

Stephen Foster

*Jeanie With
The Light Brown Hair*

For Woodwind Quintet

arranged by
Judith Katz

CMS1612
\$12.00

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MUSIC

Arranger's Notes

Jeanie With The Light Brown Hair is one of the most enduring, and popular American songs of all times. Characterized as a parlor song, it was written by Stephen Foster, and published by Firth, Pond & Co. of New York, in 1854.

In 1850, Foster married Jane Denny McDowell, whose nickname was "Jennie". However, this was an unhappy marriage, short-lived, with numerous conflicts and separations. *Jeanie With The Light Brown Hair*, was written as perhaps an attempt to win his wife back. To add to his problems, Foster also ran into deep financial difficulties.

Jeanie With the Light Brown Hair was virtually unknown during its time. When it was first published, the royalties on the ten thousand copies sold, earned just \$200 for Stephen Foster. To make ends meet, he had to sell the rights to "Jeanie", as well as other songs. After his death, the rights to *Jeanie With The Light Brown Hair* reverted back to his wife and daughter.

It would indeed be a pleasant surprise to Stephen Foster, if he only knew what a wide range of artists have adapted this song to different genres. Among solo instrumentalists, Jascha Heifitz, and William Primrose have arranged it for solo violin and viola. The big bands of Gene Krupa, and Glen Miller have recorded it. The great R & B artist, Sam Cooke used it, as well as opera stars, Marilyn Horne and John McCormick, who added it to their concert repertoire.

The song's frequent airplay in the 1940's, led Spike Jones to create a parody, called, "I Dream of Jeanie with the Light Blue Jeans. Les Brown in 1941, created a big band song, *Joltin' Joe DiMaggio* with the line....."We Dream of Joey With the Light Brown Bat." Even Bugs Bunny got into the act. The 1960 short, *From Hare To Heir*, features Bugs singing, "I dream of Jeanie, she's a light brown hare"

My arrangement, for woodwind quintet is written to capture a lyric, singing style, which I think Foster had in mind.

About the Arranger

Judith Katz was born and raised in New York City, where she was a product of the New York City school system. After graduating from the well-known High School of Performing Arts, she attended the Manhattan School of Music, where she earned a Bachelor of Music Degree in Performance on the flute, and later on, a Master of Music Degree in Education. Her flute studies were with Harold Bennett, James Politis and Herbert Levy.

Judith presently freelances with various Metropolitan New York concert bands, playing both flute and piccolo. She also has an extensive teaching schedule, which divides her time between both private and public school teaching on various levels. Judith is a full-time New York City High School music teacher in Queens, NY, where she is the conductor of the concert band. In addition, she is the Center Director of the Queens Salute To Music program and the Senior Conductor of the concert band. This is a program for talented and gifted New York City music students.

Ms. Katz is an arranger as well, with two books of flute duets published by Oceanna Music Publications, Inc.

Ms. Katz is also a Nationally Registered Music Teacher, having fulfilled the rigorous requirements set forth by the Music Educators National Conference in 1996.

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Jeanie With The Light Brown Hair

Stephan Foster
arr. Judith Katz

Ballad ♩ = 80

Musical score for the first system, measures 1-4. The instruments are Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is Ballad, ♩ = 80. The Flute part is mostly rests. The Oboe part starts with a melody in measure 1, marked *mp*. The Clarinet in Bb part has a melody in measures 2 and 3, marked *mp*. The Horn in F part has a sustained note in measure 3, marked *mp*. The Bassoon part has a melody in measures 2 and 3, marked *mp*.

Musical score for the second system, measures 5-8. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is B-flat major (two flats) and the time signature is 4/4. The Flute part has a melody in measures 5 and 6, marked *mf*, and a sustained note in measure 7, marked *mp*. The Oboe part has a melody in measures 5 and 6, marked *mf*. The Clarinet part has a sustained note in measure 5, marked *mf*. The Horn part has a melody in measures 7 and 8, marked *mf*. The Bassoon part has a melody in measures 7 and 8, marked *mf*. A box with the number 9 is located above the Flute staff in measure 7.