

Spring 2018

The Flutists of the John Philip Sousa's Band: A Study of the Flute Section and Soloists

Ramon da Silva Moraes
University of Southern Mississippi

Follow this and additional works at: <https://aquila.usm.edu/dissertations>



Part of the [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Other Music Commons](#)

Recommended Citation

da Silva Moraes, Ramon, "The Flutists of the John Philip Sousa's Band: A Study of the Flute Section and Soloists" (2018). *Dissertations*. 1533.
<https://aquila.usm.edu/dissertations/1533>

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact Joshua.Cromwell@usm.edu.

THE FLUTISTS OF THE JOHN PHILIP SOUSA'S BAND: A STUDY OF THE
FLUTE SECTION AND SOLOISTS

by

Ramon da Silva Moraes

A Dissertation
Submitted to the Graduate School,
the College of Arts and Letters,
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

May 2018

THE FLUTISTS OF THE JOHN PHILIP SOUSA'S BAND: A STUDY OF THE
FLUTE SECTION AND SOLOISTS

by Ramon da Silva Moraes

May 2018

Approved by:

Dr. Danilo Mezzadri, Committee Chair
Associate Professor, Music

Dr. Edward Hafer, Committee Member
Associate Professor, Music

Dr. Joseph Brumeloe, Committee Member
Associate Professor, Music

Dr. Catherine Rand, Committee Member
Associate Professor, Music

Dr. Jacqueline McIlwain, Committee Member
Assistant Professor, Music

Dr. Richard Kravchak
Director, School of Music

Dr. Karen S. Coats
Dean of the Graduate School

COPYRIGHT BY

Ramon da Silva Moraes

2018

Published by the Graduate School



THE UNIVERSITY OF
SOUTHERN
MISSISSIPPI®

ABSTRACT

THE FLUTISTS OF THE JOHN PHILIP SOUSA'S BAND: A STUDY OF THE FLUTE SECTION AND SOLOISTS

by Ramon da Silva Moraes

May 2018

The Sousa Band is widely known because of its leader and his compositions. Although it was one of the most successful ensembles in history, most of the instrumentalists and individuals who contributed to its success have had their legacies forgotten. The flute section of the Sousa Band is an example of a group of musicians who were recognized as some of the best in the United States during their time, but are neglected by the present flute community.

My research focused on gathering data about the flute section and the individuals who were instrumental for the creation and development of the Sousa Band. An extensive investigation through old newspapers, old music journals, multiple publications on John Philip Sousa and his band, and the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign demonstrated that a considerable amount of information on the flute players was scattered throughout government documents, such as military registers and census, local newspapers, old advertisements of instruments' factories, obituaries, small entries on flute books, ancestry websites, and private collections. Therefore, I found it important to study them in order to produce a document that preserves and brings their legacy to light.

The findings of my investigation demonstrate how significant the flute section was both to the Sousa Band and the music community at large. The flute and piccolo players were frequently featured as soloists with prominent ensembles, and their virtuosity and expertise made them not only acclaimed performers but also relevant teachers during their time. Additionally, my research shows how important those flute players were in the recording industry. They occupied permanent positions in recording studios and were featured on hundreds of records by the most important recording labels of their time.

Finally, my document may serve as an addition to flute books and encyclopedias as it covers a missing part of the history of the flute and piccolo in the United States at the turn of the 20th century. Emphasizing the role played by the flute section of the Sousa Band in this period, this document provides biographical information on the main flute players and teachers who were part of this section. It also provides information about some of their students who became influential musicians and university professors who passed along the legacy of the flute players of the Sousa Band to the next generations.

ACKNOWLEDGMENTS

Firstly, I would like to express my sincere gratitude to my advisor Dr. Danilo Mezzadri. This work would not have been possible without his guidance and contributions.

I extend my gratitude to all of those with whom I have had the pleasure to work during this project including each of the members of my Dissertation Committee for their feedback and scholarly inputs, all the staff of The Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign, Mrs. Jana Cummins Bryant, Dr. Susan Ruggiero and Mr. Jason Roberts for their valuable assistance towards the end of this work, and to all whom somehow contributed to the accomplishment of this document.

DEDICATION

This work is dedicated to the memory of my beloved grandfather, Jurandir da Silva. He was my ultimate role model and taught me more than I could ever give him credit for here. He showed me, by his example, what a good human being should be.

I would like to thank my family, especially my parents Roseli Aparecida da Silva Moraes and Joel Moraes, and my sister Jaqueline da Silva Moraes; whose love are with me in whatever I pursue. Most importantly, I wish to thank my loving and supportive wife, Élida Lopes Souza Rocha for being a daily source of encouragement and inspiration.

TABLE OF CONTENTS

ABSTRACT	ii
ACKNOWLEDGMENTS	iv
DEDICATION	v
LIST OF TABLES	ix
LIST OF ILLUSTRATIONS	x
CHAPTER I - INTRODUCTION.....	1
CHAPTER II - THE BAND	3
The Creation of a Superior Touring Band.....	3
Structure of the Sousa Band	11
The Blakely Years (1892-1896).....	20
The Sousa Years (1896-1932)	24
Touring Abroad.....	26
Around the World Tour	29
Coming to an End.....	31
CHAPTER III – THE FLUTE SECTION	33
General Aspects.....	33
Overview by Numbers	34
Turnover.....	36
Section vs. Soloists	39

The Two Periods	41
Blakely Years (1892-1896).....	42
Sousa Years (1896-1931)	43
The Stars and Stripes Forever (The role of the piccolo).....	46
The Flute Section of “The Stars and Stripes Forever”	51
CHAPTER IV – THE FLUTE AND PICCOLO SOLOISTS	55
The Flute Soloists.....	55
CHAPTER V – THE FLUTE LEGACY	78
CHAPTER VI – CONCLUSION	89
APPENDIX A – BLAKELY-SOUSA BAND CONTRACT, 1892.....	93
Printed Ephemera, Blakely Papers, NYPL	93
APPENDIX B - SOUSA BAND PERSONNEL CONTRACT, 1892.....	99
General Business Correspondence, Blakely Papers, NYPL.....	99
APPENDIX C - SOUSA BAND ENGAGEMENT CONTRACT, 1892	102
Blakely Papers, Furrer Collection	102
APPENDIX D - SOUSA BAND ENGAGEMENT CONTRACT, 1927	105
APPENDIX E - ROSTER OF THE SOUSA BAND’S FLUTE SECTION	106
APPENDIX F - FLUTE SECTION BY TOUR	108
APPENDIX G - TOURS AND REPERTOIRE PERFORMED BY THE FLUTE SOLOISTS FEATURED IN CHAPTER IV	111

APPENDIX H - FLUTE SOLOISTS.....	118
APPENDIX I - LIST OF SOLO FLUTE AND PICCOLO REPERTOIRE PERFORMED WITH THE SOUSA BAND	122
APPENDIX J - DISCOGRAPHY OF THE FLUTE SOLOISTS OF THE SOUSA BAND	123
APPENDIX K - LIST OF PUBLICATIONS OF JOHN WUMMER BY INTERNATIONAL MUSIC CO. EDITIONS	150
BIBLIOGRAPHY	155

LIST OF TABLES

Table 1 Flute section vs. band size	34
Table 2 Flute section payroll.....	40
Table A1. John S. Cox. Recordings of his works for piccolo	123
Table A2. Darius Lyons. Flute discography	125
Table A3. Darius Lyons. Piccolo discography.....	132
Table A4. Marshall P. Lufsky. Flute discography.....	136
Table A5. Marshall P. Lufsky. Piccolo discography	145
Table A6. Louis P. Fritze. Piccolo discography.....	147
Table A7. Meredith Willson. Flute discography.....	148
Table A8. Raymond Williams. Flute discography	149

LIST OF ILLUSTRATIONS

<i>Figure 1.</i> John Philip Sousa in his civilian uniform in 1892.	9
<i>Figure 2.</i> David Blakely.....	10
<i>Figure 3.</i> First widely spread photograph of the Sousa Band.	13
<i>Figure 4.</i> Sousa in front of the Steel Pier in Atlantic City, New Jersey, 1927.....	14
<i>Figure 5.</i> Sousa Band concert program as printed.	18
<i>Figure 6.</i> Sousa Band concert program as performed.....	19
<i>Figure 7.</i> 1910-1911 World Tour map.....	31
<i>Figure 8.</i> Detailed analysis of the length of employment of the flute section's members.	38
<i>Figure 9.</i> The first page of the original piccolo part of <i>The Stars and Stripes Forever</i>	49
<i>Figure 10.</i> The second page (variations) of the original piccolo part of <i>The Stars and Stripes Forever</i>	50
<i>Figure 11.</i> Piccolo in C and Db specifications.....	51
<i>Figure 12.</i> Chauncey P. McKnight.....	52
<i>Figure 13.</i> Giacomo Norrito.	53
<i>Figure 14.</i> Frank W. Wadsworth.....	54
<i>Figure 15.</i> John Summers Cox.....	55
<i>Figure 16.</i> Frank W. Wadsworth.....	57
<i>Figure 17.</i> Darius A. Lyons.	59
<i>Figure 18.</i> Marshall P. Lufsky at the age of 21.	62
<i>Figure 19.</i> Marshall P. Lufsky around the age of 58.	65

<i>Figure 20.</i> Louis P. Fritze.	67
<i>Figure 21.</i> Robert Reiniger Meredith Willson.	69
<i>Figure 22.</i> Raymond E. (Lem) Williams.	73
<i>Figure 23.</i> Dana Musical Institute Class of 1916. From left to right: Harold Marsh, Gerta Stocker Williams, and Raymond E. Williams	74
<i>Figure 24.</i> John Weston “Jack” Bell.	76
<i>Figure 25.</i> Franck Wadsworth on the Premier flutes.	79
<i>Figure 26.</i> Marshall Lufsky in 1923 on the Haynes Flutes.	79
<i>Figure 27.</i> Franck Wadsworth on the Correspondence Method of Flute Instruction by Charles T. Howe.	80
<i>Figure 28.</i> Advertisement of Conn Instruments.	80
<i>Figure 29.</i> Rex Elton Fair.	82
<i>Figure 30.</i> University of Nebraska-Lincoln Yearbook of 1919, p. 465.	84
<i>Figure 31.</i> John Wummer.	85
<i>Figure 32.</i> 1927 Sousa Band Engagement Contract.	105

CHAPTER I - INTRODUCTION

The Sousa Band was one of the most important ensembles in American music history. This touring ensemble attracted the attention of a large number of researchers, notably Paul Bierley, whose lifelong research produced an invaluable source of information about Sousa and his band; Patrick Robert Warfield, whose Ph.D. Dissertation and subsequent books and articles are among the most relevant publications on Sousa; and the conductor Keith Brion, who has published many articles on Sousa, and since 1979 conducts his band named "The New Sousa Band" in concerts that are a full replica of the Sousa Band's concerts from the 1920s. Although these researchers provide thorough information on Sousa and the band as an institution, there is a lack of research focusing on this ensemble's sections and individuals who played crucial roles in creating this successful touring group.

My research presents information concerning the individuals who were part of the flute section as well as an overview on the creation of the band emphasizing the role played by its creator, the artist manager David Blakely.

The flute section was comprised of a group of talented musicians who played important roles in the band and were praised by the musical community in their day.¹ Even though this group of musicians actively participated in the development of the modern flute performance and pedagogy in the United

1. Charles Tuttle Howe, *All About the Flute... Containing a History of the Flute from Ancient Times to the Present... Biographical Sketches of the World's Noted Flutists: a List of the Best and Most Famous Compositions* (Nabu Press, September 16, 2011), 29.

States, they are neglected by the current flute community. Flutists such as Franck Wadsworth (1860-?) and Marshall P. Lufsky (1878-1948) are examples of musicians who had impressive performing careers and also wrote many reviews of flute methods and instruments during their time in the band and are now forgotten.

This document fills a historical gap regarding the flute section of the Sousa Band. It provides a comprehensive roster of the flute players as well as a study of the collected data about the flute section throughout the existence of the band.

The information produced by this research covers the number of players within the flute section throughout the life of the band, their salaries compared to the flute soloists, length of employment with the band, percentage of players featured as soloists, biographical information of the selected flute soloists, solo flute and piccolo repertoire performed by the flute soloists, the life in band, and the legacy left by these flutists.

CHAPTER II - THE BAND

The Creation of a Superior Touring Band

The accomplished businessman David Blakely was the man behind the creation and early development of the Sousa Band. Blakely was an important figure before becoming a successful artist manager. He was the Secretary of State of Minnesota and president of the Minneapolis Philharmonic. In the publishing business, he was the founder and editor of the *Chicago Evening Post*, editor and owner of newspapers companies in St. Paul and Minneapolis, and founder of the Blakely Printing Company.² Blakely's awareness of public tastes and his keen sense for business helped him become the owner of one of the most successful concert artist management companies in history.³

David Blakely obtained great success working with some of the most important conductors in the 1880s. Among his clients were the famous Irish conductor Patrick Gilmore, Theodore Thomas (who would become the first director of the Chicago Symphony Orchestra), and the Austrian composer and conductor Eduard Strauss.⁴

2. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 151.

3. George Boziwick, "David Blakely Papers, 1880-1931," The New York Public Library Manuscripts and Archives Division, April 1986, accessed November 22, 2016, <http://archives.nypl.org/mss/315#overview>.

4. *Ibid.*

In 1891, the U.S. Marine Band, the “President’s Own,” and its director, John Philip Sousa, took its first nationwide tour. Blakely was the manager of this engagement which spanned five weeks from April to May 1891. The tour covered thirty-two cities and towns in New England and the Midwest, and the group performed two different programs a day.⁵

For Blakely’s standards, this tour was a moderate financial success.⁶ For Sousa, however, it was a great financial achievement. His share of this tour was \$2,635, a substantial amount of money compared to his annual salary of around \$1,500 paid by the government.⁷

The success of this tour encouraged Blakely’s plans to form a major touring band with an outstanding band leader exclusively under his management. He traveled to Europe hoping to bring the French conductor, Gustave Wettge, or the Czech conductor, Karel Komzák II, to lead his band but had no success.⁸ Wettge was the chief of music for the 1st Regiment of Versailles⁹ and in 1882 was

5. “History of the National Concert Tour,” Marines - The official website of the United States Marine Corps, accessed October 29, 2016, <http://www.marineband.marines.mil/About/Our-History/History-of-the-National-Concert-Tour/>.

6. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 3.

7. Ibid.

8. George Boziwick, “David Blakely Papers, 1880-1931,” The New York Public Library Manuscripts and Archives Division, April 1986, accessed November 22, 2016, <http://archives.nypl.org/mss/315#overview>.

9. *The British Bandsman: The Official Organ of the National Brass Band Championships, Band of the Garde Republicaine, 1887.*

occasionally featured as the conductor of the *Garde Republicaine*¹⁰ before becoming its official conductor and music director in 1884.¹¹ Komzák II was a prolific composer and an important musical figure in Vienna during the late 1800s. After declining Blakely's proposal, he assumed the direction of the Seventh Infantry Regiment in Innsbruck, Austria.¹²

In 1892, the Marine Band took a second tour. Again, under the management of Blakely and musical direction of Sousa, this second tour started on March 21, 1892, in Chicago and lasted seven weeks reaching as far as the West Coast. On this occasion, Sousa's share was much bigger, reaching the amount of \$8,250.¹³

After working with Sousa for the second time, and considering the huge success of the second tour of the Marine Band, Blakely saw that Sousa's popularity as a conductor and his rising reputation as a composer could make him the ideal leader for his band.¹⁴

Sousa and Blakely met in Chicago as the "President's Own" was making its way back to Washington. Blakely offered Sousa a five-year contract for \$6,000

10. H. H. Statham, "Earl's Court London," *The Builder* 62 (June 4, 1882): 450.

11. Robert Lewis Marshall, ed., *Historical Musicology: Sources, Methods, Interpretations: Eastman Studies in Music*: ed. Stephen A. Crist and Roberta Montemorra Marvin (Rochester, N.Y.: University of Rochester Press, 2004), 28:371.

12. *Grove Music Online*, s.v. "Komzák, Karel (ii)," accessed October 5, 2017, <http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article/grove/music/15317>.

13. *Ibid.*

14. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 16.

per year plus 10 percent of the net profits in the first year and 20 percent for the following years for Sousa to leave his position with the Marine Band and become the leader of a new freelance civilian band.¹⁵

Sousa accepted Blakely's proposal and during the summer and fall of 1892, the band opened its office at the Broadway Theater Building, 1441 Broadway in New York, and this was the central location for Blakely's management business.¹⁶

Blakely and Sousa had not come to an agreement regarding the name of the group during its first year in business. At first, Blakely named it the "New Marine Band," but because of Sousa's objection, Blakely changed its name to "Sousa's Peerless Concert Band," and finally to just "Sousa Band."¹⁷

Blakely's expectation was that Sousa would aim to make his ensemble reach the highest artistic standards, reaching a world-class musical level. For that, one of the clauses in the contract between Blakely and Sousa read:

It shall be the aim and duty of said Sousa by individual effort, and band rehearsal and practice, and by the preparation and furnishing of music, to make this band equal in the executive ability of the *Garde Républicaine* Band in Paris.¹⁸

15. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 16.

16. *Ibid.*, 17.

17. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 153.

18. See full contract in Appendix A.

The *Garde Républicaine* Band was considered the finest military ensemble at that time.¹⁹

The Sousa Band project required a lot of attention from Blakely as a manager. He was ultimately responsible for its success or failure, and as an experienced businessman, he would try many ways to limit costs and increase profits. For instance, one of Blakely's and Sousa's strategies was to tell the media that no expense would be spared to hire the best musicians Blakely said,

Sousa was restricted in his selection neither in expense nor locality. Competence for the work to be done was the only requirement exacted when choosing the musicians for the band.²⁰

However, out of the spotlight, Blakely would constantly remind Sousa that being profitable was the main goal of this endeavor and was not willing to pay big salaries for the musicians. In a letter to Sousa Blakely wrote,²¹

I do not agree with you, that you are getting men at reasonable prices. At the rate you are progressing now, the salaries of the band will cost in the neighborhood of \$1,800 [per week], which is equal to Gilmore's figures, and is higher than I have calculated, and higher than any necessity for paying. I cannot be loaded down with a tremendous expense. We are in this thing for glory and money... Evidently, these people have got the idea that we are going to bull the market and pay any price that is asked. Now, I

19. Emil Medicus, "Blackbird Musicians," *The Flutist* 3, no. 2 (1922): 754.

20. Musical Courier, "Sousa's New Marine Band," *Musical Courier* 25 (9 November 1892): 10.

21. Patrick Robert Warfield, "'Salesman of Americanism, globetrotter, and musician': The nineteenth-century John Philip Sousa, 1854–1893" (PhD diss., Indiana University, 2003), 462.

decidedly refuse to do this. Too much of this matter is my own individual burden, and I cannot stand, and won't stand a salary list which is going to eat up all the profits. Moreover, there is no necessity for it. Make your figures what they ought to be, and the men will come to them.²²

While working to recruit the best instrumentalists available for the band, Sousa auditioned a large number of musicians, selecting fifty-one of them.²³ However, some of the most famous musicians in the country were still part of other prestigious ensembles. Because of that, only after the death of two other important band leaders (during the first year of the Sousa Band,) Sousa was able to recruit some of those musicians for his group.

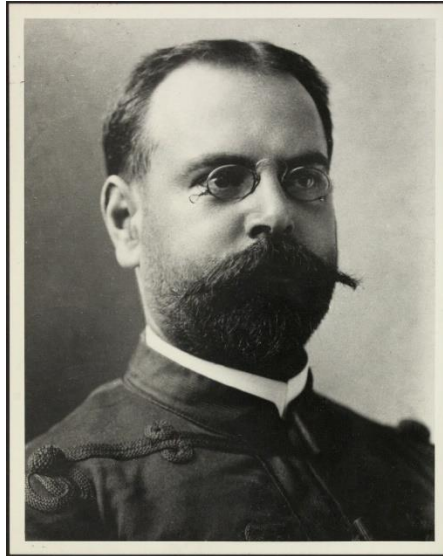
Patrick Gilmore, Irish conductor and leader of the famous Gilmore's Band died in September 1892 and Carlo Alberto Cappa, leader of the famous Seventh Regiment Band of New York died in early 1893, making the Sousa Band an attractive job for the musicians who were part of their ensembles. Their deaths also made John Philip Sousa the major figure of the band world in America.²⁴ Gilmore's death made it possible for Sousa and Blakely to recruit nineteen outstanding players from his band.

22. Patrick Robert Warfield, "Salesman of Americanism, globetrotter, and musician": The nineteenth-century John Philip Sousa, 1854–1893" (PhD diss., Indiana University, 2003), 462.

23. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 17.

24. Jon Newsom, ed., *Perspectives On John Philip Sousa* (Washington: Library of Congress, 1983), 16.

Early contracts were made between the Blakely Syndicate and each musician.²⁵ Later, the contracts were made between an organization called “Sousa And His Band”²⁶ and each musician. Even though the band used to take several tours per season, musicians had to sign a new contract for each tour.²⁷



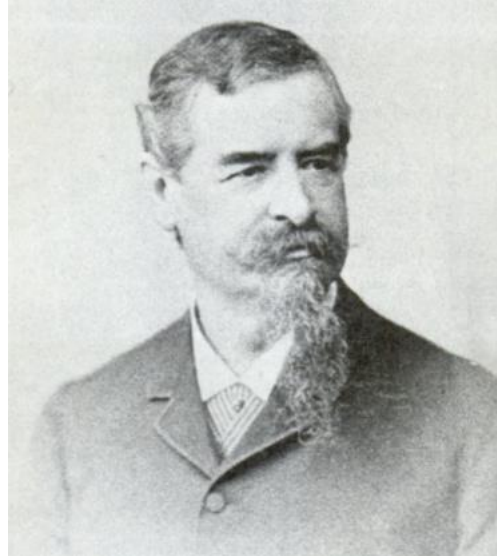
*Figure 1. John Philip Sousa in his civilian uniform in 1892.*²⁸

25. *The Central Law Journal*, 1901, V.52 10901. Soule, Thomas & Wentworth, the University of California, Digitized Jul 29, 2014.

26. See contract in Appendix D.

27. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 43.

28. Unknown, “Sousa in civilian band uniform | Library of Congress,” Library of Congress, accessed September 02, 2017, <https://www.loc.gov/item/sousa.200031391>.



*Figure 2. David Blakely.*²⁹

The contract for the 1892 season included some specific clauses about musicians not being allowed to have any other duties and requiring them to attend all rehearsals promptly whenever ordered; they could be fined for being absent from rehearsals or concerts and for ungentlemanly conduct. They should agree to rehearse for twelve days prior to the commencement of the season without compensation -- musicians were not used to rehearsing for so long before a tour and were even less used to doing it without compensation.-- This clause caused trouble for the management that had to negotiate a fee for the musicians who claimed it.³⁰ No substitutes were allowed and musicians had no right of assembly; if some musician felt aggrieved or had some cause to

29. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 152.

30. Patrick Robert Warfield, ““Salesman of Americanism, globetrotter, and musician”: The nineteenth-century John Philip Sousa, 1854–1893” (PhD diss., Indiana University, 2003), 465.

complain or protest, he had to submit a written statement to the management about it.³¹

Structure of the Sousa Band

Sousa was a showman par excellence and knew how to captivate his audiences, and this feature contributed greatly to the success of the band.³² As the conductor and music director, by contract Sousa had to rehearse and furnish music to the band, but his role as a bandleader went beyond that. His showmanship along with the fact that his compositions became so popular to the point that they were performed in almost every household (on the piano) at the turn of the 20th Century, caused many cities to stop their activities when the Sousa Band and its popular conductor came to perform a concert.³³

Sousa played what people wanted to hear – usually his marches – but concerned about raising his audience’s musical taste, he frequently programmed transcriptions of classics in the beliefs that well-played music would impress any audience.³⁴ Sousa’s role as the leader of the band was defined by the road manager Willian Schneider as: “Mr. Sousa was the whole show.”³⁵

31. See Appendix C for full contract.

32. Paul E. Bierley, *The Works of John Philip Sousa* (Columbus, Ohio: Integrity Press, 1984), 7.

33. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 10.

34. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 6.

35. *Ibid.*, 7.

The musicians of the Sousa Band were also essential to the success of the group. Some of the best instrumentalists in the United States were part of the band, and just like their conductor, they demonstrated great showmanship as a group and frequently as soloists. The huge popularity held by the Sousa Band as a world-class ensemble happened because of the renown of its leader as well as the reputation of its musicians. Because of the superior artistic level reached by this ensemble, the notion that only European organizations could reach a superior artistic level started to dissolve in the United States.³⁶

Another important part of the Sousa Band as an organization was the management. Besides managing and booking the band, Blakely also invested heavily in the advertisement. His promoting skills played a decisive role in spreading the name and image of the band, even after it became a success.³⁷ Photographs in newspapers and other kinds of promotional materials were broadly used by Blakely to promote the Sousa Band. *Figure 3* shows the first widely reproduced photograph of the Sousa Band taken in October 1893, and *Figure 4* a big banner announcing an upcoming Sousa Band's concert.

36. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 10.

37. *Ibid.*, 61.



Figure 3. First widely spread photograph of the Sousa Band.³⁸

38. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 19.

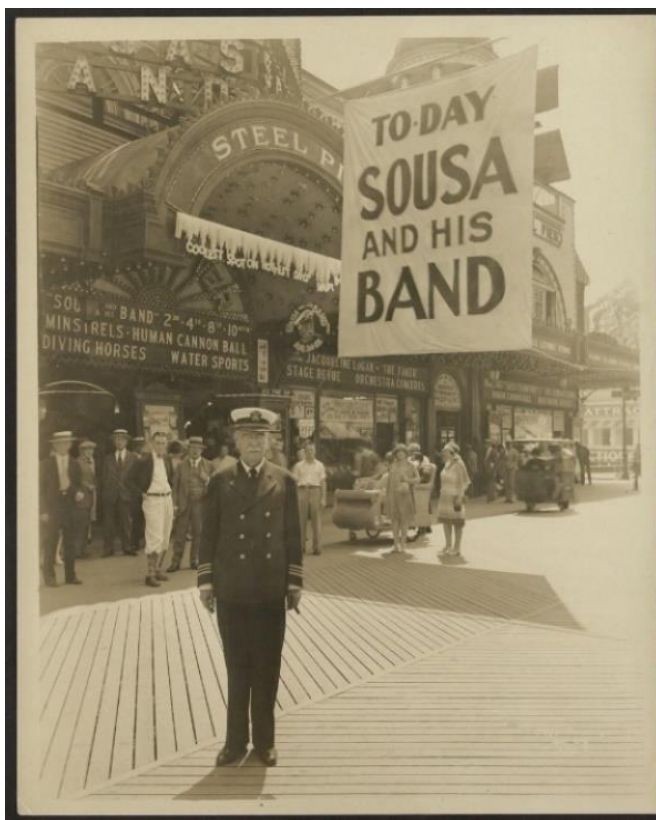


Figure 4. Sousa in front of the Steel Pier in Atlantic City, New Jersey, 1927.³⁹

Sousa's band rehearsals could be held for weeks prior to the beginning of a tour or on the road. Rehearsals for the first tour in 1892 were held in New York, NY, for two weeks before the band got on the road,⁴⁰ but Sousa could also call for rehearsals while on tour, as seen in the diary kept by saxophone player Albert A. Knecht during the Around the World Tour in 1911. Knecht wrote many entries about rehearsals being

39. Unknown, "Sousa in front of the Steel Pier | Library of Congress," Library of Congress, accessed August 31, 2017, <https://www.loc.gov/item/sousa.200031430>.

40. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 33.

held on the day before or on the morning of a concert day.⁴¹ During its later years, the band went on tours with no rehearsals, as described by the Sousa scholar Paul Bierley, about the 1924 tour, "They performed four complete concerts each day, seven days a week, with no rehearsals."⁴²

As per the contract, musicians were paid weekly. The amount to be received was negotiated before the beginning of a tour and would remain the same throughout its duration.⁴³ The amount could vary from musician to musician because the contracts were negotiated directly between the parts. The weekly payment was considered good, ranging from \$35 (worth \$952 today)⁴⁴ in the early 1890s to \$74 (worth \$2,150 today)⁴⁵ in the late 1920s for section musicians.⁴⁶ Payments would vary greatly for the first chairs and soloists, especially for the voice and violin soloists which based on their renown could receive a very high salary, as in the case of the

41. Paul E. Bierley, "The Diary of Albert A. Knecht," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 90-131.

42. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 34.

43. See Appendix B for full contract.

44. Historic standard of living from Samuel H. Williamson, "Seven Ways to Compute the Relative Value of a U.S. Dollar Amount, 1774 to present," MeasuringWorth, 2017. www.measuringworth.com/uscompare/

45. Contemporary standard of living from Samuel H. Williamson, "Seven Ways to Compute the Relative Value of a U.S. Dollar Amount, 1774 to present," MeasuringWorth, 2017. www.measuringworth.com/uscompare/

46. Bierley, 48.

soprano Marjorie Moddy who was paid \$250 (worth \$3,500 today)⁴⁷ per week during the 1928 tour.⁴⁸

Concerts were carefully planned to please the audiences and to provide them with a complete musical experience. The Sousa Band's concerts were structured like an opera or a long symphonic composition. Sousa achieved this by performing many short pieces with no long intervals between them, often including one or more encores immediately after the end of a piece.⁴⁹ Encores used to start within ten seconds after the preceding piece, while the crowd was still cheering, therefore musicians had to be ready within seconds for whatever piece Mr. Sousa called.⁵⁰

Because of how Sousa structured his concerts, in addition to the fact that the band performed two concerts per day on average, endurance was a fundamental skill for the musicians, especially for those featured as soloists (except for the voice and violin soloists) who had to perform all the band repertoire plus their solo works.⁵¹

47. Contemporary standard of living from Samuel H. Williamson, "Seven Ways to Compute the Relative Value of a U.S. Dollar Amount, 1774 to present," MeasuringWorth, 2017. www.measuringworth.com/uscompare/

48. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 48.

49. Keith Brion, "Sousa's 150th: John Philip Sousa - A master of programming," *The Instrumentalist* 59 (November 2011): 50-53.

50. Ibid.

51. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 157.

The famous cornetist Herbert L. Clarke mentions the use of encores by Sousa in his series of twelve articles titled “*A World’s Tour with Sousa*” published in the *Musical Messenger* between July 1918 and May 1919.

I remember one night, besides the ten programmed numbers, I counted just thirty-seven! So many encores were demanded. We certainly worked hard, but the enthusiasm was so strong that it did not seem any physical work playing all these extras, until the concerts were finished; then all were pretty tired out.⁵²

Sousa did not program the concerts of his band to impress his fellow musicians; he always chose music that people appreciated. His main goal always was to entertain the audiences wherever the band traveled. But beyond being an artistic success, the concerts had to be profitable. To accomplish these goals, Sousa always strived for variety. Even tempos, keys, and meters were alternated to avoid monotony. Concerts usually featured classics, patriotism, humor, and the latest trending styles - such as Ragtime.⁵³

Musicians were required to perform two to three-hour-long concerts, twice a day, seven days per week (Sunday morning was usually free.) *Figure 5* demonstrates a regular Sousa Band concert program as printed, and *Figure 6* demonstrates the same concert as it was performed.

52. Herbert L. Clarke, “Around the World with Sousa,” *Musical Messenger* 14, no. 8 (February 1919): 3.

53. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 13.

1. <i>Mignon</i> : Overture	Thomas
2. "Showers of Gold"	Clarke
Herbert L. Clarke, cornet soloist	
3. <i>Dwellers of the Western World</i> , suite	Sousa
I. "The Red Man"	
II. "The White Man"	
III. "The Black Man"	
4. Mad Scene, from <i>Lucia di Lammermoor</i>	Donizetti
Leonora Simonsen, soprano	
Flute obbligato by Louis P. Fritze	
5. <i>Songs of Grace and Songs of Glory</i> , fantasy	Sousa
* INTERVAL *	
6. <i>Southern Rhapsody</i>	Hosmer
7. (a) "Annie Laurie," song	Traditional
Joseph Marthage, harp soloist	
(b) "Boy Scouts of America," march	Sousa
8. "Scotch Fantasie"	Boehm
Louis P. Fritze, flute soloist	
9. Rákóczy, March, from <i>The Damnation of Faust</i>	Berlioz

Figure 5. Sousa Band concert program as printed.⁵⁴

54. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 11.

1. <i>Mignon</i> : Overture	Thomas
<i>Encore</i> : "El Capitan," march	Sousa
<i>Encore</i> : "White Bird," novelette	Hager
2. "Showers of Gold"	Clarke
Herbert L. Clarke, cornet soloist	
<i>Encore</i> : "Brighten the Corner Where You Are"	Gabriel
Duet with Frank Simon	
<i>Encore</i> : "A Perfect Day," song	Bond
Herbert L. Clarke, cornet soloist	
3. <i>Dwellers of the Western World</i> , suite	Sousa
I. "The Red Man"	
II. "The White Man"	
III. "The Black Man"	
<i>Encore</i> : "King Cotton," march	Sousa
<i>Encore</i> : "The Gliding Girl," tango	Sousa
4. Mad Scene, from <i>Lucia di Lammermoor</i>	Donizetti
<i>Encore</i> : "Good Bye"	Tosti
Leonora Simonsen, soprano	
Flute obbligato by Louis P. Fritze	
5. "Songs of Grace and Songs of Glory," fantasy	Sousa
<i>Encore</i> : "The Pathfinder of Panama," march	Sousa
<i>Encore [request]</i> : "Mystic Potentate March"	F. A. Myers
* INTERVAL *	
6. <i>Southern Rhapsody</i>	Hosmer
<i>Encore</i> : "Good-bye, Girls, I'm Through"	Bellstedt
<i>Encore</i> : "Ragging the Scale"	Claypoole
<i>Encore</i> : Sextette, from <i>Lucia di Lammermoor</i>	Donizetti
Messrs. Clarke, Simon, Russell, Corey, Perfetto, and Williams	
7. (a) "Annie Laurie," song	Traditional
<i>Encore</i> : "Men of Harlech," patriotic air	Traditional
Joseph Marthage, harp soloist	
(b) "Boy Scouts of America," march	Sousa
<i>Encore</i> : "The Stars and Stripes Forever," march	Sousa
<i>Encore</i> : "Manhattan Beach," march	Sousa
8. "Scotch Fantasie"	Boehm
<i>Encore</i> : "The Waltzing Doll"	Poldini
Louis P. Fritze, flute soloist	
9. Rákóczy, March, from <i>The Damnation of Faust</i>	Berlioz

Figure 6. Sousa Band concert program as performed.⁵⁵

55. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 11.

The concert which figures 5 and 6 refer to was performed in Utica, New York, on December 20, 1916. It was programmed to have nine works, but because of the unusual use of encores by Sousa, it ended up having twenty-six works performed.

The Blakely Years (1892-1896)

The years under Blakely's management were crucial for the establishment of the band. He managed the band's tour planning, publicity, and controlled all the business aspects of the band from its beginning until Blakely's sudden death in 1896.⁵⁶

The Sousa Band's first concert was performed in Plainfield, New Jersey, on September 2, 1892. It was the first stop of an extensive tour that took the band to New Jersey, Pennsylvania, New York, Ohio, Indiana, Pennsylvania, Delaware, Michigan, Illinois, and Wisconsin before then touring the eastern United States until December 10, 1892.⁵⁷

During this period, traveling conditions were not the best. Even though contracts stipulated that management should provide first-class transportation, trains did not have air conditioning which made traveling during hot weather very taxing for the band. The simple act of opening the windows to get some fresh air could be hazardous because the smoke from the locomotive would come into the

56. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 20.

57. Patrick Robert Warfield, "'Salesman of Americanism, globetrotter, and musician': The nineteenth-century John Philip Sousa, 1854–1893" (PhD diss., Indiana University, 2003), 468.

train cars. Not all trains were equipped with central heating, so musicians were kept warm in cars with coal or wood stoves during the winter.⁵⁸ Dining cars were usually not available for short runs, therefore, frequently musicians had just a short amount of time to find a restaurant in or near train depots to have a quick meal between concerts and before catching the next train.⁵⁹

Travel expenses were an important issue among the musicians. While the management covered all transportation expenses, meals and lodging were the responsibility of the musicians, who used to share rooms to save money.⁶⁰ The average rate for a night in an acceptable hotel was around \$2 and meals were much less expensive than they are today, but as travelling musicians, they wanted to make the most of their sacrifice of being far from home for six to ten months of the year. Additionally, because it would double the musician's expenses, wives rarely traveled with the band.⁶¹

Managers had to work the schedule for the concert sites based on the train's regular itineraries. The Sousa Band did not own private trains, so tickets were purchased for standard runs with the musicians traveling with the regular passengers.⁶²

58. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 58.

59. *Ibid.*, 41-42.

60. *Ibid.*, 42.

61. *Ibid.*, 48.

62. *Ibid.*, 41.

Working around train schedules required a great deal of organization from the management as well as discipline from the musicians. Each concert had to start precisely at the scheduled time because the band had a limited time to pack and catch the next train. To keep the whole structure running, each member received a printed route schedule which would be updated as needed. Through this schedule, musicians and staff would know exactly where and what time they should be ready to play or leave a city. Members also used this schedule to inform relatives where to send mail.⁶³

While on tour, the band usually performed in two cities per day, especially in the northeastern states because they were more populated and had more railways connecting cities.⁶⁴ These conditions were ideal for the management's plans of keeping an average of forty-three miles between the concert venues; only on rare occasions were consecutive concerts in venues more than a hundred miles apart.⁶⁵ The same planning was not possible when touring some of the Western states and parts of the southern United States because of the lack of railway connections between nearby cities.⁶⁶

63. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 49.

64. *Ibid.*, 41.

65. *Ibid.*

66. *Ibid.*, 12.

Under Blakely's management, the band successfully reached the goal of being one of the finest in the world and experienced some of its busiest years. Because of the great artistic level and good management, the band performed an extraordinary number of concerts, 661 in 1894 and 644 in 1895.⁶⁷

In 1896, after four years of constant work, Blakely and Sousa decided it was time for a vacation. During this period, Sousa and his wife traveled to Europe while Blakely went to his home in Vermont.⁶⁸

Because the Sousa Band had already established itself as the most successful ensemble of its kind in the United States, Sousa wanted to expand his business to foreign audiences.⁶⁹ Thus, the purpose of Sousa's European trip was to learn more about the cultural scene so he could ask Blakely to arrange a European Tour for the band.⁷⁰ Unfortunately, while visiting Naples, Sousa's plans were interrupted when he read in a four-day-old newspaper from Paris that Blakely had died suddenly in his New York office on November 7th.⁷¹

67. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 19-20.

68. *Ibid.*, 20.

69. John Philip Sousa, *Six Marches: Music of the United States of America*, vol. 21, ed. Patrick Warfield (Middleton, WI: A-R Editions, 2010), xxii.

70. Bierley, 20.

71. *Ibid.*

Immediately after learning of Blakely's death, Sousa sailed back, and according to his autobiography *Marching Along*, while traveling back to the United States a melody constantly played in his head. This melody was the tune that would become his most popular work and a musical phenomenon, "*The Stars and Stripes Forever*."⁷²

Blakely's experience and ability as a businessman were not only crucial to the enormous success of the band, they were also instrumental in Sousa's gain to great wealth as a composer. Sousa was selling his compositions for \$35 before his association with Blakely. Shortly after that, he was receiving an annual average of \$10,000 in royalties for his works.⁷³

Undoubtedly, Blakely was the visionary who saw potential in Sousa's talents as a composer and his rising popularity as a bandleader. Blakely was instrumental in creating one of the most important entertainment figures and products of all times; John Philip Sousa and the Sousa Band.

The Sousa Years (1896-1932)

After Blakely's death, Sousa oversaw the band. Sousa kept the same management organization set by Blakely, with a small staff comprised of a general manager, a traveling manager/paymaster, a personnel manager, advance men, a treasurer, a publicist, a secretary,

72. John Philip Sousa, *Marching Along: Recollections of Men, Women, and Music*, rev. ed. (Westerville, OH: Integrity Press, 1994), 157.

73. *Ibid.*, 17.

and other staff members as needed.⁷⁴ The general manager was now hired by Sousa, as well as the advance men and publicists, who were seasonal associates. The personnel manager was a member of the band who arranged auditions, made contracts with musicians, and made sure that there were no irregularities in behavior that would reflect on the band.⁷⁵

The general managers of the Sousa Band throughout its existence were David Blakely (1892-1896); Charles W. Strine (1897); Franck Christianer (1897); Everett R. Reynolds (1897-1900); George Frederick Hinton (1900-1902); James R. Barnes (1902-1910); Edwin G. Clarke (1910-1919); and Harry Askin (1919-1932).⁷⁶

The biggest change from the organizational structure under Blakley was the transportation method. By 1900, management started to reserve three train cars with specific railroads exclusively for the band in order to facilitate the traveling schedule of the group.⁷⁷ Two cars were for the band personnel and one was for the baggage and equipment for the band. On

74. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 42.

75. *Ibid.*, 42-43.

76. *Ibid.*, 43.

77. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 186.

long overnight runs, Sousa and the female soloists used to have their own railroad cars.⁷⁸

The year of 1902 was one of Sousa's most successful years as the head of the band. Although the band did not perform internationally, it was the busiest year in the history of the Sousa Band with 730 concerts performed, including an eighty-five-day engagement at the Steel Pier in Atlantic City, NJ.⁷⁹

Under Sousa's direction, a new touring era emerge. After touring most of the United States several times, Sousa's desire to bring his band to Europe materialized with four European tours in 1900, 1901, 1903, and 1905 and later in a World Tour from 1910 to 1911.

Touring Abroad

After touring the country several times and establishing itself as the most successful touring band in the United States, the Sousa Band was ready to take its show to European audiences. On its four European tours, the band performed mostly in Great Britain, France, Belgium, Germany, and Holland. Concerts were also given in Poland, Denmark, and Bohemia.⁸⁰

The European tour of 1900 was a milestone in the history of American music. The band traveled to Paris to represent the United States at the Paris

78. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 41.

79. *Ibid.*, 26.

80. Paul E. Bierley, "Where the band played," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 143–194.

exposition, and then toured Europe from there.⁸¹ It was the first time an American ensemble of this size toured Europe with such success, bringing American music to parts of Europe that were not previously familiar with it.⁸²

After another national coast-to-coast tour from January to May of 1901, and the yearly summer engagement at Willow Grove Park in Pennsylvania, PA, the band traveled to Europe for its second European tour. The European tour of 1901 started in London with its first concert being performed on October 4th. The band played several concerts in London before heading to Scotland, where it performed for a month at the Glasgow Exposition.⁸³ The highlight of this season was the band's first command performance (a performance ordered by a monarch or other head of state) before the British royalty at Sandringham House in Norfolk, England, on December 1.⁸⁴

In 1903, an around-the-world tour was planned, but since the management could not get satisfactory contracts in some Asian countries like India, China, and Japan, it decided to concentrate all the concerts for this tour in Europe.⁸⁵ Even though the number of countries to be visited was largely reduced,

81. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 67.

82. *Ibid.*, 65.

83. *Ibid.*, 69.

84. *Ibid.*

85. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 70.

the itinerary of the 1903 European tour was impressive, especially considering the transportation available at the time. The band covered all the most important cities of Northern and Central Europe, performing 362 concerts in 133 towns⁸⁶ from January 2nd to July 30th.⁸⁷

During this tour, a second command performance was given in Great Britain at Windsor Castle on January 31, 1903.⁸⁸ This performance was special not only because of its importance, but also because of the circumstances in which it was performed. Paul Bierley described it this way:

In a concert in Manchester for the Royal family and many foreign dignitaries, the outstanding caliber of Sousa's Band was demonstrated. The music scores did not arrive on time because of an accident with the carriage carrying them. So, the band performed a two-hour concert all by memory.⁸⁹

By 1905 Sousa and his music had become very popular in Europe, especially in England. Therefore, the band's fourth European tour was spent entirely in Great Britain lasting four months. It was a very profitable tour because the concert venues were not far from each other, which resulted in a reduction of the travel expenses and in a less tiring schedule for the musicians.⁹⁰

86. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 27.

87. Paul E. Bierley, "Where the band played," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 143-194.

88. Bierley, 27.

89. *Ibid.*, 28.

90. *Ibid.*

After four overseas tours, the band's schedule went through a period of much less activity. From 1906 through 1910, activities were greatly reduced with the band performing only an average of five months each year.⁹¹ Since there is no historical evidence of an economic depression in the United States during this period, the reduction in the activities of the band -- according to Paul Bierley -- can be interpreted as Sousa's choice.⁹² During the periods when the Sousa Band was inactive, musicians would find jobs in other ensembles, such as symphony orchestras.⁹³ Despite this much less aggressive period, the general manager Edwin G. Clarke still wanted to complete the world tour that was postponed in 1903. His connections with the Quinlan International Music Agency in London made it possible for him to organize a world tour for the band in 1911.⁹⁴

Around the World Tour

The longest period that the Sousa Band spent on a tour was during the 1910-11 World Tour. It lasted from December 24, 1910, to December 10, 1911⁹⁵, and was documented by the saxophone player Albert A. Knecht in a diary kept throughout the twelve months traveling around the globe with the Sousa Band.

91. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 28.

92. *Ibid.*

93. *Ibid.*, 31.

94. *Ibid.*, 28.

95. Paul E. Bierley, "Where the band played," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 173-175.

The band sailed from New York to Great Britain where it performed for two months. On the way to South Africa, the band made a stop in the Canary Islands but did not perform a concert there. Concerts were given at sea aboard the Steamer “*Tainui*” while sailing toward South Africa, where they stayed for four weeks. Next, the band crossed the Indian Ocean, stopping for a concert in Tasmania on the way to Australia. After two and a half months in Australia, the band headed to New Zealand, stopping by Tasmania for four more concerts. After one month performing in New Zealand, the band sailed northward across the Pacific Ocean on board of the steamer “*Makura*,” stopping by the Fiji Islands and for two concerts in Hawaii before moving on to two concerts in Canada.

The Around the World Tour was completed after a tour across the United States. After Canada, the band traveled almost three more months through the United States performing concerts from Bellingham, WA, to the New York Hippodrome, where the last concert of this tour was given.⁹⁶

The itinerary of the Around the World Tour can be seen as a map in *Figure 7*.

96. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 73.

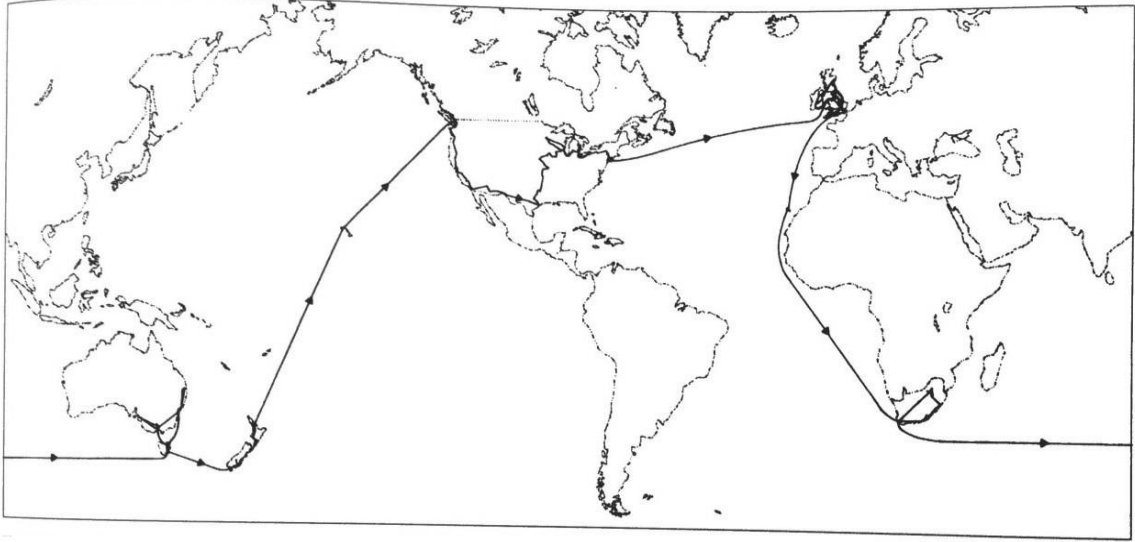


Figure 7. 1910-1911 World Tour map.⁹⁷

Coming to an End

The name John Philip Sousa was one of the most influential names in the music business at the turn of the 20th Century. His name would by itself open many doors for the band, but in times of big economic changes and technological innovations, even this big name was not enough to keep the band fully booked, especially during the early 1930s.⁹⁸ In this period, radio and sound motion pictures started to overtake vaudeville as well as the touring bands business.⁹⁹ The Great Depression of 1929 also impacted the arts in general, consequently affecting the Sousa Band's schedule.¹⁰⁰

97. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 9.

98. Kenneth Berger, *The March King and His Band: The Story of John Philip Sousa* (New York: Exposition Press, 1957), 58.

99. Ibid.

100. Berger, 385.

In his last days, Sousa was busy working as a guest conductor with many important groups such as the Goldman Band, the Army, Navy and U.S. Marine Corps, the orchestra of the U.S. Marine Band and the Ringgold Band.¹⁰¹

On March 6, 1932, at the age 77, Sousa died of a heart attack during the night in his room at the Abraham Lincoln Hotel in Reading, PA. On this occasion Sousa was working with the Ringgold band to conduct a concert celebrating 80 years of the band. "The Stars and Stripes Forever" was the last piece rehearsed by Sousa.¹⁰²

101. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 92.

102. *Ibid.*, 91-93.

CHAPTER III – THE FLUTE SECTION

General Aspects

The flute section of the Sousa Band had some of the best instrumentalists available in the United States at the turn of the 20th Century. As mentioned in Chapter II, during the formation of the band in 1892, Sousa auditioned a large number of musicians selecting fifty-one of them. From this initial group, only two were flute players.¹⁰³

In the search for the best instrumentalists, the acceptance of new members into the band was done exclusively through auditions until the 1920s. The audition process usually included Sousa, the personnel manager, and/or section leaders as adjudicators.¹⁰⁴ By the 1920s, the personnel managers started to hire new members through recommendations from present members as well as from other notable musicians.¹⁰⁵

Throughout the thirty-nine years of the Sousa Band's activities, the flute section went through many changes. This chapter will show how the flute section expanded, the turnover within the section was consistent, the overall payments increased over the years, and the pay disparity between soloists and section musicians.

103. See Appendix F.

104. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 47.

105. Ibid.

Overview by Numbers

Seventy-two flute players worked in the Sousa Band as section musicians, as soloists or as temporary musicians hired only for radio broadcasts. As seen in Table 1, throughout the band's existence, the flute section had its number of players increase from two members in 1892 to six members during its later years, an increase of 200%, while the rest of the band grew 58%. The increase of members in the flute section followed the overall increase in the number of players within the band, which can be attributed to Sousa's preference for a "smooth" sound. As a violinist, Sousa did not like the harsh sound of the military bands of his time, and to avoid that he used a larger number of woodwinds.¹⁰⁶

Table 1 *Flute section vs. band size*¹⁰⁷

Year	Flute section	Total musicians
1892	2	48
1893	2	50
1896	3	48
1897	3	51
1898	2	50
1900	4	61
1901	4	55

106. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 8.

107. Paul E. Bierley, "The Makeup of the Band," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 248-269.

1903	4	56
1905	4	56
1907	4	52
1908	3	52
1911	3	55
1914	3	51
1915	4	66
1916	4	55
1919	3	59
1921	4	64
1922	4	73
1923	6	74
1924	6	71
1925	6	76
1926	6	66
1927	6	72
1928	6	74
1929	6	63
1929a ¹⁰⁸	4	52
1930	6	60
1931	4	53

108. Radio Broadcasts.

Turnover

Although playing in the Sousa Band was one of the best jobs available for band musicians at the turn of the 20th Century, becoming part of it was an important and sometimes hard decision for musicians. The Sousa scholar, Paul Bierley, who interviewed many Sousa musicians throughout his lifelong research about Sousa wrote that:

For the musicians, the decision to tour with the band was a difficult one. It meant being away from home for several months. Wives very seldom traveled with the band because doing so would double the musician's expenses.¹¹⁰

But missing home and family was just part of the hard routine faced by those musicians. They were constantly on the road performing in two towns a day, spending each night in a different hotel and having irregular times for meals.¹¹¹

The length of employment with the band was consistent in the flute section; it was about two years on average. It is important to note that Giacomo Norrito and Marshal Lufsky were not included in this analysis since they stayed

109. Radio Broadcasts.

110. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 48.

111. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 160.

with the band for 14 and 10 years successively, which was quite unusual. The exceptional length of employment of these musicians with the band makes them statistical outliers. If their time with the band was included, it would influence the mean results which are too sensitive to the magnitude of the values of the data leading to an inaccurate statistical description of the entire section.

A complete analysis including all the members can be seen in *Figure 8*.¹¹² In this analysis, the musicians were divided into groups representing the length of employment for all the flute section members (including Giacomo Norrito and Marshall Lufsky, which are in the “More than five years” category.)¹¹³

112. Paul E. Bierley, “Typical Sousa Band concerts,” in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 271-320.

113. J Chapman McGrew and Charles B. Monroe, *An Introduction to Statistical Problem Solving in Geography*, 2nd ed. (Boston: McGraw-Hill, 2000), 25.

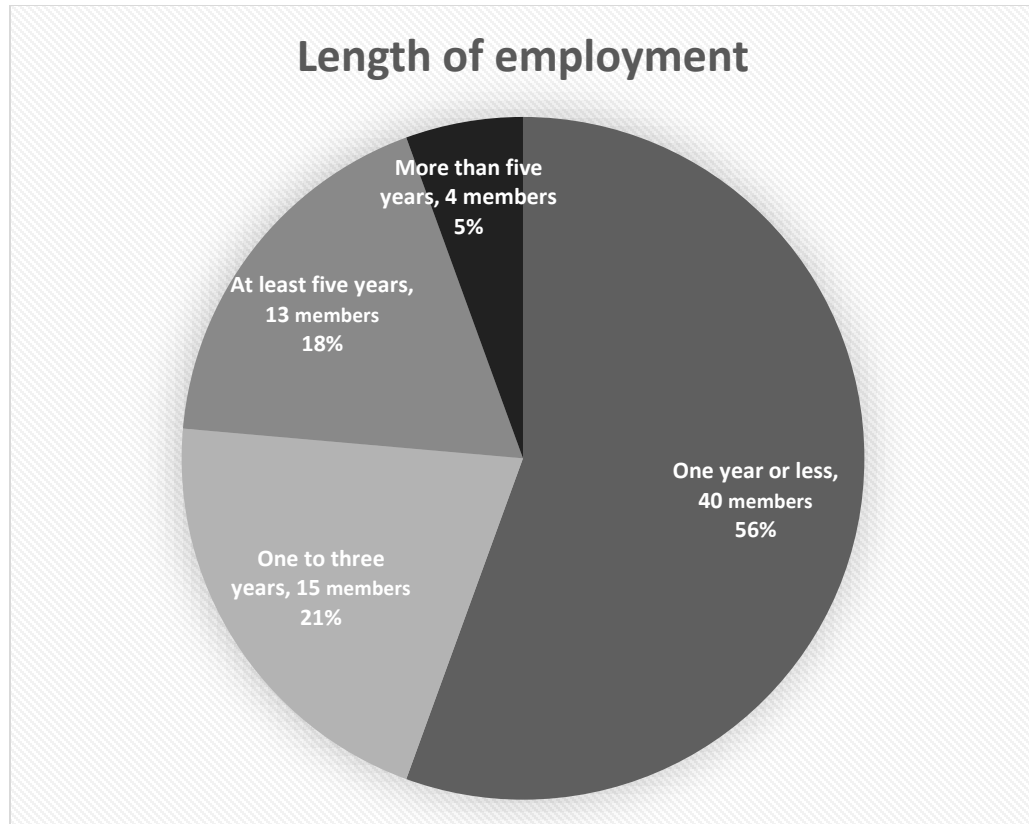


Figure 8. Detailed analysis of the length of employment of the flute section's members.

From the seventy-two flute players who worked with Sousa, twenty-seven were featured as soloists, which meant that 37.5% of the section were featured as soloists.

Soloists were required to perform all the regular repertoire with the band, usually as 1st flute, plus perform solo repertoire, usually from memory. Sousa did not like the idea of having a music stand between the soloist and the public, he wanted the soloists to interact and captivate the audience.¹¹⁴ The elevated

114. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 12.

number of players featured as soloists from the flute section shows how virtuosic, flexible, and hardy they were.

Sousa believed that performing as a soloist helped with the confidence of his musicians. But this was not the only reason he used to feature soloists in his band's concerts, his entrepreneurial mind knew that it was also a wonderful opportunity to add more variety and to show off how good those musicians were individually.¹¹⁵

Section vs. Soloists

The musicians who were part of the flute section and were featured as soloists gained a lot of prestige and were better paid as well. Endorsements and already being a well-known musician used to grant a higher payment for a soloist.¹¹⁶ The flute player Raymond E. Williams for example, had an international career performing flute obbligati with famous singers before joining the Sousa Band as a soloist.¹¹⁷

As seen in Table 2, Williams' payment was much higher in comparison to the rest of the flute section during the 2nd 1925 Tour. The second column shows the flutists' payments in dollars in 1925, and the third column shows how much these salaries are worth more recently.

115. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 174.

116. *Ibid.*, 48.

117. *Musical Courier*, "Weekly Review of the World's Music," *Music Courier* 83, no. 18 (November 3, 1921): 41.

Table 2 *Flute section payroll.*

Second 1925 Tour, from July 4, 1925 to December 26, 1925		
Flutists	1925 ¹¹⁸	2015 ¹¹⁹
Raymond E. Williams (soloist)	\$3142.85	\$91,500.00
Arthur C. Schwanner	\$1754.60	\$51,100.00
Chester A. Perry	\$1733.45	\$50,500.00
Arthur Wriggins	\$1446.10	\$42,100.00
John Petrie	\$1446.10	\$42,100.00
Edward Hall	\$1754.60	\$51,100.00

Performing as a soloist with the Sousa Band meant great exposure and prestige in the music community.¹²⁰ It is no coincidence that most of the flute players featured as soloists with the Sousa Band became important musical figures, recording artists, conductors, solo artists, and members of other important groups such as the New York Philharmonic¹²¹ and the Metropolitan

118. Paul E. Bierley, Box 59, Folder 1: Sousa Band payroll sheets, Paul E. Bierley Papers, 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Archives.

119. Samuel H. Williamson, "Seven Ways to Compute the Relative Value of a U.S. Dollar Amount, 1774 to present," MeasuringWorth, 2017. URL: www.measuringworth.com/uscompare/

120. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 47.

121. Meredith Willson, *And There I Stood with My Piccolo*. (Minneapolis: University of Minnesota Press, 2009), 61.

Opera House.¹²² Chapter IV – THE FLUTE SOLOISTS and Chapter V – THE LEGACY will show with more depth how the careers of these players developed after being part of the Sousa Band.

When no flute player was featured as a soloist in a tour, the first chair player was the best paid in the section. The roster of the 1921 Tour demonstrates the difference in payments within the flute section.

1921 tour roster¹²³

(Figures in brackets indicate salaries in dollars per week)

Ellis McDiarmid (1st) [90] [partial]

George F. Ford (3rd) [60]

William M. Kunkel (piccolo) [60]

Clarence A. Loveridge [not on payroll]

R. Meredith Willson [60] [partial]

The Two Periods

The division into two periods of the Sousa Band as described in Chapter II, the Blakely Years (1892-1896) and the Sousa Years (1896-1931), will also be used to provide a better understanding of the changes in the flute section after Sousa became head of the group. This study will show that some of the main differences between the two periods were the nationality of the players, the size of the flute section, the salaries, and the level of experience required of the musicians.

122. Walter Monfried, "Milwaukeean Was Sousa's Star Flutist for 30 Years: Lufsky, Famous Virtuoso and Pal of Victor Herbert, With Wisconsin Symphony," *Milwaukee Journal*, January 18, 1940.

123. Paul E. Bierley, "The Makeup of the Band," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 248-269.

Blakely Years (1892-1896)

Under the management of David Blakely, the two main flute players of the band were Europeans. While working in 1892 to recruit the best instrumentalists available in the country for their new band, Blakely and Sousa were able to hire the Scottish flute and piccolo player John Summers Cox from the famous Gilmore's Band.

As mentioned in the previous chapter, because of Patrick Gilmore's death on September 24, 1892, only two days before the first concert of the Sousa Band, Sousa and Blakely were able to hire some of the best members of the Gilmore's Band within the following months. The English flute player Frank W. Wadsworth was among the star players that came from Gilmore's Band to the Sousa Band, a great asset of the early flute section.¹²⁴

Cox and Wadsworth were the main flute players of the Sousa Band throughout Blakely's time as the general manager of the band, contributing greatly to the establishment of a high caliber flute section. Cox worked as first chair and as a soloist during the first two tours of the band, from September 1892 to June 1893. Wadsworth joined the band during Cox's last year to occupy the same positions from the first 1893 tour to 1899.

The average salaries for the section musicians were smaller during the early years of the Sousa Band. The average payment was forty-five dollars per

124. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 17.

week in 1896 during Blakely's management while during the late 1920s (Sousa years) the average was sixty-five dollars per week. Considering the value of the currency during those years, a raise of twenty dollars per week was a significant increase in salary. Today, it would represent an increase of 1,190.00 dollars per week.¹²⁵

Sousa Years (1896-1931)

Under Sousa, Americans gradually started to become the main players in the flute section. In 1900, the section not only had been expanded to four members, but for the first time, it was composed mostly of American born musicians. In a four-member section, three were Americans. Even though Sousa longed for an All-American band, it never happened.¹²⁶

The average number of members in the flute section during most of the Sousa years was five members, reaching an average of six members from 1923 to the last year of the band (1932). The whole band was expanded under Sousa, especially during its later years when it reached the number of seventy-six members in 1925.

125. Samuel H. Williamson, "Seven Ways to Compute the Relative Value of a U.S. Dollar Amount, 1774 to present," MeasuringWorth, 2017. URL: www.measuringworth.com/uscompare/

126. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 47.

Sousa had featured the clarinets as a small ensemble since 1894,¹²⁷ and the saxophones since the 1920s.¹²⁸ Only in 1928, during the late years of the band, the flute section was featured as a Flute sextet.¹²⁹ The members of the flute ensemble were Eric J. Evans, John C. Petrie, Hale W. Phares, John J. Orosky, H. Henry Zlotnik, and Edward C. Hall.

That group performed several times in 1928, mainly as an encore after a major work for solo flute. Performances were during the 1928 “Golden Jubilee” tour, at the Evening Concert on July 19, 1928 in Schenectady, New York at Wedgeway Theater; at the Evening Concert on August 15, 1928 in Portland, Maine at City Hall; and at the Evening Concert on August 16, 1928 in Lewiston, Maine at Armory. The Flute Sextet performed the Dance of the Mirlitons, from the Nutcracker by Tchaikovsky in all the appearances mentioned above.¹³⁰

During the Sousa years, the band was already well-established and started to accept emerging musicians as new members. In the 1900s, the flute section had American born musicians acting as first chairs or soloists.¹³¹ This new generation of musicians reached a world-class level, keeping the high

127. Jesse Daniel Krebs, "The Clarinetists of the John Philip Sousa Band: 1892-1931" (D.M. treat., Florida State University, 2006), 30-31.

128. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 35

129. Paul E. Bierley, "Typical Sousa Band concerts," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 271-320.

130. Paul E. Bierley, "The Makeup of the Band," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 248-269.

131. Ibid.

standards of the flute section. Most of them sought music instruction from some of the great European masters who came to this country at the turn of the 20th Century, such as the German flutist Carl Woempner, who was Marshal Lufsky's flute teacher,¹³² and the great French flutist Georges B arrere, who was Meredith Willson's flute teacher.¹³³

Some of the young musicians who joined the Sousa Band during the Sousa Years became important names on their instruments and in the music industry in the United States. The history of Meredith Willson illustrates how this new generation of musicians made its way to the Sousa Band. Willson moved to New York, NY, from Mason City, IA, seeking the opportunity to take flute lessons from the great French master of the flute, Georges B arrere.¹³⁴ After a period of working small gigs in New York, Willson had the opportunity to audition for Sousa and got his first stable job as a musician with the Sousa Band.¹³⁵ This would not have happened during the years when Blakely managed the band when only established musicians were accepted.

132. Editorial, *Milwaukee Journal* "Green Sheet." January 18, 1940.

133. Meredith Willson, *And There I Stood with My Piccolo*. (Minneapolis: University of Minnesota Press, 2009), 85.

134. *Ibid.*, 29.

135. *Ibid.*, 29-32.

The Stars and Stripes Forever (The role of the piccolo)

Being part of the Sousa Band's flute section also meant playing the piccolo when required by Sousa. It became a tradition during the Sousa Band's concerts that the whole flute section would stand in front of the band to perform the famous solo of the Stars and Stripes Forever on the piccolo.¹³⁶

"The Stars and Stripes Forever" was first performed at Willow Grove Park, PA, on May 14, 1897,¹³⁷ and designated as the national march of the United States on December 11, 1987.¹³⁸

The premiere of Sousa's most famous composition happened during an important period in the history of the piccolo. The late 1800s and early 1900s is the period known as the Golden age of Piccolo.¹³⁹ During this period the piccolo became a prominent solo instrument having a great deal of solo repertoire and prominent orchestral and band parts composed for it.¹⁴⁰

The Golden Age of Piccolo also brought changes concerning the construction of the instrument as described by Lior Eitan, the piccolo soloist of the Israel Philharmonic,

136. Meredith Willson, *And There I Stood with My Piccolo*. (Minneapolis: University of Minnesota Press, 2009), 42.

137. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 2.

138. "Stars and Stripes Forever | Library of Congress," Library of Congress, accessed March 14, 2017, <https://www.loc.gov/item/ihas.200000018>.

139. Roberto, Richard. *The Golden age of the piccolo: an anthology of early piccolo soloists on records (1897-1928)*. Nepean, Canada: Soundzgood Productions, 1997.

140. Ibid.

“An additional instrument developed in the 19th Century is the piccolo in D-flat. Since the pre-Boehm piccolos and flutes were tuned to a key with two sharps, playing in keys that had flats was difficult and complex. However, music for military bands was often written in these keys, in order to make it easier for the trumpeters and clarinetists. Hence the invention of the piccolo in D-flat, on which the famous solo from Tchaikovsky’s fourth symphony and the solo from “Stars and Stripes Forever” by John Philip Sousa were played.”¹⁴¹

Other important band repertoire such as the First Suite in Eb (1909) and the Second Suite in F (1911) by Gustav Holst’s were both originally scored for D-flat piccolo.¹⁴²

The turn of the 20th Century in the United States was a period marked by touring bands as an important source of entertainment.¹⁴³ These bands took music to remote areas and big cities, playing in important concert halls and parks.¹⁴⁴

The outdoor concerts provided the piccolo with a great opportunity to consolidate itself as an important solo instrument because of its sound projection and great virtuosic possibilities. Also, the beginning of the recording industry

141. Lior Eitan, “The Piccolo - A short instrument with a long history,” Lior Eitan's web site, accessed March 10, 2017, <http://www.lioreitan.com/?p=541>.

142. Therese M. Wacker, “The Piccolo in the Chamber Music of the Twentieth Century: An Annotated Bibliography of Selected Works” (D.M.A. diss., Ohio State University, 2000), 18, accessed January 6, 2017, ProQuest Dissertations & Theses.

143. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 2.

144. Paul E. Bierley, “Typical Sousa Band concerts,” in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 271-320.

helped the rise of the piccolo as a solo recording instrument. Since early recording equipment needed loud sounds from the instruments to be recorded, the piccolo naturally earned its place in this business.¹⁴⁵ Considering the prestige reached by this instrument around the years that Sousa composed the *Stars and Stripes Forever*, it is no coincidence that he wrote such a prominent part for the piccolo.

As seen in *Figures 9 and 10*, the original piccolo part of *The Stars and Stripes Forever* was composed for the D-flat piccolo. In accordance with the previous description of this instrument by Lior Eitan, the performance of this work on the D-flat piccolo allows the player to perform it using the fingerings in the key of D major, while the instrument will make it sound in the key of E-flat major. This change provides the player with easier fingerings than playing it in the key of E-flat with a common piccolo in C.

145. *The New Grove Dictionary of Jazz*, 2nd ed., s.v. "Recording," accessed December 1, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J371600>.

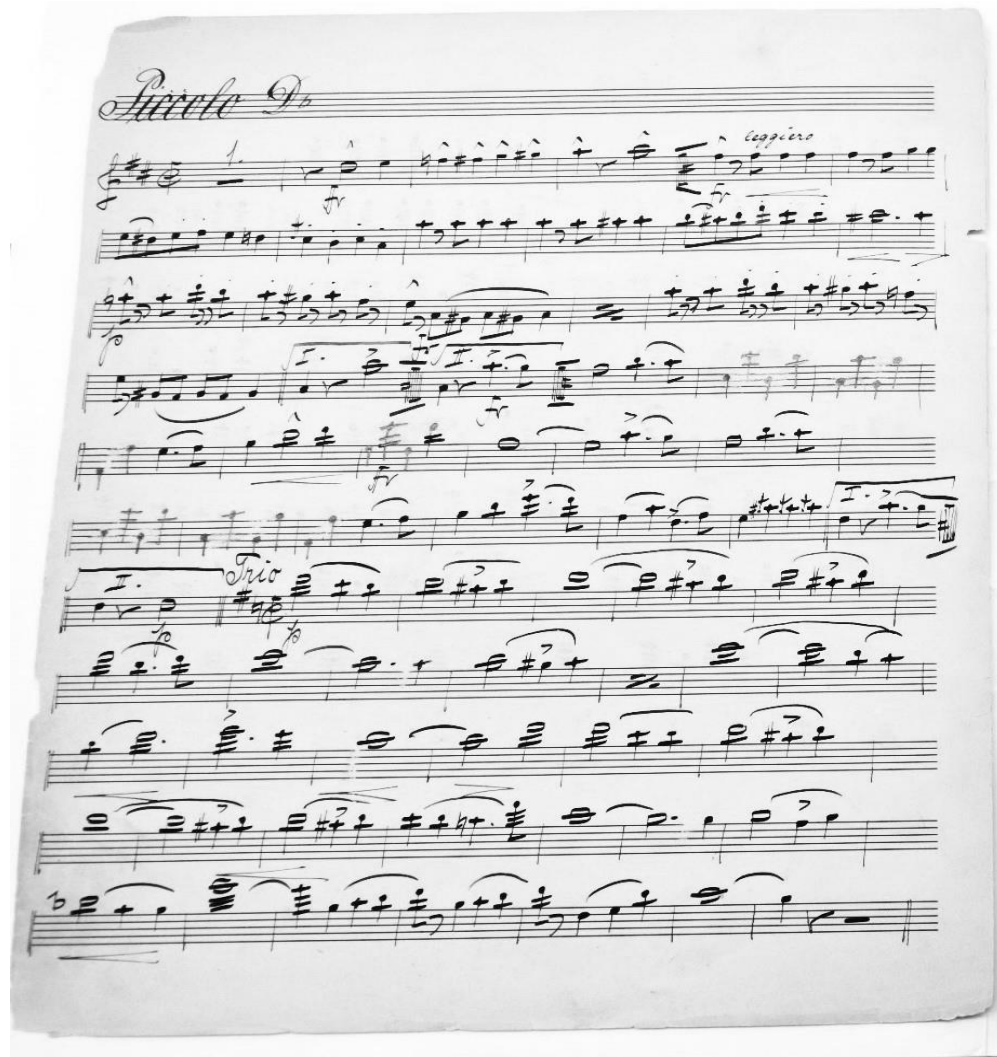


Figure 9. The first page of the original piccolo part of *The Stars and Stripes Forever*.¹⁴⁶

146. From the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign.



Figure 10. The second page (variations) of the original piccolo part of *The Stars and Stripes Forever*.¹⁴⁷

147. From the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign.

Some flute makers used to distinguish the piccolo in D-flat from the piccolo in C considering the first a band instrument, and the latter (more common) an orchestral instrument, as shown in *Figure 11*.

NOTE—Piccolos made both in C (for orchestra), Db (for band), high or low pitch, closed or open G sharp key. Flutes made high or low pitch, closed or open G sharp key. In ordering, customers will kindly state kind of instrument, pitch, etc. desired.

Figure 11. Piccolo in C and Db specifications.¹⁴⁸

Sousa as a composer and the Sousa Band as one of the most successful ensembles of all times contributed greatly to the emergence of the piccolo as a solo instrument. The important role played by the piccolo in many of Sousa's marches and the visibility provided by the band certainly helped the piccolo reach an important place as a solo instrument at the turn of the 20th Century.

The Flute Section of "The Stars and Stripes Forever"

The year that the band premiered *The Stars and Stripes Forever*, the flute section was composed by Chauncey P. McKnight, Giacomo Norrito, and Frank W. Wadsworth.¹⁴⁹

148. Charles Tuttle Howe, *All About the Flute... Containing a History of the Flute from Ancient Times to the Present... Biographical Sketches of the World's Noted Flutists: a List of the Best and Most Famous Compositions* (Nabu Press, September 16, 2011), 17.

149. Paul E. Bierley, "The Makeup of the Band" in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 254.



Figure 12. Chauncey P. McKnight.¹⁵⁰

Chauncey P. McKnight (1863 – August 16, 1932) worked with the Sousa Band during its first 1896 tour and the 1896-97 tour.¹⁵¹ McKnight was a soloist with the Sousa Band.¹⁵² After leaving the band, he became an active member of masonry in Brooklyn, NY, being part of its bands. McKnight was also a member of the Brooklyn Rotary Club and worked in the heating business as a heating engineer connected to the firm of John A. Scollay, Inc. until his death.¹⁵³

150. Paul E. Bierley, Box 131, Folder 1: Digital photographs, 1864-2013, Paul E. Bierley Papers, 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Archives.

151. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 225.

152. Editorial, "Conduct Masonic Services Tonight for C. P. McKnight," *Brooklyn Daily Eagle* (Brooklyn, NY), August 19, 1932, accessed June 17, 2017, <https://bklyn.newspapers.com/image/59989022>.

153. *Ibid.*



*Figure 13. Giacomo Norrito.*¹⁵⁴

Giacomo Norrito worked with the Sousa Band for fourteen years, being the flute player who stayed the longest with the band. Norrito was most likely present on all tours and engagements from 1893 to 1907.¹⁵⁵ Besides playing in the section, he performed as a piccolo soloist and as a member of the flute ensemble.¹⁵⁶ Norrito was also a composer and brother of perhaps the most famous clarinet soloist of the Sousa Band, the Italian clarinetist Joseph “Dad” Norrito.

154. Paul E. Bierley, Box 131, Folder 1: Digital photographs, 1864-2013, Paul E. Bierley Papers, 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Archives.

155. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 229.

156. *Ibid.*



*Figure 14. Frank W. Wadsworth.*¹⁵⁷

English flute player Frank W. Wadsworth (1860-?) was regarded as one of the finest flute players in this country during his time. Wadsworth held the position of flute soloist with the prestigious Gilmore's Band before joining the Sousa's Band to occupy the same position.¹⁵⁸

157. Paul E. Bierley, Box 131, Folder 1: Digital photographs, 1864-2013, Paul E. Bierley Papers, 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Archives.

158. See full biography on pages 56-58.

CHAPTER IV – THE FLUTE AND PICCOLO SOLOISTS

My research will consider a “Flute Soloist” as those who performed solo works from the flute or piccolo repertoire with ensemble accompaniment, obbligati with singers, small ensemble pieces such as duos and trios as well as those who were featured as a member of the flute ensemble.

As shown in chapter III, twenty-seven flutists were featured as soloists with the Sousa Band. Among this group were some of the most prominent instrumentalists of their generation, including John S. Cox, Frank W. Wadsworth, Darius A. Lyons, Marshall P. Lufsky, Louis P. Fritze, Robert Meredith Willson, Raymond E. (Lem) Williams, and John Weston “Jack” Bell; they will be featured in this chapter.

The Flute Soloists



*Figure 15. John Summers Cox.*¹⁵⁹

159. Courtesy of Stuart Scott.

Scottish flute and piccolo player John Summers Cox (1834-1902) established an exceptional career as a flutist with Philadelphia theater orchestras, the Lothian's Boston Orchestra,¹⁶⁰ and as a soloist with Gilmore's Band and the Sousa Band.¹⁶¹ Cox worked with the Sousa Band during its first and second tours in 1892. He was the first flute player to be featured as a soloist with the Sousa Band during its first tour in September and October of 1892.¹⁶²

His compositions for piccolo solo and band were acclaimed by the audiences and performed by him and other piccolo soloists of the Sousa Band.¹⁶³ Among his compositions for piccolo solo and band are *The Bird*, *Sweet Birdie*, *Birdie's Favorite*, *Skylark*, and *Scotia*. *Birdie's favorite* and *Skylark* were recorded later by piccolo soloists and became some of their most popular recordings.¹⁶⁴

160. Dexter Smith et al., eds. *Musical Record and Review* 138 (May 21, 1881): 530.

161. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 204.

162. *Ibid.*, 145.

163. Paul E. Bierley, "Typical Sousa Band concerts," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 313.

164. Marshall Lufsky's Obituary in *Hobbies – The Magazine for collectors*. February 1949, 50.



Figure 16. Frank W. Wadsworth.¹⁶⁵

English flute player Frank W. Wadsworth (1860-d.?) was regarded as one of the finest flute players in the United States during his time.¹⁶⁶ He was the flute soloist of the acclaimed Gilmore's Band, one of the most famous bands in the world before the rise of the Sousa Band.¹⁶⁷ Wadsworth worked with the Sousa Band from the first 1893¹⁶⁸ tour to the second 1899 tour;¹⁶⁹ he was a very active soloist who was featured during all his years with the band.¹⁷⁰

165. Frank W. Wadsworth. "Photograph." Library of Congress, accessed May 12, 2017, <https://www.loc.gov/item/dcmphot.a0491/>.

166. Charles Tuttle Howe, *All About the Flute... Containing a History of the Flute from Ancient Times to the Present... Biographical Sketches of the World's Noted Flutists: a List of the Best and Most Famous Compositions* (Nabu Press, September 16, 2011), 29.

167. Ibid.

168. Paul E. Bierley, "All-time roster of the Sousa's Band," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 242.

169. Paul E. Bierley, "Where the band played," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 156.

170. Ibid., 143-156; see Appendix G for the complete list of tours and repertoire.

The only Sousa Band's program I found in my research concerning the repertoire performed by Wadsworth shows that during the third 1895 tour he performed the *Three gossips* for flute clarinet and oboe by Val Hamm. The trio consisted of Frank W. Wadsworth, flute, Gustav Stengler, Clarinet, and Robert Messenger, oboe. This performance was given on March 23, 1895, in Rochester, New York at the Lyceum Theater.¹⁷¹

The flute community recognized the high musical standards kept by Wadsworth during his days as soloist with the Gilmore's and the Sousa Band. An entry in the early flute book, *All About the Flute... Containing a History of the Flute from Ancient Times to the Present... Biographical Sketches of the World's Noted Flutists* by flutist Charles Howe provides an overview of how Wadsworth was seen by the flute community in his days. As put by Howe,

This admirable artist received his early musical education in England and was for many years Solo Flute with the famous Gilmore's Band. He now occupies the same position with the world-renowned Sousa and has acquired a national reputation through his superior ability as both soloist and ensemble player. His superb rendition of the cadenza in the Hungarian Rhapsody as played by Sousa is alone sufficient to show the faultless tone, brilliant execution, and style of the artist. Mr. Wadsworth is a man of singular modesty, and sweetness of disposition, which has won for him a host of friends.¹⁷²

171. Paul E. Bierley, "Typical Sousa Band concerts," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 271.

172. Charles Tuttle Howe, *All About the Flute... Containing a History of the Flute from Ancient Times to the Present... Biographical Sketches of the World's Noted Flutists: a List of the Best and Most Famous Compositions* (Nabu Press, September 16, 2011), 29.

Wadsworth played in the Sousa Band with a flute made by Theobald Boehm (1794–1881), the German flute maker, flutist, composer and inventor who worked out the proportions and devised the mechanism which is the basis of the modern flute.¹⁷³ It was a flute in C, A= 440, made from Granadilla wood with silver keys and gold springs. The same flute was later used for eleven years by Louis P. Fritze, who was also a soloist with the Sousa Band.¹⁷⁴



Figure 17. Darius A. Lyons.¹⁷⁵

173. *Grove Music Online*, s.v. "Boehm, Theobald." accessed May 12, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03374>.

174. Theobald Böhm, *The Flute and Flute-Playing in Acoustical, Technical, and Artistic Aspects* (New York: Dover Publications, 1964), 95.

175. Mainspring Press, "Discography Update • Victor Orchestra Personnel (1904) | 78 RECORDS, CYLINDER RECORDS and VINTAGE PHONOGRAPHS," 78 RECORDS, CYLINDER RECORDS & VINTAGE PHONOGRAPHS, September 22, 2015, accessed November 18, 2016, <https://78records.wordpress.com/2015/09/22/discography-update-%E2%80%A2-victor-orchestra-personnel-1904/>.

Darius A. Lyons (St Paul, MN 1878-Washington County, MN July 14, 1911) began his flute studies in his hometown where he quickly became the lead player.¹⁷⁶ Seeking further studies, he moved to Chicago and later to New York where his great talent as a flute player made him widely known.¹⁷⁷ He joined the Sousa Band in 1900¹⁷⁸ and remained part of it for six years.¹⁷⁹

Lyons was a regular touring member of the Sousa Band from 1900 to 1902¹⁸⁰ and was frequently featured as a flute or piccolo soloist.¹⁸¹ Although Lyons appears as a soloist in multiple Sousa Band tour rosters, the only Sousa Band program featuring Lyons (found by my research) concerning repertoire shows that he performed the obligato part of *The Pearl of Brazil*, aria from the

176. Mainspring Press, "Discography Update • Victor Orchestra Personnel (1904) | 78 RECORDS, CYLINDER RECORDS and VINTAGE PHONOGRAPHS," 78 RECORDS, CYLINDER RECORDS & VINTAGE PHONOGRAPHS, September 22, 2015, accessed November 18, 2016, <https://78records.wordpress.com/2015/09/22/discography-update-%E2%80%A2-victor-orchestra-personnel-1904/>.

177. Ibid.

178. Paul E. Bierley, Box 52, Folder 2: Sousa Band Personnel Files, L, Paul E. Bierley Papers, 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Archives.

179. Mainspring Press, "Discography Update • Victor Orchestra Personnel (1904) | 78 RECORDS, CYLINDER RECORDS and VINTAGE PHONOGRAPHS," 78 RECORDS, CYLINDER RECORDS & VINTAGE PHONOGRAPHS, September 22, 2015, accessed November 18, 2016, <https://78records.wordpress.com/2015/09/22/discography-update-%E2%80%A2-victor-orchestra-personnel-1904/>.

180. Paul E. Bierley, Box 52, Folder 2: Sousa Band Personnel Files, L, Paul E. Bierley Papers, 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Archives.

181. See Appendix G for the complete list of tours and repertoire.

Opera by Félicien David, with the soprano Blanche Duffield in May 5, 1901 in Rochester, New York at the Lyceum Theater.¹⁸²

Besides touring with the Sousa Band, he also acted as a soloist with the Savage Grand Opera and was part of the Arthur Pryor's Band.¹⁸³ In 1904, he became a soloist with the permanent orchestra of the Victor Company, where he was featured on more than seventy records.¹⁸⁴

Lyons' professional achievements were remarkable considering the short period of time he had to develop his career. He died of Tuberculosis at the age of 33, his Certificate of Death states that he suffered for two years from this disease.¹⁸⁵

182. Paul E. Bierley, "Typical Sousa Band concerts," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 275.

183. Mainspring Press, "Discography Update • Victor Orchestra Personnel (1904) | 78 RECORDS, CYLINDER RECORDS and VINTAGE PHONOGRAPHS," 78 RECORDS, CYLINDER RECORDS & VINTAGE PHONOGRAPHS, September 22, 2015, accessed November 18, 2016, <https://78records.wordpress.com/2015/09/22/discography-update-%E2%80%A2-victor-orchestra-personnel-1904/>.

184. Discography of American Historical Recordings, s.v. "Darius Lyons (instrumentalist: flute)," accessed August 20, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/13114/Lyons_Darius_instrumentalist_flute.

185. Paul E. Bierley, Box 52, Folder 2: Sousa Band Personnel Files, L, Paul E. Bierley Papers, 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Archives.



Figure 18. Marshall P. Lufsky at the age of 21.¹⁸⁶

Marshall P. Lufsky (Jimmy) (October 4, 1878, Milwaukee, WI-December 11, 1948; Milwaukee, WI) was of German heritage and received his early flute instruction from the German flutist Carl Woempner, who was a friend of his family.¹⁸⁷ Mr. Woempner was an eminent flutist and flute teacher in Minneapolis, MN, and saw the potential the young Marshall P. Lufsky had for music.¹⁸⁸

Lufsky played his first concert in Milwaukee when he was about twelve years old and remarkably at this early age, he was given the opportunity to play with the Symphony Orchestra of Milwaukee, which at that time was conducted by Chris Bach.¹⁸⁹ In 1897, three years before becoming associated with the Sousa

186. Rockwood, New York. Marshall P. Lufsky, Photograph. Library of Congress, accessed August 10, 2017, <https://www.loc.gov/item/dcmphot.a0303/>.

187. Emil Medicus, "Biographical - Marshall P. Lufsky," *The Flutist* 9, no. 5 (May 1928): 100.

188. *Ibid.*

189. *Ibid.*

Band, Lufsky joined the Chicago Marine Band to play as second flute, but shortly afterward he was made a flute and piccolo soloist with that group.¹⁹⁰

During its 1898-1899 season, the Chicago Marine Band was hired to play an extended engagement of six weeks at Willow Grove Park in Philadelphia, PA. It was during this engagement that Lufsky had the opportunity to meet John Philip Sousa and soon become part of his band. Marshall Lufsky joined the Sousa Band in 1900, initially playing E-flat clarinet parts (on the flute) for two seasons, and he was promoted to flute and piccolo soloist after that.¹⁹¹

Lufsky worked with the Sousa Band from the second 1900 tour to the second 1910 tour, and he was frequently featured as a flute or piccolo soloist on most of these tours.¹⁹²

The remaining information about the repertoire performed by Lufsky with the Sousa Band indicates that most of those works were flute ostinatos and pieces for solo piccolo with ensemble accompaniment, but Lufsky also performed pieces for solo flute with ensemble accompaniment.¹⁹³

His main appearances as a soloist with the Sousa Band include a Command performance (at the request of royalty) before King Edward VII in

190. Emil Medicus, "Biographical - Marshall P. Lufsky," *The Flutist* 9, no. 5 (May 1928): 100.

191. Ibid.

192. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 223; See Appendix G for the complete list of tours and repertoire.

193. See Appendix G for the complete list of tours and repertoire.

Windsor, England, at the Windsor Castle on January 31, 1903¹⁹⁴ (in this occasion Lufsky was awarded a diamond stickpin from King Edward VII because of his outstanding performance),¹⁹⁵ and three concerts at Carnegie Hall on December 25, 26 and 27 of 1904.¹⁹⁶

Sousa reduced greatly the band's activities for a few years starting in 1906.¹⁹⁷ In this year, Lufsky started working as a recording artist doing small solo works for Victor Talking Machine and for some English Companies which he established contact while on tour with the Sousa Band.¹⁹⁸ Even though in the next years Lufsky would work with most of the biggest recording companies in the United States, most of his career as a recording artist was dedicated to the Columbia Phonographic Company, where he worked for fourteen years as principal flutist and piccolo player for its recording orchestra¹⁹⁹ and a band directed by Charles A. Prince.²⁰⁰

194. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 163-164.

195. Walter Monfried, "Milwaukeean Was Sousa's Star Flutist for 30 Years: Lufsky, Famous Virtuoso and Pal of Victor Herbert, With Wisconsin Symphony," *Milwaukee Journal*, January 18, 1940.

196. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 166.

197. *Ibid.*, 28.

198. Marshall Lufsky's Obituary in *Hobbies – The Magazine for collectors*. Feb 1949, 50.

199. Emil Medicus, "Biographical - Marshall P. Lufsky," *The Flutist* 9, no. 5 (May 1928): 100.

200. Marshall Lufsky's Obituary in *Hobbies – The Magazine for collectors*. Feb 1949, 50.

Lufsky recorded a great variety of repertoire as an orchestral player, chamber musician, and as a flute or piccolo soloist. He was featured on ninety-one records²⁰¹ having *Birdie's Favorite* (piece composed by John S. Cox) as his most popular solo record.²⁰²



Figure 19. Marshall P. Lufsky around the age of 58.²⁰³

In 1921, Lufsky obtained a similar position recording with the Brunswick-Balk Collender Company, he performed occasionally with the Philharmonic Society of New York City²⁰⁴ (current New York Philharmonic Orchestra) and the Metropolitan Opera House.²⁰⁵

201. See Appendix J.

202. Marshall Lufsky's Obituary in *Hobbies – The Magazine for collectors*. Feb 1949. 50.

203. Emil Medicus, "Biographical - Marshall P. Lufsky," *The Flutist* 9, no. 5 (May 1928): 101.

204. Ibid.

205. "Works with Double Aim War Gives Musician Another Kind of Tune," *Milwaukee Sentinel*, May 2, 1943.

In addition to John Philip Sousa and Victor Herbert, throughout his career, Lufsky performed under some of the most important and influential conductors in music history, such as Arturo Toscanini, Gustav Mahler, Willem Mengelberg, Sir Thomas Beecham, Felix Weingartner, and Sir Henry Joseph Wood.²⁰⁶

During the Great Depression in the 1930s, New York's musical scene changed drastically and musicians like Marshall Lufsky had difficulties finding jobs in bands and orchestras.²⁰⁷ In 1932, the same year of John Philip Sousa's death, Lufsky's father and wife also died, causing him to go back to Milwaukee to be with his mother, who was 95 years old at the time.²⁰⁸ This series of unfortunate events affected his playing and prevented him from playing the flute as he used to do. He said in an article published in the Milwaukee Journal on January 18, 1940, "It was a grief" ... "Every time I put the flute to my lips a lump would form in my throat and prevent my playing."²⁰⁹

Lufsky did not play the flute for the next five years and became a hotel clerk in Waukesha, WI, until he was hired as a sub with the Wisconsin Symphony and the Music Under the Stars Orchestra.²¹⁰ However, these jobs did not provide him with enough money, so at the age of sixty-five, he went to a vocational

206. "Musician," *Milwaukee Journal*, December 12, 1948.

207. Ibid.

208. Walter Monfried, "Milwaukeean Was Sousa's Star Flutist for 30 Years," *Milwaukee Journal "Green Sheet"*, January 18, 1940.

209. Ibid.

210. Ibid.

school to learn another occupation.²¹¹ In 1943, he got a job as a tool crib attendant for the Allis-Chalmers factory²¹² where he worked until being struck by a street car and pronounced dead at the county hospital in Milwaukee, WI on December 11, 1948, at age 70.²¹³



Figure 20. Louis P. Fritze.²¹⁴

211. "Musician," *Milwaukee Journal*, December 12, 1948.

212. Ibid.

213. "Trolley Kills Elderly Man," *Milwaukee Journal*, December 12, 1948.

214. Paul E. Bierley, Box 51, Folder 1: Sousa Band Personnel Files, E-F, Paul E. Bierley Papers, 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Archives.

Louis P. Fritze, (estimate 1880²¹⁵- d.?) worked with the Sousa Band from 1913 to 1919.²¹⁶ He was present for all tours during his tenure with the band²¹⁷ and was an active flute soloist performing extensive repertoire.²¹⁸

After his period with the Sousa Band, Fritze worked with the German soprano Frieda Hempel, touring through Europe and the United States;²¹⁹ he toured with the soprano Amelita Galli-Curci; and he recorded for Columbia and Indestructible Cylinders.²²⁰ As an orchestral player, he worked with the Philadelphia Orchestra,²²¹ the Metropolitan Opera Company, and the New York Philharmonic Orchestra.²²²

215. "United States Census, 1940," database with images, Louis Fritze, Ward 23, Cincinnati City, Cincinnati City, Hamilton, Ohio, United States; citing enumeration district (ED) 91-419, sheet 7A, line 31, family 206, Sixteenth Census of the United States, 1940, NARA digital publication T627. Records of the Bureau of the Census, 1790 - 2007, RG 29. Washington, D.C.: National Archives and Records Administration, 2012, roll 3201. FamilySearch, accessed 17 August 2017, <https://familysearch.org/ark:/61903/1:1:KWPR-PQY>.

216. Paul E. Bierley, Box 51, Folder 1: Sousa Band Personnel Files, E-F, Paul E. Bierley Papers, 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Archives; See Appendix G for the complete list of tours and repertoire.

217. Ibid.

218. See Appendix G for the complete list of tours and repertoire.

219. Emil Medicus, "Another Master Flutist speaks of is Master Flute," *The Flutist* 4, no. 8 (December 1923): 1148.

220. Paul E. Bierley, "All-time roster of the Sousa's Band," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 209.

221. Paul E. Bierley, Box 51, Folder 1: Sousa Band Personnel Files, E-F, Paul E. Bierley Papers, 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Archives.

222. "Frieda Hempel Comes to Greeley For Concert on Monday of Next Week," *MIRROR*, Greeley, Colorado, February 28, 1923. Volume 5, Number 19.



Figure 21. Robert Reiniger Meredith Willson.²²³

Robert Reiniger Meredith Willson (May 18, 1902, Mason City, IA-June 15, 1984, Santa Monica, CA) was an accomplished pianist, flutist, piccolo player, composer, playwright, and conductor. He was a talented musician by the time he graduated from high school in 1919.²²⁴ At a young age, Willson left Mason City, IA for New York, NY to take private flute lessons from the world-famous French flutist Georges Barrère, with whom Willson would become a regular student at Frank Damrosch's Institute of Musical Art, now the Juilliard School.²²⁵

Barrère's pupils Raymond (Lem) Williams and William (Billy) Kincaid, who were already professionals at that time, helped Willson to obtain some gigs until

223. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 77.

224. John S. Wilson, "Meredith Willson, composer of 'Music Man,' is dead at 82," *New York Times*, June 17, 1984.

225. Meredith Willson. *And There I Stood with My Piccolo* (Minneapolis: University of Minnesota Press, 2009), 31.

he got the opportunity to play for John Philip Sousa and won the job as the first flute with his band.²²⁶ Willson worked regularly with the Sousa Band from the 1921 tour to the 1923-1924 tour²²⁷ and was featured as a flute and piccolo soloist throughout his time with the band.²²⁸

After three years of touring with the Sousa Band, Willson joined the New York Philharmonic Orchestra where he played under Arturo Toscanini and Willem Mengelberg for five years.²²⁹ His career started to take a different direction after he filled in as a guest conductor for the American Philharmonic Orchestra in Seattle, WA, in 1929.²³⁰ In this year, he left the New York Philharmonic Orchestra and moved to California to dedicate himself to his career as a conductor and composer working with symphony orchestras in San Francisco and Los Angeles, CA.²³¹

In 1930, Willson became musical director of the KFRG Radio, a prominent radio station located in San Francisco, CA, that often-featured live music performances, and on April 19, 1936, at the age of 33, he became the youngest

226. Meredith Willson. *And There I Stood with My Piccolo* (Minneapolis: University of Minnesota Press, 2009), 31.

227. Paul E. Bierley, "All-time roster of the Sousa's Band," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 245.

228. See Appendix G for the complete list of tours and repertoire.

229. John E. Miller, "Willson, Meredith" *The Biographical Dictionary of Iowa*, University of Iowa Press, 2009, accessed 17 August 2017, <http://uiopress.lib.uiowa.edu/bdi/DetailsPage.aspx?id=410>.

230. Ibid.

231. Ibid.

guest conductor of the San Francisco Symphony Orchestra.²³² Willson's debut conducting the San Francisco Symphony featured one of his own works on the program, the "Symphony in F Minor – a Symphony of San Francisco."²³³ After this performance, his work received many positive reviews, and Willson was invited to conduct it in other concerts throughout the country.²³⁴ Willson wrote a second symphony, "Symphony No. 2 in E Minor: The Missions of California," in 1940, but the composition did not become as famous as his first.²³⁵

Although Willson's second symphony was not as successful as he expected, it was very important for his career. He was living in Hollywood where he had his own show on the NBC radio where he got the opportunity to work with the English comic actor Charlie Chaplin, who after listening to Willson's Second Symphony, asked him to compose the score for his movie *The Great Dictator*, which was a satire of Nazism.²³⁶ The movie was nominated for Academy Awards in several categories, including best original score.²³⁷ In 1942, during World War

232. John C. Skipper, *Meredith Willson: The Unsinkable Music Man* (Mason City, IA: Savas Pub. Co., 2000), 52-55.

233. Ibid.

234. Ibid.

235. Ibid.

236. John S. Wilson, "Meredith Willson, composer of 'Music Man,' is dead at 82," *New York Times*, June 17, 1984.

237. Skipper, 74.

II, Willson joined the United States Army, in which he headed the music division of the Armed Forces Radio Service.²³⁸

Meredith Willson's most successful work was "The Music Man." It took six years to complete and was a big success right after its premiere.²³⁹ Many songs from the show, such as "Seventy-Six Trombones" and "Till There Was You" became mainstays of American popular music, winning the New York Drama Critics Circle and Antoinette Perry awards for outstanding musical of the 1957-58 season.²⁴⁰

Willson composed three other musicals, *The Unsinkable Molly Brown*, which ran for two years on Broadway, from 1960 to 1962; *Here's Love*, an adaptation of the film *Miracle On 34th Street* and; *1491*, inspired by the story of Columbus.²⁴¹ Although *1491* was never produced on Broadway, it was produced by the Los Angeles Civic Light Opera Association in 1969.²⁴²

238. John S. Wilson, "Meredith Willson, composer of 'Music Man,' is dead at 82," New York Times, June 17, 1984.

239. Ibid.

240. Ibid.

241. Steven Suskin, *Show Tunes: The Songs, Shows, and Careers of Broadway's Major Composers*, 3rd ed. (New York: Oxford University Press, 2000), 271.

242. Ibid.

For the next twenty years, Willson worked as a conductor and performer on the radio.²⁴³ Willson died at St. John's Hospital in Santa Monica, CA, at the age of eighty-two.²⁴⁴



*Figure 22. Raymond E. (Lem) Williams.*²⁴⁵

Raymond E. (Lem) Williams (August 29, 1896 in Worcester, MA-November 27, 1947, in Lafayette, IN) was a graduate of the class of 1916 at the Dana Musical Institute in Warren, OH.²⁴⁶ His wife, Gerta Stocker Williams graduated in the same year and appears by Raymond in their graduation picture, as seen in *Figure 23*.

243. John S. Wilson, "Meredith Willson, composer of 'Music Man,' is dead at 82," *New York Times*, June 17, 1984.

244. *Ibid.*

245. *Musical Courier*, "Weekly Review of the World's Music," *Music Courier* 83, no. 18 (November 3, 1921): 41.

246. Andrews Studio, "Dana Musical Institute Class of 1916," Trumbull Memory Project, accessed August 20, 2017, <http://trumbullmemory.org/items/show/134>.

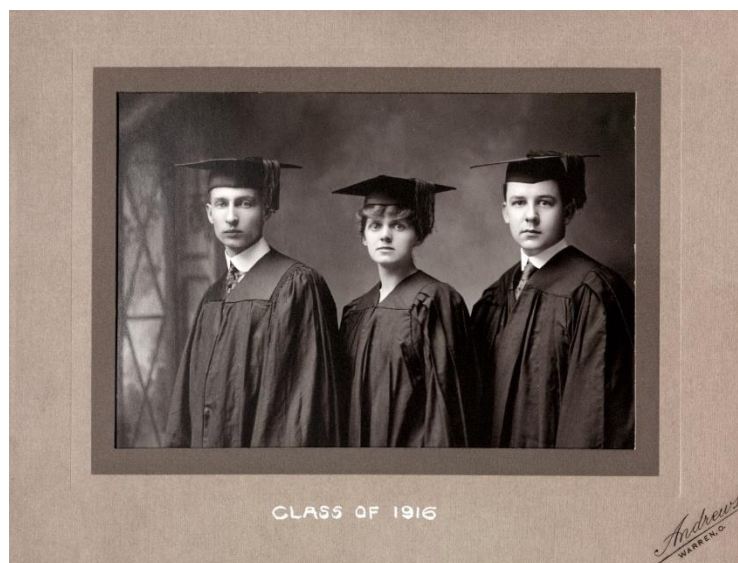


Figure 23. Dana Musical Institute Class of 1916.²⁴⁷ From left to right: Harold Marsh, Gerta Stocker Williams, and Raymond E. Williams

Williams was a war veteran.²⁴⁸ According to his World War I registration, in 1918, he became an employee at the same school where he studied music, the Dana Musical Institute in Warren, OH.²⁴⁹ He continued his music education in 1919 becoming one of the pupils of the great French flutist Georges Barrère at the Frank Damrosch's Institute of Musical Art,²⁵⁰ now the Juilliard School.²⁵¹

247. Andrews Studio, "Dana Musical Institute Class of 1916," Trumbull Memory Project, accessed August 20, 2017, <http://trumbullmemory.org/items/show/134>.

248. "United States World War I Draft Registration Cards, 1917-1918," database with images, Massachusetts, Worcester City no 5; T-Z, image 767 of 1000; citing NARA microfilm publication M1509 (Washington, D.C.: National Archives and Records Administration, n.d.), FamilySearch, 14 May 2014, accessed March 20, 2017, <https://familysearch.org/ark:/61903/3:1:33S7-9B5R-QMY?cc=1968530&wc=9FHZ-BZZ%3A928311301%2C928658001>.

249. Ibid.

250. Emil Medicus, "New York Flute Club Outing," *The Flutist* 3, no. 2 (July 6, 1922): 733.

251. Demetra Fair, "Flutists' family tree: in search of the American Flute School." (D.M.A. Doc., Ohio State University, 2003), 714, accessed January 23, 2017, https://etd.ohiolink.edu/rws_etd/document/osu1054645874/inline.

Williams established his career as a flute player in the early 1920's mainly by performing ostinatos with emerging as well as famous singers, such as the soprano Marion Lovell,²⁵² and later with the famous Italian Soprano coloratura Amelita Galli-Curci.²⁵³

Williams joined the Sousa Band from the 1925-1926 tour and stayed with it until the second 1927 tour.²⁵⁴ During his time with the Sousa Band, he was featured as a soloist for six times in 1926 during the concerts at Willow Grove Park in Pennsylvania, PA.²⁵⁵ The repertoire performed by Williams with the Sousa Band at the 1926 Willow Grove Park engagement included pieces that remain standards in our current solo flute repertoire.²⁵⁶

After his time with the Sousa Band in the early 1930's, Williams became the touring flutist with the famous Italian Soprano coloratura Amelita Galli-Curci, with whom he traveled worldwide playing flute obbligati.²⁵⁷

252. *Musical Courier*, "Weekly Review of the World's Music," *Music Courier* 83, no. 18 (November 3, 1921): 41.

253. Paul E. Bierley, *Sousa Band Fraternal Society News Index* (Westerville, OH: Integrity Press, 1998), 168.

254. Paul E. Bierley, "All-time roster of the Sousa's Band," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 245.

255. Paul E. Bierley, "Typical Sousa Band concerts," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 311-319.

256. See Appendix G for the complete list of tours and repertoire.

257. Paul E. Bierley, *Sousa Band Fraternal Society News Index* (Westerville, OH: Integrity Press, 1998).



*Figure 24. John Weston “Jack” Bell.*²⁵⁸

John Weston “Jack” Bell (June 21, 1901-February 8, 1976, Elmhurst, NY) was a multi-instrumentalist. His main instruments were the flute, alto flute, and piccolo, but he also played clarinet, bass clarinet, alto sax, bassoon, and English Horn.²⁵⁹

Bell worked regularly with the Sousa Band from 1923-1927.²⁶⁰ He also performed on the recordings and broadcasts from 1930 and 1931.²⁶¹ Bell was

258. Paul E. Bierley, Box 131, Folder 1, Item 11: Sousa Band flutists, Paul E. Bierley Papers, 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Archives.

259. Don Rayno, *Studies in Jazz*, vol. 2, *Paul Whiteman: Pioneer in American Music, 1930-1967* (Lanham, MD: Scarecrow Press, 2012), 463.

260. Paul E. Bierley, “All-time roster of the Sousa’s Band,” in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 199; See Appendix G for the complete list of tours and repertoire.

261. *Ibid.*

also featured as the piccolo soloist during the 1924 tour and in several engagements in 1926 and 1927.²⁶²

After his period touring regularly with the Sousa Band, he joined the Whitman Orchestra in late March 1938 and remained with this group until early October of 1939.²⁶³ After leaving the Whitman Orchestra, Bell became a session musician working in radio orchestras and recording studios for the rest of his career.²⁶⁴

Other positions held by Bell were as a musician with the U.S. Navy Band; Bachman's Milton Dollar Band; NBC Symphony Orchestra; New York theater, radio and television orchestras; Goldman Band; and the 7th Regt. Band (New York).²⁶⁵

John Bell was an active member of the Sousa Band Fraternal Society occupying a position as part of committees, secretary-treasurer, president and honorable past president.²⁶⁶ He was part of this Society from 1944 until 1976, the year of his death.²⁶⁷

262. See Appendix G for the complete list of tours and repertoire.

263. Don Rayno, *Studies in Jazz*, vol. 2, *Paul Whiteman: Pioneer in American Music, 1930-1967* (Lanham, MD: Scarecrow Press, 2012), 463.

264. *Ibid.*

265. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 199.

266. Paul E. Bierley, *Sousa Band Fraternal Society News Index* (Westerville, OH: Integrity Press, 1998), 12-15.

267. *Ibid.*

CHAPTER V – THE FLUTE LEGACY

The flute players who were part of the Sousa Band contributed to the popularization of the flute and the piccolo as instruments as well as to the development of their playing in the United States through live performances, recordings, and as teachers.

Through its extensive travels in the United States, the Sousa Band took music of quality to many locations far from the city centers.²⁶⁸ Sousa frequently featured his flute players as soloists, which allowed them to play an important role bringing outstanding flute playing to remote areas of the country, certainly setting the performances and repertoire standards for local musicians as well as for young players who had the opportunity to watch their performances.²⁶⁹

The Sousa Band's flutists also contributed to the evolution of flute and piccolo playing in the United States by issuing reviews on new instruments and methods for flute pedagogy. Reviews and endorsements of flute methods and of the new metal flutes (that were starting to replace the wood flutes during the 1920s) were issued by important flutists of the Sousa Band such as Franck Wadsworth and Marshall Lufsky, as seen in *Figure 25, 26, and 27*.

268. Paul E. Bierley, "Where the band played," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 143-194.

269. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 9.

TESTIMONIALS.

**FRANK WADSWORTH, Flute Soloist,
Sousa's Concert Band.**
In tone, tune and finish your Premier Flutes
are perfect.

**CHAS. P. SCHOENTHAL, Flute, Sousa's
Concert Band, Season '92-93.**
The Premier Flutes and Piccolos are superior
to any other make in tune, tone, finish and
action.

**SALVESTORE DE CARLO, Flute, Gilmore's
Famous Band.**

The Premier Flutes and Piccolos are perfect
instruments in every particular.

**THEODORE GOEDE, Flute, Rampone's Old
Guard Band, N. Y.**

I am delighted with the Premier Flute and
Piccolo. I sincerely recommend them to the
profession.

Figure 25. Franck Wadsworth on the Premier flutes.²⁷⁰



MARSHALL P. LUFSKY
PRINCIPAL FLUTIST

Sousa's Band (7 seasons).
Chicago Marine Band (T. P. Brook).
Columbia Phonograph Orchestra
(14 years).
Brunswick Phonograph Orchestra
(3 years).
Played before King George in Eng-
land twice.

*Another Master Flutist
speaks of his Master Flute*

October 17th, 1923.

H. & A. Selmer, Inc.,
117-119 W. 46th St.,
New York City.

Gentlemen:

Permit me to compliment you on the Geo.
W. Haynes Master Flute which I purchased
recently. I am immensely pleased with its
scale perfection, intonation and ease of
playing in all registers and consider it by
far the best flute, either wood or silver, I
have ever played.

Many, including myself, thought it impos-
sible for me to be able to secure a silver
flute that would give the same results as a
wood one, but a thorough trial on the Mas-
ter Flute quickly convinced me of the ad-
vantages of this flute over any and all.

Sincerely,

(Signed) Marshall P. Lufsky.

*Let us send YOU a Master Flute for Ten
Days Free Trial. Write Dept. 10F for
full details and illustrated brochure.*

Selmer 117-119 W.46th St., NEW YORK
488 Boylston St., BOSTON

Figure 26. Marshall Lufsky in 1923 on the Haynes Flutes.²⁷¹

270. J.W. Pepper's Musical Times and Band Journal. April 1896, p. 40.

271. Emil Medicus, "Biographical - Marshall P. Lufsky," *The Flutist* 4, no. 11 (December 1923): 1148.

From Frank Wadsworth, Soloist of Sousa's Band and Eminent Flute Virtuoso:

I have examined the "Howe Correspondence Method of Flute Instruction," and take pleasure in recommending it to all persons who contemplate studying the flute and cannot avail themselves of personal instruction from the most competent teachers.

FRANK WADSWORTH,
Sousa's Band.

Figure 27. Franck Wadsworth on the Correspondence Method of Flute Instruction by Charles T. Howe.²⁷²

Figure 28 shows that five out of the six "Famous Flute and Piccolo players" featured in this advertisement of Conn Instruments were members of the Sousa Band.



Figure 28. Advertisement of Conn Instruments.²⁷³

272. Charles Tuttle Howe, *All About the Flute... Containing a History of the Flute from Ancient Times to the Present... Biographical Sketches of the World's Noted Flutists: a List of the Best and Most Famous Compositions* (Nabu Press, September 16, 2011), 52.

In the early 1900s, many American major recording companies hired their own studio flutists drawing them from some of the most prominent groups of the time including the Philadelphia Orchestra, Cincinnati Symphony, Detroit Symphony and the Sousa Band.²⁷⁴ The flute players from these famous groups dominated the catalogs with very little competition,²⁷⁵ and the recordings featuring them contributed to making the flute and the piccolo more popular as a solo instrument.

Several flute soloists of the Sousa Band had active recording careers, however, Marshal Lufsky and Darius Lyons were the ones who recorded the most. Lufsky was featured on seventy-two records on the flute and nineteen records on the piccolo.²⁷⁶ Lyons was featured on seventy-one records on the flute and thirty-nine on the piccolo.²⁷⁷

The early 1900s was still a period when most of the leading flutists in America were imported from Europe.²⁷⁸ Around this time, American flute players started to gain more space in the music scene, as well as in the recording

273. Music Trade Review, "Advertisement of Conn Band Instruments," *Music Trade Review* 79, no. 8 (August 23, 1924): 36.

274. Ardal Powell, *The Flute*, The Yale Musical Instrument Series (New Haven: Yale University Press, 2002), 226.

275. Ann McCutchan, *Marcel Moyse: Voice of the Flute* (Portland, OR: Amadeus Press, 1994), 243.

276. See Appendix J.

277. Ibid.

278. Ann McCutchan, *Marcel Moyse: Voice of the Flute* (Portland, OR: Amadeus Press, 1994), 243.

studios.²⁷⁹ The first prominent American virtuosi to record consistently important repertoire were John Wummer (1899-1977) (part of the Sousa Band during its late years) and William Kincaid (1895-1967) (Philadelphia Orchestra).²⁸⁰

Some of the Sousa Band's flute players were also important teachers. Besides their performing careers, flute players John Wummer and Rex Elton Fair had prolific academic careers. They taught at important schools and instructed flute players that became important performers and professors for recent generations. Many of their students taught at universities, instructing hundreds of flutists that are still active nowadays.



Figure 29. Rex Elton Fair.²⁸¹

Rex Elton Fair (York, Nebraska May 23, 1885-Denver, Colorado Mar. 5, 1956) worked with the Sousa Band during the 1926 tour. Like many other Sousa

279. Ann McCutchan, *Marcel Moyse: Voice of the Flute* (Portland, OR: Amadeus Press, 1994), 243.

280. *Ibid.*

281. Chicago Sunday Tribune, May 24, 1942.

Band flute players, Fair was a student of the French flutist and teacher Georges Barrère.²⁸²

Mr. Fair spent 15 years as the head of the woodwind department at the School of Music at the University of Nebraska-Lincoln,²⁸³ leaving this position in 1926 to join the Sousa band.²⁸⁴ Though he left his teaching career to become a performer, in 1937, Mr. Fair released his *Flute Method, Book I* published by M.M. Cole Publishing Co. in Chicago.²⁸⁵

282. Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (Oxford: Oxford University Press, 2005), 383.

283. "University of Nebraska-Lincoln Yearbook 1919: Image 487 | Transcribe UNL," Transcribe Our Past, accessed September 3, 2017, <http://transcribe.unl.edu/content/university-nebraska-lincoln-yearbook-1919-image-487>.

284. "He Can't Run with Bull Fiddle So He Builds Career with Flute," Chicago Sunday Tribune, May 24, 1942, accessed July 3, 2017, <http://archives.chicagotribune.com/1942/05/24/page/115/article/he-cant-run-with-bull-fiddle-so-he-builds-career-with-flute>.

285. Rex Elton Fair, *Flute Method, Book 1* (Chicago: M.M. Cole Publishing Co., 1937).

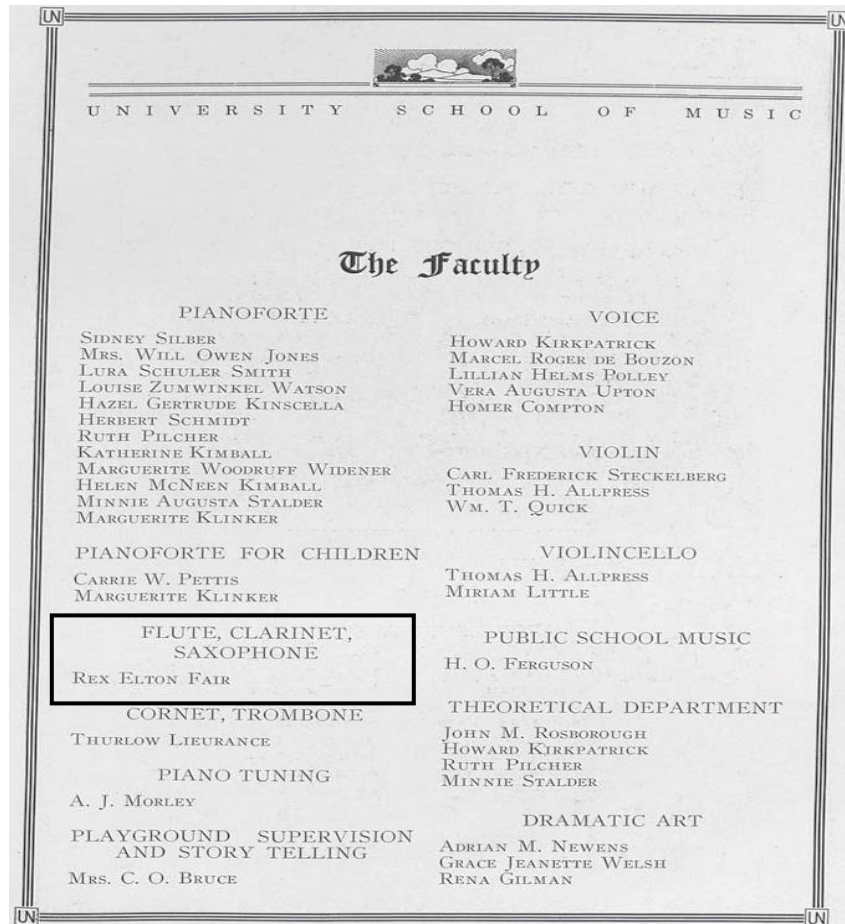


Figure 30. University of Nebraska-Lincoln Yearbook of 1919, p. 465.

Among Mr. Fair's students was the distinguished flute soloist and flute professor Charles O. DeLaney (1925-Tallahassee July 8, 2006.) Mr. DeLaney was the flute instructor at the University of North Carolina, Greensboro; the Earlham College; the University of Illinois from 1952 to 1976; and professor of flute of the College of Music at the Florida State University from 1976 to 2000.²⁸⁶ DeLaney was highly regarded as a soloist, clinician, and was an active member

286. "Charles O. DeLaney Obituary - Tallahassee, FL | Tallahassee Democrat," *Tallahassee Democrat*, July 11, accessed September 5, 2017, 2006, <http://www.legacy.com/obituaries/tallahassee/obituary.aspx?page=lifestory&pid=18426374>.

of the National Flute Association.²⁸⁷ He served as the organization's president in 1986 and received the Lifetime Achievement Award at National Flute Association's 1998 convention.²⁸⁸



Figure 31. ²⁸⁹ John Wummer.

John Wummer (December 31, 1899 in Reading, Pennsylvania-September 6, 1977 in San Francisco, California) taught himself on the flute from an early age. At the age of fifteen, he was already performing with a theater pit orchestra in Trenton, New Jersey.²⁹⁰ In Boston, he was a student of Andre Maquarre, and

287. "Charles O. DeLaney Obituary - Tallahassee, FL | Tallahassee Democrat," *Tallahassee Democrat*, July 11, accessed September 5, 2017, 2006, <http://www.legacy.com/obituaries/tallahassee/obituary.aspx?page=lifestory&pid=18426374>.

288. *Ibid.*

289. "John Wummer Discography at Discogs," accessed July 5, 2017, Discogs, <https://www.discogs.com/artist/1047625-John-Wummer>.

290. "John Wummer | New York Flute Club: NYFC president 1944-1947," The New York Flute Club, accessed July 5, 2017, <https://www.nyfluteclub.org/about/history-and-archives/past-presidents/1947/12/John-Wummer/>.

in New York, he studied with Georges Barrère²⁹¹ and Julius Spindler, the latter worked with the Sousa Band from 1907 to 1913 and was frequently featured as a soloist²⁹²

From 1922 to 1965, Wummer held principal positions with some of the most important ensembles in the United States. In 1922, he was a soloist with Arthur Pryor's band, performing at Asbury Park, New Jersey;²⁹³ in 1923-24, he was associate first flute of the Detroit Symphony, where after a year's leave, served for twelve seasons as principal flute;²⁹⁴ in 1927, he was part of the flute section of the Sousa Band during the 1927 and 1928 Steel Pier engagement in Atlantic City, NJ;²⁹⁵ in 1937 he was recruited to play with the NBC Symphony under Arturo Toscanini;²⁹⁶ and in 1942, Wummer became the principal flute of the New York Philharmonic, where he remained until his retirement in 1965.²⁹⁷

291. Editorial, "JOHN WUMMER, FLUTIST; PLAYED UNDER TOSCANINI," *New York Times*, September 10, 1977, accessed July 8, 2017, <http://www.nytimes.com/1977/09/10/archives/john-wummer-flutist-played-under-toscanini.html?mcubz=0>.

292. Paul E. Bierley, "All-time roster of the Sousa's Band," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 239.

293. Ibid.

294. Ibid.

295. Ibid., 245.

296. "John Wummer | New York Flute Club: NYFC president 1944-1947," The New York Flute Club, accessed July 5, 2017, <https://www.nyfluteclub.org/about/history-and-archives/past-presidents/1947/12/John-Wummer/>.

297. Editorial, "JOHN WUMMER, FLUTIST; PLAYED UNDER TOSCANINI," *New York Times*, September 10, 1977, accessed July 8, 2017, <http://www.nytimes.com/1977/09/10/archives/john-wummer-flutist-played-under-toscanini.html?mcubz=0>.

Wummer was also an active soloist, editor, and flute teacher. He was one of the main editors for flute with the International Music Co. (IMC Editions) having fifty-seven of his editions published²⁹⁸ including solo flute repertoire, chamber works for flute, studies, and eight volumes of orchestral excerpts for flute.²⁹⁹

His career as a flute teacher was as successful as his career as a performer. Wummer taught at the Mannes College in New York and at the Manhattan School of Music.³⁰⁰

Some of Wummer's students include Paul Renzi, who served as principal flute of the San Francisco Symphony for sixty years;³⁰¹ Italian flutist Sabastian Caratelli, member of the National Orchestra Association, NBC Orchestra under A. Toscanini, and solo flutist with the Pittsburg and Detroit Symphony Orchestras;³⁰² and the jazz musician Yusef Lateef (real name William Evans), who became well known for his compositions and experiments playing Saxophone, Flute, Oboe, Bassoon and non-Western wind instruments like the

298. See Appendix K.

299. "International Music Co. Catalog," INTERNATIONAL MUSIC CO. IMC EDITIONS, accessed September 2, 2017, <https://internationalmusicco.com/imc/search.php?shop=shop&sp=>.

300. "John Wummer | New York Flute Club: NYFC president 1944-1947," The New York Flute Club, accessed July 5, 2017, <https://www.nyfluteclub.org/about/history-and-archives/past-presidents/1947/12/John-Wummer/>.

301. Joshua Kosman, "Paul Renzi, longtime SF Symphony flutist, dies at 88," *SF GATE*, December 26, 2014, accessed July 27, 2017, <http://www.sfgate.com/music/article/Paul-Renzi-longtime-SF-Symphony-flutist-dies-at-5969128.php>.

302. Leonardo De Lorenzo, *My Complete Story of the Flute: The Instrument, the Performer, the Music*, rev. and expanded ed. (Lubbock, TX: Texas Tech University Press, 1992), 223.

shehnai and arghul.³⁰³ In 1988, Yusef Lateef's album *Little Symphony* earned him the Grammy Award for Best New Age Album.³⁰⁴

303. Peter Keepnews, "Yusef Lateef, Innovative Jazz Saxophonist and Flutist, dies at 93," *New York Times*, December 24, 2013, accessed September 1, 2017, <http://www.nytimes.com/2013/12/25/arts/music/yusef-lateef-innovative-jazz-saxophonist-and-flutist-dies-at-93.html?mcubz=>.

304. "Yusef Lateef | Awards and Recognitions: Academic Awards, Appointments and Honors," Yusef Lateef, accessed September 1, 2017, http://yuseflateef.com/about-yusef-lateef/awards_and_recognitions/.

CHAPTER VI – CONCLUSION

The Sousa Band was a successful product idealized by the great artist manager David Blakely, who was undeniably the creator of the band.³⁰⁵ Blakely was also responsible for making John Philip Sousa famous in his days by making him the leader of the most important touring band of all time.³⁰⁶

It was extraordinary for a musical organization of this size to perform for full houses and to be led by the same conductor for nearly 40 years, performing 15,623 live concerts, traveling more than a million miles, mainly by railroad, and presenting formal concerts to approximately two million people each season.³⁰⁷

The musicians who were part of the Sousa Band also played an important role making it a world-class ensemble throughout the life of the band. Many of those musicians were regarded as some of the best in their times being frequently featured as soloists with the Sousa band and other leading ensembles, in advertisements of instruments factories, and issuing reviews on new instruments and flute pedagogy materials.³⁰⁸

305. George Boziwick, "David Blakely Papers, 1880-1931," The New York Public Library Manuscripts and Archives Division, April 1986, accessed November 22, 2016, <http://archives.nypl.org/mss/315#overview>.

306. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 16.

307. Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami, FL: Warner Bros. Publications, 2001), 154.

308. Charles Tuttle Howe, *All About the Flute... Containing a History of the Flute from Ancient Times to the Present... Biographical Sketches of the World's Noted Flutists: a List of the Best and Most Famous Compositions* (Nabu Press, September 16, 2011), 29.

My research brings to light an important part of the history of the flute in this country. Through the gathering and analyses of the available data on the Sousa Band's members, my document demonstrates that the flute and piccolo players of the Sousa Band were outstanding musicians and certainly helped to shape the flute and piccolo playing in the United States. Through their performances as a section as well as soloists with the band, they helped the Sousa Band bring high-quality music performances to many areas of the country where the average person, as well as young musicians, would not have had the opportunity to watch and be influenced by such talented musicians.³⁰⁹

As shown in this document, 37.5% of the 72 flute players who worked with the Sousa Band were featured as soloists with the band. This data illustrates the high level of talent in the flute section and how Sousa valued the flute and piccolo as important solo instruments in his band.

This study also concluded that 56% of the members of the flute section worked for one year or less with the band, 21% worked for one to three years with the band, 18% worked for at least five years with the band, and 5% worked for more than five years with the band. These numbers suggest that most musicians were not willing to live and work for a long period under the taxing conditions imposed by a major touring band as the Sousa Band.³¹⁰

309. Kenneth Berger, *The March King and His Band* (Exposition Press, New York, 1957), 58.

310. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 48.

The members of the flute section were also important artists for the early phonographic industry, being featured in hundreds of records from the main recording companies of their times, such as Victor Talking Machine Company, Edison Records, Odeon Records, Brunswick Records, and Columbia Records.³¹¹

Besides all the records featuring Sousa's flutists, their legacy also includes reviews on new American flute methods and on the new metal flutes that were being produced in the United States. The metal flutes that would become the standards for the instrument until now, were reviewed by Marshall P. Lufsky during the transition from the wood flutes in the early 1920s.³¹²

Their contributions can also be seen through the flute pedagogues Rex Elton Fair and John Wummer who were prolific university teachers and to whom many of living flute players can be traced as inheritors of their legacy.

Because the information on the individuals who were part of the Sousa Band is still scattered, the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign, as well as the publications about the life and works of John Philip Sousa and his band by Paul E. Bierley (1926-2016) were fundamental for this document.

Old newspapers and numerous documents from The Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign also

311. Discography of American Historical Recordings, s.v. "Darius Lyons (instrumentalist: flute)," accessed August 20, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/13114/Lyons_Darius_instrumentalist_flute.

312. Emil Medicus, "Biographical - Marshall P. Lufsky," *The Flutist* 4, no. 11 (December 1923): 1148.

provided essential data, enabling me to track and analyze important information on the flute players who worked with the Sousa Band.

Finally, to preserve the surviving information about some of the musicians who helped to shape this important part of the history of American band music, as well as to understand and know the legacy left by the members of the Sousa Band, more research can be done on the remaining sections and on the individuals who composed this band, which after completed, could provide valuable information to serve as additions to encyclopedias or for a complete book about the individuals and musicians who were members of the Sousa Band.

APPENDIX A – BLAKELY-SOUSA BAND CONTRACT, 1892³¹³
Printed Ephemera, Blakely Papers, NYPL

WHEREAS Mr. David Blakely, the Manager of the late tours of the U.S. Marine Band is desirous of perfecting a new organization for the purpose of securing high excellence in a military band, and with that view to secure the services of Mr. John Philip Sousa as its musical director, and said John Philip Sousa is willing, on the terms hereinafter expressed, to accept said employment and position,

THIS AGREEMENT between said parties witnesseth as follows: —

First—It is agreed that the said David Blakely shall be the business manager of the said band, in connection with his assistant managers or agents, and shall perform all acts and duties pertaining thereto, and shall be solely responsible for all expenses connected therewith, the said John Philip Sousa not to be liable in any event for any portion thereof.

Second—It is agreed that John Philip Sousa shall be the musical director of the said band, and shall perform all acts and duties pertaining thereto, and that the organization shall be known as Sousa's Band, or shall have some title chosen by said Blakely with the name of Sousa as a part thereof. Said name shall thereafter be a part of the property of said Band, and be owned and controlled by the Business Manager thereof, or his successors and assigns.

313. Patrick Robert Warfield, ““Salesman of Americanism, globetrotter, and musician”: The nineteenth-century John Philip Sousa, 1854–1893” (PhD diss., Indiana University, 2003), 560.

Third—It is agreed that this contract shall take effect from the date of the acceptance of said Sousa's resignation as leader of the U.S. Marine Band and severance of his connection therewith, and continue for the full term of five years thereafter.

Fourth—It is agreed that the compensation of the said Sousa for the duties connected with his position as hereinafter mentioned during said period, shall be at the rate of \$6,000, per year, from the time of his severance of connection with the U.S. Marine Service until the expiration of this contract payable monthly by said Blakely, and, in addition thereto, ten percent of the net profits of the business of the organization during the first year after the date of the organization of the band, and twenty percent during the remainder of this engagement, also payable by said Blakely. The said net profits to be the remainder of money on hand at the expiration of the first year, after deducting all expenses of conducting the band and its business, and including the aforesaid salary of the musical director, and a like annual salary of \$6,000 to the said Blakely or his successor as business manager of the said new organization; and the said musical director shall receive twenty percent of the said so described profits for the remaining years of the duration of this contract, after deducting all expenses, including salaries, as aforesaid. And said Blakely will pay for first class railroad transportation on all tours made by said Sousa in connection with said band.

Fifth—The said John Philip Sousa, after the expiration of this contract, shall give the said David Blakely the refusal of his services in a similar capacity

for another five years; provided the said Blakely shall agree to pay him as great a compensation as any other manager in good faith offers to do.

Sixth—The work of securing the said new organization shall begin as soon as may be after the signing of this contract.

Seventh—The number of musicians engaged for concert tours shall not be less than forty-six unless agreed to by both Blakely and Sousa.

Eighth—It shall be the aim and duty of the said Sousa by individual effort, and band rehearsal and practice, and by the preparation and furnishing of music, to make this band equal in executive ability to the band of the Garde Republicaine in Paris.

Ninth—The musical direction of the aforesaid new organization shall be in the hands of the said John Philip Sousa and the business management in the hands of the said Blakely as aforesaid, but both shall mutually receive counsel in their respective positions, and especially regarding the preparation of programs. It shall be the effort of the musical director to make programs, which, while embodying a good class of music, shall be popular and pleasing, and have regard to business success.

Tenth—The salaries to be paid to the musicians shall be paid by the business management, but the director may at all times advise and counsel the business management in this particular.

Eleventh—The musical director shall conduct as many concerts or other engagements, as are arranged for, or as the men are willing to play, but shall be entitled to one month's leave of absence in each calendar year, at a time or times

when the band is not engaged on the road or otherwise, and the compensation of said Sousa shall not cease or be diminished by reason of such leave or any other cessation of work by said band.

Twelfth—The musical director shall, whenever able to do so in times of leisure, or when not occupied in conducting the band (except during such leave), rehearse and conduct any respectable organization composed of individuals of musical excellence, whenever requested by the said Blakely; and shall generally devote his time to the furtherance of the business interests of the said Blakely in this connection by his musical accomplishments and work; and in case of any musical compositions by said Sousa during or prior to said period, the profits of the sale or negotiation of any such musical compositions, and all other music now controlled by the said Sousa, or composed by him during or prior to this engagement, including his Sheridan's Ride, Ben-Hur, etc., (already composed) shall be divided equally between the parties of this agreement; the publication of these, if published by him, to be at the expense of said Blakely, said expense to be deducted from the receipts of the sales of said music before any division of profits shall be made.

Thirteenth—The said Sousa, party of the second part, agrees to transfer and deliver, and hereby does transfer to the said Blakely, party of the first part, as aforesaid, the original scores and orchestra music, or copies of the same of all of his own musical library of band music, and such scores and music or copies of all music of this class, composed, arranged, purchased, or in any way heretofore acquired, or to be acquired for the use of said band during the force of this

agreement, shall be the property of the party of the first part, as a part of the permanent library of said band.

Fourteenth—Should, for any reason, the said Sousa return to the government service, or resume his position as leader of the Marine Band, or other organization, or engage in other business, then this contract shall cease and determine. But the said Sousa shall not so return to accept the direction of any other organization not herein specified or engaged in any musical or other work not connected with this engagement, without the written agreement of the said David Blakely.

Fifteenth—It is agreed that both parties to this agreement shall do all that within them lies to make the enterprise herein contemplated a success, both musically and financially; and, in general, they shall both spare no pains to forward the interests of the business connected directly and indirectly therewith.

Sixteenth—In addition to conducting the concerts arranged for by the business management, the said John Philip Sousa shall conduct at all expositions, watering places, or other reputable engagements arranged for by the said David Blakely.

Seventeenth—It is hereby further understood and agreed that in case of and as soon as the said David Blakely shall have perfected, and there shall have been organized, a stock company for the carrying out of the agreements herein set forth, this contract may be assigned to said company by said Blakely, and in case of its acceptance by said company, and its agreement to carry out its provisions, it shall become the principal in the fulfillment of this contract in the

place of the said David Blakely. But in case the said corporation shall not be formed, then it is understood and agreed that this contract shall be maintained intact by and be in full force as to both parties, as herein signed and executed.

In Witness Whereof, the parties hereto have signed their names and affixed their seals, in duplicate, this 27th day of June, A.D. 1892.

APPENDIX B - SOUSA BAND PERSONNEL CONTRACT, 1892³¹⁴
General Business Correspondence, Blakely Papers, NYPL

CONTRACT made this day of 189 by and between THE BLAKELY SYNDICATE,
party of the first part, and _____ _ party of the second part,

WITNESSETH: The party of the first part hereby engages the party of the second
part to render services in the said band, and to perform therein at all the
Parades, Concerts, Rehearsals, etc., during a season of about weeks,
commencing on or about _____189__, and ending on or
about _____189__ at a salary of dollars per week during said
period, for all concerts, etc., including matinees and evenings, and Sundays, to
be given at the option of parties of the first part.

The party of the second part agrees to render his services to and for said
party of the first part in said band as aforesaid, to the best of his ability, for the
salary mentioned as above agreed upon; to obey the directions of the
Management and of the Musical Director, faithfully discharge all duties and
attend all rehearsals promptly whenever ordered.

The Musical Director shall have the right of fining the party of the second
part for absence from rehearsals or performances or other neglect of duty, or
ungentlemanly conduct.

It is understood that the services of the party of the second part shall be
rendered to the party of the first part exclusively, excepting that said party of the

314. Patrick Robert Warfield, ““Salesman of Americanism, globetrotter, and musician”:
The nineteenth-century John Philip Sousa, 1854–1893” (PhD diss., Indiana University, 2003),
562.

second part shall be permitted to perform elsewhere whenever his services are not required by the party of the first part.

The said party of the second part agrees to rehearse for twelve (12) days prior to the commencement of the season without compensation.

It is hereby agreed that should the party of the second part appear at any rehearsal or public engagement in an intoxicated condition, or disgrace the organization in any degree by ungentlemanly or unprofessional conduct, he shall be subject to instant dismissal and forfeiture of one week's pay, and this contract shall thereafter be null and void.

Attendance at rehearsals and at any public appearance to be obligatory on the party of the second part. Positively no substitute will be allowed.

It is hereby further agreed that the party of the second part, under penalty of immediate expulsion or forfeiture of any moneys due, or both, will not join with any other member or members of the band in a demand for any privileges or rights not specified in this contract; and that should the said party of the second part think himself aggrieved or that he has cause for complaint or protest, that he shall submit a statement of the same in writing to the party of the first part and give the said party of the first part one week to investigate the same and reply.

It is hereby further agreed that, in the case of a transcontinental tour, no salary shall be paid for the days necessarily consumed by travel when no concert can be given, nor for any time unavoidably lost by any railroad or other accident or Providential interference which shall prevent the fulfillment of engagements. It is hereby further agreed that this contract may be terminated by a two weeks

notice from the party of the first part, for incompetence, the said incompetence to be determined by the musical director of the band.

In Witness Whereof, the parties hereto have hereunto set their hands and seals on the day and year first above written.

APPENDIX C - SOUSA BAND ENGAGEMENT CONTRACT, 1892³¹⁵
Blakely Papers, Furrer Collection

AGREEMENT, made _____: _____ 189 between THE BLAKELY
SYNDICATE, party of the first part, and _____ party of the second
part.

WITNESSETH, that the party of the first part agrees that SOUSA'S NEW
MARINE BAND shall give a concert in on the _____ day of _____ under the
following terms and conditions:

Said first party agrees to furnish said attraction, and the usual advance
printing, such as posters, lithographs, dates and pamphlets for distribution.

Said second party agrees to furnish _____ warmed,
cleaned and lighted, with all requisite attaches before and behind the curtain,
ushers, tickets sellers before and during the engagement; all licenses, stage
furniture, a Steinway piano, fifty chairs, house programmes as per copy
furnished, including one piano underline; coupon tickets; all boards, locations and
windows for posters, lithographs, etc., all posting, hanging and distribution of
advertising matter, including the directing and mailing of pamphlets.

Said second party further agrees to do a liberal amount of advertising in all
local papers, consisting of at least one good-sized advertisement, about inches,
in each daily and Sunday paper, before the opening of the advance sale,
followed by frequent underlines, and a display advertisement,

315. Patrick Robert Warfield, "Salesman of Americanism, globetrotter, and musician":
The nineteenth-century John Philip Sousa, 1854–1893" (PhD diss., Indiana University, 2003),
563.

about _____ inches, containing a cut as furnished, in all daily papers for _____ consecutive issues, in advance of first concert, and to continue throughout the engagement.

Said second party further agrees to receive all baggage and properties, on the arrival of the Band, at the stage door, and carry them to the stage and dressing rooms, and to deliver them again at the stage door immediately after the last concert, free of charge; and that during the days of this engagement no performance or rehearsal, excepting by said attraction, shall be permitted in the hall without the consent of the first party. In consideration of the above, THE BLAKELY SYNDICATE, or its representative, shall receive_____.


It is mutually agreed that the regular officers of the house are to have control of the doors and the box-office, subject to instructions from the first party, under the supervision of both parties to this agreement, who are to have free access to the box-office at all times. Settlement is to be made from the ticket seller's statement, which is to be furnished previous to counting the tickets taken at the door, and by the box count.

It is also mutually agreed that in the event of serious illness, destruction by fire, flood, or other natural causes, national calamity, labor troubles, riots, strikes, railroad accidents, or any unforeseen or unusual event arising which shall render the fulfillment of this agreement impossible by either party or should the first party give 30 days' notice of a necessary change of route, or date, then it shall be considered null and void, and no damages be claimed by or awarded to either party in consequence thereof.

It is mutually agreed that the prices for this engagement shall be and that complimentary tickets shall be limited to the press and for the first party for the second party and that all other tickets not mutually agreed upon in advance shall be paid for by the party issuing the same.

Witness our hands and seals the day and year first above written.

APPENDIX D - SOUSA BAND ENGAGEMENT CONTRACT, 1927



SOUSA AND HIS BAND

HARRY ASKIN, Manager

Engagement Contract

OFFICES:
1451 BROADWAY
NEW YORK CITY
CABLE ADDRESS-SOUSBAND
TELEPHONE WISCONSIN 1167

JOHN PHILIP SOUSA
CONDUCTOR

52 Agreement, Made this 20 day of June, 1927 between
JOHN PHILIP SOUSA, party of the first part, and, Irving M. Lesser, Manager - Great Neck Playhouse
Great Neck, I.I. party of the second part.

Witnesseth, that the party of the first part agrees that SOUSA AND HIS BAND shall give one concert
in Great Neck, Long Island, NY on Thursday ~~AFTERNOON~~ Evening
the 14th day of July, 1927, under the following terms and conditions:-

Said first party agrees to furnish said Band with such soloist or soloists as may be engaged therewith on the tour, and the usual printing, such as stands, three sheets, lithographs, dates, and circulars for distribution. The time of beginning the concert or concerts to be arranged by party of the first part.

Said second party agrees to furnish Great Neck Playhouse
warmed, cleaned and lighted, with all requisite attaches before and behind the curtain, ushers, ticket sellers before and during the engagement; all licenses, seventy-five chairs on stage, house programmes as per copy furnished, coupon tickets, prices to be printed on tickets, and colors to regulate the divisions; all boards, locations, and windows for posters, lithographs, etc.; all posting, hanging and distribution of advertising matter.

Said second party further agrees to do the usual newspaper advertising. Extra newspaper to be allowed as one receipt

Said second party further agrees to receive the baggage of the Company on its arrival at the stage door, and to furnish not less than four men to carry it to the stage and dressing rooms, and to deliver the same at the stage door immediately after the last concert free of charge; and that during the days of this engagement no performance or rehearsal, except by said attraction, shall be permitted in the hall without the consent of the first party.

Broadcasting, or any attempt to broadcast, a Sousa Band Concert is expressly prohibited.

In consideration of the above, JOHN PHILIP SOUSA, or his representative, shall receive, in the currency of the United States of America, seventy-five (75%) percent of the gross receipts

It is mutually agreed that the regular officers of the house are to have control of the doors and box-office subject to instructions from the first party, under the supervision of both parties to this agreement, who are to have free access to the box-office at all times. Settlement is to be made from the ticket seller's statement, which shall be furnished previous to counting the tickets taken at the door, and by the box count. Time of settlement to be on or before 3.30 for afternoon concert, 9.30 for evening concert.

It is also mutually agreed that in the event of serious illness, epidemic, fire, flood, or other act of God, national calamity, rail-road accidents, delays or other unforeseen or unusual happenings which shall render the fulfillment of this agreement impossible by either party, then this agreement shall be considered null and void, and no damages shall be claimed or awarded to either party in consequence thereof. Party of the first part has privilege of selling souvenir programs.

This contract to be signed and returned by first mail without erasure or change of terms

FILL OUT REQUIRED AMOUNT

NOTE:—Party of the second part hereby agrees to post the following advertising matter seven to fifteen days in advance of the engagement.

1.0...24-sheets stands.
3.0... 8-sheets.
1.00...three sheets.
4.00...one sheets.
5.00...window cards.
5.000...circulars for distribution.

ELECTROTYPES REQUIRED

1...Double coarse screen.
3...Single coarse screen.

Personnel - Lobby James

Prices for this engagement shall be arranged in advance by the manager of the party of the first part and the party of the second part.

THIS CONTRACT IS NOT TRANSFERABLE WITHOUT CONSENT OF FIRST PARTY.

Witness, our hand and seals the day and year first above written.

JOHN PHILIP SOUSA, By [Signature] [SEAL]
Irving M. Lesser [SEAL]

Give correct date copy in the following space

IRVING M. LESSER
GREAT NECK PLAYHOUSE
NECK
THURSDAY JULY 14TH 830 P.M.

Figure 32. 1927 Sousa Band Engagement Contract. 316

316. Paul E. Bierley, Box 59, Folder 2: Sousa Band musicians' contracts, Paul E. Bierley Papers, 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Archives.

APPENDIX E - ROSTER OF THE SOUSA BAND'S FLUTE SECTION

Collected from *The Incredible Band of John Philip Sousa* by P. E. Bierley.³¹⁷

A

Acosta, Jose R.*
Ahlborn, George
Altamont, G.

B

Barclay, Chester A.
Barone, Clement* – Not a Sousa
Band member. Made two recordings
as piccolo soloist on Victor Label.

Bell, John W.*
Bladet, Robert

C

Campbell, W. Fred.
Collins, John
Cox, John S.*

D

Daniels, Edwin L.

Davis, Lee H.*

E

Evans, Eric J.**

F

Fabrizio, John
Fair, Rex E.
Fisher, John*
Ford, George F.
Franklin, Edwin
Fritze, Louis P.*

H

Hall, Edward C.**
Hamann, Richard

Hankins, Ross
Heidelberg, Henry N.*
Heinrich, William H. (Bill)
Held, Earl D.
Hutchings, Carl B.

K

Klump, Rolland
Kunkel, William M.*

L

Lammers, John
Lefter, Joseph Grove
Loveridge, Clarence A.
Lufsky, Marshall P.*
Lyons, Darius A.*

M

Mackey, Kelsey*
Mann, Charles
McDiarmid, Ellis*
McKnight, Chauncey P.
Mueller, Florian F.

N

Norrito, Giacomo*

O

Orosky, John J.**

P

Paschedag, Theodore (Ted, Pasch)
Perry, Chester A.
Petrie, John C.**
Phares, Hale W.**
Plantamura, Joseph*
Pons, Albert A.
Possell, George

317. Paul E. Bierley, "The Makeup of the Band," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 248-269.

R

Ricciardi, Edgard I.
Rose, Eugene C.
Row, Frank

S

Sacket, Maurice
Schenes, J.
Schoental, Charles
Schumaker, F.
Schwanner, Arthur C.*
Senno, Paul J.*
Siebeneichen, Paul
Smith, Adolphe G.*
Smith, Harold J.
Spindler, Julius*

T

Thierbach, Max
Thoede, Henry*
Thorne, Harry F.

W

Wadsworth, Frank W.*
Wagner, Ernest F.
Wavrek, Berthold K.
Williams, Raymond E.*
Willson, R. Meredith*
Wisman, Louis A.
Wriggins, Arthur M.
Wummer, John

Z

Zlotnik, H. Henry**

*Soloist

** Part of flute ensemble

Total 72 flutists

APPENDIX F - FLUTE SECTION BY TOUR

Collected from *The Incredible Band of John Philip Sousa* by P. E. Bierley.³¹⁸

1892 (second 1892 tour) John S. Cox Charles Schoental	1905 (first 1905 tour, Britain) Marshall P. Lufsky + 3 others
1893 (second 1893 tour) Giacomo Norrito Frank W. Wadsworth	1907 (1907 tour) G. Altamont Giacomo Norrito J. Schenes Julius Spindler
1896 (first 1896 tour) figures in brackets indicate weekly salaries in dollars Chauncey Mc Knight [40] Giacomo Norrito [45] Frank W Wadsworth [45]	1908 (second 1908 tour) Richard Hamann Giacomo Norrito Julius Spindler
1897 (1896 -97 tour) Chauncey McKnight Giacomo Norrito Frank W Wadsworth	1911 World tour George Ahlborn Paul J. Senno Julius Spindler
1898 (third 1898 tour) Giacomo Norrito Franck W Wadsworth	1914 (1914 tour) Dates in brackets indicate years the members listed as their first year in the band George Ahlborn [1907] Louis P. Fritze [1913] Henry N. Heidelberg [1900]
1900 (second 1900 tour, Europe) Darius A. Lyons (1st) Eugene C. Rose (2nd) Marshall P. Lufsky (3rd) Giacomo Norrito (piccolo)	1915 tour George Ahlborn Henry N. Heidelberg Frank Row Ernest F. Wagner [partial] Heinrich, William H. (Bill)***
1901 (fourth 1901 tour, Britain) Darius A. Lyons (solo) Giacomo Norrito (2nd) Marshall P. Lufsky (3rd & piccolo) Henry Thoede (4th)	1916 (1916-17 Hip Hip! Hooray! road tour) George Anlborn Louis P. Fritze (cont.) Kelsey Mackey
1903 (first 1903 tour, Europe) Henry N. Heidelberg Marshall P. Lufsky Giacomo Norrito Max Thierbach	

318. Paul E. Bierley, "The Makeup of the Band," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 248-269.

Joseph Plantamura
Heinrich, William H. (Bill)***

1919-20 (1919-20 tour)
Louis P. Fritze (1st)
G. Adolphe Smith (2nd)
Albert A. Pons (3rd)
Joseph Plantamura [partial]
Edgard I. Ricciardi [partial]
Lee H. Davis***
Jose R. Acosta***

1921 tour* (Figures in brackets
indicate salaries in dollars)
Ellis McDiarmid (1st) [90] [partial]
George F. Ford (3rd) [60]
William M. Kunkel (piccolo) [60]
Clarence A. Loveridge
R. Meredith Willson [60] [partial]

1922 tour (1921-22)
Chester A. Barclay
George F. Ford
William M. Kunkel
Charles Mann (2nd) [partial]
R. Meredith Willson

1923 (1922-24 tour) (Figures in
brackets indicate salaries in dollars)
John W. Bell [60]
Carl B. Hutchings [60]
William M. Kunkel [70] [partial]
Chester A. Perry [60] [partial]
Maurice Sackett [60]
Arthur C. Schwanner [60]
R. Meredith Willson [90, 125]
Theodore (Ted, Pasch)
Paschedag***

1924 tour
John W. Bell
W. Fred. Campbell
Edwin Franklin
Chester A. Perry
Arthur C. Schwanner
Harry F. Thorne

1925 (first part of 1925-26 tour)
(Figures in brackets indicate salaries
in dollars)

Edward C. Hall (piccolo) [60]
Chester A. Perry [60]
John C. Petrie [60]
Arthur C. Schwanner [60]
Raymond E. Williams (solo) [125]
Arthur M. Wriggins [60]

1925-26 tour
Edward C. Hall (piccolo soloist)
Chester A. Perry
John C. Petrie
Arthur C. Schwanner
Raymond E. Williams (flute soloist)
Arthur M. Wriggins
Louis A. Wisman***

1926 tour**
John W. Bell
John Collins [partial]
Rex E. Fair [partial]
George F. Ford (3rd) [partial]
John C. Patrie (6th)
Maurice Sackett (4th)
Paul Siebeneichen (5th) [partial]
Raymond E. Williams (solo) [partial]
Arthur M. Wriggins (2nd)

second 1927 tour (Figures in
brackets indicate salaries in dollars)
John W. Bell [60]
John Collins
Earl D. Held [60]
Rolland Klump [60]
John J. Orosky [60]
Berthold K. Wavrek [60]
John Wummer [125] [partial]

1928 tour (Figures in brackets
indicate salaries in dollars)
Eric J. Evans [99]
(cont.)
Edward C. Hall [84]
John C. Petrie [74]

Hale W. Phares [74]
Harold J. Smith [74]
H. Henry Zlotnik [74]
John Fisher***
F. Schumaker***

1929 (Spring and Fall radio broadcasts) (Figures in brackets indicate salaries in dollars. Figures in parenthesis indicate the number of broadcasts played.)

John Collins (5) [18,25]
John Fabrizio (1) [19,50]
Ross Hankins (5) [19,50,21]
Marshall P. Lufsky (4) [19,50]
Ellis McDiarmid
George Possell (8) [25, 28]
Ernest F. Wagner (5) [18, 21]
R. Meredith Willson
H. Henry Zlotnik (8) [18, 21]

1929 tour (Figures in brackets indicate salaries in dollars)

Eric. J. Evans [72]
Earl D. Held [72]
Florian F. Mueller [partial]
John J. Orosky [72]
Hale W. Phares [82]
Berthold K. Wavrek
Arthur M. Wriggins (1st) [97]
H. Henry Zlotnik [72]
John Lammers***

1930 (Radio broadcast March 12) (Figures in brackets indicate salaries in dollars)

John Collins [23]
Ernest F. Wagner [25]
Arthur M. Wriggins [21]
H. Henry Zlotnik [18]

First 1930 tour
George F. Ford
Earl D. Held
John J. Orosky
Hale W. Phares
Berthold K. Wavrek
H. Henry Zlotnik
Lee H. Davis***
Joseph Grove Lefter***

1931 (Radio broadcast April 9) (Figures in brackets indicate salaries in dollars)

John Collins [18]
George Possell [25]
Ernest F. Wagner [18]
H. Henry Zlotnik [18]

1931 tour (Figures in brackets indicate salaries in dollars)

Robert Bladet (1st) [108]
Earl D. Held
John J. Orosky [68]
Berthold K. Wavrek [68]
H. Henry Zlotnik [68]

1931 (Electrical radio transcriptions March 11) (Figures in brackets indicate salaries in dollars)

John Collins [35]
George Possell [35]
Ernest F. Wagner [35]
H. Henry Zlotnik [35]

Clement Barone – Not Sousa Band member. Made two recordings as a piccolo soloist with the Sousa Band for Victor Label.

*ended on Sept. 25 because of Sousa's horse riding injury

**For a short period at the Pier Atlantic (Atlantic City) seven flutes were used instead of six.

*** Not in Paul E. Bierley's roster

APPENDIX G - TOURS AND REPERTOIRE PERFORMED BY THE FLUTE SOLOISTS FEATURED IN CHAPTER IV

This Appendix is a compilation of all the information I was able to find during my research regarding the specific tours as well as the repertoire performed by the flute soloists featured in Chapter IV.

John Summers Cox (1834-1902)

Tours

First and second tours in 1892. Featured as a soloist during the first tour of the Sousa Band in September and October of 1892.³¹⁹

Frank W. Wadsworth (1860-d.?)

Tours

First 1893 tour; July and September 1893 Manhattan Beach engagement in Brooklyn, NY; second 1893 tour; first 1894 tour; Columbian Exposition in May-June 1894; second 1894 tour; third 1894 tour; 1895 off-tour concert; third 1895 tour; fourth 1895 tour; November-December 1895 Cotton States and International Exposition; 1896 Off-tour concerts; June-September 1897 Manhattan Beach in Brooklyn, NY; 1897 Off-tour concerts; third 1898 tour; and second 1899 tour.³²⁰

319. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 204.

320. Paul E. Bierley, "Where the band played," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 143-156.

Repertoire

Three gossips for flute, clarinet, and oboe by Val Hamm. Frank W.

Wadsworth, flute, Gustav Stengler, Clarinet, Robert Messenger, oboe. Matinee Concert, March 23, 1895 in Rochester, New York at the Lyceum Theater during the third 1895 tour.³²¹

Darius A. Lyons (1878-1911)

Tours

First 1900 tour, second 1900 tour (Europe), fourth 1901 tour (Britain), second 1902 tour, and third 1902 tour.³²²

Repertoire

Obbligato of *The Pearl of Brazil*, aria from the Opera by Félicien David, with the soprano Blanche Duffield in the evening concert in May 5, 1901 in Rochester, New York at the Lyceum Theater.³²³

321. Paul E. Bierley, "Typical Sousa Band concerts," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 271.

322. Paul E. Bierley, "All-time roster of the Sousa's Band," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 223.

323. Paul E. Bierley, "Typical Sousa Band concerts," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 275.

Marshall P. Lufsky (1878-1948)

Tours

Second 1901 tour; first 1902 tour; third 1902 tour; first 1903 tour (Europe); second 1903 tour; second 1904 tour; 1904 Off-tour concerts at Carnegie Hall; first 1905 tour (Britain); third 1905 tour; 1909 tour; and first 1910 tour.³²⁴

Repertoire

Thou Brilliant Bird, from the *Pearl of Brazil* by Félicien David at the 10:00 pm concert on January 31, 1903; *The Nightingale* for solo flute and orchestra (with a transcription for band) by Edward Mollenhauer in the matinee concert on February 4, 1903, in Belfast, Ireland, at Ulster Hall;³²⁵ *Kinloch of Kinloch* by J. Occa and *Through the Air* by August Damm as a piccolo soloist throughout the 1905 European tour performing in some of the most important concert venues in Britain, such as the England Philharmonic Hall.³²⁶

Louis P. Fritze, (estimate 1880-d.?)

Tours

1913 tour; 1915 tour; 1915 Panama-Pacific Exposition; August 1915 Natatorium Park, WA; 1915 Willow Grove Park; 1915 Pittsburg Exposition; 1916-

324. Paul E. Bierley, "Where the band played," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 160-173.

325. Paul E. Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 163-164.

326. Paul E. Bierley, "Typical Sousa Band concerts," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 283.

1917 Hip! Hip! Hooray! Road Tour; first 1917 tour; second 1917 tour; 1918 tour; 1918 Willow Grove Park; 1919 Willow Grove Park; and 1919-1920 tour.³²⁷

Repertoire

Scottish Fantasy by Theobald Boehm in the evening concert on October 29, 1916, in Atlantic City, New Jersey at Mixon Theater; the Entr'acte by Alfred Quensel in the evening concert on December 18, 1916 in Pittsfield, Massachusetts at Colonial Theater; Good Bye by F. Paolo Tosti; the flute obbligato of the Mad scene, from Lucia di Lammermoor by Donizetti with the soprano Leonora Simonsen in the evening concert on December 20, 1916 in Utica, New York at Colonial Theater; and The Waltzing Doll by Ede Poldini, also in the evening concert on December 20, 1916 in Utica, New York, at Colonial Theater.³²⁸

During the 1919-1920 tour he performed the flute obbligato of Thou Brilliant Bird, from the Pearl of Brazil by Félicien David with the soprano Mery Baker in the Matinee concert on June 17, 1919 in Oswego, New York at Tioga Theater; the flute obbligato of the Mad scene, from Lucia di Lammermoor by Donizetti with the soprano May Stone; and The Goose Girl, from the Free Lance by J. P. Sousa in the evening concert on July 14, 1919 in Saskatoon, Canada at Fair Grounds.³²⁹

327. Paul E. Bierley, "Where the band played," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 176-181.

328. Paul E. Bierley, "Typical Sousa Band concerts," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 294-297.

329. Ibid.

Robert Reiniger Meredith Willson (1902-1984)

Tours

1921 Willow Grove; 1922 tour; 1922 Willow Grove Park; 1923-1924 tour; and 1923 Willow Grove Park.

Repertoire

During the 1921-1922 tour, Willson performed the flute obligato for *The Wren* by Julius Benedict, in the evening concert on January 14, 1922 in Houston, Texas at City Auditorium.³³⁰ Willson performed twice as a soloist during the 1923-1924 tour, playing the *Valse* from the *Suite, Op. 116* by Benjamin Godard in the matinee concert on September 19, 1923, in Bangor, Maine at Auditorium, and in the matinee concert on February 23, 1924, in Birmingham, Alabama at Masonic Temple Auditorium.³³¹

Raymond E. (Lem) Williams (1896-1947)

Tours

1924 Willow Grove Park; 1925 Willow Grove Park; 1926 tour; and 1926 Willow Grove Park.

Repertoire

His flute performances included the *Fantasy for Flute* (listed on the program as Fantasia Original for flute) by Georges Hüe in the second concert of

330. Paul E. Bierley, "Typical Sousa Band concerts," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 301.

331. *Ibid.*, 304-305.

the day on Friday, July 23, 1926; *Concertino for Flute* (listed on the program as Concerto Brilliant for Flute) by Cécile Chaminade in the second concert of the day on Sunday, July 25, 1926; in the third concert of the day on Friday, July 30, 1926, Williams was featured performing three selections: *Serenade* by Georges Hüe, *The little Shepherd*, a song by C. Debussy, and Allegretto (from the *Suite de trois morceaux*, Op.116) by Benjamin Godard; Allegretto (from the *Suite de trois morceaux*, Op.116) by Benjamin Godard and the *Minute Waltz* by F. Chopin in the third concert of the day on Monday, August 2, 1926; in the fourth concert of the day on Tuesday, August 3, 1926, he performed the *Fantasia for flute* by Georges Hüe and the Dance of Mirlitons, from *The Nutcracker* by Tchaikovsky with the Sousa Band flute sextet as an encore.

His performances on the piccolo included the *Nightingale polka* by Edward Mollenhauer and *The Whistler and his dog*, Caprice by Arthur Pryor in the Third concert of the day, on Wednesday, September 1, 1926; *Fantasia for Flute* by Georges Hüe in 1926 at Willow Grove Park; and Dance of Mirlitons from *The Nutcracker* by Tchaikovsky with the Sousa Band flute sextet in the fourth concert of the day, on Friday, 3 September 1926.³³²

John Weston “Jack” Bell (1901-1976)

Tours

1924, 1924 Willow Grove, 1926, 1926 Willow Grove, 2nd 1927

332. Paul E. Bierley, “Typical Sousa Band concerts,” in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 311-319.

Repertoire

In 1926, he was featured three times as a soloist in the concerts at Willow Grove Park, Pennsylvania, PA. During this engagement, he performed *Through the Air* by August Damm and *The Whistler and his dog* by Arthur Pryor on, July 26, 1926; *The Skylark* by John S. Cox; and *Piccolo Pic* by Walter L. Slater on Saturday, July 31, 1926; and the *Nightingale polka* by Edward Mollenhauer and *The Whistler and his dog*, *Caprice* by Arthur Pryor on Wednesday, 1 September 1926.³³³

333. Paul E. Bierley, "Typical Sousa Band concerts," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 311-318.

APPENDIX H - FLUTE SOLOISTS

Documented solo performances, repertoire, and biographical information.³³⁴

John Summers Cox (1834-1902) - First and second tours in 1892.

Featured as a soloist during the first tour of the Sousa Band in September and October of 1892.

Frank W. Wadsworth (1860-d.?) - First 1893 tour; July and September 1893 Manhattan Beach engagement in Brooklyn, NY; second 1893 tour; first 1894 tour; Columbian Exposition in May-June 1894; second 1894 tour; third 1894 tour; 1895 off-tour concert; third 1895 tour; fourth 1895 tour; November-December 1895 Cotton States and International Exposition; 1896 Off-tour concerts; June-September 1897 Manhattan Beach in Brooklyn, NY; 1897 Off-tour concerts; third 1898 tour; and second 1899 tour.

Giacomo Norrito, piccolo – First 1893 tour, July and September 1893 Manhattan Beach, Brooklyn, NY, second 1893 tour, first 1894 tour, second 1894 tour, third 1894 tour, June-September 1895, fourth 1895 tour, November-December 1895 Cotton States and International exposition, 1896 Off-tour concerts, June-September 1897 Manhattan Beach, Brooklyn, NY, 1897 Off-tour concerts, third 1898 tour, second 1899 tour, third 1899 tour, second 1902 tour, fourth 1906 tour (2x), 1907 tour.

334. Paul E. Bierley, "Where the band played," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 143–194; Bierley, "The Makeup of the Band," 248-269; Bierley, "The Makeup of the Band," 248-269; Bierley, "Typical Sousa Band concerts," 271-320.

Darius A. Lyons (1878-1911) - First 1900 tour, second 1900 tour (Europe), fourth 1901 tour (Britain), second 1902 tour, and third 1902 tour.

Marshall P. Lufsky (1878-1948) - Second 1901 tour; first 1902 tour; third 1902 tour; first 1903 tour (Europe); second 1903 tour; second 1904 tour; 1904 Off-tour concerts at Carnegie Hall; first 1905 tour (Britain); third 1905 tour; 1909 tour; and first 1910 tour.

Henry N. Heidelberg – first 1903 European tour, 1914 tour (soloist at Willow Grove) and, 1915 tour. Other position: Goldman band (also the personnel manager). Recorded for Columbia.

Julius Spindler, flute – 1907 tour.

Paul J. Senno, piccolo – 1908 to 1912 tours. 1911 Around the world tour soloist.

Kelsey Mackey – 1913 tour.

Louis P. Fritze, (estimate 1880-d.?) - 1913 tour; 1915 tour; 1915 Panama-Pacific Exposition; August 1915 Natatorium Park, WA; 1915 Willow Grove Park; 1915 Pittsburg Exposition; 1916-1917 Hip! Hip! Hooray! Road Tour; first 1917 tour; second 1917 tour; 1918 tour; 1918 Willow Grove Park; 1919 Willow Grove Park; and 1919-1920 tour.

Joseph Plantamura, piccolo - 1917 and 1918 tours.

G.A. Smith, piccolo – 1919 tour.

Ellis McDiarmid, flute – 1920 and 1921 tours.

Lee H. Davis, piccolo – Soloist at Willow Grove in 1920. One more tour in 1930.

Jose R. Acosta, piccolo – 1920 tour. Born in Cuba. Other positions, Broncale Opera Co. Havana, Cuba; Conway's band; various theater orchestras; 62nd U.S. Army Coast Artillery Band, 28th Infantry Band. Conductor of symphony orchestras in Buffalo, Cleveland, Detroit, Hamilton (ONT) and Schenectady (NY).

William W. Kunkel, piccolo – 1921 to 1923 tours.

Robert Reiniger Meredith Willson (1902-1984) - 1921 Willow Grove Park; 1922 tour; 1922 Willow Grove Park; 1923-1924 tour; and 1923 Willow Grove Park.

Edwin Franklin (Teddy), flute. Soloist at Willow Grove in 1924. Other positions: U.S. Marine Band; Innes' Band; Boston Opera Co. Orchestra; Commissioner of Music, City of Boston.

Raymond E. (Lem) Williams (1896-1947) - 1924 Willow Grove Park; 1925 Willow Grove Park; 1926 tour; and 1926 Willow Grove Park.

John Weston "Jack" Bell (1901-1976) - 1924, 1924 Willow Grove, 1926, 1926 Willow Grove, 2nd 1927.

Edward Hall (Eddie), piccolo – 1924 to 1926 and 1928 tours

John Fisher, flute – 1928 tour

Flute sextet - Eric. J. Evans, John C. Petrie, Hale W. Phares, John J. Orosky, H. Henry Zlotnik, and Edward Hall. Dance of the Mirlitons, from *The Nutcracker* by Tchaikovsky. 1928 "Golden Jubilee" tour, evening concert, July 19, 1928 in Schenectady, New York, at Wedgeway Theater; matinee concert, August 15, 1928 in Dover, New Hampshire, at Opera House; evening concert, August

15, 1928 in Portland, Maine, at City Hall; and evening concert, August 16, 1928 in Lewiston, Maine, at Armory.

APPENDIX I - LIST OF SOLO FLUTE AND PICCOLO REPERTOIRE
PERFORMED WITH THE SOUSA BAND

FLUTE³³⁵

Flute obbligato Thou Brilliant Bird, from the *Pearl of Brazil* by Félicien David

Scottish Fantasy by Theobald Boehm

Entr'acte by Alfred Quensel

Flute obbligato of *The Waltzing Doll* by Ede Poldini

Allegretto and Valse from *Suite de trois morceaux, Op. 116* by Benjamin Godard

Fantasia for flute by Georges Hüe

Concertino for Flute by Cécile Chaminade

Serenade by Georges Hüe

PICCOLO³³⁶

The Nightingale polka by Edward Mollenhauer

Through the Air by August Damm

The Wren by Julius Benedict

The Whistler and his dog, Caprice by Arthur Pryor

The Skylark by John S. Cox

335. Paul E. Bierley, "Typical Sousa Band concerts," in *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2010), 271-320.

336. Ibid.

APPENDIX J - DISCOGRAPHY OF THE FLUTE SOLOISTS OF THE SOUSA
BAND

Table A1. *John S. Cox. Recordings of his works for piccolo*³³⁷

(15 records)

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Victor	Pre-matrix A-1421	7-in.	6/7/1902	The gem polka	Darius Lyons	Piccolo solo, with piano
Victor	Pre-matrix B-1421	10-in.	6/7/1902	The gem polka	Darius Lyons	Piccolo solo, with piano
Victor	Pre-matrix C-1421	12-in.	6/7/1902	The gem polka	Darius Lyons	Piccolo solo, with piano
Victor	Pre-matrix A-2162	7-in.	4/3/1903	The Skylark	Victor Orchestra	Orchestra, with piccolo solo
Victor	Pre-matrix B-2162	10-in.	4/3/1903	The Skylark	Victor Orchestra	Orchestra, with piccolo solo
Victor	A-856	7-in.	12/18/1903	The Skylark	Arthur Pryor's Band	Band, with piccolo solo
Victor	B-856	10-in.	12/18/1903	The Skylark	Arthur Pryor's Band	Band, with piccolo solo

337. *Discography of American Historical Recordings*, s.v. "John S. Cox (composer)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/42743/Cox_John_S._composer.

Victor	C-856	12-in.	12/18/1903	The Skylark	Arthur Pryor's Band	Band, with piccolo solo
Victor	B-4896	10-in.	10/24/1907	The gem polka	Darius Lyons	Piccolo solo, with orchestra
Victor	B-5036	10-in.	1/27/1908	The Skylark	Darius Lyons	Piccolo solo, with orchestra
Victor	E-5036	8-in.	1/28/1908	The Skylark	Darius Lyons	Piccolo solo, with orchestra
Columbia	552	7-in.	ca. Jan.-Sept. 1902	The gem polka	Artists vary	Orchestra, piccolo solo
Columbia	552	10-in.	ca. Jan.-Sept. 1902	The gem polka	Artists vary	Orchestra and piccolo solo
Columbia	3570	10-in.	ca. Late 1906-Feb. 1907	Sweet birdie polka	Marshall P. Lufsky	Piccolo solo, with band
Columbia	3987	10-in.	ca. Jan. 1908-Feb. 1909	Birdie's favorite	Marshall P. Lufsky	Piccolo solo, with orchestra

Table A2. *Darius Lyons. Flute discography*³³⁸

(71 records)

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Victor	Pre-matrix A-1439	7-in.	6/20/1902	The Lark	Darius Lyons; Sousa's Band	Flute solo, with band
Victor	Pre-matrix B-1439	10-in.	6/20/1902	The Lark	Darius Lyons; Sousa's Band	Flute solo, with band
Victor	Pre-matrix C-1439	12-in.	6/20/1902	The Lark	Darius Lyons; Sousa's Band	Flute solo, with band
Victor	Pre-matrix A-1455	7-in.	6/26/1902	Comin' thro' the rye	Louis H. Christie; Darius Lyons	Flute and clarinet duet
Victor	Pre-matrix B-1455	10-in.	6/26/1902	Comin' thro' the rye	Louis H. Christie; Darius Lyons	Flute and clarinet duet
Victor	Pre-matrix A-1841	7-in.	12/23/1902	A ragtime skedaddles	Darius Lyons	Flute solo
Victor	Pre-matrix B-1841	10-in.	12/23/1902	A ragtime skedaddles	Darius Lyons	Flute solo
Victor	Pre-matrix A-1844	7-in.	12/23/1902	The Nightingale and the Frog	Darius Lyons	Flute solo

338. *Discography of American Historical Recordings*, s.v. "Darius Lyons (instrumentalist: flute)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/13114/Lyons_Darius_instrumentalist_flute.

Victor	Pre-matrix B-1844	10-in.	12/23/1902	The Nightingale and the Frog	Darius Lyons	Flute solo
Victor	Pre-matrix A-1845	7-in.	12/24/1902	I'll follow thee	Darius Lyons	Flute solo
Victor	Pre-matrix B-1845	10-in.	12/24/1902	I'll follow thee	Darius Lyons	Flute solo
Victor	Pre-matrix B-3420	10-in.	6/1/1901	Encore solo	Darius Lyons	Flute solo, unaccompanied
Victor	Pre-matrix B-3421	10-in.	6/1/1901	Fantasie on American airs	Darius Lyons	Flute solo, with piano
Victor	Pre-matrix B-3422	10-in.	6/1/1901	Romanza	Darius Lyons	Flute solo
Victor	Pre-matrix B-3424	10-in.	6/1/1901	Serenade	Darius Lyons; Walter B. Rogers	Cornet and flute duet
Victor	B-275	10-in.	8/15/1903	Ballet music	Sousa's Band	Band, with flute solo
Victor	C-398	12-in.	9/4/1903	Serenade	Sousa's Band	Band, with flute and cornet solos
Victor	C-1926	12-in.	11/11/1904	Titl's serenade	Darius Lyons; Frank E. Reschke	Flute and viola duet, with orchestra
Victor	B-1926	10-in.	11/11/1904	Titl's serenade	Darius Lyons; Frank E. Reschke	Flute and viola duet, with orchestra
Victor	B-2550	10-in.	5/12/1905	Come back to Erin	Darius Lyons	Flute solo, with orchestra

Victor	C-2780	12-in.	10/3/1905	Sweet longings	Charles D'Almaine; Darius Lyons	Flute and violin duet, with orchestra
Victor	B-2780	10-in.	6/18/1908	Sweet longings	Darius Lyons; Howard Rattay	Flute and violin duet, with orchestra
Victor	C-2974	12-in.	1/2/1906	Serenade	Charles D'Almaine; Darius Lyons	Flute and violin duet, with orchestra
Victor	C-2975	12-in.	1/2/1906	Call me thine own	Charles D'Almaine; Darius Lyons	Flute and violin duet, with orchestra
Victor	B-3032	10-in.	1/24/1906	Angel's Serenade	Victor Orchestra	Violin and viola duet, with orchestra (takes 1 and 2); violin and flute duet, with orchestra (take 3)
Victor	C-3154	12-in.	3/1/1906	Mad scene	Marcella Sembrich	Soprano vocal solo, with flute obbligato and orchestra
Victor	C-3445	12-in.	6/6/1906	Titl's serenade	Emil Keneke; Darius Lyons	Cornet and flute duet, with orchestra
Victor	B-3445	10-in.	6/13/1906	Titl's serenade	Emil Keneke; Darius Lyons	Cornet and flute duet, with orchestra

Victor	C-4020	12-in.	11/9/1906	Dream of the mountains	Charles D'Almaine; Darius Lyons	Flute and violin duet, with orchestra
Victor	C-4145	12-in.	12/14/1906	Spring greetings	Louis H. Christie; Darius Lyons; Victor Orchestra	Flute and clarinet duet, with orchestra
Victor	E-4145	8-in.	6/26/1907	Spring greetings	Louis H. Christie; Darius Lyons	Clarinet and flute duet, with orchestra
Victor	B-4153	10-in.	12/21/1906	Sing, sweet bird	Charles D'Almaine; Darius Lyons	Flute and violin duet, with orchestra
Victor	C-4172	12-in.	1/14/1907	Pastorale	Louis H. Christie; Darius Lyons; Arthur Trepte	Flute, clarinet, and oboe trio, with orchestra
Victor	B-4291	10-in.	3/8/1907	Sweet spirit, hear my prayer	Charles D'Almaine; Darius Lyons	Flute and violin duet, with orchestra
Victor	C-4292	12-in.	3/8/1907	Le Carnaval Russe	Darius Lyons	Flute solo, with orchestra
Victor	C-4425	12-in.	4/22/1907	Charmant oiseau	Emma Calvé	Soprano vocal solo, with flute obbligato and orchestra
Victor	C-4428	12-in.	4/22/1907	Serenade — Chantez, riez, dormez	Emma Calvé; Darius Lyons	Soprano vocal solo, with flute and piano

Victor	C-4476	12-in.	6/26/1907	Ecstasy waltz	Louis H. Christie; Darius Lyons; Victor Orchestra	Clarinet and flute duet, with orchestra
Victor	E-4476	8-in.	6/26/1907	Ecstasy waltz	Louis H. Christie; Darius Lyons; Victor Orchestra	Clarinet and flute duet, with orchestra
Victor	B-4476	10-in.	5/9/1907	Ecstasy waltz	Louis H. Christie; Darius Lyons	Clarinet and flute duet, with orchestra
Victor	B-4636	10-in.	7/3/1907	Happy days	Darius Lyons; Arthur Trepte	Flute and oboe duet, with orchestra
Victor	E-4636	8-in.	11/5/1907	Happy days	Darius Lyons; Arthur Trepte	Flute and oboe duet, with orchestra
Victor	C-4684	12-in.	7/16/1907	Sweet visions of childhood	Louis H. Christie; Darius Lyons	Flute and clarinet duet, with orchestra
Victor	B-4686	10-in.	7/17/1907	The Nightingale and the thrush	Louis H. Christie; Darius Lyons	Flute and clarinet duet, with orchestra
Victor	B-4714	10-in.	7/26/1907	Rondo	Darius Lyons	Flute solo, with orchestra
Victor	B-4904	10-in.	11/5/1907	Dreamy moments	Louis H. Christie; Darius Lyons	Flute and clarinet duet, with orchestra
Victor	B-4905	10-in.	11/5/1907	The voice of love	Emil Keneke; Darius Lyons	Flute and cornet duet, with orchestra

Victor	B-4979	10-in.	12/26/1907	The Echo	Darius Lyons; Arthur Trepte	Flute and oboe duet, with orchestra
Victor	E-4980	8-in.	1/21/1908	When life is brightest	Darius Lyons; Howard Rattay	Flute and violin duet, with orchestra
Victor	C-4980	12-in.	12/26/1907	When life is brightest	Darius Lyons; Howard Rattay	Flute and violin duet, with orchestra
Victor	C-5073	12-in.	2/12/1908	La fleurance	Darius Lyons	Flute solo, with orchestra
Victor	C-6024	12-in.	3/9/1908	Char-mant oiseau	Emma Calvé	Soprano vocal solo, with piano and flute
Victor	B-6242	10-in.	6/1/1908	Come where my love lies dreaming	Artists vary	Flute and cello duet, with strings and harp
Victor	B-6244	10-in.	6/3/1908	Alice, where art thou?	Louis Heine; Darius Lyons	Flute and cello duet, with strings and harp
Victor	B-6543	10-in.	10/14/1908	Remembrance	Louis Heine; Darius Lyons	Flute and cello duet, with orchestra
Victor	B-6599	10-in.	11/12/1908	An evening in Naples	Louis H. Christie; Darius Lyons	Flute and clarinet duet, with orchestra
Victor	C-6633	12-in.	12/2/1908	Sing, smile, slumber serenade	Elise Stevenson	Soprano vocal solo, with flute and orchestra
Victor	C-6826	12-in.	2/20/1909	Dream of the mountains	Darius Lyons; Howard Rattay	Violin and flute duet, with orchestra

Victor	B-6827	10-in.	2/20/1909	Sweet spirit	Darius Lyons; Howard Rattay	Flute and violin duet, with orchestra
Victor	C-6830	12-in.	2/24/1909	Serenade	Darius Lyons; Howard Rattay	Flute and violin duet, with orchestra
Victor	C-6854	12-in.	3/4/1909	Sweet longings	Darius Lyons; Howard Rattay	Flute and violin duet, with orchestra
Victor	B-6862	10-in.	3/5/1909	Birds in the forest	Ted Levy; Darius Lyons; Howard Rattay	Instrumental trio
Victor	B-6921	10-in.	3/24/1909	Carmena waltz	Louis H. Christie; Darius Lyons	Flute and clarinet duet, with orchestra
Victor	B-6993	10-in.	4/15/1909	The land of the swallows	Herbert L. Clarke; Darius Lyons	Flute and clarinet duet, with orchestra
Victor	B-8082	10-in.	6/29/1909	The Nightingale	Darius Lyons	Flute solo, with orchestra
Victor	B-8099	10-in.	7/8/1909	La Fontaine	Darius Lyons	Flute solo, with orchestra
Victor	B-8120	10-in.	7/19/1909	Sing, smile, slumber	Elizabeth Wheeler	Soprano vocal solo, with orchestra and flute obbligato
Victor	B-8398	10-in.	11/23/1909	Serenade	Louis Heine; Darius Lyons	Flute and cello duet, with orchestra
Victor	C-8398	12-in.	11/23/1909	Serenade	Louis Heine; Darius Lyons	Flute and cello duet, with orchestra

Victor	B-8399	10-in.	11/23/1909	Sweet spirit, hear my prayer	Darius Lyons; Howard Rattay	Flute and cello duet, with orchestra
Victor	B-8797	10-in.	4/5/1910	Angel's Serenade	Walter Anderton	Male vocal solo, with orchestra and flute obbligato

Table A3. *Darius Lyons. Piccolo discography*³³⁹

(39 records)

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Victor	Pre-matrix A-1420	7-in.	6/7/1902	Dance of the fairies	Darius Lyons	Piccolo solo, with piano
Victor	Pre-matrix B-1420	10-in.	6/7/1902	Dance of the fairies	Darius Lyons	Piccolo solo, with piano
Victor	Pre-matrix C-1420	12-in.	6/7/1902	Dance of the fairies	Darius Lyons	Piccolo solo, with piano
Victor	Pre-matrix A-1421	7-in.	6/7/1902	The gem polka	Darius Lyons	Piccolo solo, with piano
Victor	Pre-matrix B-1421	10-in.	6/7/1902	The gem polka	Darius Lyons	Piccolo solo, with piano

339. *Discography of American Historical Recordings*, s.v. "Darius Lyons (instrumentalist: piccolo)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/40689/Lyons_Darius_instrumentalist_piccolo.

Victor	Pre-matrix C- 1421	12-in.	6/7/1902	The gem polka	Darius Lyons	Piccolo solo, with piano
Victor	Pre-matrix A- 1422	7-in.	6/7/1902	The frolics polka	Darius Lyons	Piccolo solo, with piano
Victor	Pre-matrix B- 1422	10-in.	6/7/1902	The frolics polka	Darius Lyons	Piccolo solo, with piano
Victor	Pre-matrix C- 1422	12-in.	6/7/1902	The frolics polka	Darius Lyons	Piccolo solo, with piano
Victor	Pre-matrix A- 1423	7-in.	6/7/1902	Bird warblings	Darius Lyons	Piccolo solo
Victor	Pre-matrix B- 1423	10-in.	6/7/1902	Bird warblings	Darius Lyons	Piccolo solo
Victor	Pre-matrix C- 1423	12-in.	6/7/1902	Bird warblings	Darius Lyons	Piccolo solo
Victor	Pre-matrix A- 1424	7-in.	6/7/1902	Through the air	Darius Lyons	Piccolo solo
Victor	Pre-matrix B- 1424	10-in.	6/7/1902	Through the air	Darius Lyons	Piccolo solo
Victor	Pre-matrix C- 1424	12-in.	6/7/1902	Through the air	Darius Lyons	Piccolo solo
Victor	Pre-matrix A- 1441	7-in.	6/20/1902	Scherzo	Darius Lyons; Sousa's Band	Piccolo solo, with band

Victor	Pre-matrix B-1441	10-in.	6/20/1902	Sylva Scherzo	Darius Lyons; Sousa's Band	Piccolo solo, with band
Victor	Pre-matrix A-1842	7-in.	12/23/1902	Maid of Dundee	Darius Lyons	Piccolo solo
Victor	Pre-matrix B-1842	10-in.	12/23/1902	Maid of Dundee	Darius Lyons	Piccolo solo
Victor	Pre-matrix A-1843	7-in.	12/23/1902	Hornpipe polka	Darius Lyons	Piccolo solo, with piano
Victor	Pre-matrix B-1843	10-in.	12/23/1902	Hornpipe polka	Darius Lyons	Piccolo solo, with piano
Victor	B-1850	10-in.	10/28/1904	Sylvia	Darius Lyons	Piccolo solo, with band
Victor	B-1996	10-in.	12/3/1904	Dance of the fairies	Darius Lyons	Piccolo solo, with orchestra
Victor	B-2551	10-in.	5/12/1905	Frolics polka	Darius Lyons	Piccolo solo, with orchestra
Victor	B-2655	10-in.	6/21/1905	Fantasia on American airs	Darius Lyons	Piccolo solo, with orchestra
Victor	C-3228	12-in.	3/30/1906	Maid of Dundee	Darius Lyons	Piccolo solo, with band
Victor	B-3228	10-in.	3/30/1906	Bonnie sweet Bessie	Darius Lyons	Piccolo solo, with band
Victor	B-4896	10-in.	10/24/1907	The gem polka	Darius Lyons	Piccolo solo, with orchestra

Victor	B-5035	10-in.	1/27/1908	The Nightingale and the Frog	Darius Lyons	Piccolo solo, with orchestra
Victor	B-5036	10-in.	1/27/1908	The Skylark	Darius Lyons	Piccolo solo, with orchestra
Victor	E-5036	8-in.	1/28/1908	The Skylark	Darius Lyons	Piccolo solo, with orchestra
Victor	E-5037	8-in.	1/28/1908	Dance of the fairies	Darius Lyons	Piccolo solo, with orchestra
Victor	B-5037	10-in.	1/28/1908	Dance of the fairies	Darius Lyons	Piccolo solo, with orchestra
Victor	E-5038	8-in.	1/28/1908	Frolics polka	Darius Lyons	Piccolo solo, with orchestra
Victor	B-5057	10-in.	1/27/1908	Patrol comique	Darius Lyons	Piccolo solo, with orchestra
Victor	E-5057	8-in.	1/27/1908	Patrol comique	Darius Lyons	Piccolo solo, with orchestra
Victor	B-5072	10-in.	2/12/1908	The Wren	Darius Lyons	Piccolo solo, with orchestra
Victor	E-5072	8-in.	2/12/1908	The Wren	Darius Lyons	Piccolo solo, with orchestra
Victor	B-6924	10-in.	3/25/1909	Flowers and butterflies	Darius Lyons	Piccolo solo, with orchestra

Table A4. *Marshall P. Lufsky. Flute discography*³⁴⁰

(72 records)

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Victor	A-383	7-in.	9/2/1903	Titl's serenade	Marshall P. Lufsky; Walter B. Rogers	Flute and cornet duet
Victor	B-383	10-in.	9/2/1903	Serenade	Marshall P. Lufsky; Walter B. Rogers	Flute and cornet duet
Victor	B-385	10-in.	9/2/1903	Kinloch of Kinloch	Marshall P. Lufsky	Flute solo, with piano
Columbia	140	7-in.	ca. 1901	I'll follow thee	Artists vary	Flute solo, with piano
Columbia	140	10-in.	ca. 1901	I'll follow thee	Artists vary	Flute solo, with piano
Columbia	141	10-in.	ca. 1901-Sept. 1902	Durand's concert valse	Artists vary	Flute solo, with piano
Columbia	142	10-in.	ca. 1901	La tourterelle	Artists vary	Flute solo, with piano
Columbia	3506	10-in.	ca. Jan.-Nov. 1906	An meine mutter	Walter Biedermann; Marshall P. Lufsky; Charles Adams Prince	Instrumental trio
Columbia	3570	10-in.	ca. Late 1906-Feb. 1907	Sweet birdie polka	Marshall P. Lufsky	Piccolo solo, with band

340. *Discography of American Historical Recordings*, s.v. "Marshall P. Lufsky (instrumentalist: flute)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/40910/Lufsky_Marshall_P._instrumentalist_flute.

Columbia	3668	10-in.	ca. Jan.- July 1907	Polka caprice	Marshall P. Lufsky; Prince's Military Band	Piccolo solo, with band
Columbia	3908	10-in.	ca. 1908	The herd girl's dream	Marshall P. Lufsky; George Stehl; Paul Sürth	Instrumen- tal trio
Columbia	3940	10-in.	ca. 1908	Sounds from home	Marshall P. Lufsky; George Stehl; Paul Sürth	Instrumen- tal trio
Columbia	3962	10-in.	ca. 1908	Theme and variations	Marshall P. Lufsky	Flute solo, with orchestra
Columbia	3965	10-in.	ca. 1908	Grandma (Laen- dler)	Marshall P. Lufsky; George Stehl; Paul Sürth	Instrumen- tal trio
Columbia	4035	10-in.	ca. Jan.- June 1909	Mad scene	Camille Borello; Marshall P. Lufsky	Soprano vocal solo and flute obbligato, with orchestra
Columbia	4068	10-in.	ca. Jan.- May 1909	The captive bird	Marshall P. Lufsky	Piccolo solo, with orchestra
Columbia	4104	10-in.	ca. Jan.- July 1909	Longing for home	Marshall P. Lufsky; George Stehl; Paul Sürth	Instrumen- tal trio
Columbia	4181	10-in.	ca. Jan.- Oct. 1909	Alpine violets	Frank Horning; Marshall P. Lufsky; Paul Sürth	Instrumen- tal trio, with orchestra
Columbia	4342	10-in.	ca. 1910	The lark's festival	Marshall P. Lufsky	Piccolo solo, with orchestra

Columbia	4377	10-in.	Jan.-May 1910	Little sweet- heart	Marshall P. Lufsky	Piccolo solo, with orchestra
Columbia	4493	10-in.	ca. Jan.- July 1910	Le Carnaval Russe	Marshall P. Lufsky	Flute solo, with orchestra
Columbia	4521	10-in.	ca. Jan.- Aug. 1910	Oft in the stilly night	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumen- tal trio
Columbia	4522	10-in.	ca. Jan.- Aug. 1910	Simple aveu	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumen- tal trio
Columbia	19154	10-in.	12/8/1910	The butterfly	Thomas Hughes; Marshall P. Lufsky	Flute and clarinet duet, with orchestra
Columbia	19322	10-in.	5/1/1911	At midnight	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumen- tal trio
Columbia	19583	10-in.	10/3/1911	Trio in C	George Gill; Thomas Hughes; Marshall P. Lufsky	Instrumen- tal trio
Columbia	38167	10-in.	7/29/1912	Waltz, Op. 116, no. 3	Marshall P. Lufsky	Flute solo, with orchestra
Columbia	38309	10-in.	10/7/1912	Nocturne	Max Droge; Marshall P. Lufsky; George Stehl	Instrumen- tal trio

Columbia	38398	10-in.	11/7/1912	Angel's serenade	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	38478	10-in.	12/5/1912	Lullaby	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	38799	10-in.	4/21/1913	Silver dew-drop	Louis Heine; Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental quartet
Columbia	38923	10-in.	6/27/1913	A bright morning on the Alps	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	39009	10-in.	9/6/1913	Christmas joy	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	39327	10-in.	4/14/1914	Warbler's farewell	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	39584	10-in.	10/15/1914	Oh fair, oh sweet and holy	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio

Columbia	39890	10-in.	2/25/1915	Memories of home	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	39891	10-in.	2/25/1915	Call me thine own	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	46128	10-in.	10/19/1915	Serenade	Marshall P. Lufsky; Gus Wagner	Instrumental duet, with orchestra
Columbia	46382	10-in.	2/7/1916	The butterfly	Thomas Hughes; Marshall P. Lufsky	Flute and clarinet duet
Columbia	46656	10-in.	3/20/1916	Humoresque	Thomas Hughes; Laurendeau; Marshall P. Lufsky	Instrumental trio
Columbia	46681	10-in.	4/1/1916	Alpine violets	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	46696	10-in.	4/7/1916	Christmas joy	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	46867	10-in.	6/21/1916	Oh fair, oh sweet and holy	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio

Columbia	46981	10-in.	8/22/1916	My lady's bower	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	47038	10-in.	9/21/1916	Christmas bells	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio, with bells
Columbia	47043	10-in.	9/22/1916	Christmas melodies	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	47247	10-in.	12/19/1916	The elephant and the fly	Marshall P. Lufsky; Auguste Mesnard	Bassoon and flute duet
Columbia	47275	10-in.	1/6/1917	Sweet birdie polka	Marshall P. Lufsky	Flute solo, with orchestra
Columbia	47341	10-in.	2/5/1917	Lullaby	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	47344	10-in.	2/5/1917	Serenade	Marshall P. Lufsky	Flute solo, with orchestra
Columbia	47452	10-in.	3/31/1917	Star of love	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumental trio
Columbia	77634	10-in.	1/14/1918	Alpine violets	Marshall P. Lufsky; Charles Schuetze;	Instrumental trio

					George Stehl	
Columbia	78486	10-in.	6/14/1919	Forest birds	Ulric Graingras; Marshall P. Lufsky	Flute and piccolo duet, with orchestra
Columbia	78836	10-in.	12/3/1919	Serenade	Marshall P. Lufsky; Clarence E. Smith	French horn-flute duet, with orchestra
Columbia	30045	12-in.	10/10/1906	Sweet longing	Walter Biedermann; Marshall P. Lufsky; Charles Adams Prince	Instrumental trio
Columbia	30102	12-in.	ca. Jan.- Oct. 1907	El canto del pájaro	José Grayville; Marshall P. Lufsky	Soprano vocal solo, with flute obbligato
Columbia	30182	12-in.	10/27/1908	At King's Lake	Marshall P. Lufsky; George Stehl; Paul Sürth	Instrumental trio
Columbia	30185	12-in.	ca. Jan.- Nov. 1908	Stille Nacht, Heilige Nacht	Marshall P. Lufsky; Charles Adams Prince; George Stehl	Instrumental trio
Columbia	30201	12-in.	12/22/1908	Serenade	Marshall P. Lufsky; A. F. Pinto; George Stehl	Instrumental trio
Columbia	30208	12-in.	ca. 1908	Titl's Serenade	Marshall P. Lufsky; Gus Wagner	Flute and alto horn duet, with orchestra

Columbia	30251	12-in.	ca. Jan.- June 1909	At the moun- tain inn	Marshall P. Lufsky; George Stehl; Paul Sürth	Instrumen- tal trio
Columbia	30337	12-in.	1/15/1910	Scenes that are brightest	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumen- tal trio
Columbia	30513	12-in.	6/14/1910	Marie	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumen- tal trio
Columbia	30717	12-in.	ca. Jan.- Oct. 1911	Ardon gl'incensi	Lydia Lipkow- ska; Marshall P. Lufsky	Soprano vocal solo, with flute and orchestra
Columbia	30906	12-in.	ca. 1911	The herd girl's dream	Marshall P. Lufsky; Charles Schuetze; George Stehl	Instrumen- tal trio
Columbia	36826	12-in.	ca. 1913	Lo, here the gentle lark	Bernice De Pasquali; Marshall P. Lufsky	Soprano vocal solo, with flute and orchestra
Columbia	48618	12-in.	3/1/1916	Sweet longing	Marshall P. Lufsky; Charles Adams Prince; George Stehl	Instrumen- tal trio

Columbia	48627	12-in.	3/14/1916	Ardon gl'incensi	Maria Barrien- tos; Marshall P. Lufsky; Giorgio Polacco	Soprano vocal solo, with flute obbligato and orchestra
Columbia	49112	12-in.	2/2/1917	Gentil augel	Maria Barrien- tos ; Marshall P. Lufsky	Soprano vocal solo, with flute and orchestra
Columbia	49114	12-in.	2/5/1917	Serenade	Ulric Gingras; Marshall P. Lufsky	Duet of flute and uniden- tified instrument
Columbia	49803	12-in.	4/23/1920	Theme and variations	Maria Barrien- tos; Marshall P. Lufsky	Soprano vocal solo, with flute obbligato and orchestra
Columbia	3985	10-in.	ca. Jan. 1908-Feb. 1909	Dreamy moments	Marshall P. Lufsky; A. F. Pinto; George Stehl; Paul Sürth	Instrumen- tal trio

Table A5. *Marshall P. Lufsky. Piccolo discography*³⁴¹

(19 records)

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Victor	B-847	10-in.	12/17/1903	The Nightingale and the blackbird	Arthur Pryor's Band; Louis H. Christie; Marshall P. Lufsky	Piccolo and clarinet duet, with band
Victor	A-856	7-in.	12/18/1903	The Skylark	Arthur Pryor's Band	Band, with piccolo solo
Victor	B-856	10-in.	12/18/1903	The Skylark	Arthur Pryor's Band	Band, with piccolo solo
Victor	C-856	12-in.	12/18/1903	The Skylark	Arthur Pryor's Band	Band, with piccolo solo
Victor	B-2075	10-in.	12/22/1904	Kinloch o' Kinloch	Marshall P. Lufsky; Sousa's Band	Piccolo solo, with band
Victor	B-2636	10-in.	6/15/1905	Nightingale polka	Marshall P. Lufsky; Sousa's Band	Piccolo solo, with band
Victor	B-2637	10-in.	6/15/1905	The turtle dove	Marshall P. Lufsky; Sousa's Band	Piccolo solo, with band
Columbia	622	10-in.	ca. 1902	The Nightingale and the Frog	Artists vary	Orchestra, with piccolo solo

341. *Discography of American Historical Recordings*, s.v. "Marshall P. Lufsky (instrumentalist: piccolo)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/41236/Lufsky_Marshall_P._instrumentalist_piccolo.

Columbia	3406	10-in.	Jan.-June 1906	The turtle dove	Marshall P. Lufsky	Piccolo solo, with band
Columbia	3509	10-in.	ca. Jan.-Nov. 1906	Nightingale and thrush	Marshall P. Lufsky; Prince's Military Band	Piccolo solo, with band
Columbia	3607	10-in.	ca. Jan.-Apr. 1907	Dance California	Marshall P. Lufsky	Piccolo solo, with orchestra
Columbia	3647	10-in.	ca. Jan.-June 1907	The humming bird	Marshall P. Lufsky; Prince's Military Band	Piccolo solo, with band
Columbia	3987	10-in.	ca. Jan. 1908-Feb. 1909	Birdie's favorite	Marshall P. Lufsky	Piccolo solo, with orchestra
Columbia	4153	10-in.	ca. Jan.-Sept. 1909	Pipit and thistle-finch	V. Falvella; Marshall P. Lufsky	Piccolo duet, with orchestra
Columbia	4822	10-in.	ca. Jan.-Oct. 1910	Forest birds	Marshall P. Lufsky; Carmine Stanzione	Piccolo duet, with orchestra
Columbia	38832	10-in.	5/8/1913	The nightingale's warble	Marshall P. Lufsky	Piccolo solo, with orchestra
Columbia	39449	10-in.	6/16/1914	Twinkling star polka	Howard Kopp; Marshall P. Lufsky	Piccolo and xylophone duet, with orchestra
Columbia	46771	10-in.	5/10/1916	Woodland echoes	Marshall P. Lufsky	Piccolo solo, with orchestra
Columbia	47399	10-in.	3/6/1917	Through the air	Marshall P. Lufsky	Piccolo solo, with orchestra

Table A6. *Louis P. Fritze. Piccolo discography*³⁴²

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Columbia	4253	10-in.	10/19/1909	Birds in springtime	Fritze; Paul Henneberg	Piccolo duet, with orchestra

342. *Discography of American Historical Recordings*, s.v. "Fritze (instrumentalist: piccolo)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/97640/Fritze_instrumentalist_piccolo.

Table A7. *Meredith Willson. Flute discography*

(not included recordings of his works as a composer and lyricist)³⁴³

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Columbia	98324	12-in.	3/31/1927	Villanelle	Maria Kurenko	Soprano vocal solo, with flute and piano
Columbia	98325	12-in.	3/31/1927	Berceuse	Maria Kurenko	Soprano vocal solo, with flute and piano

343. *Discography of American Historical Recordings*, s.v. "Meredith Willson (instrumentalist: flute)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/97086/Willson_Meredith_instrumentalist_flute.

Table A8. *Raymond Williams. Flute discography*³⁴⁴

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Victor	CVE-63624	12-in.	9/4/1930	Etoile du nord	Amelita Galli-Curci	Soprano vocal solo, with 2 flutes and orchestra
Columbia	80457	10-in.	7/15/1922	Mahina malamala ma waltz	Ferera's Hawaiian Instrumental Quartet	Instrumental quartet (Hawaiian)
Columbia	80458	10-in.	7/15/1922	Kawai-hau waltz	Ferera's Hawaiian Instrumental Quartet	Instrumental quartet (Hawaiian)

344. *Discography of American Historical Recordings*, s.v. "Raymond Williams (instrumentalist: flute)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/71560/Williams_Raymond_instrumentalist_flute.

APPENDIX K - LIST OF PUBLICATIONS OF JOHN WUMMER BY
INTERNATIONAL MUSIC CO. EDITIONS³⁴⁵

FLUTE AND PIANO

GAUBERT, Philippe - Fantasy

GAUBERT, Philippe - Madrigal

CHOPIN, Frédéric - Nocturne in C sharp minor (Op. posth.)

CHOPIN, Frédéric - Nocturne, Opus 15, No. 2 (TAFFANEL, Paul)

CAPLET, André - Rêverie & Petite Valse

WIDOR, Charles - Romance and Scherzo, Opus 34

MOUQUET, Jules - Sonata "La Flûte de Pan," Opus 15

MARCELLO, Benedetto - Sonata in F major

BACH, Johann Sebastian - Suite No. 2 in B minor, S. 1067

QUANTZ, Johann Joachim - Three Sonatas in A minor, D major, D major

ALBUM OF 30 CLASSICAL PIECES

Volume I and II

SOLO FLUTE

BERBIGUIER, Benoît-Tranquille - 18 Studies

ANDERSEN, Joachim - 18 Studies, Opus 41

PAGANINI, Niccolò - 24 Caprices, Opus 1 (HERMANN, Friedrich)

345. "International Music Co. Catalog," INTERNATIONAL MUSIC CO. IMC EDITIONS, accessed September 2, 2017, <https://internationalmusicco.com/imc/search.php?shop=shop&sp=>.

ANDERSEN, Joachim - 24 Grand Studies, Opus 60: Volume I
ANDERSEN, Joachim - 24 Grand Studies, Opus 60: Volume II
ANDERSEN, Joachim - 24 Studies, Opus 15
ANDERSEN, Joachim - 24 Studies, Opus 21
ANDERSEN, Joachim - 24 Studies, Opus 30
ANDERSEN, Joachim - 24 Studies, Opus 33
ANDERSEN, Joachim - 24 Technical Studies, Opus 63: Volume I
ANDERSEN, Joachim - 24 Technical Studies, Opus 63: Volume II
ANDERSEN, Joachim - 26 Little Caprices, Opus 37
PEICHLER, Antonio Clemente - 40 Grand Studies: Volume I, II, III and IV
BACH, Carl Philipp Emanuel - Sonata in A minor
KOEHLER, Ernesto - The Progress in Flute Playing, Opus 33, Volume I. 15 Easy
Studies
KOEHLER, Ernesto - The Progress in Flute Playing, Opus 33, Volume II. 12
Studies of Medium Difficulty
KOEHLER, Ernesto - The Progress in Flute Playing, Opus 33, Volume III.
Studies of Greater Difficulty

ORCHESTRAL EXCERPTS

Volume I

Orchestral Excerpts from Classical & Modern Works covering a wide range of
Symphonic Repertoire. BACH, J. S. Mass in B minor, BEETHOVEN Symphony

No. 1, BEETHOVEN Symphony No. 2, BERLIOZ Symphonie Fantastique,
BRAHMS Symphony

Volume II

Orchestral Excerpts from Classical & Modern Works covering a wide range of
Symphonic Repertoire. BACH, J. S. St. Matthew Passion, BEETHOVEN
Symphony No. 3, BERLIOZ Overture "The Roman Carnival", BRAHMS
Symphony No. 1, BRUCK

Volume III

Orchestral Excerpts from Classical & Modern Works covering a wide range of
Symphonic Repertoire. BACH, J. S. Magnificat, BERG Kammerkonzert,
BRUCKNER Symphony No. 8, FRANCK Symphony, KABALEVSKY Colas
Breugnon. Suite, LIS

Volume IV

Orchestral Excerpts from Classical & Modern Works covering a wide range of
Symphonic Repertoire. BACH, J.S. Christmas Oratorio, BEETHOVEN Overture
"Leonore No. 3", BERLIOZ Overture "Benvenuto Cellini", BIZET L'Arlesienne. Su

Volume V

Orchestral Excerpts from Classical & Modern Works covering a wide range of
Symphonic Repertoire. BERLIOZ Romeo and Juliet, BEETHOVEN Symphony

No. 8, BEETHOVEN Symphony No. 9, BRUCKNER Symphony No. 3, DEBUSSY
Iberia, DVORAK

Volume VI

Orchestral Excerpts from Classical & Modern Works covering a wide range of
Symphonic Repertoire. BACH, J. S. St. John Passion, BEETHOVEN Symphony
No. 4, BEETHOVEN Symphony No. 5, BRAHMS Symphony No. 3, BRUCKNER
Symphony No.

Volume VIII

Orchestral Excerpts from Classical & Modern Works covering a wide range of
Symphonic Repertoire. BEETHOVEN Symphony No. 7, BLACHER Orchestral
Variations on a theme by Paganini, BRAHMS Variations on a theme by Haydn,
BRUCKNER Symphonies

Volume IX Orchestral Excerpts from Classical & Modern Works covering a wide
range of Symphonic Repertoire. BACH, J. S. Cantata No. 46, BIZET
L'Arlesienne. Suite No. 2, DEBUSSY Nocturnes, DELIBES Coppelia, DUKAS
Sorcerer's Apprentice

THREE FLUTES

DEVIIENNE, François - Six Trios: Volume I

DEVIIENNE, François - Six Trios: Volume II

QUANTZ, Johann Joachim - Sonata in D major

FÜRSTENAU, Anton-Bernhard - Trio, Opus 118

TWO FLUTES

BRICCIALDI, Giulio - 16 Duets, Opus 132: Volume I

BRICCIALDI, Giulio - 16 Duets, Opus 132: Volume II

BRICCIALDI, Giulio - Duo Concertante No. 2, Opus 100

BEETHOVEN, Ludwig van - Duo in G major, Wo0 26 (Allegro & Minuet in G)

BACH, Johann Sebastian - Fifteen Two-Part Inventions

QUANTZ, Johann Joachim - Six Duets, Opus 2: Volume I

QUANTZ, Johann Joachim - Six Duets, Opus 2: Volume II

BACH, Wilhelm Friedemann - Six Duets: Volume I

BACH, Wilhelm Friedemann - Six Duets: Volume II

LOCATELLI, Pietro - Sonata in E minor

CHÉDEVILLE, Nicholas (le cadet) - Two Sonatas, Opus 8, Nos. 3 &
6 (UPMEYER)

TWO OBOES

CHÉDEVILLE, Nicholas (le cadet) - Two Sonatas, Opus 8, Nos. 3 &
6 (UPMEYER)

TWO VIOLINS

CHÉDEVILLE, Nicholas (le cadet) - Two Sonatas, Opus 8, Nos. 3 &
6 (UPMEYER)

BIBLIOGRAPHY

Berger, Kenneth. *The March King and His Band: The Story of John Philip Sousa*. New York: Exposition Press, 1957.

Bierley, Paul E. *John Philip Sousa: A Descriptive Catalog of His Works*. Urbana: University of Illinois Press, 1973.

_____. *John Philip Sousa: American Phenomenon*. Rev. ed. Miami, FL: Warner Bros. Publications, 2001.

_____. *Sousa Band Fraternal Society News Index*. Westerville, OH: Integrity Press, 1998.

_____. *The Incredible Band of John Philip Sousa*. Urbana: University of Illinois Press, 2006.

_____. *The Works of John Philip Sousa*. Columbus, Ohio: Integrity Press, 1984.

Böhm, Theobald. *The Flute and Flute-Playing in Acoustical, Technical, and Artistic Aspects*. New York: Dover Publications, 1964.

Boziwick, George. "David Blakely Papers, 1880-1931." The New York Public Library Manuscripts and Archives Division, April 1986. Accessed November 22, 2016. <http://archives.nypl.org/mss/315#overview>.

Brion, Keith. "Sousa's 150th: John Philip Sousa - A master of programming." *The Instrumentalist* 59 (November 2011): 50-53.

Court, Carroll. "John Philip Sousa Knew Boxing." *Music Journal* 15, no. 3 (1957): 36.

Danner, Phyllis. "John Philip Sousa: The Illinois Collection." *Notes* 55, no. 1 (September 1998): 21. Accessed May 20, 2017. <http://dx.doi.org/10.2307/900344>.

De Lorenzo, Leonardo. *My Complete Story of the Flute: The Instrument, the Performer, the Music*. rev. and expanded ed. Lubbock, TX: Texas Tech University Press, 1992.

Discography of American Historical Recordings, s.v. "Darius Lyons (instrumentalist: flute)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/13114/Lyons_Darius_instrumentalist_flute.

_____. "Darius Lyons (instrumentalist: piccolo)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/40689/Lyons_Darius_instrumentalist_piccolo.

_____. "Fritze (instrumentalist: piccolo)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/97640/Fritze_instrumentalist_piccolo.

_____. "John S. Cox (composer)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/42743/Cox_John_S._composer.

_____. "Marshall P. Lufsky (instrumentalist: flute)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/40910/Lufsky_Marshall_P._instrumentalist_flute.

_____. "Marshall P. Lufsky (instrumentalist: piccolo)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/41236/Lufsky_Marshall_P._instrumentalist_piccolo.

_____. "Meredith Willson (instrumentalist: flute)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/97086/Willson_Meredith_instrumentalist_flute.

_____. "Raymond Williams (instrumentalist: flute)," accessed September 15, 2017, http://adp.library.ucsb.edu/index.php/talent/detail/71560/Williams_Raymond_instrumentalist_flute.

Discogs. "John Wummer Discography at Discogs." Accessed July 5, 2017. <https://www.discogs.com/artist/1047625-John-Wummer>.

Dombourian-Eby, Zartouhi. "The Piccolo In The Nineteenth Century." D.M. Thesis, Northwestern University, 1987. Accessed February 9, 2017, <http://search.proquest.com/docview/303594571?accountid=13946>. ProQuest Dissertations & Theses.

Fair, Demetra "Flutists' family tree: in search of the American Flute School." D.M. Doc., Ohio State University, 2003. Accessed January 23, 2017, https://etd.ohiolink.edu/rws_etd/document/get/osu1054645874/inline.

Frye, Joseph William, "A Biographical Study of the Trombone Soloists of the John Philip Sousa Band: 1892-1931." D.M. Treatise, Florida State University, 2007. Accessed December 3, 2016. <https://diginole.lib.fsu.edu/islandora/object/fsu%3A182522>.

Galvin, Karen. "There's More to the 'March King' Than 'Stars and Stripes Forever'." *Strings* 25, no. 4 (2010): 35-37.

Garrett, Charles Hiroshi. *Grove Dictionary of American Music: Vol IV. 2 ed.* New York, NY: Oxford University Press, 2013.

Goldberg, Adolph. *Porträts Und Biographien Hervorragender Flöten-Virtuosen, -Dilettanten Und -Komponisten.* Celle, West Germany: Moeck Verlag, 1987.

Gordon, Marjorie. "JOHN PHILIP SOUSA." *Music Journal* 12, no. 11 (1954): 28.

Heck, Angela R. "The mechanical development of the piccolo." D.M.A. Doc., University of Oklahoma, 2010. Accessed March 1, 2017, ProQuest Dissertations & Theses.

Hess, Carol A. "John Philip Sousa's El Capitan: Political Appropriation and the Spanish-American War." *American Music* 16, no. 1 (1998): 1-24. doi:10.2307/3052673.

HOBBIES - The magazine for collectors. Death of Marshall P. Lufsky. February 1949.

Howe, Charles Tuttle. *All About the Flute... Containing a History of the Flute from Ancient Times to the Present... Biographical Sketches of the World's Noted Flutists: a List of the Best and Most Famous Compositions.* Nabu Press, September 16, 2011.

INTERNATIONAL MUSIC CO. EDITIONS. "International Music Co. Catalog." Accessed September 2, 2017. <https://internationalmusicco.com/imc/search.php?shop=shop&sp=>.

Krebs, Jesse Daniel. "*The Clarinetists of the John Philip Sousa Band: 1892-1931*." D.M. treat., Florida State University, 2006.

L. Clarke, Herbert. "Around the World with Sousa." *Musical Messenger* 14, no. 8 (February 1919): 3.

Lenthall, Bruce. *Radio's America: The Great Depression and the Rise of Modern Mass Culture*. Chicago: University of Chicago Press, 2007. Accessed September 17, 2017. <http://www.mylibrary.com?id=223984&ref=toc>.

Lewis Marshall, Robert, ed. *Historical Musicology: Sources, Methods, Interpretations: Eastman Studies in Music*: Edited by Stephen A. Crist and Roberta Montemorra Marvin. Vol. 28. Rochester, N.Y.: University of Rochester Press, 2004.

Library of Congress. "Frank W. Wadsworth | Library of Congress." Accessed May 12, 2017. <https://www.loc.gov/item/dcmphot.a0491>.

_____. "Stars and Stripes Forever | Library of Congress." Accessed March 14, 2017. <https://www.loc.gov/item/ihas.200000018>.

Maloney, S. Timothy. "Sousa at Illinois: The John Philip Sousa and Herbert L. Clarke Manuscript Collections at the University of Illinois at Urbana-Champaign: A Catalogue of the Collections." *Fontes Artis Musicae* 56, no. 1 (2009): 94.

Marines - The official website of the United States Marine Corps. "History of the National Concert Tour." Accessed October 29, 2016. <http://www.marineband.marines.mil/About/Our-History/History-of-the-National-Concert-Tour/>.

_____. "John Philip Sousa." Accessed January 16, 2017. <http://www.marineband.marines.mil/About/Our-History/John-Philip-Sousa>.

Mayer, Francis. "John Philip Sousa-His Instrumentation and Scoring." *Music Educators Journal* 46, no. 3 (1960): 51.

McCutchan, Ann. *Marcel Moyse: Voice of the Flute*. Portland, OR: Amadeus Press, 1994.

McGrew, J Chapman, and Charles B. Monroe. *An Introduction to Statistical Problem Solving in Geography*. 2nd ed. Boston: McGraw-Hill, 2000.

Medicus, Emil. *The Flutist* 4, no. 8 (1923): 1042. University of Wisconsin, Madison.

_____. "Biographical - Marshall P. Lufsky." *The Flutist* 3, no. 2 (1922): 729.

_____. "Biographical - Marshall P. Lufsky." *The Flutist* 9, no. 5 (1928): 100.

_____. *The Flutist* 4, no. 8 (1928): 1042.

Mezzadri, Danilo. "Lufsky, Marshall P." *The Grove Dictionary of American Music: 8-Volume Set*. 2 ed. Edited by Charles Hiroshi Garrett. New York, NY: Oxford University Press, 2013.

Miller, John E. "Willson, Meredith" *The Biographical Dictionary of Iowa*. University of Iowa Press, 2009. Web. 17 August 2017.

Music Trade Review. "Advertisement of Conn Band Instruments." *Music Trade Review* 79, no. 8 (August 23, 1924): 36.

Musical Courier, "Sousa's New Marine Band," *Musical Courier* 25, no. 9.

_____. "Weekly Review of the World's Music." *Music Courier* 83, no. 18 (November 3, 1921).

My Heritage. "Marshall Lufsky - Historical Records and Family Trees." Accessed April 7, 2015. http://www.myheritage.com/names/marshall_lufsky.

The British Bandsman: The Official Organ of the National Brass Band Championships. Band of the Garde Republicaine. *The British Bandsman*, 1887.

New Victor Records February 1906. New Jersey: Victor Talking Machine Company, 1906.

Newsom, Jon, ed. *Perspectives On John Philip Sousa*. (Washington: Library of Congress, 1983. November 1892).

Oates, Bill. *Meredith Willson, America's Music Man: The Whole Broadway-symphonic-radio-motion Picture Story*. Bloomington, IN: AuthorHouse, 2005.

Office of the Historian. "Milestones: 1866-1898 - Office of the Historian: The Spanish-American War, 1898." Accessed March 11, 2017. <https://history.state.gov/milestones/1866-1898/spanish-american-war>.

Patrick Warfield. "Making the March King: John Philip Sousa's Washington Years, 1854-1893." *Choice Reviews Online* 51, no. 10 (2014): 51-5505.

Powell, Ardal. *The Flute*. Yale Musical Instrument Series. New Haven; London: Yale University Press, 2002.

Rayno, Don. *Studies in Jazz*. Vol. 70, Paul Whiteman: Pioneer in American Music. Lanham: Scarecrow Press, 2013. Accessed March 2, 2017, <http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&an=532491>.

Rockwood. "Marshal P. Lufsky | Library of Congress." *Library of Congress*. Accessed August 10, 2017. <https://www.loc.gov/item/dcmphot.a0303/>.

Schwartz, Scott. "The Sousa Archives and Center for American Music (Sacam)." The Sousa Archives and Center for American Music (SACAM). Accessed April 2, 2015. <http://www.library.illinois.edu/sousa>.

Shrader, Erin. "John Philip Sousa's Violin: An American Original." *Strings* 25, no. 4 (2010): 53-56.

Skipper, John C. *Meredith Willson: The Unsinkable Music Man*. Mason City, IA: Savas Pub. Co., 2000.

Smith, Dexter, Lorin Fuller Deland, Philip Hale, and Thomas Tapper, eds. *Musical Record and Review* 138 (May 21, 1881).

Sousa, John Philip, Foley, Timothy W, and Great American Main St. Band. *A Grand Sousa Concert*. Classical Music Library. S.I.: Capitol Catalog, 1991.

Sousa, John Philip, Kline, Jack T, and United States Marine Band. John Philip Sousa, Vol. 9. Heritage of John Philip Sousa; V.9. S.I.: United States Marine Band, 1978.

Sousa, John Philip. *Marching Along: Recollections of Men, Women, and Music*. Rev. ed. Westerville, OH: Integrity Press, 1994.

Sousa, John Philip. *Six Marches: Music of the United States of America* Vol. 21. Edited by Patrick Warfield. Middleton, WI: A-R Editions, 2010.

Sousa, John Philip. *Through the Year with Sousa: Excerpts from the Operas, Marches, Miscellaneous Compositions, Novels, Letters, Magazine Articles, Songs, Sayings, and Rhymes*. T.Y. Crowell, 1910.

Statham, H. H. "Earl's Court London." *The Builder* 62 (June 4, 1882): 450.

Suskin, Steven. *Show Tunes: The Songs, Shows, and Careers of Broadway's Major Composers*. 3rd ed. New York: Oxford University Press, 2000.

The Musical Times. "Obituary: John Philip Sousa." *The Musical Times* 73, no. 1070 (1932).

The New York Flute Club. "John Wummer | New York Flute Club: NYFC president 1944-1947." Accessed July 5, 2017. <https://www.nyfluteclub.org/about/history-and-archives/past-presidents/1947/12/John-Wummer/>.

Toff, Nancy. *Monarch of the Flute: The Life of Georges Barrère*. Oxford: Oxford University Press, 2005.

Transcribe Our Past. "University of Nebraska-Lincoln Yearbook 1919: Image 487 | Transcribe UNL." Accessed September 3, 2017. <http://transcribe.unl.edu/content/university-nebraska-lincoln-yearbook-1919-image-487>.

Unknown. "Sousa in civilian band uniform | Library of Congress." Library of Congress. Accessed September 02, 2017. <https://www.loc.gov/item/sousa.200031391>.

Wacker, Therese M. "The Piccolo in the Chamber Music of the Twentieth Century: An Annotated Bibliography of Selected Works." D.M.A. diss., Ohio State University, 2000, accessed January 6, 2017, ProQuest Dissertations & Theses.

Warfield, Patrick. "'Salesman of Americanism, globetrotter, and musician': The nineteenth-century John Philip Sousa, 1854–1893." PhD diss., Indiana University, 2003.

_____. "John Philip Sousa and 'The Menace of Mechanical Music'." *Journal of the Society for American Music* 3, no. 4 (2009).

_____. "Making the Band: The Formation of John Philip Sousa's Ensemble." *American Music* 24, no. 1 (2006): 30-66. doi:10.2307/25046003.

_____. "The March as Musical Drama and the Spectacle of John Philip Sousa." *Journal of the American Musicological Society* 64, no. 2 (2011): 289-318.
doi:10.1525/jams.2011.64.2.289.

Weil, Ann. *John Philip Sousa, Marching Boy. Childhood of Famous Americans*. Indianapolis: Bobbs-Merrill, 1959.

White, John. "Sousa's March of Greatness: John Philip Sousa's Entire Life Was Devoted to Music; Hence, It Is No Surprise That His Legacy in Music Lives On." *The New American* 25, no. 18 (2009): 35.

Willson, Meredith. *And There I Stood with My Piccolo*. Minneapolis: Univ. Of Minnesota Press, 2009.

Yusef Lateef. "Yusef Lateef | Awards and Recognitions: Academic Awards, Appointments and Honors." Accessed September 1, 2017. http://yuseflateef.com/about-yusef-lateef/awards_and.