



Welcome to the March 2018 edition of the hebm.info newsletter. There are several items of interest and importance in this edition including:

A report on the 2018 East Coast Band Conference

An article chronicling some unusual and ill-fitting names of marches

Several pictures of composer who wrote Symphonies for Band

As always, your feedback and questions are always welcome. Simply email me at editor@hebm.info.

East Coast Band Conference 2018

A Report

The 2018 East Coast Band Conference was held on Saturday, April 10 in Reading, Pennsylvania. Once again it was hosted by the famed Ringgold Band and its recently-retired director James Seidel. This annual conference is produced, organized, and hosted by Harrfington "Kit" Crissey, noted band researcher and aficionado. The morning session featured the presentation of six excellent papers related to bands and band history:

James Ackerman - Pavel Vranicky (Paul Wranitzky) (1756-1808) and His Wind Works

Arthur Himmelburger - James O. Brockenshire

Joshua Long - How Do We Define Community Bands? A Discussion

William H. Rehrig - Update on the Robert Hoe Collection and the Digitization of His Music Library

Howard Toplansky - Playing March and Dance Music the Vandercook/Revelli Way

Jari Villanueva - Bugle Calls and Bugle Marches in the Works of John Philip Sousa



*(Kneeling) James Seidel, Harrington "Kit" Crissey,
Arthur Himmelburger, (back row) Joshua Long,
Jari Villanueva, William H. Rehrig,
Howard Toplansky, James Ackerman*

In the afternoon session, many members of the Ringgold Band joined those attending the conference to perform 18 unusual and little-known works for band. Among these were works related to the morning talks, including:

GLORY OF THE TRUMPETS by James O. Brockenshire and DIE BURG IM OSTEN by Ernst Stieberitz, from the Hoe library. In addition, a number of Russian works were read:
CONQUERORS OF SPACE – ZINOVY BINKIN (1913-1985)
FREEDOM MARCH - VLADIMIR VISHNEVETSKY (1892-1975)
QUEEN OF THE BALL WALTZ -VASILY BEKKER
NO NUKES – PHILIP TEPEROV (1930-)
SPORTS MARCH-SONG – ISAAK DUNYAVESKY (1900-1955)

These Russian works were discovered and acquired through the efforts of Harrington “Kit” Crissey, Howard Toplansky, and William H. Rehrig. Their efforts to unearth fine examples of Russian music for band have resulted in the location of more than 500 works of various genre, many of which include complete sets or scores. Russian-born American citizen Philip Teperov was in attendance at the conference for the premier of his march NO NUKES.

The 2019 East Coast Band Conference will be held in Reading, PA, and once again hosted by the Ringgold Band. It is usually held on a Saturday in March or early April. Notice of the specific date for the 2019 conference will be shared in this newsletter as soon as it is determined.

...and you decided to call it WHAT!?!?

Composers write music for a number of reasons. Some pieces are created for special occasions, to honor special people, or to remember historic events. These pieces of music bear titles that refer to those remembrances. Sousa’s **Fairest of the Fair**, for example, was written for the Boston Food Fair. Grafulla’s **Washington Grays** honored the Civil War regiment of that name. Pryor’s **on Jersey Shore** recalls those summers his band played there.

Of all the different musical forms, the march is the one that stirs the soul, quickens the pace, and as John Philip Sousa stated, “makes a man with a wooden leg want to stand up and march.” But, there are many pieces that composers write without any specific thought in mind. Finding titles for these gets to be quite a challenge. Modern day composers have named their pieces after hotels they have stayed in, places they have visited, or even ideals, such as **Liberty’s Challenge**.

Here then, are some curious titles composers have given to marches during the golden era of the concert band. Each is legitimate, and each was published and nationally distributed. ...and you decided to call it WHAT!?!?

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Pettibone's Compliments – Virtuoso cornet soloist Herman Bellstedt, famous for his cornet solo **Napoli**, wrote 25 marches in addition to his 31 cornet solos. In 1893, the uniform manufacturer Pettibone asked him to write a march for them. They titled it thusly because they published it and distributed it free to bands to advertise their uniforms.

Saltair – Godfrey Buglione and his father Annibale were U.S. Army bandmasters. Godfrey wrote 16 marches, including **Saltair**, which he wrote in 1910. The title, at first glance, conjures up thoughts and memories of the sea, but it was named after a resort on the Great Salt Lake In Utah. This was a very fancy building on the shores with all kinds of entertainment, including swimming, which in Salt Lake is very different, as it is impossible to sink! In later years the level of the lake dropped so much that the building ended up almost a half mile from the lake!

The Gasconader – Hale VanderCook was a very prolific composer who wrote 70 marches, along with pieces in other forms. He founded the now famous VanderCook School of Music in Chicago, which eventually became a nonprofit teacher training institution. Many of VanderCook's marches bear titles that are generic rather than specific to an event, person, or place. In 1925, he wrote **The Gasconader**, which is a term referring to someone who is a braggart or a show-off.

Warm Doughnuts – Frank Losey taught at the Mansfield (Pennsylvania) Conservatory of Music, directed a concert band in Hanover, Pennsylvania, and founded his own military band school. It was as a composer and arranger, however, that his name is known today. He was an important arranger, first with the Carl Fischer Company, and later with the Vandersloot Music Company. He wrote more than 260 original pieces for band in addition to his hundreds of arrangements. Of his 70 marches, the one with the most curious and delicious title is **Warm Doughnuts**, which he wrote in 1903. It is not known why or how he chose that title for this march, but it stands as one of the most thought-provoking titles of any march.

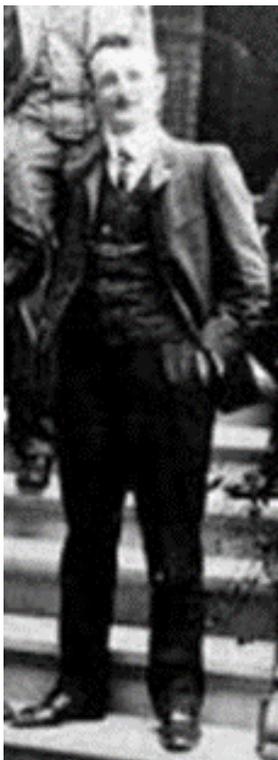
Chip Hunter's Quickstep – Many of us have known boys named Charles who have been given the nick-name Chip. So, it would seem reasonable to assume that this march has some connection to Charles “Chip” Hunter. NOT SO! This 1888 creation of Ellis Brooks refers to sun-dried Buffalo manure that was the principal heating and cooking fuel on the treeless prairies during the 1880s. As you can well imagine, when it came time to start a fire, somebody had to go roaming about to collect enough “buffalo chips” to start and maintain a fire. Mr. Brooks pays tribute to the tireless efforts of those who did this thankless but important task with this march!

Kraper's Peculiar – Charles Barnhouse began a music publishing business in 1885. This business still flourishes today, 125 years after its founding. Barnhouse wrote much of the music that the firm published in its early years. His output of original works numbers more than 150 instrumental solos, waltzes, overtures, galops, trombone smears, and marches. He wrote under several pseudonyms, including that of Jim Fisk, which he used for three trombone smears, including the notorious **Somewhere a Cow is Bawling!** One of his 70 marches is an 1892 composition that bears the quixotic title **Kraper's Peculiar**. The printed music bears no instructions as to whether the name “Kraper's” is to be pronounced with a long or a short “A.” The march was written for Kraper's Peculiar Band of Metropolis, Illinois. The band was composed of workers in a cigar factory there owned by William Kraper. To date no one, including the descendants of the band members, knows what was “peculiar” about this band. An interesting side note is that Metropolis, Illinois takes the Superman association very seriously. Their newspaper at one time was *The Daily Planet*.

Priscilla March – At first glance, composer Tom Clark might have written this march for a family member or friend named Priscilla. Not So! He wrote it for a steam boat named Priscilla which ran on the Fall River Line.

The Stars and Stripes Forever—(Sousa wrote his legendary march of this title in 1892. Three years later, a composer who is completely unknown, named Frank L. Armstrong, wrote a march under this title. One can only surmise that this was an attempt by Mr. Armstrong to cash in on the fame of Sousa's success.

Bull's Hit March – How important is one tiny little white space? W.E. Flathers is one of the countless bandmen and composers of the late 19th and early 20th centuries about whom little or nothing is known. When he wrote his three marches (1914-1916), he was located in Chicago, Illinois. He first published his marches himself and they were subsequently published by Victor, a small predecessor of the Rubank Company. This little gem was written in 1914. It was published in two editions, one with the title **Bull's Triumphal March** and the other entitled **Bull's Hit March**. The march is dedicated to “My friend William (Bull) Walters, Bandmaster of the Al Fields Minstrels.” It can be safely assumed that Flathers was a member of the Al Fields Minstrel Band and had to play under Mr. Walters' baton. It is also safe to assume that the publication of this march under its alternate “non-triumphal” title bears witness to Mr. Flathers' opinion of his bandmaster.



French composer **Paul Fauchet** wrote his *Symphonie en si bémol pour orchestre d'harmonie* in 1926. Its four movements mirror the construction of the classical symphony. After World War 2, the final movement, Finale: Allegro Vivace, was frequently performed by university and community bands alike.



German composer Paul Hindemith wrote his *Symphony in B Flat for Concert Band* in 1951 to fulfill a commission from the Director of the United States Army Band, with the intent that it should be a major contribution to the literature. The three movements are: Moderately fast, Andantino grazioso, and Fugue.



In April, 1840, Hector Berlioz received a commission from Charles de Rémusat, the Minister of the Interior, for a work to be performed during the ceremonies commemorating the Tenth Anniversary of the July Revolution. “I believed,” he wrote in his memoirs, “that the simplest plan for such a would be the best and that the mass of wind instruments was the only suitable grouping for a symphony designed to be heard, at least on the first occasion, in the open air. I was trying first of all to evoke the fighting on those three famous days, mingled with the beat of a terrible and desolate funeral march that would be played during the procession.



Russian composer Nikolai Myaskovsky wrote 27 symphonies. He wrote his Symphony No. 19 in 1939 and scored it for wind orchestra. Myaskovsky is known as the Father of the Soviet Symphony. His symphony gained fame in the United States in the 1950s when a Soviet wind band recorded it on an album that was released here.



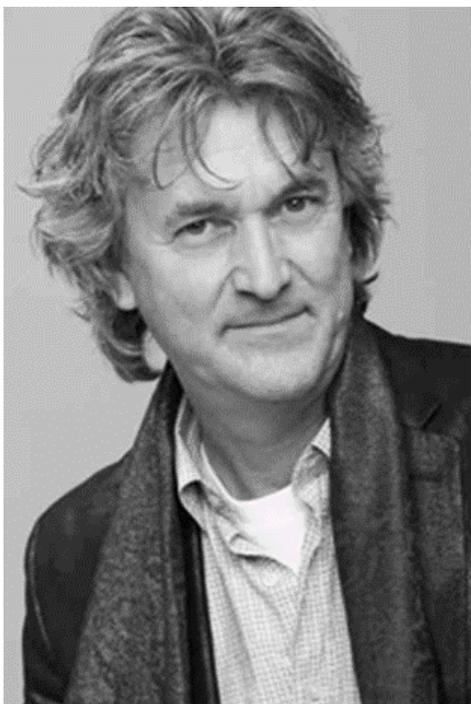
American composer James Barnes has written seven symphonies for band. The earliest was penned in 1977, and he wrote number 7 in 2015. Several have descriptive subtitles:

No 3 (The Tragic)

No. 4 (Yellowstone Portraits)

No. 5 (Phoenix)

No.7 (Symphonic Requiem)



Dutch composer Johan de Meij wrote 4 symphonies, chief of which is his first symphony, based on J.R. R. Tolkein's saga The Lord of the Rings. Composed of five movements, it was awarded first prize in the Sudler International Wind Band Composition Competition in Chicago, and a year later, the symphony was awarded by the Dutch Composers Fund.