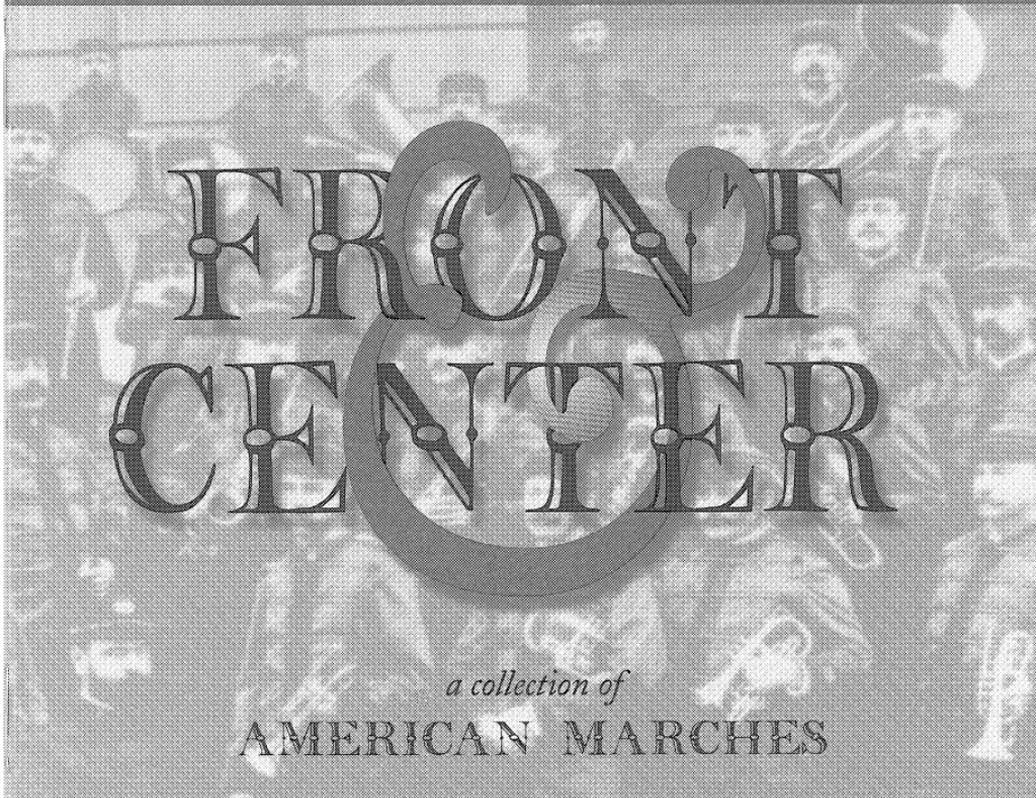


The United States Air Force Band



Washington, D.C.



FRONT
CENTER

a collection of
AMERICAN MARCHES

Colonel Lowell E. Graham, COMMANDER/CONDUCTOR



Since the beginning of recorded history, the march has been used as a means to inspire armies to advance and conquer the enemy. An early reference is found in Virgil's *Aeneid*, and by the 16th century, many European nations had developed their own drum calls, each as unique as the uniform worn by the troops. Early march cadences were played with fife tunes improvised over the established beat. This important aspect of the performance practice included strict adherence to the rests, as any unpredictable modification could result in a break in the army's orderly progression.

The heritage of the march in America, while inspired by European models, is truly unique. Early colonists were so consumed with thoughts of survival that the orderly practice of marching did not become part of the American culture until the Revolutionary War.

The first distinctly American contribution to the march was in the realm of entertainment. During the 19th century, American composers and performers created minstrel shows. The associated traveling circus parade established marching as a basic form of entertainment. This concept of bringing the show directly to the people was uniquely American. The popularity of the circus created a niche for bands that has given the American march its distinctive flavor.

The role of the circus band was truly diverse. First and foremost, it functioned as a collective metronome, because so much depended on the split-second timing of the music and

the action. The popularity of the circus generated a need for music and musicians, thereby creating an American musical culture unlike any in the world. As young men, Robert Browne Hall, Henry Fillmore and Fred Jewell learned to play instruments, then ran away from home to join the circus. They became experts in their field, often rose to the status of band leader, and composed music as needed. Some went on to found publishing houses, in order to make this new music available to the American public.

This flurry of activity around the turn of the century, combined with the noteworthy work of Patrick Gilmore and John Philip Sousa, created a body of American music that is preserved today through live and recorded performances. In this recording, **The United States Air Force Concert Band**, under the direction of Colonel Lowell E. Graham, presents marches that harken from the turn of the century heyday of the band. The United States Air Force Concert Band adheres to the the performance practice relative to the period in which each march was written.

COLOSSUS OF COLUMBIA¹

Russell Alexander (1877–1915) began his career as a euphonium player, and was a successful composer and arranger in the circus and vaudeville. He got his first big break in 1897 when he joined Barnum and Bailey's Greatest Show on Earth. **The Colossus of Columbia** march reflects Alexander's circus band experience, and was composed during his five-year European tour with Barnum and Bailey. Dedicated to "the Continental Congress at Washington," it is widely believed that the march was written by the lonely young composer longing for his homeland.

FRONT SECTION

Edwin Eugene Bagley (1857–1922) was the consummate American bandmaster, learning the cornet at age 14, and pursuing a career as a musician in various performing groups to include the Boston Sympony Orchestra. Toward the end of his career, he became the conductor of the Keene City Band. Although he primarily is known for his *National Emblem* march, Bagley's **Front Section** is a favorite of band directors. Its 6/8 rhythm is a delightful departure from the martial rhythms and textures found in his other works. The title probably refers to the first line in the marching unit, which usually consists of trombones.

SWEENEY'S CAVALCADE

A self-taught cornet virtuoso and conductor, William Paris Chambers (1854–1913) was widely known for his amazing feats as a cornetist; he once performed a solo on the 14,000-foot summit of Pike's Peak in Colorado, where few others could do more than breathe. Although Chambers pursued his career primarily in Pennsylvania and Maryland, his **Sweeney's Cavalcade** march may have been inspired by the great William Sweeney, music director for the famous Buffalo Bill Wild West Show.

TROOPERS TRIBUNAL

As the son of a religious music publisher, the fun-loving Henry Fillmore (1881–1956) was often forced to disguise his bawdier works in order to get them published by his conservative father. He used pseudonyms such as Gus Beans, Henrietta Moore and Will Huff, in order to preserve his family's good name. Fillmore also used double entendre to disguise the themes of certain compositions, as in the case of the **Troopers Tribunal**. When he chose the title for this march, Fillmore intentionally misspelled "troupers" so that his father would assume that he had written a military, rather than a circus march.

BUGLES AND DRUMS²

With the possible exception of John Philip Sousa, Edwin Franko Goldman (1878–1956), the conductor of the Goldman Band, stands as one of the greatest influences on the concert band movement during the first half of the 20th century. Supported by a generous Guggenheim Fellowship, Goldman was able to sustain his mission of composing and performing concert band music, without having to dilute his focus with practical matters, such as fundraising. In 1929, he founded and became the first president of the prestigious American Bandmasters Association. Goldman was awarded three honorary doctoral degrees during his lifetime, one from Boston University in 1936, the year his **Bugles and Drums** march was published.

WASHINGTON GRAYS

Claudio Grafulla (1810–1880) was born and raised in Spain, but he emigrated to the United States at the age of 28 and proceeded to make a name for himself as a conductor. He reorganized the Lothier's Brass Band, then attached to the 7th Regiment, 107th Infantry of the the New York National Guard. Under Grafulla's leadership, it became one of the best bands in the nation, as evidenced by an invitation to perform on December 9, 1864, at Ford's Theater in Washington for President Lincoln and his guests. Inspired by the Civil War, **Washington Grays** is considered Grafulla's best work.

VENI, VIDI, VICI

Robert Browne Hall (1858–1907) led a short and stormy, but prolific life. He left a legacy of 112 known marches, more than half of which were published just before or shortly after his premature death. The son of musicians, this talented cornet player was forced to work in a shoe factory at the age of 16, following the untimely death of his father. While this job fulfilled his obligation to support his mother and sisters, he continued to follow his dream and eventually became well-known and respected as a performer, bandmaster and composer. Hall is aptly dubbed “New England's March King,” and in 1981, the Maine state legislature deemed the last Saturday of each June as “R.B. Hall Day.” The title of Browne's march **Veni, Vidi, Vici** is from the Latin, “I came, I saw, I conquered.” According to Plutarch, this phrase was uttered by Julius Caesar following his victory at Zela (Asia Minor) in 47 B.C.

REGIMENTAL PRIDE

Dubbed the “March Wizard,” John Clifford Heed (1862–1908) composed more than 60 marches during his brief lifetime. Active during a post-Civil War musical explosion, he performed as a cornetist in the Hackettstown Cornet Band by the age of nine, and eventually became that group's director. Heed reached the pinnacle of his career as the solo cornetist with the Voss' First Regiment Band, but contracted tuberculosis and died in 1908 at the age of 45. The march title **Regimental Pride** clearly reflects the esteem in which Heed held his colleagues during his tenure with the First Regiment Band.

THE SHOW BOY

Fortunately, only one of Henry Fillmore's pseudonyms actually belonged to another living composer. According to historian Paul Bierly, when Will Huff (1875–1942) presented himself to Henry Fillmore, Fillmore immediately apologized and promised never to use the pseudonym again. The Fillmore Brothers began to publish Huff's music, and Henry Fillmore edited and arranged some of Huff's compositions. This collaboration created a phenomenon that can only be described as utter confusion among modern historians and bandmasters. However, it is safe to say that **The Show Boy** was composed by “the real Will Huff,” who had the idea in a dream. This march was published with great commercial success by the Fillmore Brothers.

KNIGHTS OF THE ROAD

Fred Huffer (1879–1913) spent the first ten years of his life in his native Illinois, but in 1889 his family moved to Helena, Montana, where his father found work as a violinist and orchestra leader. Like his father, Fred Huffer took up a variety of instruments, and made his living as a traveling musician, playing with the Ringling Brothers Sideshow Band and the W.W. Cole Dog and Pony Show. In 1909, Huffer became the leader of the band of the Crane Company, a large plumbing and equipment manufacturer outside of Chicago. Although American firms no longer sponsor corporate band programs, this tradition is still carried on today in Great Britain, and was the inspiration for the 1997 film, *Brassed Off*. Huffer eventually formed his own band, “Huffer and his Band,” but like so many of his compatriots, his greatest inspiration came from life in the circus. **Knights of the Road** was a favorite of Ringling Brothers and Barnum and Bailey, and it was often played during the legendary street parades.

THEM BASSES²

Getty Herschel Huffine (1889–1947) was 18 years old and working in an ax handle factory when a town band was formed. Although he admittedly “didn't know a clarinet from a bass drum,” Huffine managed to teach himself harmony, counterpoint, composition and several instruments, including the tuba and bass violin, which inspired him to compose his most popular march, **Them Basses**. Subtitled “a march in which the basses have the melody throughout,” this composition was scored in order to sound complete with a small number of musicians, such as a circus band playing for the elephant act.

TRANSCONTINENTAL

By learning to play the trombone, xylophone and calliope, Harry Hughes (1891–1937) was more than prepared to join the Buffalo Bill Wild West Show, the “Congress of Rough Riders of the World.” It was there that he learned about gallops and charges from William Sweeney, the director of the band. Hughes never lost his love of the circus, and he eventually returned to the circus as principal trombonist with the Ringling Brothers and Barnum and Bailey Band. He died suddenly of a heart attack on the night train near Pittsburgh on June 5, 1937. Dedicated to his brother, the **Transcontinental** march was inspired by the exciting, nomadic life of the circus musician.

THE OUTLOOK

Fred Jewell (1875–1936) was conscripted into the world of music by his father, who bought all of the instruments from a bankrupt minstrel show. At the age of 14, he became a euphonium player in his father’s band, a trade which he practiced the rest of his life. While on tour as a conductor and cornetist for Barnum and Bailey, he contracted malaria and eventually married the widow of the doctor who treated him. An extremely modest man, Jewell never promoted himself; nevertheless, he was elected to the prestigious American Bandmasters Association and eventually started his own music publishing business. **The Outlook** march was composed just after his two-year stint as the bandmaster for the Barnum and Bailey Circus.

SMILIN’ JACK³

Whether it was Cracker Jack, Black Jack, Jack Tar or Smilin’ Jack, the propaganda campaign during the world’s “Great Wars” left a legacy of romantic ideals that have been preserved in the march repertoire. Band historian Paul Bierly remembers the cartoon strip which featured the dashing aviator, **Smilin’ Jack**. Sadly, the legacy of Robert S. Keller has been all but lost in the annals of America’s great march composers.

INVICTUS

Perhaps the most well-known fact about Karl King (1891–1971) is that at age 11 he bought his first cornet with money earned selling newspapers. More astonishing, however, is that by the time he turned 17, his first composition had been published. One year later, King left home and joined the circus, spending time with Barnum and Bailey, Sells-Floto and the Buffalo Bill Wild West Show.

It was on the circus circuit that the pioneering American bandmaster got his wings, and it was this exciting, often difficult and sometimes dangerous lifestyle that fostered the devil-may-care attitude that is always reflected in these vignettes of American music history. King composed the **Invictus** (invincible) march just after he took the helm of the Fort Dodge (Iowa) Military Band, a position he held for 38 years. The work was dedicated to Merle Evans, the Bandmaster of Ringling Brothers, Barnum and Bailey.

THE BILLBOARD

John Klohr (1869–1956) made his living as a trombonist in Henry Fillmore's band. Fillmore so respected Klohr that he dedicated one of his famous trombone smears, "Mose Trombone" to this colleague. Klohr's **The Billboard** march was named for the "general amusement industry" paper of the same name. The famous Trio section has been used as encore music for nearly a century. Although Klohr did not appreciate this work, the royalties paid for his home in Cincinnati.

GLORIA²

Like many of his contemporaries, Frank Losey (1872–1931) was trained as a cornetist. Because he received classical training, he played exclusively in concert bands and never joined the circus. In the middle of his career, Losey suffered a lip paralysis, so he took up the trombone and euphonium, and in 1914 founded the Losey Military Band School in Erie, Pennsylvania.

An expert in the field of acoustics, Losey was hired by Thomas Edison in 1919 to become the musical advisor for his phonograph company and one year later became chief-of-staff of the Edison Recording Studios in New York City and Orange, New Jersey. As so often was the case, Frank Losey composed his most famous march, **Gloria**, early in his career.

LIGHTS OUT

The son of a Texas pioneer, Earl McCoy (1884–1934) became proficient on several instruments and served in theater orchestras around the country. He ultimately settled in El Paso, where he directed the College of Mines and Metallurgy Band. Like John Clifford Heed, McCoy succumbed to tuberculosis and died prematurely at the age of 49. McCoy composed his **Lights Out** march when he was 18, and it was published three years later while he was a student at the University of Illinois. Selected as an official “taps” song by the government, it was often performed by Sousa’s and Pryor’s bands, and the trio has become the fight song for the University of California.

A WARRIOR BOLD

Frank Panella (1878–1953) has been dubbed the “March King of Pittsburgh.” He served as an instructor at the United States Army School of Music during World War I, and founded a successful publishing business. Panella’s march **A Warrior Bold** was originally published in 1909, six years before the publication of the tune that won him national recognition, “The Old Gray Mare.”

SHIELD OF LIBERTY¹

An American composer of Welsh descent, Joseph John Richards’ (1878–1956) family settled in Peterson, Kansas, in 1882. He learned the cornet at age ten, joined his town’s band and was directing it by his 18th birthday. Although the competition was formidable, Richards successfully landed a position as the leader of the Ringling Brothers Band from 1912–1918, and he taught at the United States Army School in Camp Grant, Illinois during World War I.

In 1945, Richards succeeded the great Herbert L. Clarke as the leader of the famous Long Beach Municipal Band, and was elected president of the American Bandmasters Association in 1949. His **Shield of Liberty** march was composed 30 years after most famous marches were published.

BROOKE'S CHICAGO MARINE BAND

Due to the premature death of his father, Roland Seitz (1867–1946) was forced to become a printer's apprentice at an early age. He still managed to find time to join the Glen Rock (Pennsylvania) Band, and traveled to the Pan American Exposition in Buffalo, New York in 1901. It was there that the young Seitz would have had his first opportunity to witness the awe-inspiring performances of John Philip Sousa's band, which was also in residence at the expo. His early experience at the printing press enabled Seitz to manage his own music publishing business, and most of Seitz's approximately 50 published marches were written for special groups, people or places, like **Brooke's Chicago Marine Band**. Today, it would be inappropriate for a civilian wind ensemble to use a military designation in its name, but at the turn of the century, when civilian wind bands flourished, a descriptor such as "marine" indicated a proximity to water, rather than an association to the armed services.

THE GLADIATOR

John Philip Sousa was commissioned to write **The Gladiator** by the Pennsylvania music publisher Stopper and Fisk, but the work was rejected after its completion. This action cost Stopper and Fisk dearly; Sousa sold it to another publisher, and it subsequently sold more than one million copies. **The Gladiator** was the first of his compositions to attain such wide circulation, and Sousa himself was unaware of its popularity until he heard its familiar strains on the streets of Philadelphia, being played by an organ grinder with a monkey on his shoulder. Sousa gave the organ grinder a token of his gratitude, and later remarked, "I was exultant. My music had made enough of a hit to be played on a street organ. At last I felt that it had struck a popular chord."

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³ Released with permission of G. Schirmer, Inc.

SELECTIONS

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THE UNITED STATES AIR FORCE CONCERT BAND

Commander/Conductor: Colonel Lowell E. Graham – *Greeley, CO*

Manager: Chief Master Sergeant James H. Moseley II – *Beaumont, TX*

PICCOLO

MSgt Ardyth Scott – *Shreveport, LA*

FLUTE

MSgt Lawrence Ink* – *Rockville, MD*

MSgt Lucille Johnston Snell

Albuquerque, NM

TSgt Sharon Weinberg

Philadelphia, PA

OBOE

MSgt Ronald Erler* – *Falls Church, VA*

CMSgt Robin Forrester-Meadows

Evansville, IN

ENGLISH HORN

CMSgt James Moseley II

Beaumont, TX

E-FLAT CLARINET

MSgt Jan Siegfried – *Valparaiso, IN*

B-FLAT CLARINET

CMSgt Steven Lawson*

Simi Valley, CA

TSgt George Stoffan – *Norwalk, CT*

MSgt Carl Long – *Hanover, NH*

MSgt Elizabeth Campeau

Pinckney, MI

MSgt Sandra Haton* – *Columbia, SC*

TSgt Richard Drew – *Joliet, IL*

TSgt Brian Jones – *Panama City, FL*

MSgt Kay Schultz – *Skaneateles, NY*

MSgt Lorraine Haddad*

Poughkeepsie, NY

TSgt Shawn Buck – *Brookside, PA*

SMSgt Robert Little – *Houston, TX*

BASS CLARINET

TSgt David Aspinwall – *Atlanta, GA*

CONTRA ALTO CLARINET

TSgt Brian McCurdy

Virginia Beach, VA

BASSOON

CMSgt Danny Phipps*

Annapolis, MD

TSgt Lawrence Burke

Redondo Beach, CA

ALTO SAXOPHONE

SMSgt John Thomas*–*Ellisville, MS*

MSgt William Marr–*Alexandria, VA*

TENOR SAXOPHONE

TSgt Jeffrey Snavelly–*Milwaukee, WI*

BARITONE SAXOPHONE

MSgt Mary Beth George–*Buffalo, NY*

FRENCH HORN

TSgt Deborah Stephenson*

Dallas, TX

TSgt Leslie Mincer–*Charlottesville, VA*

TSgt Kent Wyatt–*Arlington, TX*

TSgt Philip Krzywicki

Philadelphia, PA

CORNET

TSgt Andrew Wilson*–*Gambier, OH*

SMSgt David Golden

Bethlehem, PA

TSgt Michael Bosch–*Bethlehem, PA*

MSgt William Adcock–*San Jose, CA*

TSgt Curt Christensen

Mt. Clemens, MI

MSgt Clarence Mitchell

Portsmouth, VA

TRUMPET

TSgt Robert McConnell

Wadsworth, OH

MSgt James Bittner–*Harrisburg, PA*

TROMBONE

SMSgt Mark Williams*–*Okemos, MI*

MSgt Jeffrey Gaylord

Western Springs, IL

MSgt Lindsey Smith

Williamston, MI

TSgt James VanZandt–*Austin, TX*

BASS TROMBONE

SMSgt Chris Matten–*Catasauqua, PA*

EUPHONIUM

MSgt Ann Baldwin*

Canton, OH

TSgt Lance LaDuke—*Niles, MI*

TUBA

MSgt Jan Duga*—*Columbus, OH*

SMSgt Edward McKee—*Roselle, NJ*

MSgt David Porter—*Alcoa, TN*

TIMPANI

MSgt Patrick Shrieves—*Freehold, NJ*

PERCUSSION

MSgt Aubrey Adams*—*Medford, OK*

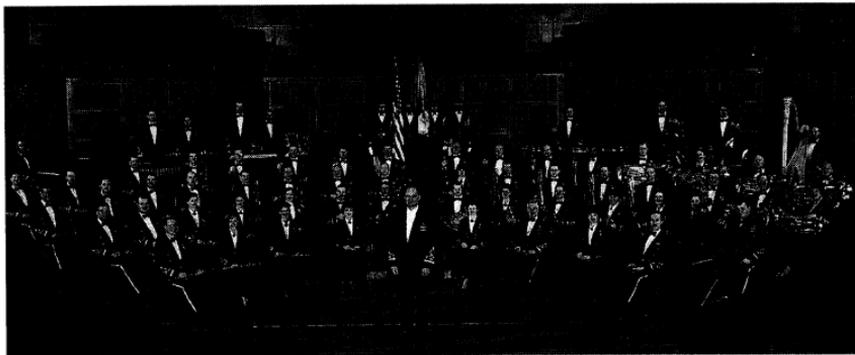
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