

An Analysis of Edward Llewellyn's *The Premier*

by

Dr. Amy Dunker

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Instrumentation:

Xylophone Solo
Piccolo
Flute
Oboe
Bb Soprano Clarinet I-II-III
Bb Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet (in Bb) I-II-III
Horn in F I-II-III-IV
Trombone I-II
Bass Trombone
Euphonium
Tuba
Percussion I-II-III, including:
 Bass Drum
 Cymbal
 Snare Drum
 Triangle
 Woodblock

Harmonic Language: Tonal (Eb Major, Ab Major)

Meter: 4/4

Texture: Solo and Accompaniment

Date of Composition: 1920-1930, arr. 2006

Duration: 4 Minutes

Grade: Band Grade 3 / Soloist Grade 6

Publisher: Alliance Publications, Inc., AP-6013 www.apimusic.org
585 County Road Z, Sinsinawa, WI 53824 – 0157 USA
(608) 748-4411 Ext. 124

Publisher Copyright Date: 2007

Dedication Statement: For Randy Elelman and the Allentown Band

Composer Bio:

Edward Llewellyn (died 1936) was the principal trumpet of the Chicago Symphony in the 1920's. He was the son of trumpeter James D. Llewellyn (who played cornet at the Columbian World's Fair in 1893). From 1905 to 1906, he was cornet soloist with the U. S. Marine Band in Washington D.C., and in 1907, special soloist with the British Guards Band on Manhattan Beach. With this band, he played a selection dedicated to Arbuckle who had died in 1883. The piece was performed on Arbuckle's own cornet that he used with Gilmore's Band over twenty five years earlier. Between 1907 and 1909, he played first trumpet with the Pittsburgh Symphony Orchestra, and was soloist with the Rochester Municipal Band in the summers from 1908 to 1912. During the winter of 1909, he was first trumpet in the Chicago Opera Orchestra and, in 1911, first trumpet with the Chicago Symphony Orchestra, an organization with which he stayed with until his formal retirement from playing. For summer employment from 1916 to 1923, he played first trumpet for the Ravinia Park Opera Company. He played the cornet and trumpet equally as well and wrote many compositions for the cornet. He died tragically of an automobile accident in 1936. His trumpet students include Clifford P. Lillya and Renold Otto Schilke.

Notes:

The Premier polka was originally published by Gamble Hinged Music Company for cornet, baritone, or xylophone solo. While no specific date is listed for this work, similar compositions by Edward Llewellyn were published in 1940. This solo is in the spirit of a "novelty" piece popular in Vaudeville during the 1920's.

Program Note by James Moyer

Form:

Introduction and Cadenza	ms. 1 – 3	EbM	
A	ms. 4 – 32	EbM	
B	ms. 33 – 48	EbM	
Trio	ms. 49 – 64	EbM	
	<i>(Repeat ms. 33 – 64)</i>		
Transition	ms. 65 – 68	AbM	
A'	ms. 69 – 85	AbM	
	<i>(Repeat ms. 69 – 84)</i>		
C	ms. 86 – 102	AbM	
	<i>(Repeat ms. 86 – 101)</i>		
Transition	ms. 103 – 106	EbM	
B'	ms. 107 – 130	EbM	<i>(Cadenza ms. 121)</i>

Theme 1 (Solo Xylophone, ms. 5 – 12):



Theme 2 (Solo Xylophone, ms. 33 – 40):



Trio Theme (Piccolo, ms. 49 – 56):



Theme 3 (Piccolo, ms. 86 – 89):



Dr. Amy Dunker is an Associate Professor of Music at Clarke College in Dubuque, IA, USA where she teaches composition, theory, aural skills, trumpet and directs the new music ensemble.

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