.

¹¹⁶ Lange, *The Mighty Soo*.

ships could more easily travel through the rapids. The music in this piece has many treacherous octave leaps and wide intervals and could be a representation of the rapids themselves. The famous San Francisco bridge presumably inspired *Golden Gate Polka* (n.d.). *On the Rio Grande* (1925) could quite possibly have been inspired by a ride on the Scenic Railroad in Colorado or the river that borders Texas and Mexico. Liberati spent a lot of time in New York and *Hudson Ripples* (1900) surely was inspired by the river. A most interesting composition is that of *Suffragette Parade* (1912). A piano score is housed in the Liberati collection at the Library of Congress and a digitized vocal part is found on their website. This piece was published in 1912, during the era when women were fighting to have the right to vote. What had become a decades long fight was rapidly gaining support at this time. On March 3, 1913, history was made in Washington, D.C. as thousands of women gathered to march in the Women's Suffrage Parade.¹¹⁷ Nine bands participated in the parade.¹¹⁸ While it is unknown if Liberati's composition was used during the parade, it is an intriguing thought that Liberati's music could have been heard as thousands of women marched for voting rights. The music's rousing melody provides the fire to the words, provided by poet George Cooper (1840-1927), as a cry for women's rights (Figure 4.2). Whether it was in the parade or not, it was a popular piece of the time, being performed at many of Liberati's concerts and featured in *The Edison Phonograph Monthly*.¹¹⁹ A recording survives of Liberati's own band performing the piece recorded on a wax cylinder, found at the UCSB cylinder audio archive website.¹²⁰

¹¹⁷ Danielle Cohen, "This Day in History: The 1913 Women's Suffrage Parade," The White House, March 3, 2016, accessed August 12, 2021, <https://obamawhitehouse.archives.gov/blog/2016/03/03/this-day-history-1913-womens-suffrage-parade>.

¹¹⁸ Cohen, 1913 parade.

¹¹⁹ "More New Blue Amberol Talent in the September List," *The Edison Phonograph Monthly* 12, no. 7 (July 1914): 117. accessed Jan. 6, 2022, <https://archive.org/details/edisonphonograph12moor/page/116/mode/2up?view=theater>.

¹²⁰ Alessandro Liberati's Band, *Suffragettes March*, Edison Blue Amberol 2413, recorded 1914, accessed January 7, 2022, Cylinder 0453, <https://www.library.ucsb.edu/OBJID/Cylinder0453>.

JUL 11 1914

Music Division,
Reserve Storage.

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Suffragettes Parade

Words by GEORGE COOPER

Music by A. LIBERATI.

Trumpets

Brave with martial ar - dor, On-ward suffrag - ettes Ev - er bat - tling
hard - er, Freedom's proud ca - det's! We want votes for wo - men Oh, we want them bad! Pol - i - tics we'll
swim in Then we'll all be glad! See, the ban - ners wave O'er the true and brave! Fore - most in the
fight, Strike for fe - male right! Let no flag be furled Till we win the world! March a - long with
shout and song to right the wrong! Be - hold our grand pa - rade, Wife as well as maid, With
heart and step so gay, March and march a - way! The bal - lot is our cry, Dan - gers we de -
fy! For right we'll do or die! *Trumpets* *rit* Brave with mar - tial
a tempo
ar - dor, Nev - er heart shall fear, For soon our cause shall win, Its tri - umph now is near!
March with cour - age on, Un - til the fight is won! With hearts un - fail - ing, Nev - er quail - ing,
Till our no - ble work is done! Wave the ban - ners high, Shout the bat - tle cry!
For the bal - lot we Fight tri - umph - ant - ly! Proud - ly march a - long, Shout the vic - tors song!
Give us now the bal - lot and we'll right all wrong! See wife as well as maid Now
join the grand par - ade; The bal - lot is our goal, Nev - er one a - fraid! Then shout the bat - tle
cry, And wave our ban - ner, Sing Ho - san - na! For our cause we'll do or die.

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Figure 4.2. Photograph of musical score housed at the Library of Congress. <https://hdl.loc.gov/loc.music/mussuffrage.mussuffrage-100018>.

Writing to Showcase Virtuosity

Liberati most certainly used his solo compositions to show off his skill on the instrument and his stylistic musicianship. Liberati composed *Pyramids Polka* (1902), a piece that he recorded in 1902 on a wax cylinder.¹²¹ Carl Fischer published a version of this piece in 1917, however, the recording and the arrangement differ slightly.¹²² In the published arrangement the piece begins with an introduction followed by the polka. After the polka comes the trio, followed by a return to the polka material, and ending with a coda. The recording begins with the trio, then polka, and finishes with the coda. I suspect that Liberati recorded the piece this way due to the fact that cylinders could only record about two minutes of music.¹²³ This enabled him to present a majority of the themes of the piece, but still keeping the recording around two minutes. This is a typical piece of Liberati's that highlights specific aspects of his playing including crisp tonguing in all registers, quick ornamental figures, high playing, and improvised cadenzas. Figure 4.3 is a passage from *Pyramids Polka* that includes ornamental triplet figures and crisp articulation. Notice in the second line that the ascending and descending staccato sixteenth notes form what looks like a pyramid, hence the name of the piece.



Figure 4.3. Excerpt from Liberati's composition *Pyramids Polka*.

¹²¹ Alessandro Liberati, *Pyramid Polka*, Edison Gold Moulded Record 8036, 1902, Cylinder 16735, accessed September 19, 2020, <https://www.library.ucsb.edu/OBJID/Cylinder16735>.

¹²² Alessandro Liberati, *Pyramids polka*, (New York: Carl Fischer, 1917).

¹²³ "The Eternal Sound: From the Phonograph to Holophony," OpenMind BBVA, September 7, 2018, accessed January 24, 2022, <https://www.bbvaopenmind.com/en/humanities/culture/the-eternal-sound-from-the-phonograph-to-holophony/>.

Another example of Liberati's virtuosic playing can be seen in his composition *Souvenir de la Suisse Polka* (1884) published by J. W. Pepper.¹²⁴ Liberati's upper register playing was quite reliable and he was skilled at multiple tonguing. This piece includes a cadenza which explores the range of the cornet, followed by a quick ascending and descending triple tonguing passage. The piece then ends with fast tonguing sixteenth notes, further triple tonguing, and another ascent to a high C (Figure 4.4). Liberati also recorded this piece and we are able to hear the speed at which he could triple tongue from the wax cylinder recorded in 1902.¹²⁵



Figure 4.4. Excerpt from Liberati's composition *Souvenir de la Suisse Polka*.

¹²⁴ Alessandro Liberati, *Souvenir de la Suisse Polka (Remembrance of Switzerland)*, (Philadelphia: J. W. Pepper, 1884), accessed March 1, 2021, [https://imslp.org/wiki/Souvenir_de_la_Suisse_polka_\(Liberati%2C_Alessandro\)](https://imslp.org/wiki/Souvenir_de_la_Suisse_polka_(Liberati%2C_Alessandro)).

¹²⁵ Alessandro Liberati, *Remembrance of Switzerland*, Edison Gold Moulded Record 8004, 1902, accessed September 19, 2020, Cylinder 16736, <https://www.library.ucsb.edu/OBJID/Cylinder16736>.

The last virtuosic piece I will mention here is *Polka Tirolese* (1885) published by Carl Fischer.¹²⁶ Like other pieces by Liberati this piece utilizes crisp sixteenth note passages with wide interval leaps. In Figure 4.5 these wide intervals are slurred, not tongued, which requires great flexibility on the instrument.



Figure 4.5. Excerpt from Liberati's composition *Polka Tirolese*.

The name Tirolese, harkens back to Liberati's youth in Italy, meaning Tyrol, a province in the Northern Italian Alps. At the end of the piece the notes of the cornet part resemble that of a mountain range. This might have been the reason he wrote so many ascending and descending sixteenth notes and two octave leaps, to look a bit like the Alps (Figure 4.6).

¹²⁶ Alessandro Liberati, *Polka Tirolese*, (New York: Carl Fischer, 1885).

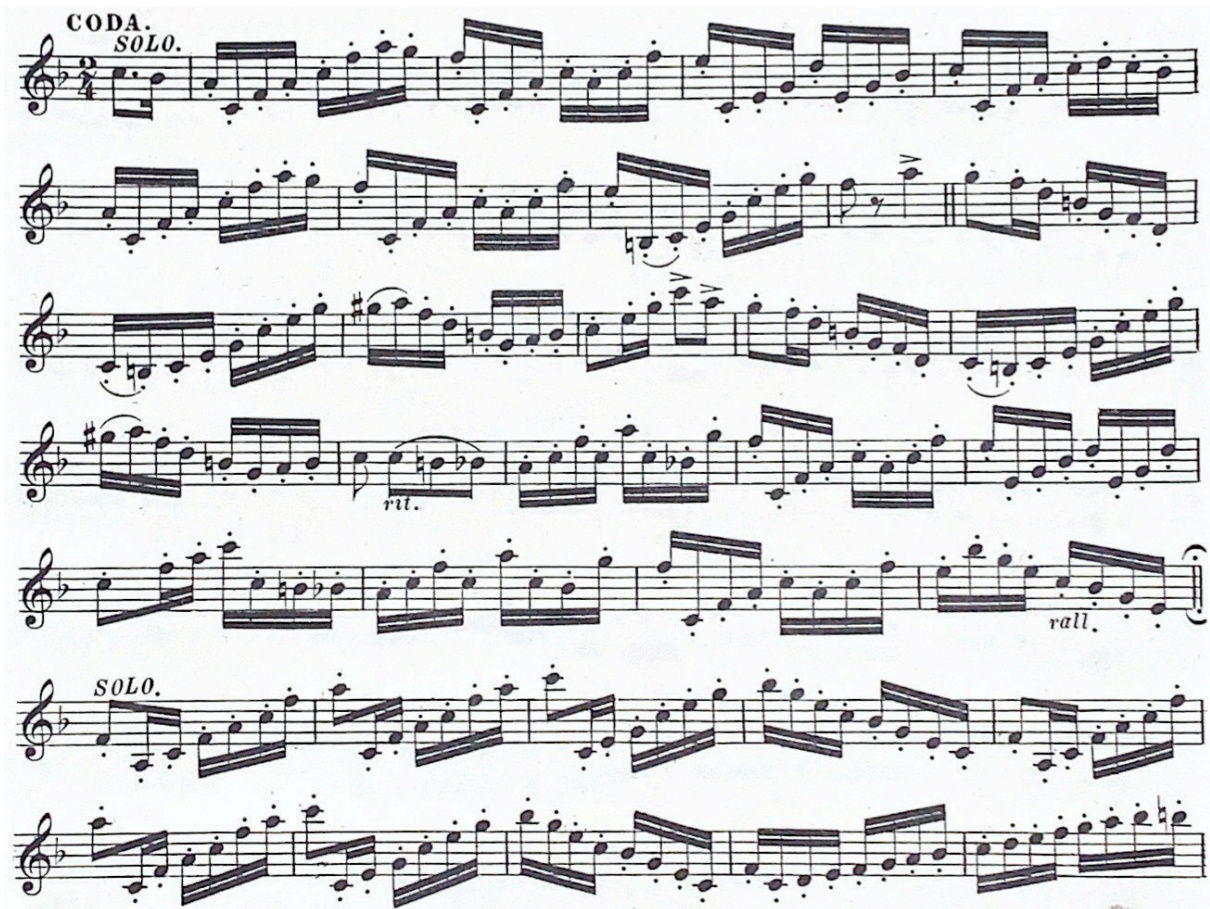


Figure 4.6. Excerpt from the end of Liberati's composition *Polka Tirolese*.

These three compositions are quite difficult to play accurately and show what a wonderful and virtuosic player Liberati was. It's a privilege that we don't have to solely rely on the music to show us of his virtuosity, but his recordings allow us to hear exactly how he played. *Pyramids Polka* and two other solo compositions, *Canzona Napolitana* and *Il Caporale di Settimana*, will be discussed in much greater theoretical detail in Chapter 5.

The compositions Liberati composed were not just performed by himself or his bands but received performances by other bands and soloists. As an example, at the St. Louis World's Fair, held in 1904, eight of Liberati's works were performed by six different bands.¹²⁷ *Arabs Patrol* (1885) was performed twice during the fair by the 26th Infantry Band. *Battle Cry of Freedom*

¹²⁷ Richard Schwartz, email message to author, September 19, 2020.

(1881), *Concert Polka* (c. 1885-1904), and *Mignonette Valse Lente* (c. 1885-1904) were performed by Fanciulli's Band with E. Nickerson playing the cornet solo on *Battle Cry of Freedom* and Carlo Zolessi playing the cornet solo on *Concert Polka* and *Mignonette Valse Lente*. Weil's Band performed *Kansas City Star March* (1899) on three separate occasions during the fair. Bohumir Kryl performed the cornet solo on *Gabriel's Trumpet Polka* (1899) with the Innes Band. *La Suisse* (1884) was performed by the Weber Band with Ferdinand Weiss playing the cornet solo. Lastly, The United State Marine Band performed *Pyramids Polka* (1902) with Ole J. May performing the solo part on Euphonium. Liberati's works were entertaining and the crowds loved them. His solo compositions were virtuosic and other soloists used them to show off their skill. Clarke said of Liberati's compositions, "He is the author of many fine compositions, and no soloist's repertoire is complete without his solos for the cornet."¹²⁸ Liberati published many of his compositions himself but many others were published by big companies. The artwork on many of the front covers of his pieces are colorful and include a picture of Liberati either holding a baton or a cornet (Figure 4.7).

¹²⁸ Clarke, "Famous Cornetists: Past and Present," 4.

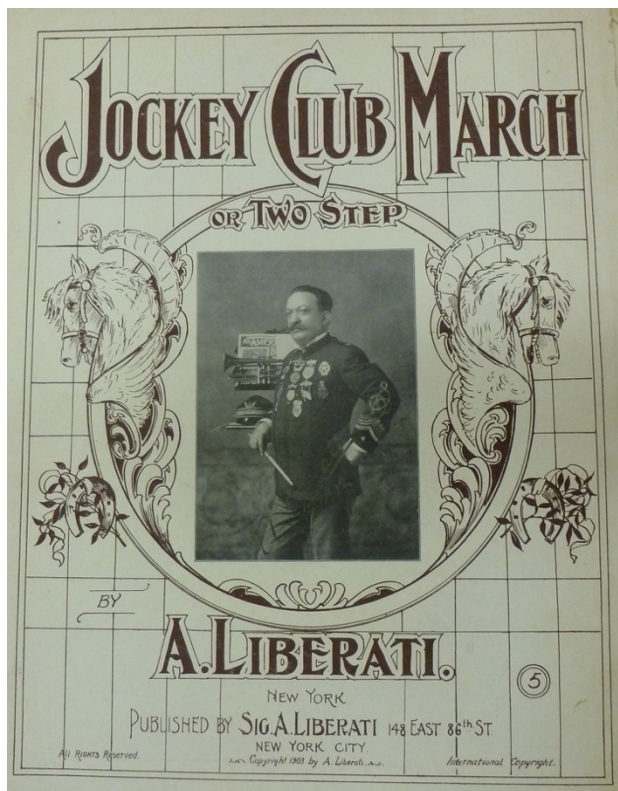


Figure 4.7. Photos of the front covers of several of Liberati's compositions. Alessandro Liberati Collection, Music Division, Library of Congress and private collector collection.

Liberati's Cornet Methods

Toward the end of Liberati's life he toured less frequently and turned more to private teaching and writing method books. Other cornetists of the time period also wrote method books about learning the cornet. These method books are the best way that cornet players left their mark on the world to come. Many of these books are still used to this day as the most highly regarded books to learn how to play the trumpet or cornet. Arban's *Complete Conservatory Method* has been referred to as the trumpet bible. Clarke's *Technical Studies for the Cornet* is highly regarded, and the studies therein are used daily by many a trumpet player. Liberati also followed this same path and wrote, *Alessandro Liberati's Method for Cornet: Complete in Three Installments*.¹²⁹ This is another significant piece of evidence that shows Liberati was on par with those around him in his musical contributions and shows he is worthy of further attention and recognition today.

For unknown reasons, Liberati's method book has not received the same attention as others. This could be for a variety of reasons, the most likely being that his method was never completely finished or simply partly lost to us. From his *Method for Cornet: Complete in Three Installments*, I could only find the first installment of his method. The title page of the first installment lists the contents of each installment or what would have been inside if they were never completed. The *First Installment* addresses breathing, training of the tongue, preliminary and parallel exercises, staccato playing, studies, and solos composed by Liberati. The *Second Installment* has legato playing, studies, and two solos in a four-octave range.¹³⁰ The *Third Installment* includes phrasing, studies, and solos.¹³¹ The first installment exists in publication and

¹²⁹ Alessandro Liberati, *Alessandro Liberati's Method for Cornet: Complete in Three Instalments*, (New York: Alessandro Liberati, nd).

¹³⁰ Liberati, *Method for Cornet*, 1.

¹³¹ Liberati, *Method for Cornet*, 1.

is also housed in the Liberati collection at the Library of Congress. In addition, the collection has two additional methods written by Liberati that are preserved on handwritten loose sheets of staff paper, which I can only assume were written by Liberati himself and were never published. One of these is titled *Cornet Method for Single Tonguing and Slurring* and includes forty-nine handwritten pages of exercises (Figure 4.8 and 4.9).¹³² The other is titled *Exercises to Develop Volume and High Register* and includes thirty-three exercises (Figure 4.10).¹³³ While it is unfortunate that these two works have no record of being published, they, as well as his published first installment, give us a brief look into his teaching philosophy of the cornet.

¹³² Alessandro Liberati, *Exercises to Develop Volume and High Register*, Alessandro Liberati Collection, Music Division, Library of Congress.

¹³³ Alessandro Liberati, *Cornet Method for Single Tonguing and Slurring*, Alessandro Liberati Collection, Music Division, Library of Congress.

Alessandro Liberati's
Cornet Method
for
Single Tonguing and Slurring.

"Liberati played for me
four sixteenth notes to the beat,
single tongue, at a tempo
of 160, for over one minute,
in one breath."

(signed) Herbert L. Clarke.

Photo

Published by

Figure 4.8. Handwritten cover to Liberati's unpublished method for single tonguing and slurring. Alessandro Liberati Collection, Music Division, Library of Congress.

(Page 34 Continued)

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Page 36

Page 37

The image shows a page from a handwritten musical manuscript, divided into four sections labeled "Page 34 Continued", "Page 35", "Page 36", and "Page 37". Each section contains a single staff of music in treble clef with a common time signature (C). The notation includes various note values, rests, and slurs. The manuscript is written on aged, yellowed paper. At the bottom of the page, there is a circular logo for "The MARKBRO Brand No. 1-12 Lines" and the text "Made in U.S.A." and "Edward B. Marks Music Corporation New York".

Figure 4.9. Page from the manuscripts for Liberati's unpublished method for single tonguing and slurring. Alessandro Liberati Collection, Music Division, Library of Congress.

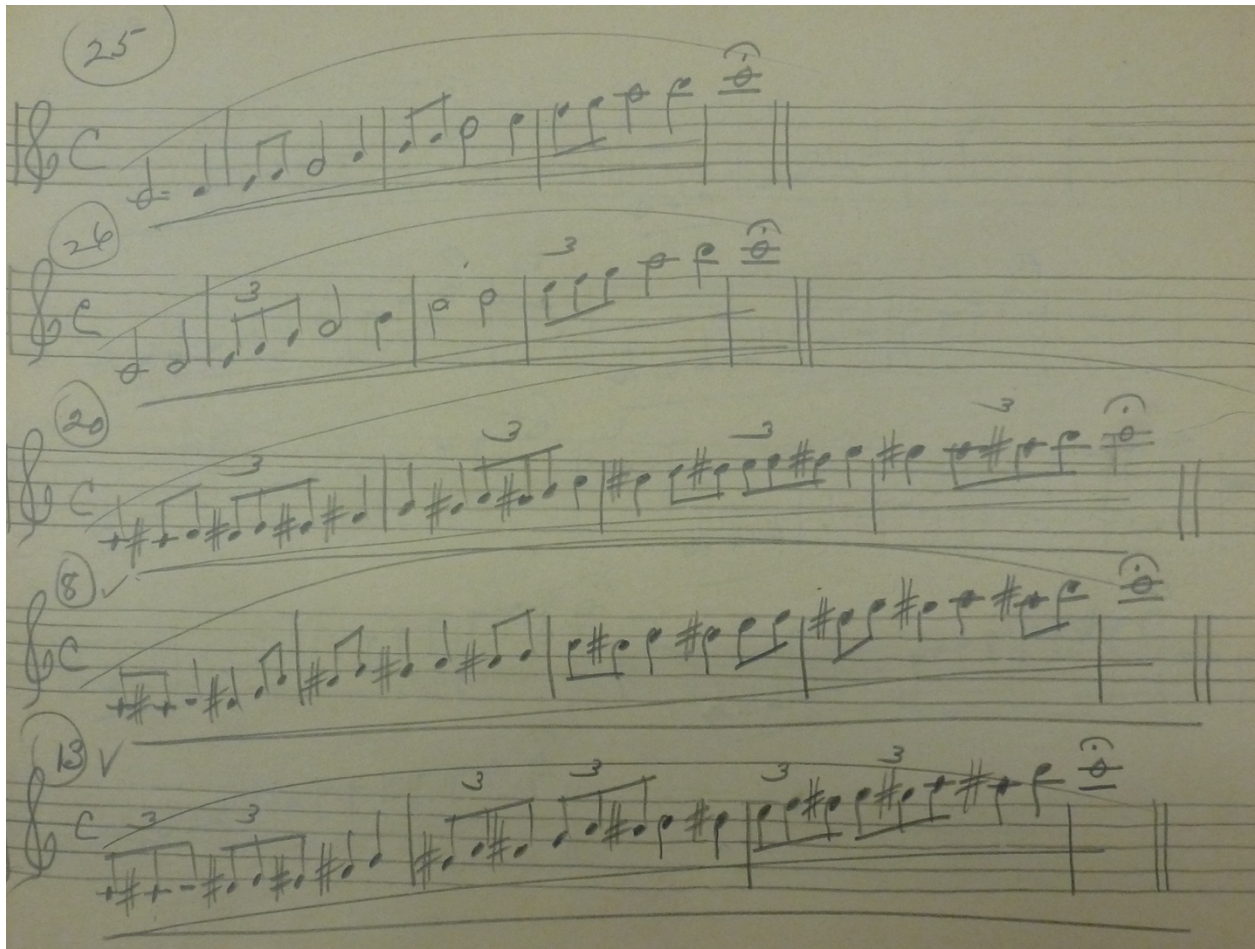


Figure 4.10. Page from the manuscripts of Liberati's unpublished method of exercises to develop volume and high register. Alessandro Liberati Collection, Music Division, Library of Congress.

The First Installment of Liberati's published method shows similarities to other cornet methods of the day. While some of these practices have been updated as studies on playing have evolved, Liberati's method is in line with correct principles of the time. For example, in regard to breathing, Liberati recommends only breathing through the nose, an idea that is frowned upon today. Other advice that he gives is completely in line with teaching of today. Liberati recommends singing solfège first before attempting to play an exercise:

It is recommended to all students- beginners or advanced—to first go through all of the exercises accompanying this lesson by adopting the method of solfeggio before playing the exercises. That is- the student should become familiar with the syllable names of the

different degrees of the scale (Do, Re, Mi, Fa, Sol, La, Si, Do) and use them in first singing the exercises while beating time with the hand (never the foot).¹³⁴

This idea of singing the music before playing has become a popular way of teaching music students today. It is important for students to first be able to hear the notes in their head and be able to sing them before performing the notes on their instrument. The majority of this method deals with training the tongue. Through the years the schools of thought on tongue placement, syllables used, and amount of pressure applied have been the topics of much debate. This is what Liberati has to say about the tongue:

The student must absolutely abandon the use of the syllable, “du” or any other form of attack than such as is prescribed in this lesson if the object of the lesson is to be attained.

Pronounce “tu”, “tu”, “tu”, with the very tip of the tongue and you will note that the tongue will, naturally take position back of the lower teeth. Never allow it to strike back of the upper teeth or between the upper and lower teeth. The tongue must be well and sharply drawn to produce the proper vibration. This may seem difficult at first, but, practiced with understanding and perseverance, it can soon be mastered.¹³⁵

Today we would call what Liberati is describing anchor tonguing, an approach to tonguing used by many great trumpet players. It is important to note that many method books prescribe the use of the syllable “tu.” However, speech and vowel sounds differ between languages and the correct syllable to use when tonguing ultimately comes down to each individual and the style they are playing.

The first exercises in Liberati’s method, like many other methods, begin with long held notes with range being from low G up to third space C on the staff. Liberati provides the solfege

¹³⁴ Liberati, *Method for Cornet*, 3.

¹³⁵ Liberati, *Method for Cornet*, 2.

for the first exercise and continues to recommend singing before playing. In the next grouping, called “Parallel Exercises: For acquiring Staccato,” there are ten exercises that contain progressively shorter note values all on a low C. These start with a longer note value and decrease the note length each measure until halfway through, where the note values increase gradually over time. Different starting rhythms are used throughout all ten exercises to provide variety in the practice routine and strengthen the articulation ability of the tongue. Figure 4.11 is an example of two of these tonguing exercises.



Figure 4.11. Two exercises taken from pages 6 and 8 of Liberati’s *Method for Cornet*.

The next grouping of ten exercises is titled “Preliminary Exercises: To be used also for acquiring legato.”¹³⁶ The first four exercises are built in the same manner as the parallel exercises except they alternate between two notes. The following exercises expand to more notes, repeating patterns at different pitch levels, creating scale like passages (Figure 4.12).

¹³⁶ Liberati, *Method for Cornet*, 9.



Figure 4.12. Tonguing exercise taken from page 9 of Liberati's *Method for Cornet*.

The rest of the method has two etudes transcribed from Giuseppe Filippa's celebrated method, followed by three cornet solos composed by Liberati and one that he arranged: *Inspiration Valse* (n.d.), *On The Rio Grande* (1925), *Sault Rapids Polka* ((n.d.), and Chopin's *Mazurka* (n.d.).¹³⁷ The last few pages include a cadenza played by Liberati and a piano score of Liberati's band march titled *All Along the Line* (1920).¹³⁸ This section is prefaced with more advice about breathing from Liberati:

In playing these or any other studies do not breathe every time you come to an eighth or quarter rest, as breathing unnecessarily is detrimental both musically and physically. Instead, whenever you are sure you will have enough breath left with which to finish the musical phrase, just stop playing during the length of the rest, without making any motion with the mouth or lips, and hold your breath easily until the time to resume playing.

Natural, full breathing and proper distribution of the breath will produce a most satisfying feeling of easy control which will enable you to play not only eight measures but each complete strain of these studies or solos in one breath.¹³⁹

¹³⁷ Liberati, *Method for Cornet*, 15-22.

¹³⁸ Liberati, *Method for Cornet*, 23-24.

¹³⁹ Liberati, *Method for Cornet*, 15.

Overall, the method provides variety, with solos, etudes, and tonguing exercises as well as much good advice for the player of today. It shows that Liberati was in tune with proper pedagogy of the time and has an equally valuable method for study.

Liberati's musical output is quite impressive. Throughout his life, touring as a soloist and a band leader, he must have seen and been a part of many great concerts and celebrations. The known and unknown stories behind each of his dedications and the titles of his pieces provides wonderment for the imagination. Liberati performed his works throughout the United States so it makes sense that his travels and experiences would be the inspiration behind many of his pieces. With these compositions, Liberati promoted himself and his bands, showed off his virtuosity as a performer, and gave other musicians and bands masterful solos and band arrangements to perform. Liberati has not only left us with great music, his method book and unpublished exercises also provide reputable study and ideas in regard to correct cornet and trumpet pedagogy. His compositions are virtuosic, crowd pleasing, enjoyable to listen to, and should not be forgotten. Liberati's compositions should be brought back and included in the trumpet repertoire today to be performed by students and professionals.

CHAPTER 5. ANALYSIS OF THREE CORNET SOLOS BY LIBERATI

Liberati's solos are virtuosic, pleasing to listen to, and in many cases quite difficult to perform well. As I discussed in Chapter 4, many of Liberati's pieces were written for certain occasions and to show off his virtuosity as a soloist. In this chapter I examine three of Liberati's compositions for solo cornet: *Canzona Napolitana* (1881),¹⁴⁰ *Pyramids Polka* (1902),¹⁴¹ and *Il Caporale di Settimana* (1881).¹⁴² These three compositions have been chosen for their differences in melodic content and access to clear scores. They each provide a good representation of Liberati's writing style in which he incorporates technical passages for the cornet, including multiple tonguing, and easily arrangeable accompaniment. Liberati would have performed these solos with both band and piano accompaniment. I provide a detailed analysis of each piece, examining the form, key, harmonic structure, accompaniment, melodies, and cadenzas. The analysis of these works supports the evidence that I have provided in this document: that Liberati was a virtuosic soloist and a quality composer, that his works are comparable, if not superior, to other cornet solos of the time period, and that his works are deserving of greater attention today and should be performed more frequently by professionals and students.

Liberati showcased the cornet soloist by keeping the accompaniment and the musical forms of his solos simple. Building on this simple framework, the cornet part creates a dramatic distinction with variety and nuance through closely related keys, contrasting melodies, and virtuosic cornet cadenzas. Each of the three mentioned solos have similar construction. They all

¹⁴⁰ Alessandro Liberati, *Canzona Napolitana*, (Philadelphia: J. W. Pepper, 1881), accessed March 1, 2021, [https://imslp.org/wiki/Canzona_napolitana_\(Liberati%2C_Alessandro\)](https://imslp.org/wiki/Canzona_napolitana_(Liberati%2C_Alessandro)).

¹⁴¹ Alessandro Liberati, *Pyramids Polka*, (New York: Carl Fischer, 1917).

¹⁴² Alessandro Liberati, *Il Caporale di Settimana: The Bugle Call*, (Philadelphia: J. W. Pepper, 1881), accessed March 1, 2021. [https://imslp.org/wiki/Il_caporale_di_settimana_\(Liberati%2C_Alessandro\)](https://imslp.org/wiki/Il_caporale_di_settimana_(Liberati%2C_Alessandro)).

begin with an introduction which includes an unaccompanied cornet fanfare or cadenza. After an introduction, Liberati presents a series of contrasting themes presented in a simple musical form, utilizing simple harmonic progressions as accompaniment. Each contrasting section is separated by an interlude played by the piano, sometimes in a different key. All three pieces conclude with a coda featuring virtuosic tonguing patterns, high register playing, and cadenza-like material. With this structure Liberati was able to create engaging solo works that were interesting for the listener and showcased his virtuosic playing.

Form

The forms of Liberati's cornet solos are simple, similar to that of other cornet solos of the time period.¹⁴³ After each introduction he utilizes simple musical forms like binary or rounded binary. As shown in Table 1, *Canzona Napolitana* is a theme and variations in which the theme is a rounded binary design. The theme and the two variations have the same harmonic structure and form; the accompaniment is exactly the same. Each rounded binary design is thirty-two measures, made up of sixteen repeated measures in F minor, modulating to A-flat major, followed by the latter sixteen measures returning to F minor. The theme and each variation are separated by a twelve-measure interlude in the piano, providing rhythmic drive with dotted-eighth-sixteenth-note rhythms and a colorful harmonic progression utilizing the Neapolitan chord. The interludes give the soloists a chance to prepare for their next entrance and provides variety to the orchestration.¹⁴⁴ Liberati's use of the Neapolitan chord intensifies the chromatic motion of the line producing harmonic drive to the dominant.

¹⁴³ George F. Dougherty, "Vehicles of Virtuosity: Cornet Solos from the Wind Band's Golden Age," *Journal of Band Research* 36, no. 1 (Fall 2000): 77.

¹⁴⁴ Dougherty, "Vehicles of Virtuosity," 81.

Table 5.1. *Canzona Napolitana*, Alessandro Liberati.

	Measures	Concert Key	Form/Design	Texture
Introduction	1 – 15	F minor	Intro	Piano
	16	F minor	Cadenza	Cornet
Theme (Rounded Binary)	17 – 33	F minor	A	Cornet and piano
	34 – 41	A-flat major	B	Cornet and piano
	42 – 49	F minor	A	Cornet and Piano
	50 – 61	F minor	Interlude	Piano
Variation 1 (Rounded Binary)	62 – 78	F minor	A	Cornet and piano
	79 – 86	A-flat major	B	Cornet and piano
	87 – 94	F minor	A	Cornet and Piano
	95 – 106	F minor	Interlude	Piano
Variation 2 (Rounded Binary)	107 – 123	F minor	A	Cornet and piano
	124 – 131	A-flat major	B	Cornet and piano
	132 – 139	F minor	A	Cornet and Piano
	140 – 150	F minor	Interlude	Piano
Coda	151	F minor	Cadenza	Cornet

Solo music often incorporates dance styles, cornet solos are no different. In many of his solo works Liberati included a Polka, a dance style originating from Bohemia.¹⁴⁵ Polka's became popular with the military band genre because they utilize folk themes and are quite similar to a military march tempo, being in 2/4 time.¹⁴⁶ As shown in Table 2, *Pyramids Polka* is divided into four sections: Intro, Polka, Trio, and Coda. Instead of embellishing the same melody multiple times, this piece includes five different melodies, of which only three are played by the cornet soloist. The polka section is a rounded binary form, with sixteen repeated measures in B-flat major followed by eight repeated measures in the parallel minor key, G minor. After the eight-measure digression the original sixteen measures return unaltered. The trio section features two

¹⁴⁵ Victor Greene. *A Passion for Polka: Old-Time Ethnic Music in America*, (Los Angeles: University of California Press, 1992), 2.

¹⁴⁶ Green, *A Passion for Polka*, 51.

unique melodies, one played by the cornet and one played by the piano. The coda has yet another new and contrasting melody performed by the cornet.

Table 5.2. *Pyramids Polka*, Alessandro Liberati.

	Measures	Concert Key	Design/Form	Texture
Introduction	1 – 12	B-flat major	Cadenza	Cornet and piano
	13 – 18	B-flat major	Transition	Piano
Polka (Rounded Binary)	19 – 35	B-flat major	A	Cornet and piano
	35 – 42	G minor	B	Piano
	43 – 58	B-flat major	A	Cornet and piano
Trio	59 – 72	E-flat major	Transition	Piano
	72 – 88	E-flat major	C	Cornet and piano
	89 – 104	E-flat major	D	Piano
Coda	105 – 106	B-flat major	Cadenza	Cornet
	107 – 127	B-flat major	E	Cornet and piano

Cornet solo parts generally present musical themes followed by periods of rest while the accompaniment transitions to a new theme or performs a new melody themselves. This format is good for the soloist as it gives them opportunities to rest throughout the solo. It also provides an alternating texture of accompaniment and soloist together, and accompaniment alone. Like other composers Liberati utilized this format. As shown by Table 3, *Il Caporale di Settimana* is through composed but resembles a balanced binary design. Liberati writes a series of eight-measure melodies in which the texture alternates between cornet and piano playing together, and piano alone, creating a balanced feel to the music. This piece also progresses through three different keys: It begins and ends in A-flat major, modulates to the dominant (E-flat major), and later modulates to the subdominant, (D-flat major).

Table 5.3. *Il Caporale di Settimana*, Alessandro Liberati.

	Measures	Concert Key	Form/Design	Texture
Introduction	1 – 6	A-flat major	Bugle Call	Cornet then both
Themes	7 – 14	A-flat major	A	Cornet and piano
	15 – 22	E-flat major	B	Piano
	23 – 30	A-flat major	C	Cornet and piano
	31 – 38	A-flat major	D	Piano
Trio	39 – 50	D-flat major	Trio Intro	Cornet and piano
	51 – 58	D-flat major	E	Piano
	59 – 65	A-flat major	F	Cornet and piano
Coda	66 – 72	A-flat major		Cornet and piano

Accompaniment

The accompaniment of Liberati’s works feature simple harmonic progressions, mainly alternating between tonic and dominant harmony. The musical figures used in the piano part are also quite simple. The type of pattern that he frequently used has become known colloquially as a “boom-chuck” or “boom-chuck-chuck” accompaniment. In *Canzona Napolitana* Liberati wrote the left hand playing the root of the chord on beat one followed by a complete block chord on beats two and three (the boom-chuck-chuck) (Figure 5.1). In the right hand he put eighth notes outlining the chords. In Figure 5.1, whether the I or V chord is sounding, beats two and three are always a root position triad or seventh chord. On beat one, the note changes to a different chord member, providing enough variety and movement to propel the piece forward.



Figure 5.1. Excerpt from Variation II (mm. 126–131) of Liberati’s composition *Canzona Napolitana*.

In *Pyramids Polka* and *Il Caporale di Settimana Liberati* used the “boom-chuck” accompaniment figure. In the following excerpt from *Pyramids Polka* there is a B-flat on beat one and an F on beat two. This figure is repeated with a B-flat chord played on the off beats (Figure 5.2). This simple pattern adds harmonic and rhythmic support to the ornamented cornet part. The arpeggiation in the bass provides a more interesting figure that prolongs tonic harmony.



Figure 5.2. Excerpt from Variation II (mm. 19–25) of Liberati’s composition *Pyramids Polka*.

Il Caporale di Settimana has a similar pattern, with a single eighth note on beats one and two and a chord on the off beats, but the harmonic rhythm is much faster. The repeated descending stepwise bass line embellishes the harmony in the right-hand creating inversions of the I and V chord (Figure 5.3).



Figure 5.3. Excerpt from Variation II (mm. 7–12) of Liberati’s composition *Il Caporale di Settimana*.

The simple form and accompaniment in each of Liberati’s pieces lays a foundation on which he wrote varied solo cornet parts. Even though the harmonic structure is simple, the melodies Liberati writes are full of technical, rhythmic, and intervallic passages along with cadenzas to showcase his virtuosic playing.

Cornet Solo

The melodies that Liberati wrote are in many cases technically demanding but others are quite lyrical and expressive. This style of writing aligns with the other music of the time period as soloists strove to dazzle listeners with their technical virtuosity and charm them with their emotional phrasing and warm, singing tone.¹⁴⁷ The melody of *Canzona Napolitana* is one such example. The title of the piece means “Song of Naples” and features ornamental figures inspired by Italian music, pointing to Liberati’s Italian heritage. Being a theme and variations, the interesting aspects come from how Liberati varies the melody. The melody of the theme is based on quarter-note chord tones (in G minor for cornet in B-flat) and chromatic upper- and lower-neighbor tones (e.g. D embellished with E-flat and C-sharp in mm. 18–19) (Figure 5.4). These embellishing tones provide tension and resolution for heightened expression. Liberati even writes a ritardando on the highest upper-neighbor tone in m. 27 (A-flat) to increase the tension for a more satisfying resolution.



Figure 5.4. Excerpt of the melody from the Theme (mm. 17–37) of Alessandro Liberati’s composition *Canzona Napolitana*.

In Variation 1, Liberati keeps the contour of the melody the same but uses shorter rhythmic values (Figure 5.5). Instead of quarter notes the melody is now made up of mostly

¹⁴⁷ Dougherty, “Vehicles of Virtuosity,” 83.

eighth notes and sixteenth note turn figures. This increase in rhythm creates more accented embellishing tones, musical momentum, and intensified expression.



Figure 5.5. Excerpt of the melody from Variation 1 (mm. 62–78) of Alessandro Liberati’s composition *Canzona Napolitana*.

In Variation 2, Liberati takes away the turn and inserts a triple-tongued triplet on beat one followed by eighth notes in a scalar pattern (Figure 5.6). The overall contour is now a gradual ascent and gradual descent. With the addition of these technical musical figures the piece is virtuosic yet still accessible for the average cornetist/trumpet player.



Figure 5.6. Excerpt of the melody from Variation 2 (mm. 107–123) of Alessandro Liberati’s composition *Canzona Napolitana*.

Pyramids Polka is quite long for a cornet solo with a D.S. and repeat signs, though the cornet only plays three different melodies. As in *Canzona Napolitana*, Liberati named this piece after musical features in the notation. Each of the cornet melodies graphically depict a pyramid

as the notes ascend and descend. The first melody, that occurs in the polka section, is repeated the most, occurring three separate times throughout the piece. The pyramid figure is featured prominently throughout the polka section (Figure 5.7). The combination of scales and arpeggios, in varied slurring and tonguing patterns, introduce the pyramid contour in the melody, which is more prominent in later sections.



Figure 5.7. Excerpt of polka melody (mm. 19–34) from Alessandro Liberati’s composition *Pyramids Polka*.

The second melody, found in the trio section, continues the pyramid idea. This melody is in F major and begins with arpeggiated chord tones that include lower neighbor tone embellishments on the off beats (mm. 73-75) (Figure 5.8). This is then followed by an ascending and descending two octave C scale (the dominant in F), creating the clearest and biggest pyramid in the notation, occupying the entire staff on the page (mm. 76-79). The next eight measures (mm. 81–88) follow the general contour of the previous eight, keeping the pattern the same but altering the harmony to include a V/ii – ii thus changing the chord tones in mm. 82–83.



Figure 5.8. Excerpt of trio melody (mm. 73–88) from Alessandro Liberati’s composition *Pyramids Polka*.

The third cornet melody happens in the coda and returns to the key of C major. This melody is much more angular than the other two (Figure 5.9). Liberati writes ascending arpeggios and descending broken chord tones, which creates a treacherous figure the cornetist must execute with precision in order to not miss a note. Also included are a few grace notes of perfect fifth intervals (m. 110). The wide intervals and angular nature of this melody requires virtuosic playing in order to hit all the right notes, yet still presents the pyramid contour.



Figure 5.9. Excerpt of coda melody (mm. 107–120) from Alessandro Liberati’s composition *Pyramids Polka*.

In *Il Caporale di Settimana* Liberati wrote three different melodies built using simple chord tones to resemble bugle calls. He embellishes the chord tones with multiple tonguing, the distinguishing virtuosic feature of all three melodies. The first melody is in B-flat and uses a rhythmic beat pattern that has triplet-sixteenth notes followed by two sixteenth notes (Figure 5.10). The down beat with the triplet-sixteenth notes is where the performer must triple tongue.



Figure 5.10. Excerpt of melody (mm. 7–14) from Alessandro Liberati’s composition *Il Caporale di Settimana*.

For the second melody, Liberati moves the triple tongued sixteenth notes to the second half of beat one followed by four sixteenth notes alternating between two chord tones (Figure 5.11). The melody is sequential with each measure starting on a higher chord tone (mm. 23–25).

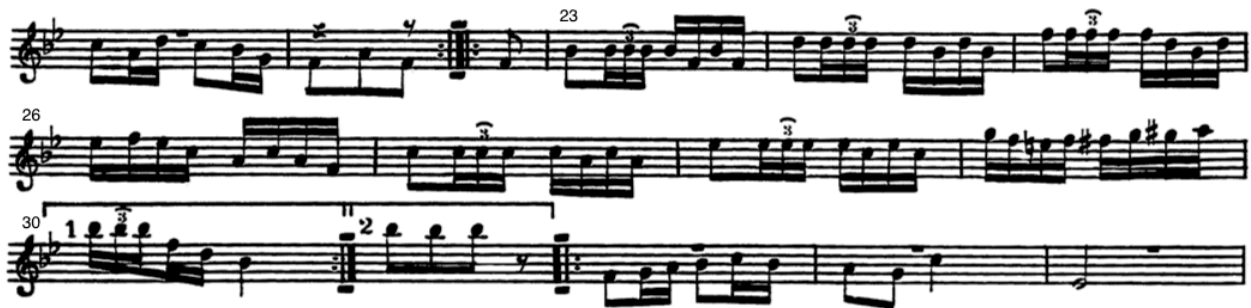


Figure 5.11. Excerpt of melody (mm. 23–30) from Alessandro Liberati’s composition *Il Caporale di Settimana*.

In the last melody, the cornet plays in E-flat major (the subdominant of the original tonic B-flat). Liberati writes the same rhythmic pattern as the first melody but changes the contour to have a more gradual ascent (Figure 5.12). Instead of directly ascending an entire arpeggio the melody alternates between two chord tones ascending in sequence each measure (mm. 43 – 45).

All three of the melodies are built by simply using chord tones but made virtuosic with subtle rhythmic and intervallic nuances.



Figure 5.12. Excerpt of melody (mm. 43–50) from Alessandro Liberati’s composition *Il Caporale di Settimana*.

Liberati’s solo cornet parts provide a variety of technical and lyrical passages that are virtuosic yet accessible for the average performer. They are of equal quality to that of more well-known, frequently performed cornet solos by other composers and deserve to be performed regularly today.

Cadenzas

A musical cadenza is a place for musicians to show off their virtuosity and cater to their individual strengths. They build harmonic tension and give the soloist a freer opportunity to play. Generally, cadenzas were made up by each individual performer who performed the work; however, during the nineteenth century many composers began writing out cadenzas for the performers to play. Liberati’s cadenzas are quite virtuosic as they stand, but at closer examination are still based on simple musical elements. While it is possible that Liberati played each of these cadenzas as they are written in the score, he most likely added extra technical figures to make them more virtuosic. For example, the cadenza in Liberati’s recording of *Souvenir de la Suisse Polka* differs dramatically from what he published in the written score.¹⁴⁸

¹⁴⁸ Liberati, *Remembrance of Switzerland*, Edison Gold Moulded Record.

In *Canzona Napolitana* two nearly identical cadenzas occur, the first at the end of the introduction, before the theme is presented, and the second at the end of the second variation, which finishes the piece. By placing two identical cadenzas at the beginning and end of the piece Liberati created a second opportunity to show off his skill and increase the drama by coming full circle. He writes chromaticism and an F-sharp fully-diminished-seventh arpeggio for the ascending figures resolving to a G harmonic minor scale for descending figures. The first cadenza ends in dominant (on D4) which sets up the theme and variations. Figure 5.13 is the final cadenza, which is just like the first except for a short tag ending to end the piece on tonic. After the descending G harmonic minor scale there is an octave leap to D5, followed by chromatic quarter notes up to F-sharp with a fermata, the leading tone. The leading tone is then resolved to G to conclude the piece in tonic as the accompaniment joins on the final chord.

Figure 5.13. Second cadenza (mm. 148–152) from Alessandro Liberati’s composition *Canzona Napolitana*.

Pyramids Polka, likewise, has a cadenza at the beginning and end of the piece, but they are different. The first cadenza happens in m. 2, after the piano has outlined the V chord in the first measure (Figure 5.14). Liberati writes this cadenza with triplet eighth notes, using pitches from the dominant seventh chord, G. This cadenza ascends with chord tones and passing chromatic tones then descends with a scale. In m. 3 the piano plays another measure in the dominant chord followed by a longer, more extended cadenza in m. 4 played by the cornet. This part of the cadenza begins like the first but also includes an ascent to high B, the leading tone. The leading tone has great pull to C, and this heightens the drama and need for resolution. It is extended a bit more with a turn on the lower octave B before resolving to C in m. 5.



Figure 5.14. First cadenza (mm. 1–5) from Alessandro Liberati’s composition *Pyramids Polka*.

The final cadenza of this piece is the beginning of the coda, m. 106 (Figure 5.15). Liberati writes this one with sixteenth notes but models the ascending and descending contour of the first cadenzas. He outlines the G dominant seventh chord with the first sixteenth note of each beat followed by a turn. This final cadenza is much shorter than the first.



Figure 5.15. Second cadenza (m. 106) from Alessandro Liberati’s composition *Pyramids Polka*.

Il Caporale di Settimana does not have a cadenza but it does begin with the cornet playing alone without accompaniment (Figure 5.16). This piece is also called *The Bugle Call*, most likely inspired by Liberati's early years in Italy as bugler for General Garibaldi's Army, as discussed in Chapter 2. The opening four measures is a bugle call using the third, fourth, and fifth partials of the first valve on a B-flat cornet, establishing B-flat major. This call is followed by three held F's in the cornet part, scale degree five of the progression V – pedal 6/4 – V in the piano part. Even though Liberati did not write out an actual cadenza for this piece these three chords at the end of the bugle call would be a great place to add a quick musical figure as a small cadenza.

Figure 5.16. Opening bugle call (mm. 1–6) from Alessandro Liberati's composition *Il Caporale di Settimana*.

While Liberati's compositional style may seem harmonically simple, it is quite effective in highlighting the cornet soloist, and not unlike other cornet solos of the time period. By using simple accompaniment and harmonic progressions as the framework for his solos, the cornet part stood apart with rhythmic, technical, and expressive subtleties. The contrasting technical and lyrical melodies are gratifying to play and listen to. Liberati's cadenzas showcase his virtuosic playing and provide practical material for the trumpet players of today to learn, study, and perform. While there are many cornet solos of this time period with similar design and content, Liberati's works provide equally valuable musical material, with technical nuance and stylistic

flare, characteristic of his personality. Liberati was a virtuosic soloist and a skilled composer and his solos ought to be performed by students and professionals alike, whether on cornet or trumpet.

CHAPTER 6. CONCLUSION

Alessandro Liberati had a successful life and had many great accomplishments. The significance of his contributions to music history have simply been overlooked. Liberati played an active role as a virtuosic soloist throughout Italy, Canada, and the United States. Simultaneously, he was a well-respected pioneering band leader who popularized the band music genre during the Golden Age. He was a prolific composer and had a generous output of compositions for both solo cornet and band. While he may be overshadowed by the contributions of other contemporary cornet soloists and band leaders most acknowledged today, he deserves to be celebrated for his accomplishments, historical significance, and musical contributions.

Liberati's life as a cornet soloist is full of notable and impressive engagements. There is plenty of evidence that attests to his ability and virtuosity. While there were many cornet soloists during his day, he gained competitive billing with the best of them, proving that he exceeded or was on par with the greats. Countless newspaper articles reported on his technical skill and vibrant tone as a featured soloist for successful performances and celebrated engagements. Likewise, he performed under the baton and as soloist with some of the greatest band leaders, Gilmore and Sousa, who remain household names to this day. In addition, the celebrated cornetist Hebert L. Clarke spoke highly of Liberati as the greatest cornetist that he had ever heard. The evidence provided in this study of his association with the Conn company prove his worth as an endorser of their instruments. Liberati was influential as a cornetist and should not be forgotten. Further study of his early life in Italy as a bugler and cornetist would be of great worth to this research effort.

The role that Liberati played in the history of bands during the Golden Age is monumental. His early work popularizing bands and elevating their status had a great impact on

musical life during the time. He paved the way for other performance bands and influential band leaders. Working with many businesses Liberati played a key role in increasing not only their proceeds but their reputation as well. His bands always drew large crowds, a mark of a talented group. Creating and maintaining his own successful ensemble is evidence of his outstanding leadership and innovative wisdom. While Liberati may not have retained his popularity as a band leader in our day, there is no question that he was notable in his day. He and his bands performed at many prominent and historic occasions. The evidence shown of important figures being in attendance for his concerts, both in the United States and those abroad, suggests that Liberati held a high status as a leader. Magazine articles and front covers place Liberati among the greatest band leaders of the day. The fact that he was able to maintain and advance his career as a cornet soloist and band leader at the same time is something that few other musicians were able to do. Further study on the members of his bands and their experiences performing under the baton of Liberati would be of great value and provide another avenue for continued scholarship.

The sheer number of known compositions by Liberati is impressive and new works continue to be uncovered. His works for solo cornet are virtuosic, with both lyrical and technical passages. Elements of his writing show ingenuity for nuance and heightened expression. The forms and accompaniment figures are comparable to those of other compositions of the day, demonstrating Liberati was composing at or above the level as other reputable composers. It is clear that his pieces were appreciated, provided by the evidence that he performed his compositions all throughout the United States to adoring crowds and at special events. The titles of many of his pieces suggest that he was sought after and called upon often to write for historic occasions, notable individuals, or other celebrations throughout the United States. His music also received attention from other bands of his day, proving that his compositions were popular and

sought after as showcase pieces. Like other notable cornetists, Liberati wrote a cornet method worthy of study. His method provides a generous amount of good advice in line with correct principles of today. It includes solos, etudes, and a variety of tonguing and slurring exercises that provide quality content for students and teachers. Further research as to the specifics on Liberati's compositions (dedicatees, premiers, reason behind each event) would provide additional value to this document.

Cornet soloists like Liberati and their works continue to be left behind and forgotten. This study is important as it keeps the story of Liberati and his contributions to music alive. It also points to notable compositions that occupy a niche in music history. Cornet solos tend to be looked down upon today as simple music, lacking the complexity of expression associated with modern music.¹⁴⁹ While they indeed use simple harmonic progressions, they are full of virtuosic, technical, and lyrical melodies that challenge even the best professionals. Today cornets are played much less frequently; trumpets are the instrument of choice by professionals and students. Even though cornets are no longer played by the masses, the music can still be performed on trumpet. The current instrument making innovations applied to trumpets have made the sound quality between a cornet and trumpet virtually indistinguishable today. Cornet solo music is a viable source of repertoire for trumpet players and should be utilized for performance.

All things considered, Liberati was a great cornetist, respectable band leader, and prolific composer. His solo works for cornet and arrangements for band provide valuable music for musicians today and should be performed and cherished as significant works. In his day, as a cornetist, band leader, and composer, Alessandro Liberati was creative in all aspects of his life

¹⁴⁹ Dougherty, "Vehicles of Virtuosity," 79-80.

and celebrated for it. He deserves the same attention today and should be celebrated for his musical creativity as an inspiring figure in the history of cornet music.

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APPENDIX A. LIST OF COMPOSITIONS BY ALESSANDRO LIBERATI

**Abbreviations and names listed at end of table*

Composition	Publisher (Dates)	Source	Where it can be found today	Version if Extant
Air Varie, Suwanee River (Arr. Liberati)	CG Conn (1897 cat.)	Conns Wonder Catalogue		Handwritten Bb cornet or bugle
Akdar Fanfare March	Liberati (1922)	LoC	LoC Collection	
Al Koran March	c. 1902-1905	Rehrig		
Alaska-Yukon-Pacific Expositions	J. White (1909)	Rehrig, LoC	LoC Collection	Piano
All Along the Line	(1920)	Rehrig, method	Installment 1	Piano
America	Bovaco, White (1918)	Rehrig		
America March for Bugler	Liberati (1916)	LoC	LoC Collection	Piano
Arabs Patrol, The	Schacht (1885)	Rehrig, LoC	LoC notated music, (IMSLP)	Piano, Band (cornet and piano)
Atlantic garden Polka	Liberati (1881)	LoC notated music	LoC notated music, (IMSLP)	Cornet and Piano
Battle Cry of Freedom	JW Pepper (1881, 1883 band, 1901)	Schwartz, Rehrig, LoC	LoC Collection, LoC notated music, (IMSLP)	Piano, Band, Cornet + piano (Cornet and Piano)
Battle cry of freedom Fantasia	Liberati (1883)	LoC notated music	LoC notated music	Band
Belle of (old) Kentucky	CG Conn (1899)	Rehrig, Schwartz		
Belle of Manila	Liberati (1913)	LoC, Rehrig	LoC Collection, Chatfield LL	Piano, Band
Belle of the East	Brand (1896)	Rehrig, LoC	LoC Collection	Piano
Belle of the West	Bovaco, Schott-Dyer (1894)	Schwartz, Rehrig	Bovaco website, Chatfield LL	Band, Band
Blue and Gray		JW Pepper website	JW Pepper website	Cornet and Piano (unavailable)
Broadwater Waltzes	CG Conn (1892)	Schwartz		
Bugler, The	Bovaco, Wurlitzer (1894)	Rehrig	Bovaco Website	Band
Bugler's Dream Valse		LoC	LoC Collection	Handwritten Bb cornet or bugle
Canzona Italiana	JW Pepper (1881)	Schwartz, LoC	LoC notated music, (IMSLP)	Cornet and Piano
Canzona Neapolitana	Bovaco, JW Pepper (1881, 1888, 1901)	Schwartz, Rehrig, LoC	LoC notated music, (IMSLP)	Cornet and Piano
Carrie Gavotte	Liberati (1883) CG Conn (1884, 1897 cat.)	Conn Cat., LoC, Rehrig	LoC notated music	Piano
Centennial March	Liberati (1918)	LoC	LoC Collection	Piano
Chopin's Mazurka (Arr. Liberati)	CG Conn (1897 cat.)	Conns Wonder Catalogue	Installment 1, WorldCat	Cornet part, Cornet and Piano
Christmas	Unpublished	LoC	LoC Collection	voice and piano, Handwritten

Composition	Publisher (Dates)	Source	Where it can be found today	Version if Extant
Colima Polka	Cundy (1889)	Schwartz, Rehrig	JW Pepper, Chatfield LL	Cornet and Piano (Unavailable), Band w/solo
Concert Polka		St. Louis world fair		
Detroit News	Bavoco, White (1920)	Rehrig	Chatfield LL	Band
Dodge Brothers March	Liberati (1919)	LoC	LoC Collection	Piano
Equatone Cornet Polka	CG Conn (1883)	Schwartz, Rehrig		
Esmerlda Bolero	Carl Fischer (1911)	Schwartz, Rehrig		
Felice Waltz	Liberati (1882), CG Conn (1897 cat.)	Schwartz, Rehrig, Conn Cat.		
Fiero	White (1888)	Rehrig		
Four and One-Half Octave Schottische	1902 (bridges source)	Hickman	Installment 1	Cornet Cadenza only
Future Inspiration Polka	JW Pepper (1893)	Schwartz, Rehrig		
Gabriel's Trumpet Polka	CG Conn (1899)	Schwartz		
Gallant Soldier	White (1888)	Rehrig, JW Pepper website	JW Pepper website	Cornet and Piano (unavailable)
Golden Gate Polka	CG Conn	Schwartz		
Greater America	Propheter (1900)	Rehrig		
Heim March	Liberati (1905)	Foreman	Foreman Collection	Piano
Hella Temple	Bovaco, Wurlitzer (1894)	Rehrig, LoC	LoC Collection	Piano
Her Ideal	Propheter (1900)	Rehrig		
Hudson Ripples	Propheter (1900)	Rehrig		
Idle Thoughts	Propheter	Rehrig		
Il Corporale Settimana (Bugle Call)	JW Pepper (1881,1888, 1901)	Schwartz, Rehrig, LoC	LoC notated music, (IMSLP)	Cornet and Piano
Inspiration Waltz		Schwartz, Rehrig, Method	Installment 1	Cornet solo part only
Jockey Club March, 1906	Liberati (1903)	Rehrig, LoC	LoC Collection	Piano
Just in Time March	Liberati (1910)	Rehrig, LoC	LoC Collection	Piano
Kansas City Star March, 1899	Barnhouse (1938), Bovaco, Kalmus, Liberati (1896)	Rehrig, LoC	LoC Collection, (IMSLP), Chatfield LL	Band Score, Piano, Band, Band
L' Artiste (transcribed by Liberati)	CG Conn (1897 cat.)	Conns Wonder Catalogue		
L'Espit Militaire, Waltz		Rehrig		
La Bella Frascatana	JW Pepper (1881)	LoC, Schwartz	LoC notated music, (IMSLP)	Cornet and Piano
La Bella Romana	JW Pepper (1881)	LoC, Schwartz	LoC notated music, (IMSLP)	Cornet and Piano
La Mia Speranza Valse	JW Pepper (1891) Bovaco, Lib. opera (1913)	Schwartz, Rehrig, LoC	LoC Collection, (IMSLP), Chatfield LL	Piano, Cornet in A + Piano Band
La Prima Donna		Schwartz		

Composition	Publisher (Dates)	Source	Where it can be found today	Version if Extant
Lincoln State Fair	Liberati (1905)	LoC	LoC Collection	Piano
March for Bugles		LoC	LoC Collection	Piano, handwritten
March of the Inland Tribes (Pow Wow Indian March)	Liberati (1913)	Rehrig, LoC, HW Schwartz	LoC Collection, Community band website	Piano, Band
Mecca Temple	Dyer (1893)	Rehrig		
Merry Golfers	Propheter	Rehrig		
Michigan My Michigan	Liberati (1920)	Foreman	Foreman Collection	Piano
Mignonette Valse Lento		Sch (St. louis), newspapers		
My Own Dear Cherished Home	Liberati (1882)	Schwartz, Rehrig, LoC	LoC Collection	Voice and piano
My Token	Jean White (1888)	Schwartz, Rehrig		
On the Delaware	Liberati (1898)	LoC	LoC Collection	Piano
On the Rio Grande	Liberati (1925)	method book 1st Installment	Installment 1	Cornet Solo part only
One Glance, My Heart Was Gone	Brentano (1882)	Rehrig		
Our Boys and Girls March	Liberati (1906)	Foreman	Foreman Collection	Piano
Our (An) American Belles	Lyon & Healy (1902), Liberati (1901)	Rehrig	bandmusicpdf.org, Brekke Collection	Band, Piano
Our Dave	Couturier (1903)	Rehrig		
Our Flag to the Front Quickstep	Bovaco, Church (1893)	Rehrig	Foreman Collection	piano
Our Governor	Liberati (1906)	LoC	LoC Collection	piano Band Parts Incomplete, handwritten
Our Hero in Command	Liberati (1908)	Rehrig, LoC	LoC Collection	
Our Iowa	Liberati (1908)	Rehrig	Foreman Collection	Piano
Past and Future Polka	CG Conn (1888)	Schwartz, Rehrig		
Philadelphia Patriots	Conn (1902 cat.)	Rehrig	Foreman Collection	Piano
Polka Tirolese	Carl Fischer (1885)	Schwartz, Rehrig		
Potlatch March	Liberati (1913)	Rehrig, LoC	LoC Collection	Piano
Puget Sound	CG Conn (1903)	Rehrig	Foreman Collection	Piano
Pyramids Polka	Carl Fischer (1902), Bovaco	Schwartz, Rehrig	WorldCat, Chatfield LL	Cornet and Piano, Band
Remembrance of Liberati	Hub Music (1893)	LoC	LoC Collection, Worldcat, Chatfield LL	Handwritten Band, Cornet and Piano, Band w/solo
Remembrance of Switzerland (Souvenir de la Suisse Polka	JW Pepper (1884, 1888)	Schwartz, Rehrig, LoC	LoC notated music	Cornet and Piano
Salute Polka	CG Conn (1884 cat.), (1897 cat.)	Conns Wonder Catalogue		
Sault Rapids Polka		method book 1st I	Installment 1	Solo Cornet part only
Silver Wavelets Song and Dance	Liberati (1881),	Conns Wonder Cat, LoC	LoC notated music	Piano and voice

Composition	Publisher (Dates)	Source	Where it can be found today	Version if Extant
	CG Conn (1884, 1897 cat.)			
Souvenir (Characteristic March)		Souvenir of Liberati 1908-09		Piano
Spring Song	CG Conn (1897 cat.)	Schwartz		
Stawana	Couturier (1903)	Rehrig		
Still to the Front	Bovaco, JW Pepper (1901) (1891HoM)	Rehrig		
Suffragette Parade March	Liberati (1912)	Rehrig, LoC	LoC Collection, LoC notated music	Piano, Voice Only
To War for Liberty	Liberati (1898)	Rehrig		
Valse Caprice		Schwartz, LoC	LoC Collection	Cornet and piano
Walse Elise		Rehrig, LoC	LoC Collection	Cornet and piano, Handwritten

Abbreviations and names from Appendix A

Cat. – Catalogue

LoC – Library of Congress

LL – Lending Library

Brekke – Jeremy Brekke

Forman – George Forman

Rehrig – William H. Rehrig

Hickman – David Hickman

HW Schwartz – Harry W. Schwartz

Schwartz – Richard I. Schwartz

APPENDIX B. KNOWN RECORDINGS

Recordings made by Liberati (cornet soloist or band director)

Piece (year recorded)	Accompaniment	Medium	Label
All along the line (1920)	Liberati's Band	Vinyl (10-inch)	Okeh
Belle of Kentucky (1902)	Edison Military Band, Soloist: Liberati	Wax Cylinder (digitized)	Edison Gould Moulded Record
Detroit News (1920)	Liberati's Band	Vinyl (10-inch)	Okeh
Eliese Waltz (1920)	Liberati's Band	Vinyl (10-inch)	Okeh
La Mia Speranza Valse (1914)	Liberati's Band	Wax Cylinder (digitized)	Edison Blue Amberol
March of the Inland Tribes (1914)	Liberati's Band	Wax Cylinder (digitized)	Edison Blue Amberol
Pyramid Polka (1902)	Piano, Soloist: Liberati	Wax Cylinder (digitized)	Edison Gould Moulded Record
Remembrance of Switzerland (1902)	Piano, Soloist: Liberati	Wax Cylinder (digitized)	Edison Gould Moulded Record
Suffragettes March (1914)	Liberati's Band	Wax Cylinder (digitized)	Edison Blue Amberol

Recordings made by Liberati (cornet soloist) music by other Composers

Piece (year recorded)	Composer	Accomp.	Medium	Label
Alice where art thou? (1912)	Joseph Ascher (1829-1869)	Piano	Vinyl (10-inch)	Victor
Der trompeter von Sackingen (1902)	Victor E. Nessler (1841-1890)	Piano	Wax Cylinder (digitized)	Edison Gold Moulded Record
Facilita (1902)	John Hartmann (1830-1897)	Piano	Wax Cylinder (digitized)	Edison Gold Moulded Record
Mazurka (1912)	Frederic Chopin (1810-1849)	Piano	Vinyl (12-inch)	Victor
Serenade (1912)	Franz Schubert (1797-1828)	Piano	Vinyl (10-inch)	Victor
The heart bowed down (1912)	Michael William Balfe (1808-1870)	Piano	Vinyl (12-inch)	Victor
The Low-backed car (1912)	Samuel Lover (1796-1868)	Piano	Vinyl (10-inch)	Victor

Recordings of Liberati's music by other musicians

Piece (year recorded)	Soloist (instrument)	Ensemble/ Accompaniment	Medium	Label
Alaska-Yukon-Pacific Expositions (c. 1982)	NA	Southwestern Oklahoma State University Band	Vinyl (Heritage of the March, vol. 75)	Robert Hoe Collection
Belle of the East (1906)	Albert Benzler (bells)	Edison Military Band	Wax Cylinder (digitized)	Edison Gould Moulded Record
Belle of the West (1904)	John Hazel (cornet)	Edison Military Band	Wax Cylinder (digitized)	Edison Gould Moulded Record
Canzona Napolitana (1998)	Daniel Doyon (cornet)	Piano (Nancy Pelletier)	CD (Variations)	ATMA Classique
Canzona Napolitana (2014)	Mark Ponzo (cornet)	Piano (JeongSoo Kim)	CD (Vintage Cornet Recital)	Mark Records
Felice (1899)	Jean Moeremans (Sax)	Piano	Vinyl (7-inch)	Berliner
Felice (1899)	Herbert L. Clarke (cornet)	Piano	Vinyl (7-inch)	Berliner
Felice (1900)	Arthur Pryor (Trombone)	Sousa's Band	Vinyl (7-inch)	Berliner
Fiero (c. 1982)	NA	Southwestern Oklahoma State University Band	Vinyl (Heritage of the March, vol. 75)	Robert Hoe Collection
Gabriel's trumpet Polka (1991)	David Hickman (cornet)	American Serenade Band	CD (Golden Age of Brass vol. 2)	Summit Records
Hella Temple (c. 1982)	NA	Southwestern Oklahoma State University Band	Vinyl (Heritage of the March, vol. 75)	Robert Hoe Collection
Jockey Club (c. 1982)	NA	Southwestern Oklahoma State University Band	Vinyl (Heritage of the March, vol. 75)	Robert Hoe Collection
Kansas City Star (c. 1982)	NA	Southwestern Oklahoma State University Band	Vinyl (Heritage of the March, vol. 75)	Robert Hoe Collection
Our Flag To The Front (c. 1982)	NA	Southwestern Oklahoma State University Band	Vinyl (Heritage of the March, vol. 75)	Robert Hoe Collection
Puget Sound (c. 1982)	NA	Southwestern Oklahoma State University Band	Vinyl (Heritage of the March, vol. 75)	Robert Hoe Collection
Souvenir de la Suisse (1924)	Waino Kauppi (cornet)	Piano	Vinyl (12-inch)	Victor
Still To The Front (c. 1982)	NA	Southwestern Oklahoma State University Band	Vinyl (Heritage of the March, vol. 75)	Robert Hoe Collection
To War for Liberty (c. 1982)	NA	Southwestern Oklahoma State University Band	Vinyl (Heritage of the March, vol. 75)	Robert Hoe Collection