



2017

# MARCH PERFORMANCE PRACTICES OF HENRY FILLMORE WITH STYLE GUIDES AND HISTORICAL EDITIONS OF SELECTED WORKS

James Robert Daughters

*University of Kentucky*, daughtersjim@gmail.com

Digital Object Identifier: <https://doi.org/10.13023/ETD.2017.434>

**[Click here to let us know how access to this document benefits you.](#)**

---

## Recommended Citation

Daughters, James Robert, "MARCH PERFORMANCE PRACTICES OF HENRY FILLMORE WITH STYLE GUIDES AND HISTORICAL EDITIONS OF SELECTED WORKS" (2017). *Theses and Dissertations--Music*. 101.  
[https://uknowledge.uky.edu/music\\_etds/101](https://uknowledge.uky.edu/music_etds/101)

This Doctoral Dissertation is brought to you for free and open access by the Music at UKnowledge. It has been accepted for inclusion in Theses and Dissertations--Music by an authorized administrator of UKnowledge. For more information, please contact [UKnowledge@sv.uky.edu](mailto:UKnowledge@sv.uky.edu).

**STUDENT AGREEMENT:**

I represent that my thesis or dissertation and abstract are my original work. Proper attribution has been given to all outside sources. I understand that I am solely responsible for obtaining any needed copyright permissions. I have obtained needed written permission statement(s) from the owner(s) of each third-party copyrighted matter to be included in my work, allowing electronic distribution (if such use is not permitted by the fair use doctrine) which will be submitted to UKnowledge as Additional File.

I hereby grant to The University of Kentucky and its agents the irrevocable, non-exclusive, and royalty-free license to archive and make accessible my work in whole or in part in all forms of media, now or hereafter known. I agree that the document mentioned above may be made available immediately for worldwide access unless an embargo applies.

I retain all other ownership rights to the copyright of my work. I also retain the right to use in future works (such as articles or books) all or part of my work. I understand that I am free to register the copyright to my work.

**REVIEW, APPROVAL AND ACCEPTANCE**

The document mentioned above has been reviewed and accepted by the student's advisor, on behalf of the advisory committee, and by the Director of Graduate Studies (DGS), on behalf of the program; we verify that this is the final, approved version of the student's thesis including all changes required by the advisory committee. The undersigned agree to abide by the statements above.

James Robert Daughters, Student

Dr. John Cody Birdwell, Major Professor

Dr. Michael Baker, Director of Graduate Studies

---

MARCH PERFORMANCE PRACTICES  
OF HENRY FILLMORE WITH STYLE GUIDES  
AND HISTORICAL EDITIONS OF SELECTED WORKS

---

D.M.A. PROJECT

---

A dissertation submitted in partial fulfillment of the  
requirements of the degree of Doctor of Musical Arts in the  
College of Fine Arts  
at the University of Kentucky

By  
James Robert Daughters

Burlington, Kentucky

Director: Dr. John Cody Birdwell, Professor of Music

Lexington, Kentucky

2017

Copyright © James Robert Daughters 2017

## ABSTRACT OF D.M.A. PROJECT

### MARCH PERFORMANCE PRACTICES OF HENRY FILLMORE WITH STYLE GUIDES AND HISTORICAL EDITIONS OF SELECTED WORKS

With a career spanning over four decades, Henry Fillmore earned wide recognition as an important and prolific composer of marches and trombone smears in the wind band medium. While he contributed significantly to chamber music, solo literature, vocal settings, and arrangements for band, his compositions for wind band have arguably provided his most universal acclaim. Fillmore's published marches are unique in that scores rarely had performance markings and contained little more than notes and repeat signs. Fillmore conducted most of his marches and altered march strains, changed orchestration, and added stylistic markings that were not indicated in the original printed score.

This research is focused on preparing and presenting historically accurate performances of the marches and smears of Henry Fillmore with appropriate march style. More specifically, the author wishes to provide an approach to the interpretation of Fillmore's music that directly portrays the historical performance practices of Fillmore's performances of his own works and interpretative methodology. Those who wish to consider this historically accurate approach may apply this document's analysis of primary source recordings of Fillmore conducting his music in addition to new included performance editions of specified marches and smears.

KEYWORDS: Henry Fillmore, Marches, Smears,  
Historical Performance Practice, Wind Band

James Robert Daughters

November 10, 2017

MARCH PERFORMANCE PRACTICES  
OF HENRY FILLMORE WITH STYLE GUIDES  
AND HISTORICAL EDITIONS OF SELECTED WORKS

By

James Robert Daughters

---

Dr. John Cody Birdwell  
Director of Dissertation

---

Dr. Michael Baker  
Director of Graduate Studies

---

November 10, 2017

To Henry and Paul.

## ACKNOWLEDGEMENTS

An enormous debt of gratitude is owed to the members of the Fillmore Wind Band. They have filled numerous concerts with Fillmore's music and have been a tremendous source of support. The band plays Fillmore's music with such great energy and spirit, they continue Henry's legacy and allow his light to shine. To my Fillmore Band colleagues, Dr. Stephen Lytle and Dr. Terence Milligan, you have been a source of motivation and encouragement. From the bottom of my heart, thank you!

It has been a blessing to work with some of the finest teachers and mentors in the profession. They have offered guidance, support, and friendship throughout my education and career, and I am indebted to them for all they have given. My heartfelt appreciation and admiration to George Boulden, Richard Clary, Dale Warren, Dr. David Sogin, Harry Clark, Dr. Ann Porter, Gary Whitis, Dan Daniels, and Wendell Hull. I am forever grateful to Dr. Cody Birdwell for his unwavering support for this project, his inspiration, and friendship. Further thanks to my committee members, Dr. Cody Birdwell, James Campbell, Dr. Ben Arnold, Joseph Baber, and Dr. Joseph McGillis, for their input and influence on shaping this document.

Thank you to Dr. Shannon Gross and Twenhofel Middle School for being incredibly supportive and flexible throughout this process. The entire endeavor would not have been possible without their constant reminders of "go write" and letting me play hooky to take an exam!

My mom bought me a \$50 trombone in fifth grade and continues to attend all of my concerts. Thank you for cheering me on! I am the first one in my family to graduate

from college, and I am very proud that my family has been encouraging at every turn. Dad, Mom, Beckie, Grandma Daughters, and Michael, thank you and I love you.

After years of research, I owe much to Scott Schwartz, Director of the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign, for helping to guide me through various resources and for being supportive of the Fillmore Wind Band and my research. Scott introduced me to Paul Bierley and Lois Walker, Paul's daughter, of whom I am eternally humbled and honored to have met. My research would not have existed had it not been for the countless years of dedication by Paul Bierley to the life Henry Fillmore. His love of Henry is passionately evident, and I am blessed to have known Paul before his passing in 2016.

And finally, thank you Henry Fillmore! I have gotten to know you so well over the course of my research, and I feel like one of "The Fillmore Boys." Your humor, charm, showmanship, and music have inspired me to share with the world everything you were and still are. Your simple goal in life was to make people happy through your music, and you have most certainly done that for me. With much love, thank you.

## TABLE OF CONTENTS

Acknowledgements.....	iii
List of Tables .....	vii
List of Figures.....	viii

### PART ONE

Chapter One: Introduction .....	1
Goals .....	5
Methodology.....	6
Organization of the Study .....	8
Results.....	9
Significance .....	9
Literature Review .....	11
Summation of Sources.....	21
Chapter Two: Fillmore Biography.....	22
Family Tree and Youth .....	22
Composing and Mabel.....	27
Syrian Temple Band .....	31
Mike the Radio Hound.....	31
The Fillmore Band.....	33
Later Years.....	34
Chapter Three: March Characteristics .....	36
Sources.....	36
Definition and Overview .....	38
March Types .....	40
Tempo .....	42
Structure.....	44
Style .....	44
Rhythm.....	48
Dynamics .....	50
Interpretation.....	51
Percussion .....	54
Editions .....	56
Alteration Suggestions.....	57
Chapter Four: Fillmore Performance Practice .....	59
Composing and Appeal.....	59
Showmanship.....	62
Musical Structure.....	65
Pseudonyms .....	67
Interpretation and Performance Practice.....	68
Recordings .....	70

Chapter Five: <i>His Honor</i> .....	74
Program Notes .....	74
Overview of Editions .....	75
Historical Edition with Editorial Commentary .....	80
Chapter Six: <i>Lassus Trombone</i> .....	94
Program Notes .....	94
Overview of Available Editions .....	95
Historical Edition with Editorial Commentary .....	100
Part One References.....	115

## PART TWO

Program Notes .....	118
Comprehensive Conducting Recital #1 .....	119
Comprehensive Conducting Recital #2 .....	123
Lecture Recital .....	127
Part Two References.....	131
Appendices.....	132
Appendix A: Interview with Henry Fillmore by Jack Mahan .....	132
Appendix B: Interview with Alan Clark by Author .....	145
Appendix C: Paul E. Bierley Finding Guide at the Sousa Archives.....	148
Appendix D: Digitized Fillmore Recordings at the Sousa Archives.....	157
Appendix E: Fillmore Wind Band Program at the University of Illinois.....	159
Appendix F: <i>His Honor</i> Historical Edition.....	167
Appendix G: <i>His Honor</i> , Fillmore Edition .....	181
Appendix H: <i>His Honor</i> , Fennell Edition, First Page.....	185
Appendix I: <i>His Honor</i> , Foster Edition, First Page .....	186
Appendix J: <i>Lassus Trombone</i> Historical Edition.....	187
Appendix K: <i>Lassus Trombone</i> , Fillmore Edition.....	202
Appendix L: <i>Lassus Trombone</i> , Foster Edition, First Page.....	204
Appendix M: <i>Lassus Trombone</i> , Schissel Edition, First Page.....	205
Appendix N: Copyright Permission from Carl Fischer, LLC.....	206
Appendix O: List of Fillmore Marches.....	208
Appendix P: William Miller March Performance Notes.....	212
Appendix Q: Fillmore's Trombone Harmonizations in <i>Lassus Trombone</i> .....	217
Bibliography .....	219
Discography .....	224
Vita .....	225

## LIST OF TABLES

Table 2.1: Fillmore Band Instrumentation.....	34
Table 3.1: March Style and Type Summary.....	42
Table 3.2: March Stylization Suggestions.....	48
Table 3.3: Dynamic Characteristics of March Strains.....	51
Table 3.4: Percussion Best Practices.....	56
Table 4.1: Fillmore Nom de Plumes.....	68
Table 4.2: Fillmore Strain Tendencies.....	69
Table 5.1: <i>His Honor</i> Strain Recommendations.....	78
Table 5.2: List of Edits Applied to <i>His Honor</i> Performance Edition by Author.....	79
Table 6.1: <i>Lassus Trombone</i> Strain Recommendations.....	98
Table 6.2: List of Edits Applied to <i>Lassus Trombone</i> Performance Edition by Author...	99

## LIST OF FIGURES

Figure 2.1, "Mike" the Radio Hound with Henry Fillmore. ....	33
Figure 5.1: <i>His Honor</i> , Historical Edition with Commentary.....	80
Figure 6.1: <i>Lassus Trombone</i> , Historical Edition with Commentary.....	100

## PART ONE

### CHAPTER ONE: Introduction

#### **Introduction**

This document and subsequent performance editions focus on preparing and presenting historically accurate performances of selected marches and smears of Henry Fillmore. Through the use of original editions and recorded band performances conducted by Fillmore, the author's goal is to provide an approach to the interpretation of Fillmore's music that directly portrays the performance practices of Fillmore's music, interpretative methodology, and appropriate march style.

Composer and bandleader Henry Fillmore (1881-1956) earned wide recognition as an influential and prolific composer of marches and trombone smears<sup>1</sup> over his four-decade career. While he contributed significantly to chamber music, solo literature, vocal settings, and arrangements for band, his compositions for wind band have arguably provided his most universal acclaim. Fillmore's published marches are unique in that scores rarely had performance markings and contained little more than notes and repeat signs. Fillmore conducted most of his marches and altered march strains, changed orchestration, and added stylistic markings that were not indicated in the original printed parts. This document provides a performance analysis of selected marches and produces performance editions with appropriate stylistic markings with historical considerations.

---

<sup>1</sup> A smear is a slang term for an exaggerated bend of a semitone or a tone down and then up again, executed with a harsh or "dirty" tone; it is most often associated with the trombone. Henry Fillmore used this device in several of his marches. Fillmore's marches using this device later became known as smears or trombone smears.

Fillmore was a native of Cincinnati and graduated from the Miami Military Institute in 1901. He briefly studied trombone and music composition at the College of Music in Cincinnati while working as a staff arranger and composer in his father's religious music publishing house, Fillmore Brothers (later the Fillmore Music House).<sup>2</sup> After numerous disputes with his father, Fillmore ran away to join the Lemon Brothers Circus Band as a trombonist in 1906 where he met his future wife, Mabel Jones. Fillmore reconciled with his father and returned home soon after to begin work at the Fillmore Brothers Publishing House. He garnered fame as a conductor with the Syrian Temple Shrine Band of Cincinnati (1921-6), which was reputed to be the "finest fraternal band in America during Fillmore's tenure as director."<sup>3</sup> Fillmore resigned in 1926 and organized his own professional wind band, the Fillmore Band, broadcasting over WLW Radio in Cincinnati and performing numerous concerts in the Greater Cincinnati area. Fillmore suffered from severe heart ailments that seriously threatened his health and, on the advice of his doctor, Fillmore and Mabel relocated to Miami (FL) in 1938 to relax and be in a warmer climate. He regained his strength and became a favorite among band directors and students who affectionately referred to him as "Uncle Henry."<sup>4</sup>

Fillmore is known to have written 255 original compositions and more than 750 arrangements of other composers' works. He is recognized as the "father of the trombone smear" because of the originality and broad acceptance of his *Lassus Trombone* in addition to fourteen other compositions of this nature.<sup>5</sup> Fillmore composed under his own

---

<sup>2</sup> Paul E. Bierley, *Hallelujah Trombone!: The Story of Henry Fillmore* (Columbus, OH: Integrity Press, 1982), 26-32.

<sup>3</sup> Paul E. Bierley and William Rehrig, *The Heritage Encyclopedia of Band Music: Composers and Their Music* (Westerville, Ohio: Integrity Press, 1991), 238-239.

<sup>4</sup> Bierley, *Hallelujah Trombone!*, 30-36.

<sup>5</sup> Bierley and Rehrig, *Heritage Encyclopedia*, 239-240.

name plus seven pseudonyms including Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, Will Huff, and Henrietta Moore. Fillmore used many *nom de plumes* throughout his career and was worried that flooding the market with music published under “Henry Fillmore” would turn people off. He has the distinction of standing alongside the most well-known American composers of the march including Karl L. King and John Philip Sousa. Fillmore’s most popular marches, according to Fillmore Brothers and Carl Fischer Publishers, are *Americans We*, *Men of Ohio*, *His Honor*, *Klaxon*, *Man of the Hour*, and *Military Escort*, and trombone ragtime smears such as *Lassus Trombone*, *Miss Trombone*, and *Shoutin’ Liza Trombone*.<sup>6</sup>

Fillmore’s published marches rarely had performance markings and contained little more than notes and repeat signs. When conducting his marches, Fillmore re-voiced many of the march strains, changed expression marks, or added nuances not indicated in the printed score. These alterations were a standard procedure for most march composers of the time and added textural and dynamic variety to the music.<sup>7</sup> Published editions were printed to be played full-tutti throughout by any combination of instruments. Fillmore admitted that some of the interpretive and stylistic ideas did not come to him until after a piece was published.<sup>8</sup> The published edition serves the purpose of providing notes and rhythms, but it was up to the band director to interpret the music based on their understanding of the genre.

Fillmore’s marches and smears resonate with a wide variety of audiences. James Croft, former Director of Bands at The Florida State University, stated,

---

<sup>6</sup> Ibid.

<sup>7</sup> Harold Bachman, “Henry Fillmore: A Tribute to a Bandman,” *Music Journal* 26, 10 (1968): 33.

<sup>8</sup> Bachman, “Henry Fillmore.”

I've always played (his) marches and have an affinity for them. I sometimes played them as encores if I felt the program needed a lift and left them off the program, as did Sousa, just for the sake of surprise. I've always liked to diddle a bit with accents, changing instrumentation and borrowing some of the tricks of the business bandmasters used to individualize their concepts. Anything that causes the toe to tap and leaves you with a tune in your head can't be all that bad.<sup>9</sup>

While announcing the halftime show for the 1950 University of Florida Marching Band at Florida Field, the announcer introduced *Shoutin' Liza*,

“In his novelty numbers featuring the trombones, Henry Fillmore has created a form as distinctive and as delightful in style as the waltzes of Strauss or the marches of Sousa. Mr. Fillmore, known among bandsmen all over the world as Mr. Trombone, will conduct the Gator Band in one of the most popular members of his family of trombone specialties, “*Shoutin' Liza Trombone*.”<sup>10</sup>

Fillmore's music was “happy music,” and in his opinion music was performing one of its noblest functions when it brought simple pleasure and happiness to listeners.<sup>11</sup> Many of his compositions were intended to be performed by bands in circuses, minstrel shows, and amusement parks, and he was most successful in capturing the spirit of these entertainment media. No one enjoyed his music more than Fillmore himself, and no one could communicate this pleasure to an audience better than he, when he conducted his own music.<sup>12</sup>

March tradition has largely been an aural custom, bandmasters imitating the style and interpretations of those bandmasters from generations before, and is key to

---

<sup>9</sup> Alan Mills, “The Life and Career of James Edwin Croft” (PhD Diss., The Florida State University, 2010), 144.

<sup>10</sup> Bachman, “Henry Fillmore,” 33.

<sup>11</sup> Ibid.

<sup>12</sup> Bierley, *Hallelujah Trombone*, 74.

understanding historical practice and interpretation. Few recordings have survived of Henry Fillmore conducting one of his bands, and it is the author's perspective that Henry Fillmore's performance practices deserve scholarly attention. This document and its subsequent performance editions will provide a means for conductors, performers, and audiences to connect to the history, craftsmanship, and joy of Fillmore and his music.

## **Goals**

This research is meant to assist others in preparing and presenting historically accurate performances of the marches and smears of Henry Fillmore with appropriate style and technique. More specifically, the author wishes to provide an approach to the interpretation of Fillmore's music that directly portrays the historical practices of Fillmore's performances of his works. Those who wish to consider this historically accurate approach may apply it to their own preparation and interpretation, along with this document's analysis of primary source recordings of Fillmore conducting his music in addition to newly included performance editions of specified marches and smears.

Goals of this research are to 1) influence others to create a more informed and effective performance of Fillmore's marches and smears, 2) provide new performance editions of *His Honor* and *Lassus Trombone* with appropriate stylistic and performance markings, 3) help others to perform Fillmore marches and smears with accurate and appropriate performance practices through new editions created in tandem with this document, 4) provide insight into Fillmore's interpretive process in general through the platform of his marches and smears, 5) add to the collective body of research of Fillmore and his music.

## Methodology

Fillmore marches originally published by the Fillmore Music House contained little to no musical indication of musical interpretation, stylistic considerations, varying of strains, or applying alterations in repeated sections. Carl Fischer Publishing Company bought all music and rights of the Fillmore Music House in 1952 and began re-releasing Fillmore's music; however, the original compositions were not reprinted. Fillmore wind band editions (not arrangements) that are currently available have been edited by noted band conductors Frederick Fennell, Robert Foster, and Loras Schissel. These editions are contain some personal interpretive preferences while taking into account historical considerations in regards to orchestration and style. For the purpose of determining historical performance practice accuracy, this study is limited to original manuscripts, primary source recordings of marches and smears of Fillmore, and personal interviews and recollections of those who performed with Fillmore. Sources and materials used for analysis include the following materials:

1. Recordings held in the Paul E. Bierley Special Collection in the Sousa Archives at the University of Illinois Urbana-Champaign, which include Fillmore conducting the Miami Senior High School Band, the Fillmore Band, Miami Summer Band Camp, Purdue University Band, Lake Wales High School Band, and at the American Bandmasters Association Convention.
2. Recordings of Fillmore's music based on Paul Bierley's research and former Fillmore Band members recollections of proper performance practices: *Military Escort, the Music of Henry Fillmore* recorded by the Band of the United States

Air Force Reserve, and *Americans We, the Great Marches of Henry Fillmore* by The Florida State University Band.

3. Manuscripts of Fillmore's music held in the Paul E. Bierley Papers in the Sousa Archives at the University of Illinois Urbana-Champaign, the Fillmore Museum at the University of Miami (FL) and the United States Library of Congress.
4. Correspondence between prominent conductors and former members of the original Fillmore Band in Cincinnati, OH.
5. Previous research in the music of Fillmore and accepted performances traditions of the American march in theses and dissertations completed by Leon Bly, Robert Clark, Richard Hansen, and Joseph Hasper.
6. Performance practice articles by Harry Begian held in the Harry Begian Papers at the University of Illinois Urbana-Champaign.
7. Scores of current editions by Frederick Fennell, Robert Foster, and Loras Schissel.

Primary source recordings and published editions were analyzed and compared to the original edition of each composition studied, and primary recordings of Fillmore's music were studied for interpretive analysis. Further evidence in personal correspondence, recollections, and research of Fillmore is included in finding the most acceptable performance practices of Fillmore's music. Existing editions were consulted for comparison and accuracy. Upon the conclusion of the analysis, a performance edition was created that can be used in comparison with the original editions and performances for those wishing to provide historically accurate performances. The Fillmore Wind

Band, which is currently conducted by this author, recorded the performance editions included with this document.

### **Organization of the Study**

Paul E. Bierley's nearly two-decade research into the life and legacy of Henry Fillmore has provided a valuable and credible framework for this document and further research of Fillmore outlined in chapter one. Chapter two is a biographical overview of Fillmore's childhood, family, and music.

Chapters three and four are detailed analyses of the march style with attention given to Fillmore's performance practice. Chapters five and six are edition analyses of *His Honor* and *Lassus Trombone*, respectively, and the study of original Fillmore editions and current performance editions completed by Fennell, Foster, and Schissel. Completed analyses includes charts indicating performance practice specific to the historical edition, and a comparison of instrumentation and interpretation of each edition. Further information provided by Fillmore through correspondence and personal recollections of band members are included in addition to a comparison of manuscripts, editions, and accepted performance practices in primary source recordings. New performance editions are provided with this author's recommended performance practices of Fillmore.

The appendices include new performance editions of *His Honor* and *Lassus Trombone*, an interview with Fillmore by Jack Mahan in 1953, an interview with Alan Clark, William Miller marching performance notes, a University of Illinois concert program, a guide to the Paul E. Bierley Papers in the Sousa Archives, a list of digitized recordings of ensembles conducted by Henry Fillmore, and Fillmore's trombone

harmonization of *Lassus Trombone*, as remembered by William Miller. Live performance recordings of new editions are included for reference and have been recorded by the current Fillmore Wind Band in Cincinnati, Ohio.

## **Results**

This monograph and accompanying editions provide conductors and performers a better understanding of march style and the historical practices of Henry Fillmore. The method of examination combines formal and aural elements along with perspectives from former musicians who performed under Fillmore's baton and bandmasters who have recorded the traditional march style. The author synthesizes and joins these elements to produce the first scholarly document and band performance editions based on Fillmore's historical practices.

## **Significance**

Harry Begian insisted that marches are a cornerstone in the founding structure of the modern American Wind Band and should not be ignored.<sup>13</sup> While historically important and significant, the march, a band's only indigenous form, is increasingly left off programs.<sup>14</sup> Carl Chevallard, author of *Teaching Music Through Performing Marches*, stated:

While it is true that band repertoire has greatly expanded in the last hundred years, and many more options in programming are available, I believe marches have disappeared from programs because of an attitude of apathy, even antipathy, toward the form among an increasing number of band conductors. Far too many in this

---

<sup>13</sup> Begian, Harry. "Behold the Lowly March," *The Instrumentalist* 41 (1986).

<sup>14</sup> Carl Chevallard, *Teaching Music through Performing Marches* (Chicago: GIA Publications, 2003), xv.

group also believe today's audiences have lost interest in any march except *The Stars and Stripes, Forever*. Sadly, these conductors avoid marches because they find them boring, simplistic, and irrelevant.<sup>15</sup>

Today, the only American bands that perform marches with any regularity are those of the military. Chevallard continues:

To a military band, the march is daily bread. It's the musical staple of almost every ceremonial event, including parades, reviews, retreats, funerals, memorials, dedications, retirements, and changes of command. Although modern military bands play virtually every style of music, the march remains the military's quintessential sound and core repertoire. Accordingly, military bands tend to play marches with care. How a march is played reflects not only on a band but also on the service, and by extension, the entire military profession it represents. To military bands, whether marches should be played is a moot question. Not long ago that was true for virtually every civilian band in America, too.

Marches have utilitarian and dramatic value and are significant in the band's repertoire. Audiences, young and old, want and expect marches to be played and by denying expectation, one denies America of one of the richest gifts the band tradition has to offer.<sup>16</sup> Chevallard stated:

In the military, quicksteps have enormous utilitarian value. They make long marches less burdensome. They provide the solid beat large armies need to march together. They teach discipline. Marching is, after all, one of the first lessons of military life. Marching teaches teamwork and the primary lesson of basic training: to follow orders. Armies from antiquity recognize this. By marching its forces in formation to a drumbeat, the Roman army, for example, achieved efficient movement, physical fitness, military

---

<sup>15</sup> Ibid.

<sup>16</sup> Chevallard, *Performing Marches*, xvii.

discipline, and improved morale, while instilling fear in the hearts of Rome's enemies.

Quicksteps have dramatic value, too. To a military audience, they establish an energetic mood, enhance *esprit de corps*, and serve as a reminder of military tradition. To veterans, they bring to mind the timelessness of military service and sacrifice. To those who still serve, they are a musical call to duty. To the public, the quickstep's high spirit and musical accessibility make it irresistibly uplifting.<sup>17</sup>

Alongside Sousa and King, Fillmore established himself as a leader of the American march and his significant contributions to the genre are vast and impressive. Because of the unique nature of his music, philosophy, personal background, and continued popularity, an examination of his work is worthwhile. The author hopes this document and accompanying performance editions will contribute to ongoing and better-informed performances of Fillmore marches, and more importantly, the continued and perhaps increased performance of marches in America.

## **Literature Review**

### Theses and Dissertations

To date, the majority of published research regarding Fillmore's music has come in the form of two masters' theses (Clark and Hasper). Fillmore's influence on music curriculum, music education, and music administration was traced in three doctoral dissertations (Dahlenburg, Hansen, Hansbrough). Other musicians with large influences from Fillmore were mentioned in seven doctoral dissertations spanning the last forty-two years (Dahlenburg, Davis, Hansen, Hansbrough, Hile, Madeja, and Mills). Two doctoral

---

<sup>17</sup> Ibid.

dissertations have focused specifically on the development of the march in American society (Clark and Norton), both of which cite Fillmore as an influence. The author has reviewed these documents in chronological order according to publication date to gain perspective on how the study of Fillmore's music and his influence on music has evolved.

*Perspectives of the American Concert March* prepared by Robert Clark in 2009, provides historical perspective on the American Concert March, performance practices, and rehearsal techniques. Clark's stated purposes of his thesis were to 1) investigate the history of marches, 2) discover the features of traditional march interpretation, 3) explore the pedagogical benefits of performing marches, 4) identify resources that would aid teachers in selecting, rehearsing, and performing marches, and 5) propose strategies for preservation of march traditions. Prominent Florida conductors were interviewed for the opinions on the topics above. Fillmore is mentioned throughout as being instrumental in the development of the march and some performance practices were suggested throughout via interviews. Appendices include interviews of Bobby Adams, Jack Crew, James Croft, Joe Kreines, and Paula Thornton.

Joseph Hasper provided the first thesis devoted specifically to Fillmore's music with an analytical study of Fillmore's marches in his dissertation, *Harmonic and Structural Norms in the Marches of Henry Fillmore* (2014). The study thoroughly examines Fillmore's marches in an attempt to define his march style in terms of formal structure and harmony.<sup>18</sup> Hasper claims Fillmore marches are highly uniform regarding phrase length, section length, the number of strains, repetition of strains, and the presence

---

<sup>18</sup> Joseph Hasper, "Harmonic and Structural Norms in the Marches of Henry Fillmore" (MM Thesis. University of Oklahoma, 2014).

of introductions and stingers.<sup>19</sup> Various methods were used and included harmonic analysis, general harmonic characteristics, and Schenkerian analysis. Through his research, the Hasper thesis states that four types of marches are revealed and displayed harmonic traits in terms of modulations, the frequency of specified chord choices, and the rate of harmonic activity. Other general characteristics include a common palette of chord choices and modulation to the subdominant at the trio.<sup>20</sup> Hasper claims that all structural and harmonic characteristics, when quantified and categorized, provide a statistical description of the Fillmore march style that is used as a basis of comparison between individual Fillmore marches and between those of Fillmore and other composers.<sup>21</sup> Appendices include a full list of marches by the composers mentioned in the thesis, a chronological list of Fillmore marches, harmonic analyses of music mentioned, and Schenkerian graphs of *Americans We*.

William Dahlenburg was one of the first to explore the development of the musical culture of the south in his 1967 doctoral study of *Music in the Culture of Miami: 1920-1966*. Previous research into music development in the south does not include such developments of Florida's Greater Miami. Fillmore is mentioned as one of Greater Miami's many well-known composers and as being an influence on the growth of the School of Music at the University of Miami. Fillmore made several appearances guest conducting concerts devoted entirely to his music, and he eventually left his estate to the University of Miami.

---

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

<sup>21</sup> Hasper, "Harmonic and Structural Norms."

Like Dahlenburg, Robert Hansbrough analyzed the scope of the Florida band movement but on a larger scale in his dissertation, *A History of the Florida Band Movement, 1922-1995* (1999). Hansbrough explores the creation of the Florida Bandmasters Associations (FBA) and its history to 1995. The document cites Paul Bierley and references Fillmore as a friend to the University of Miami and is an important force in creating the FBA.<sup>22</sup>

Seven dissertations mention Henry Fillmore as being a close friend to document subjects. While Fillmore was not discussed in detail in any, they do contain quotations or brief thoughts of Fillmore. These dissertations include: Gerardi, *Karl L. King: His Life and His Music* (1973); Tipps, *Harold B. Bachman, American Bandmaster* (1974); Talford, *William D. Revelli: An Introspective Study* (1985); Madeja, *The Life and Work of Herbert L. Clarke* (1988); Hile, *Harry Begian: On bands and band conducting* (1991); Wallace, *The Life and Work of Harry Begian* (1994); and Mills, *The Life and Career of James Edwin Croft* (2010).

The purpose of Leon Bly's study, *March in American Society* (1977), was to determine the status, past and present, of march music in the United States. Ultimately, Bly had four main objectives: 1) describe how marches were used in the United States, 2) determine what sociological developments caused American composers to write marches, 3) describe the performances practices with regards to American marches, and 4) investigate how American's march music was disseminated.<sup>23</sup> Fillmore's performance practices were cited from publications of the Fillmore Music House *Golden Friendships*

---

<sup>22</sup> Robert Hansbrough, "A History of the Florida School Band Movement, 1922-1995" (PhD Diss., The Florida State University, 1999).

<sup>23</sup> Leon Bly, "The March in American Society" (DMA diss., University of Miami, 1977).

and *Gifted Leadership*.<sup>24</sup> Bly's study examines the sources and functions of the slow march, the quick march, double-quick march, and funeral march. Performances practices were discussed, and the document includes a composers index and a march index. The appendix consists of a biographical dictionary,

Elizabeth Norton's approach to researching the march in 1983 is similar to Bly's work; however, it takes a more historical approach. *March Music in Nineteenth-Century America* traces the origins of the march in military and dance music from the development of the quickstep and ceremonial march of the 1800s, to the concert march of the late nineteenth-century.<sup>25</sup> Henry Fillmore is not mentioned, there is, however, much research given to the precursors of Sousa, King, and Fillmore.

### Journal Articles and Books

Though theses and doctoral documents have provided the bulk of sources for this author's research, two journal articles, four books, and three entries in music encyclopedias concerning Henry Fillmore and march performance practices have been consulted. Arthur Pryor's article in the *Musical Courier* from 1931 starts by declaring, "there is one type of music in the playing of which the band has always been supreme – the march."<sup>26</sup> Pryor cites musical examples and instructs readers how to perform those examples with "snap and life." Pryor cites specific pitfalls in the march style and informs readers of necessary corrections to make.

---

<sup>24</sup> Ibid.

<sup>25</sup> Elizabeth Norton, "March Music in Nineteenth-Century America" (DMA diss., University of Michigan, 1983).

<sup>26</sup> Arthur Pryor, "How to Play a March," *Musical Courier*, (September, 1931), 45-56.

An article by Harold Bachman in the *Music Journal* from 1968 and 1969 provides the earliest homage to the legacy of Fillmore. Bachman recalls stories of Fillmore regarding the man, performance practices, the Fillmore Band, and The Fillmore Music House. Bachman's article provided the framework necessary for Bierley's book, *Hallelujah Trombone!*

Paul Bierley is the foremost authority on Fillmore, having devoted almost twenty years of his life to Fillmore's history and legacy. Bierley's collection in the Sousa Archives at the University of Illinois Urbana-Champaign is the single largest collection of Fillmore research, memorabilia, and primary sources in the country. In his book *Hallelujah Trombone! The Story of Henry Fillmore*, Bierley includes nearly two centuries worth of research into telling the story of Fillmore's life. Bierley's use of language in relaxed conversational style makes for easy and informative reading. He makes mention of many pioneers of the collegiate and secondary school band movement, including circus musicians, virtuosos of the time, and include Sousa and Edwin Franko Goldman.<sup>27</sup> One of the most valuable resources in the book is the use of appendices, which include Fillmore's musical compositions, residences, dates of significant events, and masonic affiliations.

Bierley's catalogue of Fillmore's works: *The Music of Henry Fillmore and Will Huff*, was published as a companion to *Hallelujah Trombone!*. Contents include Fillmore's music, in addition to that of his pseudonyms, Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, Will Huff, and Henrietta Moore. Notably, Will Huff is included twice, as Fillmore was unaware that a composer by the name of Huff lived near

---

<sup>27</sup> James Barnes, "Reviewed Works," review of *Hallelujah Trombone! The Story of Henry Fillmore* by Paul E. Bierley, *American Music*, 1986.

him in Cincinnati. The catalogue provides brief information regarding each piece including copyright, dedication, dates, editions, and publishers. Location of manuscripts, incipits, and additional information was not included.

*Band Director Foundations for Success* by William Miller and Alan Clark is a collection of topics on teaching school band. Fillmore was mentioned in the last chapter called *My Recollections of Henry Fillmore*. Miller recalls stories of Fillmore “before I knew him” and “when I knew him.” Miller also included memories from Fillmore’s days in Florida.

Carl Chevallard’s *Teaching Music through Performing Marches* is a part of the numerous *Teaching Music Through Performance* series by GIA Publications, edited by Richard Miles. Published in 2003, Chevallard’s volume includes an introduction and rationale for performing marches and a word on interpretation. Three “views” are discussed when preparing marches, including: 1) the horizontal view using form, phrasing and articulation, rhythm and meter, and tempo as a basis of teaching, 2) the vertical view which employs everyone as being a leader, plus musical vocabulary and grammar, and 3) the audience’s view discussing the science of hearing and the art of listening. Appendices include “50 wonderful marches,” tips for conducting marches, and a glossary. As with each *Teaching Music Through Performance* volume, each march entry in the list of fifty contains complete information regarding the composer, composition, historical perspective, technical considerations, stylistic considerations, musical elements, form, and structure, suggested listening, and additional references and resources.

Paul Bierley has penned two entries in music encyclopedias regarding Henry Fillmore; *The Heritage Encyclopedia of Band Music: Composers and their Music* and the second edition of the *New Grove Dictionary of Music and Musicians*. Bierley uses *Hallelujah Trombone!* as source material for both entries and provides a brief summary of Fillmore's life. Selected pieces are listed in *New Grove* while a completed catalogue of works is available in *The Heritage Encyclopedia of Band Music*.

The term "march" or "marsch" is discussed at length in three music dictionaries and encyclopedias, *Die Musik in Geschichte Und Gegenwart* (1994), *The New Grove Dictionary of Music and Musicians* (1980), and *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition (2001). In both *New Groves* editions, Erich Schwandt provides a good general definition of the march:

March music is music with strong repetitive rhythms and an uncomplicated style usually used to accompany orderly military movements and processions. Since the 16th century, functional march music has existed alongside stylized representations of the march, which were often incorporated for programmatic purposes into art music. The distinction between the functional and the stylized march is often blurred, however: in the 18th century, functional marches were frequently imported virtually unchanged into wind-band music, often forming integral movements of serenades or divertimentos. During the 19th century, the functional military march declined, and the stylized march became popular in its own right, reaching its height in the works of the later Romantic composers. After World War I, the idea of using an orchestral or choral march as a vehicle for paying homage to rulers and celebrating nations and ideals, which had prevailed since the time of Lully, fell into decline, and the march came to be seen principally as an art-music genre.<sup>28</sup>

---

<sup>28</sup> Erich Schwandt and Andrew Lamb, "March" in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie (London: Macmillan, 2001), 812-818.

Schwandt's sections include, 1) The Military March to the 1820's, 2) Nineteenth and twentieth-century Military and Popular Marches, 3) The March in Art Music and 4) Extensive Bibliography. The entry includes detailed information and closely resembles *MGG* in the nineteenth-century and twentieth-century material.<sup>29</sup>

The *Die Musik in Geschichte Und Gegenwart* entry by Achim Hofer provides the following: 1) Definition, Description of genre, origins, 2) History of Military Marches, 3) Marches in Concert Music, 4) Marches in Organ and Keyboard Music), 5) Marches in Orchestra Music from 1800 and 6) The "deformation" of the march in the 20<sup>th</sup>-century. Music examples were included with an extensive bibliography.<sup>30</sup>

### Recorded Media

Twenty-one primary music sources are considered important to this study. Ten are original recordings of Henry Fillmore conducted and are housed in the Sousa Archives at the University of Illinois Urbana-Champaign and on reel-to-reel format. Those include Henry Fillmore conducting live performances of his pieces with high school and college bands of the time. Music recorded includes *Military Escort*, *Military Escort in Five Ways*, *The Whistling Farmer Boy*, *Golden Friendship*, *Bull Trombone*, *Trombone King*, *Rolling Thunder*, *Men of Ohio*, *Miami March*, *Shoutin' Liza*, *Americans We*, *Orange Bowl*, *North-South College All-Stars March*, and the *Klaxon*. Fillmore's voice is heard on numerous recordings.

---

<sup>29</sup> Ibid.

<sup>30</sup> Achim Hofer, "Marsch," in *Die Musik in Geschichte Und Gegenwart* (New York: Barenreiter Kassel, 1994) 1667-1682.

Recordings exclusive to Fillmore's music, and his pseudonyms, in chronological order, include: *Memories of Uncle Henry* (1969); *Sounds of the Circus Volume 2* (1970); *Great Marches of the World featuring: American and Henry Fillmore Marches* (1970-84); *The Golden Age of March* (1976); *Americans We: The Great Marches of Henry Fillmore* (1991); *Military Escort* (1998); *Teaching Music through Performing Marches* (2003); *Men of Ohio* (2008).

*The Heritage of the March*, volumes 45-47, is a series recorded by the United States Navy Band and currently held in a private collection. Efforts have been made to acquire these volumes. Fillmore marches were included in volumes 45-47.

### Archives

The Sousa Archives and Center for American Music located on campus at the University of Illinois Urbana-Champaign contain the special collections of Paul E. Bierley and Harry Begian. The *Paul E. Bierley Papers, 1864-2015*, house Bierley's life work as a Sousa and Fillmore researcher and scholar and consists of correspondence, subject files, news clippings, oral histories, account ledgers, programs, audio tape and video tape recordings, digital photographs, dissertations and theses, books, awards, engineering diagrams, cartoon sketch books, photographs, and press books documenting Bierley's career as an aerospace engineer and leading Sousa and Fillmore scholar. The collection of Fillmore materials in the archives includes a day to day log of his life, notes on his music, chronological list of Fillmore music, photographs, family tree, dossier of Fillmore marches, Fillmore addresses, interview notes, letters, clippings, correspondence, masonic files, circus files, recordings, and information pertaining to Will Huff. All

resources used to chronicle Fillmore's life in Bierley's book, *Hallelujah Trombone!*, are within this collection.

The *Harry Begian Papers, 1926-97* consist of correspondence, photographs, scrapbooks, concert recordings, program notes, convention materials, research materials, and published articles that document Harry Begian's career as a conductor, teacher, guest speaker, and scholar. This collection also contains his teaching materials such as class notes, lessons plans, and clinician notes as they pertain to the study of the march genre and performance practices.

### **Summation of Sources**

Paul Bierley organized Fillmore's biography and music in his book *Hallelujah Trombone!*, and all sources directly relating to Fillmore rely heavily on Bierley's research located in the Sousa Archives at the University of Illinois Urbana-Champaign. Proper performance practices of marches were discussed in doctoral documents and articles through secondary sources; however, no primary sources, such as recordings or original manuscripts of Henry Fillmore were consulted. The Paul Bierley and Harry Begian papers serve as the basis of information for this document.

## CHAPTER TWO: Fillmore Biography

Understanding Henry Fillmore as a child is paramount to understanding Fillmore's musical virtues and compositional output as a professional musician. Paul Bierley's research and subsequent books concerning Fillmore have explained much regarding Fillmore's life and career. *Hallelujah Trombone!* outlines detailed accounts of Fillmore's music making, friends, family, and business, which provide valuable insight into Fillmore's relationship with the Syrian Temple of Cincinnati, the Fillmore Music House, the circus, and his wife, Mabel.<sup>31</sup> Bierley's companion book, *The Music of Henry Fillmore and Will Huff*, contains a catalog of Fillmore's works and those of composer Will Huff.<sup>32</sup> Biographical material for this chapter is largely drawn from Bierley's books and his collection in the Sousa Archives for American Music at the University of Illinois Urbana-Champaign.

### **Family Tree and Youth**

James Henry Fillmore Jr. was born on December 3, 1881, at 9:30 am on Race Street in Cincinnati, Ohio. President Millard Fillmore, thirteenth President of the United States (1850-3), was a distant cousin, member of the Whig party, and descendent of the Fillmore clan that settled from England in the 1660s.<sup>33</sup> Being of a strong religious background, A.D. Fillmore, Henry's grandfather, ran a singing school and composed his hymnals and instruction books, which were sold in Kentucky, Indiana, Ohio, and Illinois. He was a gifted writer, businessman, and minister at the local church.

---

<sup>31</sup> Bierley, *Hallelujah Trombone!*.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid., 3-4.

James Henry Fillmore, Fillmore Jr.'s father, was a talented vocalist and pianist. J.H., as referred to by friends and family, was self-taught and studied theory and harmony, which served him well later in life when he opened a music publishing company. He was active during the temperance movement as his experience with alcohol had been brief and painful. Once a child, he and a friend were hanging around the wharf along the Ohio River in downtown Cincinnati, where they witnessed a group of men drinking (something) out of a barrel. Once they saw the barrels loaded onto a steamboat, they snuck on the boat and stuck a straw in one of the barrels. They drank so much they passed out and had to be revived. From that point on they vowed to never drink again and opposed alcohol their whole lives.<sup>34</sup> This event helped nurture James Fillmore's religious beliefs and viewpoint on prohibition. J.H. went on to become an apprentice printer in Cincinnati and supported his family in his early twenties after the death of his father. He set out to establish his singing school and composed the *New Harp of Zion* in 1872, which sold over 100,000 copies.<sup>35</sup> In 1874, J.H. Fillmore and brother Frank opened the Fillmore Brothers music store where they both managed the store and taught music. J.H. printed, bound, and composed singing books and wrote several hymnals that were used all over the world including the *New Christian Hymn and Tune Book* (1882) and *Songs of Gratitude* (1883), which allowed the Fillmore business to expand and produce hymnals that continue to be used today.<sup>36</sup>

Fillmore's mother and father were devout Christians and attended church regularly in Cincinnati. Fillmore hated church and preferred to pick fistfights on Sundays

---

<sup>34</sup> Bierley and Rehrig, *Heritage Encyclopedia*, 239-240.

<sup>35</sup> Bierley, *Hallelujah Trombone!*, 7-8.

<sup>36</sup> Ibid.

rather than being forced to suffer through church services. At school, teachers questioned if he had even bathed. Teachers regularly sent notes home with his sister; however, Fillmore enjoyed taking the notes and then physically beating his sister for accepting them in the first place.

Fred Fillmore, J.H.'s brother, and Fillmore's uncle, adored young Henry and bought him several gifts, including a walking stick with a bronze end to it. Fillmore said it looked like a drum major's baton, so a baton it became. Fillmore rounded up eight of his friends, found anything and everything they could beat on, and roamed the city as a marching band. Fred and Fillmore's relationship deepened over the years, and Fillmore gave much credit to Fred for his love of music. Fred owned a farm of which Fillmore was very fond, and he and visited as often as he could. Fred also played the tuba, performed in a community band, and introduced Fillmore to the John Robinson Circus, which had winter quarters in Cincinnati. Fred allowed Fillmore to do everything his father would not, including hanging out at the circus quarters.<sup>37</sup> In Fillmore's later years, much of his music was dedicated to the love of Fred's farm and fondness of the circus.

Growing up in Cincinnati with its German heritage, Fillmore loved the choruses, bands, Cincinnati Symphony Orchestra, and particularly the Cincinnati Reds. With amazing ease, Fillmore learned the violin, flute, and guitar and composed solos for these instruments with himself playing solo while his sister accompanied him on the piano.<sup>38</sup> Fillmore's vocal abilities received the most attention, and he was chosen as a soloist in the church choir. As delightful as these musical endeavors were to Fillmore, the trombone is what fascinated him the most. He begged for months and months for a

---

<sup>37</sup> Bierley and Rehrig, *Heritage Encyclopedia*, 239-240.

<sup>38</sup> Bierley, *Hallelujah Trombone!*, 13.

trombone, but his father would not hear of it; brass instruments, he thought, were associated with the devil, at least according to James Fillmore.<sup>39</sup> Fillmore's mother learned of a neighbor selling a trombone down the street and arranged to buy the trombone for eight dollars. This of course, after months of secretly saving without J.H.'s knowledge. His mother loved that Fillmore had taken a liking to something and encouraged him daily. Fillmore practiced an hour daily and hid the trombone in the family barn, keeping it from his father. J.H. ventured home early one day and caught Fillmore practicing the trombone. By luck or the Grace of God, Fillmore was playing hymns, one that he composed himself, when father walked in. J.H. decided that if he was going to play, he should taking lessons and learn to play the trombone correctly.<sup>40</sup>

After Fillmore's sophomore year of high school in 1898, at the age of 16, he ran off and joined the circus, something else he attributed to his uncle, Fred. Fillmore ran away from home at age sixteen following a never-ending history of arguments with his father. Fillmore caught up with the circus, which was being run by the Ringlings that year, and was quickly put to work in menial jobs, including mucking stalls and cleaning outhouses. After three weeks of this, he grew homesick and reached out to his father and asked permission to return home, and J.H. granted permission on the terms that Fillmore compose a new hymnal for the publishing firm. Agreeing to the terms, Fillmore was soon home. Following this event, Fillmore's father decided to send him to military school, and the whole incident was never discussed again.<sup>41</sup>

---

<sup>39</sup> Ibid.

<sup>40</sup> Ibid.

<sup>41</sup> Ibid., 16-19.

Fillmore returned from the circus and was sent to the Miami Military Institute in Germantown, Ohio. Originally a school of music, in 1894 the music program was dropped in favor of military studies until 1933 when the school closed its doors during the Great Depression. Football, basic subjects, and military training comprised the curriculum during Fillmore's time, and enrollment was limited to thirty students. It was exclusive, only for the best of families, and tuition was \$350 per semester.<sup>42</sup> Fillmore's musical aptitude did not go unnoticed. At the behest of the commanding officer, Colonel Brown, Fillmore was placed in solitary confinement because of insubordination to his teachers. He was placed in a room that happened to have a faulty piano, and instead of thinking about what he had done wrong as instructed to do, Fillmore fixed the piano and began playing hymn tunes. Colonel Brown heard Fillmore playing and asked him to start a music group.<sup>43</sup> Fillmore was excited, wrote home, and asked his father to send instruments. He received two violins, two ukuleles, two guitars, a flute, banjo, and snare. With this, Fillmore began his career as a bandleader, and on June 6, 1901, he graduated from the Miami Military Institute with a diploma embroidered with *Bachelor of Arts* or the equivalent of a present-day associate's degree.<sup>44</sup>

Fillmore decided upon a career in music and, in 1901, enrolled in the College of Music in Cincinnati, declaring a major in trombone performance and composition. Fillmore only attended the College of Music for one year, stating that he had learned all that he wanted about serious music, and all he wanted to do was entertain.<sup>45</sup> The summer

---

<sup>42</sup> Ibid., 20-21.

<sup>43</sup> Ibid., 21.

<sup>44</sup> Paul E. Bierley, Papers, Sousa Archives and Center for American Music, University of Illinois, Urbana-Champaign, IL.

<sup>45</sup> Bierley, *Hallelujah Trombone!*, 29.

before he began at the College of Music, Fillmore worked at the Fillmore Brothers and suggested to his father that the company would grow if they started publishing band music. Sousa's band was enormously popular at the time, and Henry wanted the Fillmore Brothers to capitalize on the success of Sousa's golden age. He suggested to his father that they open a retail store and ultimately, J.H. agreed. The retail store was a two-story building located on Elm Street in downtown Cincinnati, close Cincinnati Music Hall, and Fillmore guided the retail company in acquiring Squire's instruments and took over the day-to-day management of the retail store located downstairs.

### **Composing and Mabel**

Father and son watched the Sousa Band together in 1903 after which J.H. became more open to the idea of Fillmore composing band music for Fillmore Brothers. In some regard, John Fillmore did not have a choice since business was slowing down. He took a chance on band music and agreed to let Fillmore compose a march so long as Fillmore's name did not appear on the score (J.H. did not want to have any association with music of that sort). In Fillmore's youth, he stated to his mother, on numerous occasions "I will huff and puff and play my trombone regardless if papa likes it or not," and subsequently used *Will Huff* as a *nom de plume* for his first march called the *Higham March* (1903).<sup>46</sup> Experiencing great success and popularity with his first march, Fillmore composed five additional marches in 1904; two bore Henry Fillmore's name and the others used the pseudonym *Al Hayes*.

---

<sup>46</sup> Ibid., 33.

Fillmore Brothers experienced growth with the addition of Fillmore's band music, and James Fillmore agreed to take the family to the World's Fair in St. Louis in 1904 with extra income in hand. On the train into St. Louis Fillmore happened to be sitting next to a beautiful young woman, Mabel Jones. Mabel invited Fillmore to the show she was performing; however, she insisted that he not bring his family. As it turns out, and to Fillmore's extreme amusement, Mabel was a "hoochie-coochie" dancer.<sup>47</sup> The two fell in love and married in St. Louis in 1905.<sup>48</sup> Coming from a highly religious lineage, Fillmore's family was incredibly distraught and could not accept Mabel into their family. The two moved out and were determined not to speak with his family until Mabel was an accepted family member. It was only months later, after an adventure with the circus, that Fillmore sent word to his family.<sup>49</sup>

The Lemon Brothers Circus was hiring in 1905 and Fillmore accepted a job as a circus musician. There would be work for Mabel, too, though not as a performer but as a nursemaid and tutor for the children of circus families and performers.<sup>50</sup> Fillmore played in the circus band and performed on the trombone and calliope<sup>51</sup> that he repaired to play ragtime music. He also conducted the circus band at times and officially became a *windjammer*, or *circus musician*. Fillmore loved to perform in parades, play the trombone on the bandwagon in front of the parade, and then return to the back and finish the parade on his new, improved calliope. Fillmore's march, *Troupers Tribunal* (1904) was composed as a tribute to the circus. It is a circus march with *Troupers* intentionally

---

<sup>47</sup> Ibid., 35.

<sup>48</sup> Bierley and Rehrig, *Heritage Encyclopedia*, 239-240.

<sup>49</sup> Bierley, *Hallelujah Trombone!*, 36.

<sup>50</sup> Ibid., 37-38.

<sup>51</sup> A calliope is a musical instrument that produces sound by sending a gas, originally steam or more recently compressed air, through large whistles—originally locomotive whistles.

misspelled so his father would think it was composed for military band and, consequently, was published with J.H.'s blessing.

Fillmore did not communicate with those at home until he was married and established in the circus. Fillmore was hurt that his family could not accept his wife, but longing for home, he and Mabel returned to Cincinnati in 1905 after the circus season. To their surprise, the family was much more accepting upon their return,<sup>52</sup> and Fillmore and Mabel moved into a two-room apartment in Cincinnati on Elm Street. They were poor, using orange storage crates for chairs they obtained from the grocery store, and Fillmore began writing music on a toy piano. He had perfect pitch and wrote melodies first then used the toy piano for countermelodies and accompaniment. Fillmore returned to the Fillmore Brothers and began publishing more and more band music, and part of his job was to sight-read through music with members of the Cincinnati Symphony Orchestra before publication. Fillmore was paid very little from Fillmore Brothers, which triggered supplemental income from playing semi-professional football, teaching lessons to children, and playing in the evening for minstrel shows until 4:00 am.

James Fillmore was not fond of secular music bearing the Fillmore name. Therefore, in 1907, Henry Fillmore published his band music separately in Philadelphia, under his own name, and sold a record amount for the Pennsylvania publishing company. J.H. finally relented since everyone knew Fillmore was writing band music, and it was a way for Fillmore Brothers to earn more income. Fillmore composed *The Circus Bee* in

---

<sup>52</sup> Ibid., 43.

1908 as a celebration for publishing under the Fillmore Brothers name, and the march is named after an imaginary circus newspaper Fillmore had in mind.<sup>53</sup>

Fillmore's first trombone smear, *Miss Trombone* (1908), put him on the musical map more than any prior output. The spotlight was on the trombone, and the characteristic glissandi trombones are capable of producing. Rags were normally associated with brothels at the time, and *Miss Trombone* is a rag through and through. Fillmore's father hesitated to publish *Miss Trombone* and continued to profess that rags were the work of the devil.<sup>54</sup>

Fillmore idolized John Philip Sousa and he spent two days in Philadelphia listening to the Sousa band perform eight times during those two days.<sup>55</sup> The Sousa Band played *Miss Trombone*, and Fillmore was amazed and honored. Sousa informed Fillmore that *Miss Trombone* was loved everywhere by all audiences, and this inspired Fillmore to compose *Lassus Trombone* in 1915 (discussed in chapter six) which was performed by the Sousa band daily for years to come.<sup>56</sup> The smears were highly successful, and Fillmore molded them into a basic march form.<sup>57</sup>

The Fillmore Brothers' selling of church music slowed substantially, and Fillmore convinced his father to begin publishing more instrumental music. Fillmore himself was worried that flooding the market with music published under the "Henry Fillmore" name would deter buying interest, so he created several pseudonyms such as *Harry Hartley*, *Al Hayes*, *Harold Bennett*, and *Ray Hall*. Fillmore and Mabel would at times check into

---

<sup>53</sup> Bierley and Rehrig, *Heritage Encyclopedia*, 239-240.

<sup>54</sup> Ibid.

<sup>55</sup> Bierley, *Hallelujah Trombone!*, 49.

<sup>56</sup> Ibid.

<sup>57</sup> Fillmore was not the first to turn a rag into a march. Arthur Pryor had accomplished this years earlier with the Sousa Band.

hotels under the name *Mr. Henry Fillmore* and *Mrs. Harold Bennett* to enjoy the reaction of the hotel staff.<sup>58</sup>

### **Syrian Temple Band**

Fillmore became a member of the trombone section in the Syrian Temple Band of Cincinnati in 1919. He gained immense popularity and was appointed the leader of the ensemble on January 8, 1921. According to Paul Bierley, Fillmore garnered much fame for the band as it became recognized as one of the finest in the world.<sup>59</sup> During his first year as bandmaster Fillmore composed *Men of Ohio* (April 28, 1921) and dedicated the march to President Warren Harding, who was also a mason from Ohio and already a huge fan of Henry Fillmore. The Syrian Temple Band traveled to the Shrine Convention in Iowa in 1921 and was voted the best band in music and marching. The band sponsored a Shrine Circus as a fundraiser at Cincinnati Music Hall in 1922 and invited the John Robinson Circus to perform. It was an enormous success.<sup>60</sup>

### **Mike the Radio Hound**

Living next door to Fillmore and Mabel's home, was a dog considered to be a mean and vicious creature. The dog escaped its enclosure, had puppies, and Fillmore agreed to take care of the runt of the litter since the vet feared it would die. Fillmore fed

---

<sup>58</sup> Ibid., 49.

<sup>59</sup> Bierley and Rehrig, *Heritage Encyclopedia*, 239-240.

<sup>60</sup> Bierley, *Hallelujah Trombone!*, 61-62.

the beagle pup with an eyedropper and wanted the runt's name to reflect something musical; so he chose "Mike," short for microphone.<sup>61</sup>

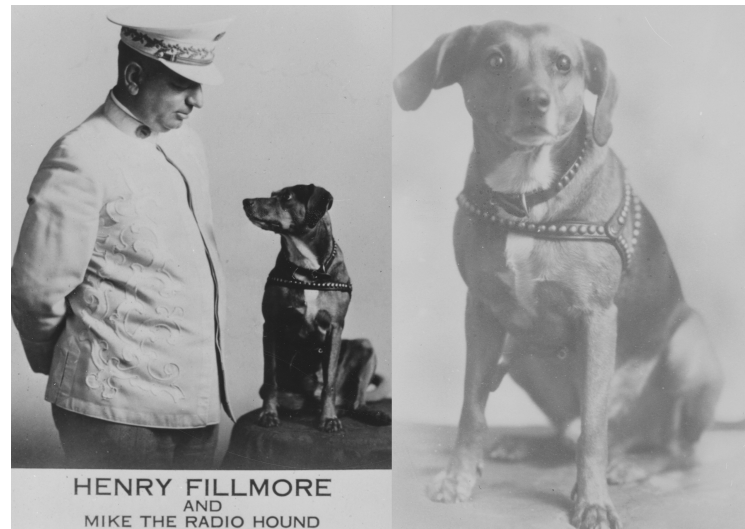
Fillmore only composed one piece in 1925, the *Whistling Farmer Boy*, which was written to honor Uncle Fred and his farm. The march called for a device that imitated a barking dog, and the instrument the Shriners used for this sound happened to be broken at the time. Fillmore thought it would be nice if they could use a real barking dog, so he trained Mike to bark when he threw his arms up in an upward motion. Mike became an instant hit and featured on several pieces during Fillmore's tenure with the Syrian Temple Band. An executive from Columbia Records heard Mike on the radio, 700WLW, and offered to record *Whistling Farmer Boy*. Mike was so perfectly timed that Fillmore tried to purposely mess him up so people would believe that it was, in fact, a true, barking dog. Unfortunately, a neighbor poisoned Mike in 1932 to the great devastation of Fillmore and Mabel.<sup>62</sup>

---

<sup>61</sup> Ibid., 72.

<sup>62</sup> Ibid., 73.

Figure 2.1, "Mike" the Radio Hound with Henry Fillmore.



### **The Fillmore Band**

Henry Fillmore agreed to help Powell Crosley sell radios in the Cincinnati area, and Crosley approved funding for a recording band. Bands were a popular pastime, and Cincinnati musicians were more than qualified to record and perform live on radio. Crosley wanted to sell a lot of radios and thought using Fillmore's immense popularity would be of great benefit. Crosley contracted twenty-two musicians by Fillmore's approval, and they became known as the Fillmore Band. Roughly half of the bandmen were members of the Cincinnati Symphony Orchestra wind section, and live 700WLW broadcasts were arranged so there would be no conflicts with symphony members. Thursday, October 4, 1927, was the first broadcast of the Fillmore Band and the *Crosley March* (1927) was performed on Christmas Day.<sup>63</sup>

---

<sup>63</sup> Ibid., 78-79.

Table 2.1: Fillmore Band Instrumentation.

TOTAL	INSTRUMENT
4	Cornets
3	Trombones
3	French Horns
1	Euphonium
2	Tubas
2	Flutes
6	Clarinets
1	Percussion

The Fillmore Band enjoyed continued funding from Powell Crosley and were regular performers at the Cincinnati Zoo where they sold out events and performed four concerts daily for two weeks at a time. Indeed, Fillmore and Mike were first class entertainers, and Fillmore conducted from memory and was a true showman. Concerts included several novelty tunes, which featured Mike with great regularity, orchestra transcriptions, soloists, marches, and none of what Fillmore called “slow, boring music.” *Cincinnati Zoo* march was composed in honor of the city zoo and later titled *Americans We* (1929), with the dedication, *for all of us*.

### Later Years

In 1938, Fillmore and Mabel moved to Miami, Florida and were quickly adopted by the University of Florida “Gator” Band as well as the band at the University of Miami. Students loved Fillmore so much they began affectionately calling him, “Uncle Henry.” He knew Miami students by name and enjoyed watching football practice so much that the coach issued him an employee pass. Mabel and Fillmore made lonesome students feel happy and entertained them at home. Music majors sought his advice and were close to

them; he taught them to be well organized, keep their hands off of girls, encouraged social activities, and always footed the bill. Those were “Uncle Henry Nights.” Fillmore was friends with many of the Miami band directors and played an important role in the Florida band movement in his later years.<sup>64</sup> He was a frequent guest conductor and true showman wherever he went, often yelling to the band during performances; *That’s It, Ho, Good Enough, Beautiful*, and *That’s so Swell!* At times Fillmore would become so excited during his performances that his dentures would fall out.

Fillmore assumed his manuscripts no longer served a purpose after printing, and he burned all of his manuscripts. The original Fillmore Publishing imprints have been preserved by Carl Fischer, LLC. Fillmore saw no need to preserve his manuscripts because he felt they were made obsolete by the published editions.<sup>65</sup> Fillmore Publishing was sold to Carl Fischer Publishing in 1951 with a condition of the sale being the retention of the entire Fillmore catalogue with Fillmore’s name engraved on all reprints.

On April 12, 1954, Fillmore and Mabel hosted students from the University of Miami for dinner at their home. That evening, Mabel, 73, suffered a massive cerebral hemorrhage and died the following morning. Fillmore passed two years later on December 7, 1956, at the age of 75.

Copyright © James Robert Daughters 2017

---

<sup>64</sup> Clark, “Perspective.”

<sup>65</sup> Bierley, *Hallelujah Trombone!*, 121.

## CHAPTER THREE: March Characteristics

Nothing in the band world is more inspiring, thrilling, and musically satisfying to band audiences than a stirring march, when performed by a superb band under the direction of vital, inspired leadership. Select marches carefully, rehearse them thoroughly, and perform them with life, vitality and observe the reaction of your audience.

~ William Revelli

### **Introduction**

“There is one type of music of music in the playing of which the band has always been supreme – the march!”<sup>66</sup> The genre is the backbone of the military band and remains significant today, comprising a significant portion of the literature that continues to be performed with regularity. Surveys from the 1940s until recently indicate that Sousa, Fillmore, and King are programmed the most among bands; however, the march tradition, performance practices, and stylistic characteristics is something that can be elusive to bandmasters today.<sup>67</sup> With this in mind, the intent of this chapter is to provide a framework for customary and traditional performance practices of the march with direct application to the marches of Henry Fillmore.<sup>68</sup>

### **Sources**

Harry Begian and William Revelli both recorded marches extensively and are considered masters of march style and interpretation. Begian recorded numerous Fillmore

---

<sup>66</sup> Pryor, “How to Play a March,” 45-46.

<sup>67</sup> Clark, “Perspectives,” 80.

<sup>68</sup> It is important to note that the “march” genre is that which can be used for parade marching in addition to concert playing. Concert marches are a different type of march genre that is not discussed in this document.

marches and presented several lectures and clinics on march style and interpretation while serving as Director of Bands at the University of Illinois from 1970 until his retirement in 1984. He began as a conductor/teacher at Detroit's Cass Technical High School, where he developed one of the finest high school bands in the country. He then served as Director of Bands at Wayne State University, Michigan State University, and, ultimately, the University of Illinois. His more than sixty recorded performances with the University of Illinois Symphonic Bands comprise one of the largest and finest collections of recorded band performances in existence.

The University of Illinois Archives house the *Harry Begian Papers, 1926-97* and consist of correspondence, photographs, scrapbooks, concert recordings, program notes, convention materials, research materials, and published articles that document Harry Begian's career as a conductor, teacher, guest speaker, and scholar from 1946-2005. In addition to administrative materials from his university career, this collection contains his personal teaching materials such as class notes, lesson plans, conducting exercises, and an extensive collection of notes and lecture materials relating to march interpretation. Included are clinic handouts by William D. Revelli, Director of Bands at the University of Michigan from 1935 to 1971, and Harold Bachman, Director of Bands at the University of Florida from 1948 to 1958.

Three lectures and demonstrations presented at The Midwest Clinic have focused specifically on performance practices of the march and have been consulted in defining march style of this chapter. Those include presentations by Harry Begian, "Tempo, Style, and Interpretation in Playing Marches" (1999); Robert Jorgensen and Gene Milford,

“Marches: Rehearsal Techniques and Performance Practices” (2006); and “Using the March to Develop Every Aspect of Musicianship” (2013) presented by John Whitwell.

Using the archived collection of Harry Begian, in addition to the various presentations and lectures on march style and interpretation, oral traditions of the march are outlined according to musical element throughout this chapter.

### **Definition and Overview**

Marches are composed in an uncomplicated style and used to accompany orderly military movements and processions. They consist of strong repetitive rhythms and include several stylistic traits that are common throughout their history.<sup>69</sup> Rhythmic patterns with regularly recurring accents are constructed into musical phrases or periods, and usually include basic harmonization with tonic, sub-dominant, and dominant sonorities. Textures are unpretentious with memorable melodies. The triadic melodic style is frequent, and there is a strong preference for major keys.<sup>70</sup> Duple and compound meters are common and the most frequent time signatures used are 2/4 and 6/8, and most range in tempi from  $\text{♩} = 108\text{-}120$ , demand precise rhythm, articulation, and proper use of accents.<sup>71</sup>

There have been two basic uses of the march since the sixteenth century: the functional march and stylized concert music. Functional marches, historically used for movement and designated insignia of armies, have been imported into wind band

---

<sup>69</sup> Schwandt, Erich and Andrew Lamb. "March" In *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, 812-818. 2nd ed. Vol. 15. London: Macmillan, 2001.

<sup>70</sup> These two might reflect the technical limitations of wind instruments of the time, many of which were only able to perform in the harmonic series until the 19<sup>th</sup>-century.

<sup>71</sup> Bierley and Rehrig, *The Heritage Encyclopedia*.

repertoire virtually unchanged. By the nineteenth century, stylized marches became popular in their own right and reached their zenith with late Romantic composers, which inherently contributed to the popularity of military marches. Like orchestras, military bands were growing increasingly adaptable to composers' likings because of technical innovations in the construction and fingering systems of most instruments, and further versatility was gained by the invention of the saxophone. More and more musicians were crossing mediums with increased importance and quality of repertoire placed on the wind band.

The explosion of popular music in the nineteenth century allowed the march to gain more flexibility and durability. Band concerts became more popular with the general public, and military schools of music were founded to provide a regular supply of trained musicians. By the turn of the century, military bands had grown to an average of forty or fifty members. Many popular dance conductors of the early twentieth century had military experience as bandmasters and military marches took their place alongside waltzes, galops, and polkas. American, John Philip Sousa, and Briton, Kenneth Alford, helped solidify the military march genre. Sousa's marches were lively and featured shifting rhythms which presented opportunities for virtuosic playing. Alford's marches, such as *Colonel Bogey* (1914), consisted of clipped melodic phrases, the economy of instruments, and use of an unusually wide range of moods, with tempos at approximately  $J = 108$ .<sup>72</sup>

Marches played a vital role in military and civilian life until the end of World War II. Parades were vital in most towns and marches were performed on parade during

---

<sup>72</sup> Schwandt and Lamb. "March."

holidays and special occasions. Marches continue their significance in band repertoire today and comprise a substantial portion of literature that is performed with regularity. Surveys conducted in the 1940s until recently concluded that marches of Sousa, Fillmore, and King, continue to be programmed with the most frequency.<sup>73</sup>

## **March Types**

Two march cadences were used in the United States during the eighteenth century, the slow march and quick march. A slow march, or “common” march, was performed at a ceremonial pace and used tempi of between 60 and 80 beats per minute - the standard against which the tempos of other marches were measured. Slow marches, such as the *Barnard Funeral March*<sup>74</sup> (1865) by John Barnard, are typically used for funerals or other ceremonial movements. The quick march was performed twice as fast as a slow march, ♩ = 100-140 (♩ = 116-120 being the norm), and used for parades, maneuvers, and reviews. The quick march, or quick-step, such as Fillmore’s *Americans We* (1929), became the dominant march style toward the latter part of the nineteenth century and used for both military and civilian applications. The term *march* gradually acquired broad usage and was used to define marching music in 2/4, 4/4, or 6/8 meter.<sup>75</sup>

A concert march, circus march, galop, funeral march, and patrols are all march types. *Concert marches*,<sup>76</sup> such as Johann Strauss’ *Radetzky March* (1848), were intended for concert use and usually scored more delicately than marches used for marching or

---

<sup>73</sup> Clark, “Perspectives,” 10.

<sup>74</sup> This funeral march is dedicated to the memory of Abraham Lincoln and performed by the U.S. Marine Band at Lincoln’s funeral.

<sup>75</sup> Ibid.

<sup>76</sup> Henry Fillmore did not compose concert marches though they are worth mentioning as a march style.

maneuvering. Marches composed for indoor concerts possessed more finesse and attention to periodic style, included added variation in dynamic range, and many liberties were taken with tempo. Karl King's *Barnum and Bailey's Favorite* (1913) is an example of a *circus march* and, as most circus marches, intended to reflect the pageantry of the circus. Rhythmic drive is given to percussion parts, and precision is essential as the march is often punctuated by unwritten accents and range in tempo, depending on the nature of the activity for circus performers. Circus marches can range in tempi from ♩ = 140-170. *Galops* are simply marches played fast and generally consist of two types: the *dance galop* which is moderate in tempo and slightly faster than a military march (marches of Offenbach and Suppe); and the *circus galop*, such as those by Karl King, Russell Alexander, Charles Duple, and John Richards. *Circus galops* are often played at tempi ranging up to ♩ = 240. *Funeral* marches, or dirges, such as the aforementioned *Barnard Funeral March*, are performed at a deliberate and slow pace, ♩ = 60-72. *Patrols*, such as Frank Meacham's *American Patrol* (1885),<sup>77</sup> are intended to simulate the sound of a band marching past a listener. The audience hears the band approaching, passing by, then marching off in the distance. Patrols are designed with a gradual crescendo being employed throughout the first several staves, followed by a steady decrescendo to close the march, all at a consistent tempo.<sup>78</sup>

---

<sup>77</sup> Note: Glenn Miller's version of *American Patrol* was recorded in 1942 as a swing tune based off of the Frank Meacham march.

<sup>78</sup> Bierley and Rehrig, *Heritage Encyclopedia*.

Table 3.1: March Style and Type Summary.

TYPES OF MILITARY MARCHING		ESSENTIAL ELEMENTS OF A MARCH	
Funeral March	♩ = 60-72	Tone Quality	
Slow/Ordinary March	♩ = 60-80	Technical Accuracy	
Quick March	♩ = 116-120	Tempo	
Double-Quick March	♩ = 120+	Interpretation	
MARCH MUSIC TYPES		EUROPEAN MARCHES	
Military Marches	♩ = 112-144	British	♩ = 108
Circus Marches	♩ = 140-170	German	♩ = 104-112
Galops	up to ♩ = 240	Spanish (Paso Doble)	♩ = 108
Funeral Marches	♩ = 60-72	Italian	♩ = 116
Patrols	♩ = 112-144	French	♩ = 126

## Tempo

If a march lacks clarity, sounds too chaotic, the band actually sounds slower and worse. If you have the right tempo, the possibility of making music is there.<sup>79</sup>

~ James Croft

Marches fall into categories that determine the tempo at which they should be performed; not all marches are to be played at ♩ = 120 (see figure 2.3.1).<sup>80</sup> Tempos may vary based on several factors including the style of the march (military, circus, or nationality), technical limitations of the ensemble, and acoustical properties of the performance hall.<sup>81</sup> James Croft insists, “tempo is everything and should be set so that the

<sup>79</sup> Clark, “Perspectives,” 26.

<sup>80</sup> James William Hile, “Harry Began: On bands and band conducting” (DMA Diss., University of Illinois at Urbana-Champaign, 1991), 233.

<sup>81</sup> Robert Jorgensen and Gene Milford, “Marches: Rehearsal Techniques and Performance Practices” (lecture presented at The Midwest Clinic, Hilton Hotel and Towers, Chicago, December 21, 2006).

march maintains clarity of articulation and rhythm.”<sup>82</sup> When asked his opinion on the most important aspect of a march, composer and conductor Joseph Kreines replied,

Rhythmic intensity! Tempo is almost a given in a march, I think. There are a lot of arguments about what a tempo of a “march” is...I mean it all really depends upon the composer to some extent because there’s a wide variety of American marches—anything from 108 to 112 on the slow side, 120-136 on the fast side. Most of the Sousa marches, one can say, are 120. But not all of them: some of them are a little faster, and some are a little slower. Fillmore, on the other hand, tends to be on the fast side. Probably largely because of his circus band experience. But they can go as slow as 126, and the same march as fast as 152 to 160.<sup>83</sup>

March tempo should be appropriate for the style of march performed; however, marches should never be performed faster than performers can cleanly play technical passages. Rhythmic inaccuracy can result in the compression of notes and beats, or “rushing,” particularly in percussion and bass lines. Melodic and rhythmic compression can most often occur in ascending melodic lines, shortened long notes, cadence points of strains, technically difficult passages, and at the apex of phrases. William Revelli stated, “through rhythm, the march achieves life, vitality, motion, and character. It keeps the march alive, and it is here that many bands fail in performances.”<sup>84</sup> Begian suggested that conductors play or sing over the most technical passage in the march at different tempos to determine at which speed the passage sounds clearest technically and rhythmically, and then let that be the tempo of the march.<sup>85</sup>

---

<sup>82</sup> Clark, “Perspectives,” 100.

<sup>83</sup> Clark, “Perspectives,” 196-197.

<sup>84</sup> Revelli, “Interpretation,” 1.

<sup>85</sup> Ibid.

## Structure

The standard form of a contemporary march is a minuet with trio. Usually, there are two sections, each repeated, followed by a “trio” section, which is also repeated and delineated by a key change and alteration in texture.<sup>86</sup> While there are some variations to this form, many of the standard contemporary marches, such as Sousa’s *Stars and Stripes Forever* (1896), are arranged in a manner that is similar to this structure.<sup>87</sup> Marches traditionally consist of short introductions that are normally four to eight measures in length. The first strain, or main idea, typically emphasizes melody in the soprano line. The secondary idea, or second strain, generally changes texture and highlights bass parts while adding rhythmic complexity. A contrasting section, known as the trio, follows second strains with the tonal area modulating to the subdominant sonority. Short introductions can precede the trio, and most trios utilize a lyrical style change. Break strains, or “dogfights,” can interrupt the repeat of the trio strain before it is repeated. “Dogfights” are aggressive and build rhythmic and harmonic momentum in anticipation of the trio’s return. The final strain, in most cases, is a repeated strain and combines melodies, countermelodies, or obbligatos previously heard in earlier strains.<sup>88</sup>

## Style

Performance practice and stylization of a march, particularly those not normally notated, have been passed down as an oral tradition by generations of bandmasters and

---

<sup>86</sup> *Harvard Dictionary of Music*, s.v. “Marches.”

<sup>87</sup> Clark, “*Perspectives*,” 17.

<sup>88</sup> Harry Began, Papers, Sousa Archives and Center for American Music, University of Illinois, Urbana-Champaign, IL.

include variations in dynamics, instrumentation, tempo, articulation, and changes in register.<sup>89</sup> March style, in functional marches, solidifies its origins with military bands and relates particularly to stylistic interpretation.<sup>90</sup> As stated earlier in this chapter, marches are composed in an uncomplicated style and used to accompany orderly military movements and processions. An “uncomplicated” style refers to stylistic traits that are inherent among all marches and consistent among strains of each march individually. In short, a march is performed in a detached style, punctuated by accents, with a lyrical trio section.

Harry Began spent decades studying stylistic performance traits of the marches and performances of John Philip Sousa and Edwin Franko Goldman.<sup>91</sup> His continued research and subsequent recordings fostered what he labeled “stylistic morals,”<sup>92</sup> of which each march should abide. Began presented numerous clinics regarding march style and described it as the following:

*The basic style of a march is detached, and the detached style is what applies to 90% of all marches in the military style. The trio sections of some marches provide an opportunity to play the trio-melody in a contrasting legato style. The band conductor should take every musical opportunity to display contrasts of styles, dynamics or highlighting of ‘hidden parts’ that he finds in studying a particular march. The stylization in the playing of a march that the conductor brings to the performance of a march should be a result of his conviction (after serious study of the march item) as to how he believes it should be played.<sup>93</sup>*

---

<sup>89</sup> Clark, “Perspectives,” 92.

<sup>90</sup> Ibid, 26.

<sup>91</sup> Ibid.

<sup>92</sup> Ibid.

<sup>93</sup> Harry Began, Papers.

One of Begian's most important "stylistic morals" refers to the treatment of accented notes. Utilization of various types of stresses, or accents, included dynamic accents (stress in volume), tonic accents (stress on the highest pitch), and agogic accents (stress on longer notes which should be given full value and the most stress in length and volume). He stated that dynamic accents are most common; however, dynamic accents are not always fortissimo in nature. Accented notes that precede and follow accents are performed with extra lightness and finesse to highlight the contrast between accented and non-accented notes.<sup>94</sup>

Begian believed that marches featured the virtuosity of the group and players, and players should perform marches with vitality, enthusiasm, liveliness, and energy. This, in part, was accomplished in Begian's performances by highlighting the countermelodies and obbligatos while simultaneously matching the melody in volume. Marches were performed with clean, precise, and steady tempo, which is held in the accompaniment and maintained throughout the band. Phrases of the march are obviously delineated and shaped, and the trio tune is performed with legato-like playing at a soft dynamic; there was an obvious style contrast between legato and marcato playing.<sup>95</sup>

John Whitwell is a former Professor of Music and Director of Bands at Michigan State University. As a lecturer, guest conductor, clinician, and adjudicator, he participated in hundreds of music conferences, state and national music association meetings, workshops, festivals, and music competitions throughout the United States and abroad. His writings have appeared in several music journals and other publications. Whitwell's presentation at the 2013 Midwest Band and Orchestra Clinic focused on the stylization of

---

<sup>94</sup> Ibid.

<sup>95</sup> Ibid.

the march and what he considered, “the *heart* of the march.” The *heart*, according to Whitwell, consists of the tuba, double bass, bass drum, horns, and snare drum parts. Whitwell surmised that the basses and horns accounted for two-thirds of the basic march elements and should be balanced accordingly with the melody, countermelody, and obbligato. He went on to point out that conductors typically overlook this part of the music; however, it “is the *heart* that creates life”<sup>96</sup> within the march. The *heart* is performed with a marcato, detached style, just as the stylistic characteristics of the other march components.<sup>97</sup>

Whitwell’s presentation also focused on a concept he referred to as *lilting*, or the feature of certain beats dominating each measure or music, thus allowing it to dance. In this case, the second beat of the bass line in a 2/4 march should be performed softer, which allows the first beat to dominate the measure. Beat one is stronger than beat two, and beat two, being the rebound of beat one, requires the *lilt*.<sup>98</sup> This, in turn, supports the march in having a dance-like feel. Whitwell stated the march should have dance characteristics and pointed out that Sousa’s *Washington Post*, for example, was a two-step, and one of the most popular dances in the world in the late nineteenth and early twentieth century.

---

<sup>96</sup> John Whitwell, “Using the March to Develop Every Aspect of Musicianship” (lecture presented at The Midwest Clinic, McCormick Place, Chicago, December 20, 2013).

<sup>97</sup> Ibid.

<sup>98</sup> Ibid.

Table 3.2: March Stylization Suggestions.

ELEMENT	STYLIZATION
Heart	Balance the bass line, tuba, bass drum, horns, and percussion.
Lilt	1 <sub>2</sub> 1 <sub>2</sub> (will transform the style and feel)
Tempo	Choose a tempo appropriate for the style of march being performed.
Rhythm	Master common rhythm figures and sustain notes for their duration.
Accentuation	Can improve the interpretation and effectiveness of a march.
Dynamics	Vary strains and not too loud in the percussion section.
Musicality	Shape and balance the heart, melody, counter melody, and obbligato.

## Rhythm

Rhythm is the most vital element of a march, and cannot be effective unless it is precise, steady, and accurate. Through rhythm the march achieves life, vitality, motion, and character; it keeps the march alive.<sup>99</sup> Arthur Pryor, former trombonist of the Sousa Band, believed marches fail because so few composers score their marches rhythmically as they wish them to be performed. Pryor stated,

Many composers score a quarter note where there should have been an eighth note and eighth rest. A quarter note should never appear in any composition unless it is supposed to receive full value. Our bands would play better if our composers were just a little more interested in their compositions when they score them.<sup>100</sup>

Pryor performed marches for forty years and developed a set of criteria for rhythmic fundamentals to follow, or certain values he applied to performances to all military marches. He published these established principles in his article, “How to Play a March,” in the *Musical Courier* in 1913:

- In 2/4 marches, quarter, dotted-quarter, and half notes are all played full value.

<sup>99</sup> Revelli, “Interpretation,” 1.

<sup>100</sup> Pryor, “How to Play a March,” 45-46.

Eighth notes are separated from the next note unless it is tied over. “Snap the eighth notes. With both, you hear an effect of contrast.”

- In 6/8 marches, quarter and dotted quarter notes receive full value. Eighth notes are staccato.
- In Alla breve marches, “separate all quarter notes as if to snap them and give full value to half notes.”
- Play dotted-eighth notes full value. If followed by a sixteenth, the sixteenth is staccato.
- Reeds should not separate as much as low brass.
- All notes have beauty and life of their own.
- All dotted quarter notes, dotted halves, and whole notes must be stronger in the beginning than at the end but attack and sustain these notes.
- Whole note accents begin sforzando, a short attack as if striking a bell. Allow the finish of the note to be less in volume.
- A rest is really a rest. It may constitute a “dramatic” gap and must be clean. Percussion instruments must be aggressively dampened at the release to achieve this effect.<sup>101</sup>

Pryor went on to point out that the key to performing marches with proper style is to master common rhythmic figures and sustain notes for their full and correct duration. Note values of one beat or more should be played at full value, and curtailing long notes should be avoided. He concluded, “we learn to play a march after we have observed all

---

<sup>101</sup> Carl Chevallard, *Teaching Music through Performing Marches* (Chicago: GIA Publications, 2003).

the little details any one of which might not seem important in itself. I have played the *Stars and Stripes Forever* at least 3000 times and each time I usually see something I did not see before.”<sup>102</sup>

## **Dynamics**

Dynamics are used to create contrast within the march. James Croft noted that dynamic, balance, and instrumentation contrasts are necessary because of their relatively short duration.<sup>103</sup>

It can never be too interesting because first of all, the length is limited to its form – the melodic character can’t develop in that short time, so you have to pay more attention to the dynamics and countermelodies, and that’s one thing that you’ll hear – a lot of good countermelodies in Sousa and Fillmore.<sup>104</sup>

Begian believed that marches sometimes brought out the worst in concert bands.

He stated the following:

Many bands are at their worst when they play a march; overly-loud cymbals, overly-loud bass drum, and the entire band is blaring. Provide as much dynamic contrast as possible, especially in legato passages. Inner voices, second and third parts, must be balanced and the lead trumpet should never be louder than the rest of the band, even though their part usually says solo trumpet or solo cornet. All percussion parts should relate to the band in dynamics and accentuation. Cymbals should emphasize accents and provide support at climactic points. Do not use cymbals and bass drum at fortissimo levels except in truly loud passages. The cymbal player should match the bass drum in volume. Do not overplay loud volumes and give

---

<sup>102</sup> Pryor, “How to Play a March,” 45-46.

<sup>103</sup> Clark, “Perspectives,” 96-97.

<sup>104</sup> Clark, “Perspectives,” 94.

dynamic accentuation to long notes; they are louder.<sup>105</sup>

Begian's accumulation of march research generated general stylistic traits of each march strain listed in table 3.4.

Table 3.3: Dynamic Characteristics of March Strains.

Introduction	Usually loud, forte or fortissimo.
First Strain	Less loud, mezzo forte, usually played as written.
Second Strain	Usually the loudest strain in a march. Vary dynamics in this strain, softer the first time and louder on the repeat. Try eliminating brass the first time.
Trio Strain	Softest strain of the march, piano to mezzo forte. Played legato if stylized that way.
Break Strain	Loud and technically involved, usually played as written.
Repeated Trio Strain	Loud and played out. Trio tune is played softly with emphasis and forte volume on the countermelody and/or obbligato.
Stinger (final note)	In the style and volume of the last strain.

## Interpretation

Interpretation of a march is determined by a combination of a conductor's musical preferences and an oral tradition that has promulgated from military and professional bands. Conductors reported that scholarly research, recordings of military bands, and

---

<sup>105</sup> Begian, "Interpretation."

mentorship of colleagues were the greatest factors in learning how to interpret marches.<sup>106</sup> Interpretations of form, dynamics, orchestration, articulations, and tempo have been ongoing since the inception of the march, and historically the reasons for these variations were many. Sousa never performed a march the same way and wanted the audience to have an experience unique to each performance.<sup>107</sup> Variations implemented were for the sake of variety because bands were playing the same marches several times at many concerts. Bobby Adams, former band director at Stetson University, states, “I’ve always worked from the belief that the music will tell you what to do if you listen to it, and I’ve always approached marches like I do everything else.”<sup>108</sup>

Performance practice research in the twentieth century has been led by a number of scholars and conductors, including John R. Bourgeois, Paul Bierley, Frederick Fennell, Harry Begian, William Revelli, Keith Brion, and Loras Schissel. Their collective wisdom is a result of oral tradition passed through generations of conductors and composers, which resulted in interpretations that have become standard practice, such as incorporating dynamic contrast, editing of percussion parts, and changes in instrumentation.<sup>109</sup> They surmised that as a general rule, repetitions of a strain should incorporate some musical factor that is presented differently, such as dynamics, instrumentation, and texture. Conductors, for instance, can remove or add voices or adjust registers in melody or obbligato parts. Sousa transferred this philosophy to his performances as variations that were often made during the performance and inspired in

---

<sup>106</sup> Clark, “Perspectives,” 98.

<sup>107</sup> Jason Fetting, “Making the March King: The Sousa March in Form, Style and Performance” (lecture presented at The Midwest Clinic, McCormick Place, Chicago, December 25, 2016).

<sup>108</sup> Clark, “Perspectives,” 92.

<sup>109</sup> Clark, “Perspectives,” 11-12.

the moment, yet not in the printed music.<sup>110</sup> James Croft pointed out that changing registers is historically in line with performance practice and is a good way to create dynamic contrast,

The way that Sousa's marches were published and the way he played them were quite different. Whether he would take, for example, the trio down an octave...you take the clarinets down an octave when it has to be very soft, if you have them up in that high octave, it's very bright. I like to bring them down on octave because when you get to that trio, that soft, dark dynamic is already established in the ear.<sup>111</sup>

It is not unusual to find a march published with only a few dynamic markings and appropriate repeats signs, yet hearing it performed with numerous variations and dynamics, form, orchestration, articulation, and tempo alterations. Many composers rehearsed and performed their own music, and as Fillmore pointed out, "I did not know how I wanted a march to sound like until I got in front of the band."<sup>112</sup> This suggests that there is not a uniform interpretation of a march. Begian's remarks at the Midwest Clinic in 1999 support this notion,

We should not think of marches as musical items that are sacrosanct and that there is only one 'true' style or interpretation of any march! If symphony orchestra conductors don't all COPY one another and perform the great symphonic literature with a prescribed style, tempo and nuances then why should band conductors not figure things out for themselves and come up with their own musical convictions as to how they want to play a march! I can truthfully say that those band-conductor colleagues whom I consider great march-stylists reflect their personal

---

<sup>110</sup> Ibid.

<sup>111</sup> Clark, "Perspectives" 96.

<sup>112</sup> Bierley, Paul, Papers. Sousa Archives and Center for American Music, University of Illinois, Urbana-Champaign, IL.

musical tastes to any march they perform and never copy someone else's interpretation. I think it truly unfortunate that there are too many band conductors who either don't arrive at musical convictions regarding style, tempo or nuances or must always rely on some else's way of playing a piece of music. One of the greatest challenges to conductors is to be able to study a score diligently and to come up with an interpretation of that score that is convincing, not only to him but to his players and audiences as well. I think that is the true test of the quality of a conductor, certainly NOT how well he can copy another conductor's interpretation!

A good band conductor should be able to render a march in a musical fashion. You should be able to render a march with proper tempo, you should be able to make it sound musical, you should be able to display dynamic contrasts, you should be able to place accents tactfully and with effect, you should display your understanding of the style of the march you are conducting, and you should be able to display your musicianship throughout the playing of a march."<sup>113</sup>

## **Percussion**

Professional bands of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries typically included three percussionists. The parts were handled as follows: one player on percussion accessories (triangle, woodblock, chimes, bells, etc), another player on snare drum and another player on bass drum and cymbals. The bass drum was played with the beater in the right hand and the cymbal with the left hand, playing in tandem with the right. Occasionally, where a cymbal solo was called for in a march, the bass drummer would strike the cymbal with the bass drum beater.<sup>114</sup>

---

<sup>113</sup> Harry Begian, Papers, Sousa Archives and Center for American Music, University of Illinois, Urbana-Champaign, IL.

<sup>114</sup> Ibid.

Following the advent of the school and university bands, which included many more personnel, the duties of a bass drummer and cymbal player were separated, and each handled by different players. Since most marches were written before the larger bands were popular in the 1940s, the crash cymbals played the same part as the bass drum on military marches.<sup>115</sup>

The percussion section serves as the backbone of the march and provides rhythmic and musical support. Care is placed in balance, tempo, and accentuation and percussionists establish tempo, rhythm, precision, and momentum of a march. Ironically, most composers did not pay attention to the percussion parts because they typically did not know how to handle them.<sup>116</sup> Harry Begian suggested bandmasters to “doctor up the percussion parts. Do not rewrite, but look for enhancements such as accents and dynamics and use effects to accentuate or augment.”<sup>117</sup>

Percussion instruments should be of superior quality, proper size, and drum heads should be kept in proper condition and given due care. Members should possess a true interest in the timbre of each instrument and percussionists, should play the drums, not beat the drum.<sup>118</sup> Percussion staging can change timbre in addition to differences in tuning, sticks, mallet shapes, and cymbal, bell, and triangle types.<sup>119</sup>

Robert Jorgensen, former band director, and Gene Milford, music education professor, both from the University of Akron, suggest the following best practices for percussionists performing marches:

---

<sup>115</sup> Ibid.

<sup>116</sup> Ibid.

<sup>117</sup> Begian, “Interpretation.”

<sup>118</sup> Revelli, “Interpretation.”

<sup>119</sup> Chevallard, *Teaching Music*, 29-30.

Table 3.4: Percussion Best Practices.

BASS DRUM	Do not play on its side.
	Left hand used to dampen the non-beater hand.
	Played lightly, except for accents, with a brisk movement as if to draw the sound from the head.
	Use a hard beater.
CYMBALS	Long to medium decay.
	Do not choke cymbals by stopping the plates against each other, dampen with the body
	In traditional marches, cymbals play the bass drum part except where indicated.
	Placed next to the bass drum in the back of the ensemble.
	Play appropriate accents.
SNARE	Use only a snare, field drum if possible
	Circus bands usually use "crush" rolls, accent on the after beat
	Sousa & Fillmore - rolls are tied to down beat with accents placed on the beat.
	Differentiate between closed and open rolls.
	For contrast: tacet; play on the rim in circus marches; use only for highlights.
MALLET	Hard plastic mallets for bells.
	Xylophone used on marches for special effects.
	Do not double woodwind obbligato.
TIMPANI	Hard mallets used for definition.

## **Editions**

Marches in the late nineteenth and early twentieth centuries were published in street music or lyre size, and were printed full-tutti for all performers to play at all times.

This was done to conserve printing space and so they could be used for any size group, from a small circus or military band on parade, to a large symphonic band in concert on stage. While the tutti sound may be preferable in many instances, it is possible to add tonal variety by changing the voicing or adding emphasis from one voice to another.

Many of the concert marches, especially those in octavo or large concert size editions, are

scored in such a way as to give adequate variety to expression and tonal color when played strictly according to the directions printed.<sup>120</sup>

Harry Begian believed that the publication of standard marches in edited editions was a questionable practice. According to Begian,

Standards had never shown a need for editing and had become standards because they have proven to be good pieces, long before the editors decided to improve them. There are not enough musical changes to warrant a new edition, and they are excessive in price. Essentially, they tell you what to play and how to play it. Many band directors do not think for themselves and find it easier to purchase a march edition published with conductors' interpretive markings rather than use their own thoughts.<sup>121</sup>

Original editions were normally published in quick-step, 5x7 size and sometimes hard to read. Parts were printed full-tutti with little or no identifying musical marks, and the interpretation was left to conductors. Percussion parts were often not as well conceived as wind parts. New editions modernize instrumentation, parts are typically printed in quarto size (8.5x11) and include minor editing of percussion parts where necessary. Editorial marks are included in scores in addition to editor's strain interpretations.

### **Alteration Suggestions**

Traditional elements of a march, such as the order of strains and key, should not be changed. While having a unique interpretation is recommended, a detached style is

---

<sup>120</sup> James Hile. "Harry Begian: On bands and band conducting" (DMA Diss., University of Illinois at Urbana-Champaign, 1991), 233-234.

<sup>121</sup> Hile, "Begian," 234-235.

essential, but legato playing, if opportunistic, can be used in the trio section. A steady tempo is maintained throughout a march, and melodic, harmonic, and rhythmic aspects should not be adjusted.

Interpretation relies on the components of a march that are changeable. Dynamics are varied throughout entire strains or layered within individual strains. Re-registration, or changing octaves of an instrument, can transform the sonority and assist with dynamic variances. Accents may be added to agree with an individual aural perception of march style, accentuation, and phrasing, and instrumentation can be modified by the elimination or addition of instrumental voices to change colors and highlight unique textures. Flutes, for example, can transition to piccolo in different parts of a strain, or bells added to a melody, or fewer players assigned to strains. Brass players can play less often, and bell direction or bell-up effects can be used to feature melodic content. Performers can memorize strains and stand up while facing the audience. Most march composers were not percussionists, and percussion parts may be altered if necessary. A separate pair of cymbals can accentuate special accents in the music and a field drum, rather than a snare, can be used for a more authentic performance.<sup>122</sup>

Copyright © James Robert Daughters 2017

---

<sup>122</sup> Harry Begian, "Tempo, Style and Interpretation in Playing Marches" (lecture presented at The Midwest Clinic, Hilton Hotel and Towers, Chicago, December 16, 1999).

## CHAPTER FOUR: Fillmore Performance Practice

### **Composing and Appeal**

Fillmore was accustomed to composing at all times, whether it be at a desk or scribbling on napkins in a restaurant. He preferred complete silence when writing music and if not in that environment, he possessed an extraordinary power of concentration. A typical day for Fillmore consisted of composing music from 5:00 am to noon, harmonizing at the keyboard, then venturing to Fillmore Brothers for work or socializing. Fillmore composed incredibly fast, almost as quickly as he could write a letter, and worked tirelessly on composing and editions until they were fully complete; meaning, he did not stop until he was finished.<sup>123</sup>

Music was written vertically, harmony along with the melody, and scripted parts were individually written from his aural perception and memory. Fillmore often elected to write the solo cornet part for an entire piece then compose likewise for other instruments.<sup>124</sup> He did not create full scores and orchestrated while copying parts. Fillmore did not want his music to be performed by others on the piano since he felt marches were not appropriate for that medium. Fillmore did not create piano reductions and stated, “marches do not sound right on the piano, they are written for bands!”<sup>125</sup>

Fillmore’s manuscripts were easy to read, free from errors, and he insisted that each new piece was read with a hired band before sent to printing. According to former members of Fillmore’s band, Fillmore went to great lengths to place himself in the shoes

---

<sup>123</sup> Bierley, *Hallelujah Trombone!*, 66.

<sup>124</sup> *Ibid.*, 67.

<sup>125</sup> *Ibid.*, 68.

of the player and listener; his music was fun to play and a joy to listen to.<sup>126</sup> Speaking at the dedication of the Fillmore Band Hall at the University of Miami in 1959, Paul Yoder, friend of Fillmore, said:

He often told me, “my mission in life is to make people happy through my music.” Many people do not realize what a fine musician he was. Most of his music is of the entertaining character, but I have sat with him at band contests and heard him pick out the minutest flaws in the performance of serious, classical works. He had a very keen ear and a marvelous feeling for getting the most out of a young band. In his own conducting, he could point out every nuance and phrase of each of his compositions so that the audience felt like a part of the whole affair personally. He told me he used to get up at 5 AM and do all of his writing until noon and then he had the afternoon to socialize.<sup>127</sup>

The appeal of Fillmore’s music reached audiences and educators alike. Harold Bachman served as Director of Bands at the University of Florida at the time Fillmore and Mabel had moved south from Cincinnati. Fillmore was a frequent guest conductor of the “Gator” Band, and students and audiences alike adored Fillmore. During one of Fillmore’s appearances conducting *Shoutin’ Liza Trombone* (1920) with the band at a football game, the announcer’s introduction was the following:

In his novelty numbers featuring the trombones, Henry Fillmore has created a form of distinctiveness and as delightful in style as the waltzes of Strauss or marches of Sousa. Mr. Fillmore, who is known among bandsmen all over the world as Mr. Trombone, will conduct the Gator Band in one of the most popular members of his family of trombone specialties, ‘Shoutin’ Liza Trombone!’<sup>128</sup>

---

<sup>126</sup> Luise Reszke, interview by Paul E. Barley, January 4, 1978, Paul E. Bierley Papers.

<sup>127</sup> Arthur Wake, “Henry Fillmore” (unpublished manuscript, 1961), Paper, 1-11.

<sup>128</sup> Harold Bachman, “Henry Fillmore: A Tribute to a Bandman,” *Music Journal* 26, 10 (1968): 31-33, 72-74.

Fillmore liked that introduction so much he asked for a copy to use on other occasions. Bachman described Fillmore's music as "happy music" and recalled that Fillmore felt music was performing one of its most noble functions when it brought modest pleasure and happiness to the listeners.<sup>129</sup> Many of his tunes were intended for bands in circuses, minstrel shows, and amusement parks, and he was most successful in capturing the spirit of entertainment media.

Undertaking a Fillmore recording project, Professor James Croft, Florida State University, related his feelings regarding his love of Fillmore's marches:

What drives Fillmore marches is the circus—they are intended to be entertaining. Fillmore...was always looking for novel effects. One of the most beautiful melodies he wrote is in the trio of The Klaxon. The horns play that melody—I just let them play that and eliminate the accompaniment because it is such a beautiful melody. But do you know what a Klaxon is? It is the horn of an old car—an oohhga horn. The Klaxon was one of the early horns that you could get in a car—honk, honk! So some guy had put together a tuned set of Klaxons, and it would just be hard to imagine that beautiful line being played by Klaxons! And Fillmore played it on his band show. He had his own radio show for a long time, supported by the Armco Company, and he had his dog Mike that could bark on command! He would talk to his dog and the dog would bark back, and they would have little novelties like the march written for Mike where he has a barking solo. My dad used to listen to that and he would just roll over because it was so funny! But that was Fillmore—he was a showman. But he was gifted! As a matter of fact, Fred Fennell says that if there were one march that he wishes he had written it would have been Military Escort by Fillmore. A grade 2 march— but it's a great march!<sup>130</sup>

---

<sup>129</sup> Bachman, "Henry Fillmore," 31-33, 72-74.

<sup>130</sup> Clark, "Perspectives," 211.

In a 2007 interview of several prominent Florida bandmasters, they revealed Henry Fillmore to be one of their favorite composers of all the subjects. They noted that Fillmore's marches were meant to be entertaining and often included novel effects. The conductors said that a Fillmore march should be exciting, with fast tempos, and reminiscent of a circus march—for the circus band was where Fillmore got his start. Many of them also mentioned that Fillmore is a favorite because of his importance to Florida bands.<sup>131</sup>

### **Showmanship**

Fillmore was a fine musician and superb showman, able to maintain an audience's attention throughout an entire concert by entertaining with humor, stories, wit, charm, and flamboyant conducting. "I try to give my audience the best band music there is," Fillmore said, "but I know after we have played a number or two, the audience is apt to become bored. So my objective is always to try to have some entertainment for them, some variety that will make a real show out of the concert."<sup>132</sup> According to Harold Bachman, few people could command the attention of huge audiences better than Fillmore.<sup>133</sup> Combined or massed bands played under his baton as if inspired. Audiences not only thrilled to the sound of his music but also enjoyed watching him conduct. His conducting was easy to follow and meaningful to the musicians, and he used certain gestures which delighted his spectators. He never forgot that the audience was an important part of a musical performance, whether it was in a concert hall, or in a football

---

<sup>131</sup> Clark, "Perspectives," 111.

<sup>132</sup> "Cincinnati Bandmaster at the Zoo," *Cincinnati Enquirer*, 1928.

<sup>133</sup> Bachman, "Henry Fillmore," 31-33, 72-74.

stadium. While thousands enjoyed his performances, no one enjoyed them more than Fillmore himself. His exuberant spirit was contagious.<sup>134</sup>

The Fillmore Band regularly performed concert series at the Cincinnati Zoo. In a concert review from August 27, 1928, the Cincinnati Enquire states,

There is nothing forced or artificial about a Fillmore rendition. The conductor commands with authority and his musicians respond sympathetically. At times, there is evident those fine points of shading that cause the critical reviewer to edge forward on the seat to ascertain how the thing is accomplished. There are always attacks and cohesion of various elements throughout the performance. Fillmore brings something more than ordinary musical artistry to the band concert. His programs appeal to the multitude, but his presentation of them commands the respect of the critical listener.

Cincinnati newspapers regularly featured photographs and reviews of Fillmore concerts.

Fillmore garnered much recognition in Cincinnati with the Syrian Temple Band and Fillmore Band with regular performances on 700WLW, at the zoo, and city parks.

Fillmore had become a household name in Cincinnati and audiences flocked to concerts for the entertainment. Noted bandmasters Edwin Franko Goldman and John Philip Sousa frequented Fillmore concerts whenever they passed through the city, and Goldman had said the following in the *Cincinnati Times-Star*, August 28, 1930,

I know of no better marches than those written by Henry Fillmore. Very few people understand the instrumentation and technique of the band. With Mr. Fillmore, it is a fine art, and invariably perfect. Every part is snappy and in thorough harmony with every other part. You ought to be very proud that you have him here in Cincinnati.<sup>135</sup>

---

<sup>134</sup> Ibid.

<sup>135</sup> "Strike Up the Band," *Cincinnati Times-Star*, August 28, 1930.

That same year members of the United States Marine Band performed in Cincinnati, and members of the ensemble went to the zoo to see “how Fillmore does it.” The Marine Band had been performing several Fillmore compositions, and members lined up after the concert to shake hands with Henry Fillmore. They wanted to hear Fillmore’s interpretation of his music since they are quite different from other transcriptions and solo features bands were accustomed to playing. Fillmore told the band, “You can’t play music the way we play it without feeling it. We have developed both a pianissimo and fortissimo that is quite out of the ordinary for a band.”<sup>136</sup>

Fillmore was a frequent guest conductor at the University of Miami. He conducted half-time shows, concerts, and went on concert tours with the band. Former University of Miami Band member Althea Krasny’s recollections of *Uncle Henry*:

1954, what I remember most about Uncle Henry was his incredible way of entertaining the audience while conducting the band. He was really a ham! I remember him dressed in his white suits and I don’t remember him dressed any other way. I particularly remember him conducting Shoutin’ Liza Trombone. After taking the introduction in a very slow, hymn-like way, he would pause, bow his head, shout “amen” and then take off so rapidly it was startling. He would conduct each trombone smear with either elaborate baton movements or in an exaggerated imitation of a trombone player moving his slide. Often, he would seem to conduct with his rotund belly, bouncing it up and down in time with the music. Uncle Henry seemed to thrive on being center stage and the cornier the better it was. It was often most difficult to keep a straight face while playing a selection while he was conducting. To sum up my memories of Uncle Henry, it would have to be my impression of him as a showman – a real entertainer. After years of playing in band, I have also come to have a great deal of respect for Fillmore as a composer and arranger.

---

<sup>136</sup> "Fillmore Band Review," *Cincinnati Enquirer*, August 7, 1930.

Fillmore's marches are certainly among my favorites.<sup>137</sup>

H.N. Johnston, a past member of the Philco Corporation Band and friend of Fillmore, spoke at the dedication of Fillmore Hall at the University of Miami (FL). He spoke admirably of Fillmore:

Perhaps the most pleasant memory of Henry Fillmore is of his appearances on the convention concert programs of the ABA. This always brings a chuckle to me when I think of how he "brought down the house" and left even the most serious audience yelling for more. When he mounted the podium, dressed in white with a long white baton, his pixy grin struck the fancy of the audience at once. As the band launched into a Fillmore trombone smear, Fillmore's showmanship took over. His tempo was always just right his rhythms were compelling, and the dynamics were very pronounced – all accompanied with colorful and easily understood gestures. Sometimes he half faced the audience and broke into a "cake walk" prance to match the music. Often, as the climax was approaching, he could be heard exhorting the band to "Let's Go! Now!" As I said, the audience wanted more.<sup>138</sup>

### **Musical Structure**

Fillmore marches have identifying formal and harmonic characteristics that define the Fillmore style and are consistent in his compositions. A 2014 study of thirty Fillmore marches, conducted by Joseph Hasper, focused on form and harmony of his marches. Scores were selected to represent a large range of work from 1903-1956. Fillmore's marches are generally in 2/4, alla breve, or 6/8 time signatures, do not change meter, nor have asymmetric qualities. Ninety-six percent have introductions with ninety-three

---

<sup>137</sup> Althea Krasny. Letter to Paul Bierley. July 29, 1978. Paul E Bierley Papers, 1864-2015 | The Sousa Archives and Center for American Music.

<sup>138</sup> Arthur Wake. "Henry Fillmore." (Unpublished manuscript, 1961), 1-11.

percent of those being four measures in length. His marches are organized into sections with regular periods of sixteen measures; however, exceptions are found in introductions that are two, four, or eight measures long. Each statement consists of an antecedent and consequent phrase of eight measures, contains a single, complete musical theme and identified as a distinct strain. Syncopated rhythms are included in less than half of his marches.<sup>139</sup> Unlike Sousa who wrote in four-bar phrases, Begian concluded Fillmore wrote in eight-bar phrases because his marches were played much faster.<sup>140</sup> Another feature of many Fillmore's marches was that the motifs derived from the rhythmic patterns of the titles or slogans associated with the pieces. *The Footlifter* (1935), for example, uses "A Penny a Day" as the melody in the first strain and *Men of Florida* (1947) uses the lyrics, "We're the Men of Florida" as its rhythmic, melodic content.<sup>141</sup> His structural style and sense of pacing were developed to elicit a great response from players and audiences alike.<sup>142</sup>

Fillmore marches contain seven to ten sections. Eighty-six percent of his marches include four strains with an introduction, first strain, second strain, and trio. These four strains are nearly universal in their approach, although some marches have a third strain in addition to, or instead of, a trio. Each strain uses a range of chord types, and his most frequently used major keys, in decreasing order, are E<sup>b</sup>, F, Ab, B<sup>b</sup>, and C. Before 1918, Fillmore favored E<sup>b</sup> and A<sup>b</sup>, and after 1918, E<sup>b</sup> and F. All Fillmore marches have trios that modulate to the subdominant while eighty-one percent of his marches include a

---

<sup>139</sup> Joseph Hasper, "Harmonic and Structural Norms," 93.

<sup>140</sup> Harry Begian, Papers.

<sup>141</sup> Bachman, "Henry Fillmore," 31-33, 72-74.

<sup>142</sup> Henry Fillmore, interview by Jack H. Mahan, July 18, 1953, Paul E Bierley Papers. 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Urbana-Champaign.

tonic-dominant relationship.<sup>143</sup>

Fillmore favored the clarinet in most of his compositions, with the exception of trombone glissandi and smears. According to longtime Fillmore Band soloist Luise Reszke, whom Fillmore called his little daughter, Fillmore wrote differently for the clarinet. “Fillmore featured clarinets all of the time in his band and really made those parts tough. He loved the clarinets and made all of that lacework high and tough.”<sup>144</sup> One of Fillmore’s favorite scorings for the trombone was performing the melody the last time of the trio. He was a trombone player and favored those players.<sup>145</sup>

### **Pseudonyms**

Fillmore used many *nom de plumes* throughout his career and was worried that flooding the market with music published under “Henry Fillmore” would dissuade others for purchasing his music. Fillmore’s pseudonyms are associated with grade, or difficulty level and genre. He provided the following explanations in table 4.1:

---

<sup>143</sup> Hasper, “Harmonic and Structural Norms,” 96.

<sup>144</sup> Luise Reszke, interview by Paul E. Barley, January 4, 1978, Paul E Bierley Papers. 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Urbana-Champaign.

<sup>145</sup> William Miller, "Performance Practice of Selected Works by Henry Fillmore" (lecture presented at Wright State University, Dayton, 1997).

Table 4.1: Fillmore Nom de Plumes

<i>NOM DE PLUME</i>	MUSIC TYPE
Harold Bennett	Easy and non-progressive. If you can play one, you can play them all.
Al Hayes	A little more difficult. About the same.
Will Huff	Duplicate composer, some easy.
Henry Fillmore	Could be easier, could be most difficult.
Harry Harley	Those are all solos. Cornet, trombone, and baritone. Easy grade. No triple-tonguing or cadenzas. Solos under other names are just incidental.
Henrietta Moore	Twilight songs.

### **Interpretation and Performance Practice**

Henry Fillmore often interpreted his marches at variance with the printed score by re-orchestrating various subsections, altering expression marks, and including accents not indicated. By keeping expression marks to a minimum, he retained for himself the opportunity to interpret his marches differently on occasion as well as the opportunity to conduct a Fillmore march in his style, which added tonal and dynamic variety.<sup>146</sup> When asked why he had not scored the piece that way initially, Fillmore replied that the published editions were usually printed to be played tutti all the way through so they could be used by bands of any size and in a variety of situations. Moreover, he admitted that some of the ideas for stylizing these pieces did not occur to him until after publication. Fillmore believed that conductors should have a certain amount of freedom to interpret his music and he was most generous in commentary regarding performances that may have been different from his own.<sup>147</sup>

<sup>146</sup> Bly, "The March," 195.

<sup>147</sup> Bachman, "Henry Fillmore," 31-33, 72-74.

Table 4.2: Fillmore Strain Tendencies.

STRAIN	MODIFICATION (IF ANY)
Introduction	Perform as written.
First strain	Perform as is with good accents.
Second strain	Perform as is.
Trio	Remove the drums. Horns and saxes only
Trio (if repeated)	Clarinets at pp. Layer in horns and percussion.
Last strain, first time	Drums out, brass mf, woodwinds strong
Repeat	Everybody going to town, bass drum watch for accents

Tempo was one of Fillmore’s most significant style features. He went upwards of  $\text{♩} = 140$  in most of his marches, and that increased as he became older. In 1953, Fillmore stated, “most of my marches can be played at  $\text{♩} = 160$  if the band can play it at that tempo. For me, they roll right along at that speed.” He offered the following regarding his smears, “They started out as a two-step. Fox trot next. Fast straight, as originally played, way it is played now.  $\text{♩} = 100-112$ . It changes in accordance with time.”<sup>148</sup>

Fillmore focused on writing percussion parts, particularly for special effects. One of Fillmore’s trademarks was his flamboyant conducting and the show he put on in the percussion section. Bass drummers developed flashy beater spins that took no more than two beats to execute. He wanted drummers to use exaggerated movements with cymbal solos and discouraged the use of cymbal spins. Fillmore desired all eyes to be on the cymbal and bass drum players during a performance and scripted their visual solos throughout each march. Field drums were used in place of concert snares on all selections and Fillmore insisted that every note of field drum rolls be heard. Bass drum parts should be distinct, and heads should not be muffled or have padding placed on the inside. He

---

<sup>148</sup> Henry Fillmore, interview by Jack H. Mahan, July 18, 1953, Paul E Bierley Papers. 1864-2015, The Sousa Archives and Center for American Music, University of Illinois Urbana-Champaign.

preferred the bass drum to be tuned low.<sup>149</sup> Fillmore believed percussion accents should be placed where one senses they should be and insisted that they vary.

## **Recordings**

Three recording projects have exclusively recorded the music of Henry Fillmore. *A Salute to Henry Fillmore* was recorded in 1970 by Harry Begian and the University of Illinois Symphony Band. Liner notes include basic biographical information background of pieces recorded. *Americans We, The Great Marches of Henry Fillmore*, recorded by the Florida State University Band in 1991, Jim Croft, conductor, and *Military Escort, The Music of Henry Fillmore*, recorded by the Band of the United States Air Force Reserve in 1998, Alan Clark, conductor, both benefited from the experience of William Miller. As a member of the University of Miami “Band of the Hour” and a music major in the early 1950s, William Clayton Miller had the opportunity to become well acquainted with Fillmore.

When Fillmore retired to Florida, he cultivated a special relationship with members of the Miami Band. The students virtually adopted Fillmore. Although not a member of the faculty, he attended many rehearsals, conducted on most performances, and was officially referred to as the band’s “Permanent Guest Conductor.” Uncle Henry delighted in visits to his home by band members, particularly those who were to become band directors. Miller, then principal trumpet of the university band, was fortunate to

---

<sup>149</sup> William Miller, "Performance Practice of Selected Works by Henry Fillmore." (lecture presented at Wright State University, Dayton, 1997).

have become invited to Fillmore's home on many occasions. In later years, this group became known as "The Fillmore Boys."<sup>150</sup>

James Croft was interested in proper performance practice of marches and spoke of this practice:

I've always played marches and have an affinity for them. I sometimes played them as encores if I felt the program needed a lift and left them off the program, as did Sousa, just for the sake of surprise. I've always liked to diddle a bit with accents, changing instrumentation and borrowing some of the tricks of the business bandmasters used to individualize their concepts. Anything that causes the toe to tap and leaves you with a tune in your head can't be all that bad.<sup>151</sup>

William Miller recalled details of the Florida State recording project:

Jim Croft undertook a project of recording Henry Fillmore's most famous marches and trombone "smears." As might be expected of Croft, he researched Fillmore's entire life in an attempt to produce a recording as true to Fillmore's wishes for the performance of his works as possible. As part of this research, Jim sent requests to everyone he could think of who had knowledge of Fillmore and his music. This included such people as Paul E. Bierley, who had written a biography of Fillmore's life entitled, "Hallelujah Trombone!" Al G. Wright, former Director of Bands at Perdue University and former band director at Miami High School (Wright had frequently featured Fillmore as a guest conductor with the Miami High Band), and most flatteringly, me (among many others). I was able to send Jim about five typewritten pages of my recollections of the way Fillmore performed his works. These included: the bell part in the second strain of Noble Men, the "long version" of His Honor, the "tag" to 'Lassus Trombone, and special drum and cymbal beats and

---

<sup>150</sup> Miller, "Performance Practice."

<sup>151</sup> Alan Mills, "James Croft," 144.

crashes in all of the marches.<sup>152</sup>

Alan Clark, a former conductor of the Band of the United States Air Force Reserve, had a personal relationship with William Miller who was his high school band director. Alan provided the following insight into recording with William Miller:

I knew that Bill had been in the University of Miami Band when Fillmore was very active there – they called him the permanent guest conductor. Bill told a lot of stories about those times and how he would come into rehearsal, and he would stylize everything they played by him. And so I became interested in recordings of the Sousa band that are now readily available and how the Sousa Band used to do that. Sousa would write a march, and then they would go into rehearsal a few weeks before tour, and they would change strains. Play the first time as is and brass lay out the second time. Woodwinds play, that sort of things. They would change the structure and instrumentation of the Sousa marches. Once they learned it that way they would not go back to the ink. Talking to Bill about that, Bill said Fillmore did that all of the time. I went from Germany to Wright Patterson Band of Flight, and I was a deputy. I convinced the commander to bring Bill in for a week and rephrase the band. Talked about Fillmore and how Fillmore did this and how Fillmore did that. We did a lecture recital at Wright State University around 1994 or 1995. We did that performance at Wright State and in late 1995 I was selected to be the commander of the AF Band of Reserve and I reported January 1 of 1996. Not long after that, we recorded “Military Escort.” We had done the recital but didn’t record, so we brought Bill in and had several rehearsals with Bill and recorded everything he said. MSgt Bruce Penticoff took all of the recordings and basically scripted them – Bill would say the same things each time we rehearse the piece but he might remember more, so Bruce put together a very accurate paragraph on each of the pieces that we did. And so that’s what we did and we prepared the pieces and did the recording in one day. It was a very good band and in some pieces, that was the first time through with the tape rolling. Nothing on the CD is edited; everything is all the way through. It might be the

---

<sup>152</sup> Miller, “Performance Practice.”

first take or second take. Nothing was recorded more than two times.<sup>153</sup>

Paul Bierley amassed an authentic recording collection in the Sousa Archives. The recordings were originally dubbed on reel-to-reel tapes and transferred to digital audio in 2016 at the request of the author. Henry Fillmore is recorded live conducting the Purdue University Band, Lake Wales High School Band, and Miami (FL) Senior High School Band. His showmanship and banter with the audience, including skits with Mike the Radio Hound, are heard on the recordings. A full listing of Fillmore's music that he conducted is found in the appendix.

Copyright © James Robert Daughters 2017

---

<sup>153</sup> Alan Clark (retired United States Air Force), in discussion with author, January 26, 2017.

## CHAPTER FIVE: *His Honor*

### **Program Notes**

Henry Fillmore was so impressed with Mayor Russell Wilson of Cincinnati that he made the mayor the dedicatee of *His Honor*. Fillmore liked the mayor's administrative excellence, and was fond of his sense of humor. *His Honor* was most likely programmed during concerts at the Cincinnati Zoo and Botanical Gardens in August of 1933,<sup>154</sup> and the Fillmore Brothers published the march on January 22, 1934.

*His Honor* is composed in E<sup>b</sup> Major and modulates to the subdominant key of A<sup>b</sup> Major at the trio. The march begins with a brief, four-measure introduction and is followed by the first strain, which features melodic woodwinds with harmonic accompaniment composed in the brass section. Musical intensity escalates in the second strain and is reinforced by an increase in volume alongside jointed, punctuated rhythms in the brass and percussion sections. This strain is characterized by marcato stylization in the brass, balanced by a sustained, lyrical, and ornamented accompaniment in the woodwinds. The trio section shifts to the subdominant key with lyrical melody and harmonies in the woodwind section accompanied by the *heart* of the march (discussed earlier in chapter three), orchestrated in the horn, low brass, and percussion parts, at a piano dynamic. Fillmore typically repeated the trio and often included trumpet double-tonguing parts in this section, originally found in the final strain.<sup>155</sup> An aggressive and articulated break strain follows the trio and leads into the final strain, featuring high

---

<sup>154</sup> Bierley, *Hallelujah Trombone!*, 95.

<sup>155</sup> Miller, "Performance Practice."

woodwind obbligato, melody in the high brass, and harmonic support scored in the low brass and low woodwind parts.

## **Overview of Editions**

### Original Fillmore Edition, Fillmore Music House, ©1934

The original printing of *His Honor* was issued in lyre-sized pages. There were no rehearsal numbers or letters in the parts or score, and only a condensed score was available. D<sup>b</sup> piccolo and solo cornet parts were included (C piccolo not published), and horn, oboe, trombone, and all trumpet and percussion parts were printed on the same music staff on one page. Currently, this edition is typically found in marching band catalogues of music distributors and retails for approximately forty-dollars.

### Fennell Edition, Carl Fischer LLC, ©1978

Frederick Fennell (1914-2004) was an internationally recognized conductor, founder of the Eastman Wind Ensemble, and one of the primary figures in promoting wind ensemble as a performing group. Fennell released numerous editions and is noted for his edition of Percy Grainger's *Lincolnshire Posy*. Fennell's edition of *His Honor* was printed in octavo size (full size) and included a reduced score, rehearsal letters, with parts that were originally combined in the original Fillmore edition now split (trumpet, horn, trombone). Fennell stated in the score that his intent was to remain true to the original and simply clarify ambiguities in dynamics. He presumes to provide appropriate, additional parts for contrabass clarinet and string bass, which mimicked the

instrumentation of the Eastman Wind Ensemble and is now common with indoor band performances. Percussion parts were divided into separate staves and a timpani part was newly composed, thus filling out the percussion section. This edition is currently found in concert band catalogs and retails for approximately eighty-dollars.

Foster Edition, Carl Fischer LLC, ©2000

Robert Foster (b. 1939) is a retired Director of Bands at the University of Kansas and published arranger and transcriber. He was vice-president of the John Philip Sousa Foundation and is actively involved in the promotion and performances of Sousa and Fillmore marches. Foster's notes in the program indicate this edition can be played as written with no additional interpretation beyond the score. The edition is printed in octavo<sup>156</sup> size and includes rehearsal letters, and a full score is available. Separate flute and piccolo parts are included, and trumpet parts are separated into two cornet and two trumpet parts. There are three percussion parts: mallet percussion (includes bells and suspended cymbal); percussion 1, (snare and bass drum); and percussion 2 (crash cymbal). Foster's edition does eliminate certain instruments from varying strains, such as the trumpets at the trio (see this edition in the appendix). Foster incorporates instrumentation adjustments with woodwinds marked "tacet" the first time of the second strain, and cornets tacet at the trio. Foster provides strain interpretations for those who

---

<sup>156</sup> A standard size of sheet music that was derived from standard printing practices of the 19th century. Typically, printers would start with a "sheet" of paper that was about the size of an unfolded newspaper (today that is about 25 inches by 30 inches). Folding the paper in half would result in four pages for a "folio" size (about 25 inches by 15 inches). A second fold would create eight pages for a "quarto" size (about 12 1/2 inches by 15 inches). A third fold creates the octavo size (about 12 1/2 inches by 7 1/2 inches). When the paper is trimmed, the octavo size is about 7 inches by 10 3/4 inches. This is sometimes abbreviated as 8vo or 8°.

might be inexperienced in march interpretation, and the edition is typically is found in concert band catalogs for approximately eighty-five dollars.

Fillmore Performance Edition, ed. Daughters ©2017

The author's edition intends to emulate Fillmore historical practice. Notes, presentations, and interviews with William Millar and Alan Clark contribute to the interpretation of this practice in addition to Fillmore tendencies (discussed in chapter four). Original Fillmore recordings in the Sousa Archives also inform strain variations listed in table 5.1.

A full score is included in octavo size with rehearsal numbers, and formal sections of the march are indicated in the score and parts. Articulations and musical markings are added for stylistic clarification, and the trio section is written twice, with subtle changes, rather than utilizing a repeat sign. Clarinet, horn, and trombone parts are split into separate staves to allow for greater readability, and cornets are now listed as trumpets and split into four separate staves. Bass saxophone is removed to reflect current and common instrumentation of the modern wind band. Baritone and bass parts are renamed euphonium and tuba, respectively, the snare drum is listed as optional field drum, and a separate cymbal part is included. A field drum is preferred and the part occupies the same staff as the bass drum.<sup>157</sup> The tempo is marked at  $\text{♩} = 152$  to reflect Fillmore's desire for a quicker speed in his marches.<sup>158</sup>

---

<sup>157</sup> As discussed previously in chapter four, William Miller was a member of the University of Miami Band when Fillmore was a frequent guest conductor. Miller's recollections of Fillmore's interpretations (see Appendix O) inform the performance editions in this document.

<sup>158</sup> Henry Fillmore, interview by Jack H. Mahan.

## Historical Edition with Editorial Commentary

Table 5.1: *His Honor* Strain Recommendations, based on William Miller’s recollections of Fillmore performance practice.<sup>159</sup>

INTRODUCTION	As written
FIRST STRAIN	As written
SECOND STRAIN, FIRST TIME	Brass fortissimo
	Flute, clarinet, and oboe tacet
SECOND STRAIN, SECOND TIME	Woodwinds fortissimo
	Brass and percussion pianissimo
TRIO, FIRST TIME	Percussion and trumpet tacet
	Single trumpet sting a concert F with a cup mute at measures 43, 51, 59, 67
	Crash cymbals add a showy “shine” or scrape by brushing the tip of the right cymbal against the tip of the left cymbal. Add visual by moving cymbals up and down with direction of the melodic line.
TRIO, SECOND TIME	Written out rather than repeat sign
	Add double-tonguing trumpets from the final strain with cute mutes, mezzo forte
	Snare playing the same rhythm as double-tonguing trumpets on the rim or woodblock
	Percussion and other voices layer in slowly
BREAK STRAIN	As written
FINAL STRAIN, FIRST TIME	Melody and harmony is piano, some tacet
	Melody and harmony are legato style
	Woodwind obbligato is fortissimo
FINAL STRAIN, SECOND TIME	As written and played in a detached style
	Add cymbal and bass drum accents, marked <i>sfz</i> in the score
	Bass drum spins beater on <i>sfz</i> accents

<sup>159</sup> Miller, “Performance Practice.”

Table 5.2: List of edits applied to the Fillmore performance edition by the author.

Tempo	Tempo indicated as 144 - 152 beats per minute
Instrumentation	Alto Clarinet part removed
	Clarinet parts placed on separate Lines
	Bass Saxophone part removed
	Cornet changed to trumpet
	Trumpets placed on separate lines
	Horns placed on separate lines
	Trombones placed on separate lines
	Baritone renamed to Euphonium
	Bass renamed to Tuba
	Snare renamed to snare/field drum
	Crash Cymbal placed on a separate line
<b>First Strain, E<sup>b</sup> Major</b>	
m. 2	<i>mp</i> dynamic added; crescendo added
m. 4	dynamic changed from forte with crescendo to fortissimo sforzando
m. 12	dynamic changed from forte with crescendo to fortissimo sforzando
<b>Second Strain, E<sup>b</sup> Major</b>	
m. 22	Flute/Piccolo, Oboe, Clarinet 1-3, and Bells are indicated as second time only
m. 22	Dynamic levels of forte (first time) and piano (second time) are indicated
<b>Trio, A<sup>b</sup> Major</b>	
m. 39	Oboe, Bassoon, Bass Clarinet, Alto Sax 1-2, Trumpet 1-4, Trombone 1-3, and Euphonium are tacet
m. 39	Clarinet 1-3 placed in unison instead of harmony
m. 39	Snare and Bass Drum parts are included (snare mimics trumpets)
m. 43, 51, 59, 67	<i>mp</i> cymbal scrap is added
m. 54	Alto Sax 1-2 is layered in the texture
m. 71	Trio is written out a second time for further variation (this results in playing the trio twice rather than one time indicated in the original edition)
m. 71	Clarinets 1-3 are harmonized
m. 71	Bass Clarinet, Trombone 1-3, and Euphonium added to the texture
m. 71	Trumpets 2 - 4 use cup mutes and play music from the final strain during repetition of trio
m. 71	Snare part on rim (playing trumpet parts)
m. 75	Trumpet in straight mute added to accent dynamic climax of phrase
m. 75, 83, 91, 99	<i>mp</i> cymbal scrap is added
m. 86	Oboe and bassoon are included in the texture
<b>Break Strain, A<sup>b</sup> Major</b>	
m. 112	<i>mp</i> dynamic and crescendo
<b>Final Strain, A<sup>b</sup> Major</b>	
m. 119	Trumpet 1, trombones are indicated as second time only

Figure 5.1: *His Honor*, Historical Edition with Commentary.

**HIS HONOR**  
FILLMORE PERFORMANCE EDITION

HENRY FILLMORE  
Edited by JIM DAUGHTERS

Score

Tempo Specified  $\text{♩} = 144-152$

Dynamic with crescendo added

INTRO

FIRST STRAIN

5

E ♭ clarinet and alto clarinet removed. Clarinets placed on separate lines

Bass saxophone removed

Changed cornet to trumpet and placed on separate lines

Horns placed on separate lines

Trombones placed on separate lines

Baritone renamed to euphonium

Bass renamed to tuba

Snare renamed to snare/field drum

Crash cymbal placed on separate line

Dynamic changed from forte with crescendo to fortissimo storzando

Flute Piccolo

Oboe

Bassoon

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trumpet in B♭ 4

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trombone 1

Trombone 2

Trombone 3

Baritone

Euphonium

Tuba

Bells

Snare Drum/Field Drum  
Bass Drum

Crash Cymbal

1 2 3 4 5 6 7 8

The image shows a page of a musical score for 'His Honor' by Henry Fillmore. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The instruments listed on the left include Flute Piccolo, Oboe, Bassoon, Clarinet in B♭ (1, 2, 3), Bass Clarinet, Alto Sax (1, 2), Tenor Sax, Baritone Sax, Trumpet in B♭ (1, 2, 3, 4), Horn in F (1, 2, 3, 4), Trombone (1, 2, 3), Baritone, Euphonium, Tuba, Bells, Snare Drum/Field Drum, Bass Drum, and Crash Cymbal. The score is divided into sections: 'INTRO' and 'FIRST STRAIN'. The 'FIRST STRAIN' section begins at measure 5. Performance annotations are placed throughout the score, including dynamic markings (f, mf, ff, p) and tempo specifications. A specific annotation states 'Dynamic changed from forte with crescendo to fortissimo storzando' at measure 4. The score is edited by Jim Daughters and is a historical edition with commentary.

Figure 5.1 (continued).

2

Same change from m. 4

The musical score is arranged in a standard orchestral format with the following instruments listed on the left:

- Fl. Picc.
- Ob.
- Bsn.
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- B. Tpt. 4
- Hrn. 1
- Hrn. 2
- Hrn. 3
- Hrn. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Enph.
- Tuba
- Bls.
- S.D.
- B.D.
- C.C.

The score spans measures 9 to 16. A vertical grey bar highlights measures 12 and 13. Dynamic markings such as *f*, *ff*, *mf*, and *p* are present throughout. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

9 10 11 12 13 14 15 16

Figure 5.1 (continued).

SECOND STRAIN T

22

3

Fl. Pic. *f sf mf f p* 2nd time only

Ob. *f sf mf f p* 2nd time only

Bsn. *f sf mf f p* 2nd time only

B.C. 1 *f sf mf f p* 2nd time only 2nd time only added

B.C. 2 *f sf mf f p* 2nd time only

B.C. 3 *f sf mf f p* 2nd time only

B.C. *f sf mf f p*

A.Sx. 1 *f sf mf f p*

A.Sx. 2 *f sf mf f p*

T.Sx. *f sf mf f p*

B.Sx. *f sf mf f p*

B.Tpt. 1 *f sf mf f p*

B.Tpt. 2 *f sf mf f p*

B.Tpt. 3 *f sf mf f p*

B.Tpt. 4 *f sf mf f p* Dynamic of forte first time and piano second time added

Hn. 1 *f sf mf f p*

Hn. 2 *f sf mf f p*

Hn. 3 *f sf mf f p*

Hn. 4 *f sf mf f p*

Tbn. 1 *f sf mf f p*

Tbn. 2 *f sf mf f p*

Tbn. 3 *f sf mf f p*

Euph. *f sf mf f p*

Tuba *f sf mf f p*

Bb. *f sf mf f p* 2nd time only 2nd time only added

S.D. *f sf mf f p*

B.D. *f sf mf f p*

C.C. *f sf mf f p*

17 18 19 20 21 22 23 24 25 26

Figure 5.1 (continued).

4

FL  
Picc.

Ob.

Bsn.

B♭-Cl. 1

B♭-Cl. 2

B♭-Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭-Tpt. 1

B♭-Tpt. 2

B♭-Tpt. 3

B♭-Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Emph.

Tuba

Bsn.

S.D.  
B.D.

C.C.

27 28 29 30 31 32 33 34

Figure 5.1 (continued).

39 TRIO 5

The musical score is for a Trio section, starting at measure 39. The instruments listed on the left are: Fl. Pic., Ob., Bsn., Bb. Cl. 1, Bb. Cl. 2, Bb. Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Bb. Tpt. 1, Bb. Tpt. 2, Bb. Tpt. 3, Bb. Tpt. 4, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Bbn., S.D., B.D., and C.C. The score is divided into two systems, each with first and second endings. Annotations in boxes indicate instrument changes: 'Oboe and Bassoon removed' (measures 39-41), 'Clarinet placed in unison instead of harmony' (measures 42-44), 'Bass clarinet and alto sax removed' (measures 39-41), 'Trumpets removed' (measures 39-41), 'Trombone and euphonium removed' (measures 39-41), 'Snare and bass drum part added' (measures 39-41), 'Scrape cymbals together' (measures 43-44), and 'Cymbal scrape added' (measures 44-46). Dynamics include *f*, *p*, *mp*, and *pp*. The score ends at measure 46.



Figure 5.1 (continued).

71 Trio is written out a second time for further variation, changed from playing the trio once 7

Clarinet parts (B.C1.1, B.C1.2, B.C1.3, B.CL): Clarinets put in harmony (measures 71-75).  
Bass Clarinet (B.CL): Bass Clarinet added (measures 71-75).  
Trumpet parts (B.Tpt.1-4): Trumpets 2-4 use cup mutes and play music from final strain during repetition of trio added (measures 71-75).  
Trumpet (B.Tpt.1): Trumpet in straight mute added (measures 71-75).  
Trombone parts (Tbn.1-3): Trombones added (measures 71-75).  
Euphonium (Euph.): Euphonium added (measures 71-75).  
Snare Drum (S.D.): Snare part on rim added (measures 71-75).  
Cymbals (C.C.): Scares cymbals together (measures 71-75).

72 73 74 75 76

Figure 5.1 (continued).

8 87

FL. Part.

Ob.

Ban.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Bbn.

S.D.  
B.D.

C. C.

Oboe and Bassoon added as written in the original

*p* *mp* *mf*

Scarpie cymbals together

77 78 79 80 81 82 83 84 85 86 87 88 89 90

Figure 5.1 (continued).

This musical score page contains measures 91 through 102. The instruments listed on the left are: Fl. Pic., Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, B℄, S.D. B.D., and C. C. The score features various dynamics such as *mf*, *mp*, *mf*, *f*, *p*, and *mp*. Performance instructions include "Senza cord." for the trumpets, "Senza sord." for the trombones, and "Scrape cymbals together" for the percussion. A specific instruction for the tuba in measure 102 reads "Pick-up to change in Break Strain". The page is numbered 9 at the top right and 88 at the bottom center.

Figure 5.1 (continued).

10 TRIO  
103

Fl. Picc.  
Ob.  
Bsn.  
B-Cl. 1  
B-Cl. 2  
B-Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B-Ptr. 1  
B-Ptr. 2  
B-Ptr. 3  
B-Ptr. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Emph.  
Tuba  
Bsn.  
S.D.  
B.D.  
C.C.

Dynamic and crescendo added

Dynamic and crescendo added

103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118

Figure 5.1 (continued).

FINAL STRAIN

11

119

Fl. *f*

Ob. *mf*

Bsn. *mf*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. 3 *f*

B. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

B. Tpt. 1 *f* 2nd time only

B. Tpt. 2 *f* 2nd time only

B. Tpt. 3 *f* 2nd time only

B. Tpt. 4 *f* 2nd time only

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *f* 2nd time only

Tbn. 2 *f* 2nd time only

Tbn. 3 *f* 2nd time only

Euph. *mf*

Tuba *mf*

Bb. *mf*

S.D. *mf*

B.D. *mf*

C. C. *mf*

119 120 121 122 123 124 125 126 127 128 129

Figure 5.1 (continued).

12

135

Fl. Picc.

Ob.

Bsn.

B-Cl. 1

B-Cl. 2

B-Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B-Trap. 1

B-Trap. 2

B-Trap. 3

B-Trap. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Bb.

S.D.  
B.D.

C.C.

*mp-sfz*

*p*

130 131 132 133 134 135 136 137

Figure 5.1 (continued).

This musical score page, labeled '13', continues the orchestration for Figure 5.1. It features 25 staves for various instruments and a percussion section. The instruments listed on the left are: Fl. Pic., Ob., Bsn., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Bb., S.D. B.D., and C.C. The score spans measures 138 to 145. The key signature is B-flat major (two flats). The percussion section (S.D. B.D. and C.C.) includes dynamic markings such as *mp-sfz* and *p*. The woodwind and brass sections feature complex rhythmic patterns, including sixteenth-note runs and sustained notes with slurs. The string section (Saxophones and Trumpets) provides harmonic support with sustained chords and moving lines. The overall texture is dense and characteristic of a late 20th-century orchestral style.

Figure 5.1 (continued).

14

Fl.  
Floc.

Ob.

Bsn.

Bb-Cl. 1  
Bb-Cl. 2  
Bb-Cl. 3  
B. Cl.

A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.

Bb-Tpt. 1  
Bb-Tpt. 2  
Bb-Tpt. 3  
Bb-Tpt. 4

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

Tbn. 1  
Tbn. 2  
Tbn. 3

Euph.  
Tuba

Bb.  
S.D.  
B.D.  
C.C.

146 147 148 149 150 151

*mp* *mf* *p* *f*

## CHAPTER SIX: *Lassus Trombone*

### **Program Notes**

Henry Fillmore became an overnight success because of the popularity of *Lassus Trombone*. It was a favorite of John Philip Sousa who mistakenly thought that Fillmore was a black man because of the infectious jazzy ragtime rhythms of *Lassus*. Paul Bierley provides the following notes,

This trombone smear, published on June 14, 1915, is the one piece of Henry Fillmore's music known by every man on the street. Even if a person is not familiar with the name Henry Fillmore, he will surely recognize its cheerful strains. For all practical purposes, *Lassus Trombone* is a classic. The structure is solid. The melody, harmony, and rhythm are combined in a glorious, near perfect manner. It is highly listenable, clever, and snappy. Because it literally exudes happiness, it is little wonder that Henry lived to see sales of the sheet music surpass the two million mark. *Lassus Trombone* quickly took its place among the world's toe-tappers, and it still falls in that category. When asked about the origin of the title, Henry had a standing answer: "Why, molasses, of course. I really don't why know except I thought of molasses on bread for breakfast, dinner, and supper."<sup>160</sup>

*Lassus Trombone* is keyed in F Major and modulates to the subdominant key of B<sup>b</sup> Major at the trio. The march begins with a brief, four-measure introduction, which foreshadows the trombone section glissandi predominant throughout the march. The first strain features call and response motives between the upper winds and trombone section followed by a continuation of this practice in the second strain. Fillmore returns to the first strain, not repeated, and creates an ABA formal framework before arriving at the

---

<sup>160</sup> Bierley, *Hallelujah Trombone!*, 60.

trio. The trio is much softer in nature and the trombone becomes secondary to the melodic and harmonic content provided by the rest of the ensemble. Following the repeated trio strain, Fillmore returns to the original key of F major and presents the second strain, repeated and performed the same way, to close the march. The original key, in this case, F-B<sup>b</sup>-F, repeat an earlier strain as written and is uncharacteristic for Fillmore marches.

### **Overview of Available Editions**

#### Fillmore Edition, Fillmore Brothers, ©1915

The original printing of *Lassus Trombone* was in lyre-size pages. There were no rehearsal numbers or letters in instrumental parts or the score, and only a condensed score was available. Parts included flute and C piccolo in addition to standard band instrumentation. Second and third clarinet parts, second and third cornet parts, and first and second trombone parts were printed on the same staff, and a solo cornet part was included. Percussion parts were also printed on the same staff, and the opening tempo was indicated as a slow-drag. *Lassus Trombone* is typically found in the marching band catalogue of music distributors and priced at forty-dollars.

#### Foster Edition, Carl Fischer LLC, ©2011

This edition is printed in octavo size and a full score is available with rehearsal numbers. Part combinations are largely left unchanged from the original edition with the exception of percussion parts, which are split into: Mallet Percussion, Percussion 1

(snare), and Percussion 2 (cymbal and bass drum). Foster noted in the score that this edition is left largely unchanged from the original 1915 edition he added dynamic and stylistic markings for clarity in the score. Like the original, bells are only used through the first time of the trio and there is no harmonization of trombone glissandi that trombone players had become accustomed to doing in Fillmore's performances.<sup>161</sup> This edition is found in concert band catalogs and normally retails for approximately eighty-five dollars.

Schissel Edition, C.L. Barnhouse Company, ©2000

Loras Schissel (b. 1964) is the music director and conductor of the Virginia Grand Military Band and studied brass instruments and conducting with Carlton Stewart, Frederick Fennell, and John Paynter. In the years following his studies at the University of Northern Iowa, he has distinguished himself as a prominent conductor, orchestrator, and musicologist.

Schissel's edition maintains the original tempo indication and he notes in the score that *Lassus Trombone* should be performed at a cake-walk speed. This edition is printed in full-size with a full score available with rehearsal numbers. Stylistic and dynamic markings are included and there are separate bell, snare, and a combined cymbal and bass drum parts. Most importantly, the Fillmore practice of harmonizing trombone glissandi<sup>162</sup> is arranged in this edition and located in the second strain and trio.

---

<sup>161</sup> Miller, "Performance Practice."

<sup>162</sup> Ibid.

The author's edition emulates Fillmore historical practice and utilizes notes, presentations, and interviews with William Millar and Alan Clark to inform interpretation and notate Fillmore tendencies discussed in chapter four. Original Fillmore recordings in the Sousa Archives also advise strain variations listed in table 6.1.

A full score is included in octavo size with rehearsal numbers and sections of the march are indicated in the score and parts. Articulations and musical markings are added for stylistic clarification (per suggestions in chapter three) and the alto clarinet part is removed to reflect current instrumentation practices of the wind band in the United States. Clarinet, trumpet, and trombone parts are split onto separate staves to allow for greater readability and baritone parts are renamed euphonium. Percussion parts include a snare with optional field drum, and the crash cymbal and bass drum part share a staff. Fillmore stressed later in life that he wanted this smear to go at a quicker pace and the tempo should be from  $\text{♩} = 112\text{-}120$ , not marked slow drag as the original.<sup>163</sup>

William Miller recalled additional harmonization and a “tag” ending Fillmore included in performances of Lassus.<sup>164</sup> The harmonization of trombone parts is evident throughout the piece and a new, running eighth note part is included at the trio, as described by Miller.<sup>165</sup> The trombone section is typically positioned to the front left of the

---

<sup>163</sup> Henry Fillmore, interview by Jack H. Mahan.

<sup>164</sup> Miller's recollections of Fillmore's interpretations (see Appendix O) inform the performance editions in this document.

<sup>165</sup> Miller, “Performance Practice.”

podium to perform *Lassus Trombone*.<sup>166</sup>

### Historical Edition with Editorial Commentary

Table 6.1: *Lassus Trombone* Strain Recommendations based on William Miller's recollections of Fillmore performance practice.<sup>167</sup>

INTRODUCTION	As written
FIRST STRAIN	As written
SECOND STRAIN, FIRST TIME	Trombones harmonized
	Band is mezzo forte
SECOND STRAIN, SECOND TIME	Trombones continue harmonization, softer
	Band is piano
FIRST STRAIN (REPEAT)	Same as earlier strain
TRIO, FIRST TIME	Trombones tacet
	Band is mezzo forte
TRIO, SECOND TIME	Trombones play new harmonized part
	Band is piano.
TAG ENDING	This was originally done with 7 trombones and it is modified for 3 in this score
	<i>Ritardando</i> going to the high trombone F
	The band uses the last note of the piece for the fermata to the end

<sup>166</sup> Ibid.

<sup>167</sup> Miller, "Performance Practice."

Table 6.2: List of edits applied to the author's Fillmore performance edition

Tempo	Tempo changed from Slow Drag to 120+
Instrumentation	Clarinets placed on separate lines
	Cornets changed to trumpets
	Trumpets placed on separate lines
	Trombones placed on separate lines
	Baritone changed to Euphonium
	Snare drum changed to Snare drum/field drum
Crash Cymbal and Bass Drum placed on separate staves	
<b>First Strain, F Major (no edits)</b>	
<b>Second Strain, F Major</b>	
m. 22	Trumpets changed to second time only
m. 22	Trombones re-harmonized from B <sup>o</sup> into G <sup>#o</sup> and back to D <sup>o</sup> second inversion into B <sup>o</sup> second inversion and back
m. 26	<i>p</i> dynamic added
m. 26	Trombones changed from half note G chord and dotted quarter C7 chord to running 16th note unison line
m. 30	Trombones re-harmonized from B <sup>o</sup> into G <sup>#o</sup> and back to D <sup>o</sup> second inversion into B <sup>o</sup> second inversion and back
m. 34	<i>p</i> dynamic added
m. 34	Trombones changed from half note G chord and dotted quarter C7 chord to running 16th note unison line
<b>Trio, B<sup>b</sup> Major</b>	
m. 55	Dynamic change of <i>mf</i> 1st to <i>p</i> 2nd time added
m. 55	Tenor Sax changed from doubling Trombone 1 with minor alteration to doubling euphonium m. 55 - m. 70
m. 55	Trumpets changed to first time only
m. 55	Melodic line in Trombones changed for trio
<b>Last Strain, F Major</b>	
m. 72	Trombones re-harmonized from B <sup>o</sup> into G <sup>#o</sup> and back to D <sup>o</sup> second inversion into B <sup>o</sup> second inversion and back
m. 76	<i>p</i> dynamic added
m. 76	Trombones changed from half note G chord and dotted quarter C7 chord to running 16th note unison line
m. 80	Trombones re-harmonized from B <sup>o</sup> into G <sup>#o</sup> and back to D <sup>o</sup> second inversion into B <sup>o</sup> second inversion and back
m. 84	<i>p</i> dynamic added
m. 84	Trombones changed from half note G chord and dotted quarter C7 chord to running 16th note unison line
<b>Optional Ending, F Major</b>	
m. 88	Optional ending added, Trombone 1 has a pick-up in m. 87

Figure 6.1: *Lassus Trombone*, Historical Edition with Commentary

# LASSUS TROMBONE

FILLMORE PERFORMANCE EDITION

HENRY FILLMORE  
Edited by JIM DAUGHTERS

Score Tempo changed from Slow Drag to 120+

**INTRO** **5** **FIRST STRAIN**

*♩ = 120+*

**E ♭ clarinet removed. Clarinets put to three separate parts.**

**Cornet parts changed to Trumpet and put in four parts**

**Trombones placed on three separate lines**

**Baritone changed to Euphonium**

**Snare Drum renamed to Snare Drum/Field Drum**

**Crash Cymbal and Bass Drum put on their own parts**

1 2 3 4 5 6

Figure 6.1 (continued).

2

Fl. Picc.

Ob.

Ban.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Bb.

S.D./F.D.

C.C./B.D.

7 8 9 10 11 12

Figure 6.1 (continued).

**13**

Fl. Picc. *f*

Ob. *f*

Bsn. *f* *p lightly* *f*

Bb-Cl. 1 *f* *mf* *f*

Bb-Cl. 2 *f* *mf* *f*

Bb-Cl. 3 *f* *mf* *f*

B. Cl. *f* *p* *f*

A. Sax. 1 *f* *p lightly* *f*

A. Sax. 2 *f* *p lightly* *f*

T. Sax. *f* *p lightly* *f*

B. Sax. *f* *p* *f*

B. Tpt. 1 *f* *f*

B. Tpt. 2 *f* *p lightly* *f*

B. Tpt. 3 *f* *p lightly* *f*

B. Tpt. 4 *f* *p lightly* *f*

Hr. 1 *f* *p lightly* *f*

Hr. 2 *f* *p lightly* *f*

Hr. 3 *f* *p lightly* *f*

Hr. 4 *f* *p lightly* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. *f* *mf* *f*

Tuba *f* *mf* *f*

Bb. *f*

S.D./F.D. *f* *p* *f*

C.C./B.D. *f* *p* *f*

13 14 15 16 17 18



Figure 6.1 (continued).

30 5

Fl. Picc. *f* *p* *ff*

Ob. *f* *p* *ff*

Bsn. *p* *ff*

B. Cl. 1 *f* *p* *ff*

B. Cl. 2 *f* *p* *ff*

B. Cl. 3 *f* *p* *ff*

B. Cl. *f* *p* *ff*

A. Sax. 1 *f* *p* *ff*

A. Sax. 2 *f* *p* *ff*

T. Sax. *f* *p* *ff*

B. Sax. *f* *p* *ff*

B. Tpt. 1 *f* *p* *ff*

B. Tpt. 2 *f* *p* *ff*

B. Tpt. 3 *f* *p* *ff*

B. Tpt. 4 *f* *p* *ff*

Ha. 1 *f* *p* *ff*

Ha. 2 *f* *p* *ff*

Ha. 3 *f* *p* *ff*

Ha. 4 *f* *p* *ff*

Tba. 1 *f* *p* *ff*

Tba. 2 *f* *p* *ff*

Tba. 3 *f* *p* *ff*

Euph. *f* *p* *ff*

Tuba *f* *p* *ff*

Bs. *f* *p* *ff*

S.D.P.D. *f* *p* *ff*

C.C. *f* *p* *ff*

B.D. *f* *p* *ff*

Dynamic added

Dynamic added

Dynamic added

Changed from half note G chord m. 26 and dotted quarter C7 chord m. 27 to running 16th note unison line.

Same reharmonization as m. 22

1 — 6 —  
1 — 3 —  
1 — 4 —  
3 — 6 —

25 26 27 28 29 30

Figure 6.1 (continued).

6

This musical score page, labeled '6', covers measures 31 through 36. The instruments listed on the left are: Fl. Pic., Ob., Bsn., Bn. Cl. 1, Bn. Cl. 2, Bn. Cl. 3, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Bn. Tpt. 1, Bn. Tpt. 2, Bn. Tpt. 3, Bn. Tpt. 4, Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Bb., S.D./F.D., C.C., and B.D. The score includes various musical notations such as notes, rests, and dynamic markings. A vertical grey bar highlights measures 34 and 35. Annotations include 'Continuation of m. 32 change' in a box at measure 31, 'Dynamic added' in a box at measure 33, and 'Same change from m. 26 - m.27' in a box at measure 34. Measure numbers 31, 32, 33, 34, 35, and 36 are printed at the bottom of the page.

Figure 6.1 (continued).

**FIRST STRAIN** 7

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Fl. Picc., Ob., Bsn., Bb-Cl. 1, Bb-Cl. 2, Bb-Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Bb-Tpt. 1, Bb-Tpt. 2, Bb-Tpt. 3, Bb-Tpt. 4, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Bb-II, S.D./F.D., and C.C./B.D. The score begins at measure 37 and ends at measure 42. A first ending bracket covers measures 37 and 38, with a second ending starting at measure 39. The section is titled 'FIRST STRAIN' and measure 39 is specifically marked with a box containing the number '39'. Dynamic markings include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano), with some instances of *p* followed by the word 'lightly'. The score includes various musical notations such as slurs, accents, and articulation marks.

Figure 6.1 (continued).

8

47

Fl. Picc. *f*

Ob. *f*

Bsn. *f* *p* lightly *f*

B♭-Cl. 1 *f* *mf* *f*

B♭-Cl. 2 *f* *mf* *f*

B♭-Cl. 3 *f* *mf* *f*

B. Cl. *f* *p* *f*

A. Sax. 1 *f* *p* lightly *f*

A. Sax. 2 *f* *p* lightly *f*

T. Sax. *f* *p* lightly *f*

B. Sax. *f* *p* *f*

B♭-Tpt. 1 *f* *p* lightly *f*

B♭-Tpt. 2 *f* *p* lightly *f*

B♭-Tpt. 3 *f* *p* lightly *f*

B♭-Tpt. 4 *f* *p* lightly *f*

Hn. 1 *f* *p* lightly *f*

Hn. 2 *f* *p* lightly *f*

Hn. 3 *f* *p* lightly *f*

Hn. 4 *f* *p* lightly *f*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Tbn. 3 *mf* *f* *mf*

Euph. *f* *mf* *f*

Tuba *f* *p* *f*

Bls. *f*

S.D./F.D. *f* *p* *f*

C.C. *f*

B.D. *f*

43 44 45 46 47 48

Figure 6.1 (continued).

This musical score continues from Figure 6.1 and covers measures 49 through 54. The instruments and their parts are as follows:

- Fl. Picc.**: Flute and Piccolo, starting in measure 50 with a *mp* dynamic.
- Ob.**: Oboe, starting in measure 50 with a *mp* dynamic.
- Bsn.**: Bassoon, starting in measure 49 with a *p* dynamic and marked *lightly*.
- Bs-Cl. 1, 2, 3**: Bass Clarinets, starting in measure 49 with a *mf* dynamic.
- B. Cl.**: Baritone Clarinet, starting in measure 49 with a *p* dynamic.
- A. Sx. 1, 2**: Alto Saxophones, starting in measure 49 with a *p* dynamic and marked *lightly*.
- T. Sx.**: Tenor Saxophone, starting in measure 49 with a *p* dynamic and marked *lightly*.
- B. Sx.**: Bass Saxophone, starting in measure 49 with a *p* dynamic.
- B. Tpt. 1, 2, 3, 4**: Bass Trumpets, starting in measure 49 with a *f* dynamic.
- Hr. 1, 2, 3, 4**: Horns, starting in measure 49 with a *p* dynamic and marked *lightly*.
- Tbn. 1, 2, 3**: Trombones, starting in measure 49 with a *f* dynamic.
- Euph.**: Euphonium, starting in measure 49 with a *mf* dynamic.
- Tuba**: Tuba, starting in measure 49 with a *mf* dynamic.
- Bsn.**: Bassoon, starting in measure 49 with a *f* dynamic.
- S.D./F.D.**: Snare Drum/Floor Tom, starting in measure 49 with a *p* dynamic.
- C.C. B.D.**: Cymbal/Big Drum, starting in measure 49 with a *p* dynamic.

Measure numbers 49, 50, 51, 52, 53, and 54 are indicated at the bottom of the score. A *choke* instruction is present at the end of measure 54.

Figure 6.1 (continued).

10 **55 TRIO**

Dynamic change of *mf* 1st time to *p* 2nd time added

Tenor Sax changed from doubling Trombone 1 with minor alterations to doubling euphonium m. 55 - m. 70

Trumpets changed to 1x only

Dynamic change of *mf* 1st time to *p* 2nd time added

Melodic line in trombones changed from m. 55 - m. 70 2x only is retained

Dynamic change of *mf* 1st time to *p* 2nd time added

55 56 57 58 59 60 61

Figure 6.1 (continued).

63 11

Fl.  
Pic.

Ob.

Bsn.

B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.

A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.

B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4

Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4

Tbn. 1  
Tbn. 2  
Tbn. 3

Euph.

Tuba

Bb.

S.D./F.D.  
C.C.  
B.D.

Continuation of tenor sax change from m. 55

Continuation of Trombone change from m. 55

62 63 64 65 66 67 68

Figure 6.1 (continued).

12

72 FINAL STRAIN

Continuation of tenor sax change from m. 55

Continuation of Trombone change from m. 55

Same reharmonization as m. 22

69 70 71 72 73 74

Figure 6.1 (continued).

This musical score page covers measures 75 through 80. The instruments listed on the left are: Fl. Picc., Ob., Bsn., B.Cl. 1, B.Cl. 2, B.Cl. 3, B.Cl., A.Sx. 1, A.Sx. 2, T.Sx., B.Sx., B.Tpt. 1, B.Tpt. 2, B.Tpt. 3, B.Tpt. 4, Ha. 1, Ha. 2, Ha. 3, Ha. 4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Bb., S.D.F.D., and C.C. B.D. The score includes dynamic markings such as *f*, *p*, and *ff*. A vertical grey bar highlights measures 75 and 76. A box labeled "Dynamic added" is placed above the B.Tpt. 1 staff in measure 75. Another box labeled "Same change from m. 26 - m. 27" is placed above the Tbn. 2 staff in measure 76. A third box labeled "Same reharmonization as m. 22" is placed above the Tbn. 2 staff in measure 79. The page number "80" is located in the top right corner of the score area.

Figure 6.1 (continued).

14

FL Picc.  
Ob.  
Bsn.  
B-C1.1  
B-C1.2  
B-C1.3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B-Tpt. 1  
B-Tpt. 2  
B-Tpt. 3  
B-Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Bb.  
S.D./F.D.  
C.C.  
B.D.

81 82 83 84 85 86 87

Dynamic added

Dynamic added

Same change from m. 26 - m. 27

Pickup into optional ending at m. 88

Figure 6.1 (continued).

88 15

Fl. Picc. *ff*

Ob. *ff*

Ban. *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

B. Tpt. 1 *ff*

B. Tpt. 2 *ff*

B. Tpt. 3 *ff*

B. Tpt. 4 *ff*

Hrn. 1 *ff*

Hrn. 2 *ff*

Hrn. 3 *ff*

Hrn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Bbs. *ff*

S.D./F.D. *ff*

C.C. *ff*

B.D. *ff*

Alternate ending of m. 88 - m. 90 added. Trombone 1 has a pick up in measure 87.

88 89 90

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 88, 89, and 90. The score is arranged in a standard orchestral layout with woodwinds, brass, and percussion. The woodwind section includes Flute/Piccolo, Oboe, Bassoon, and Saxophones. The brass section includes Trumpets (B-flat), Trombones (B-flat), Horns, and Tuba/Euphonium. The percussion section includes Cymbals, Snare Drum, and Bass Drum. The score is in 4/4 time and features a dynamic marking of *ff* (fortissimo) for most instruments. A text box annotation is placed over the Trombone 1 staff, stating: "Alternate ending of m. 88 - m. 90 added. Trombone 1 has a pick up in measure 87." The Trombone 1 staff shows a pickup note in measure 87, which is not present in the other parts. The page number 15 is in the top right corner, and the measure numbers 88, 89, and 90 are at the bottom.

## PART ONE REFERENCES

- Bachman, Harold. "Henry Fillmore: A Tribute to a Bandman." *Music Journal* 26, 10 (1968): 31-33, 72-74.
- Begian, Harry, Papers. Sousa Archives and Center for American Music, University of Illinois, Urbana-Champaign, IL.
- Barnes, James. "Reviewed Works." Review of *Hallelujah Trombone! The Story of Henry Fillmore* by Paul E. Bierley. *American Music* 4, 3 (1986): 353-355.
- Begian, Harry. "Behold the Lowly March." *The Instrumentalist* 41 (1986).
- Begian, Harry. "Tempo, Style and Interpretation in Playing Marches." Lecture presented at The Midwest Clinic, Hilton Hotel and Towers, Chicago, December 16, 1999.
- Bierley, Paul E. *Hallelujah Trombone!: The Story of Henry Fillmore*. Columbus, OH: Integrity Press, 1982.
- Bierley, Paul, Papers. Sousa Archives and Center for American Music, University of Illinois, Urbana-Champaign, IL.
- Bierley, Paul E., and William H. Rehrig. *The Heritage Encyclopedia of Band Music: Composers and Their Music*. Westerville, Ohio: Integrity Press, 1991.
- Bly, Leon Joseph. "The March in American Society." DMA diss., University of Miami, 1977.
- Chevallard, Carl. *Teaching Music through Performing Marches*. Chicago: GIA Publications, 2003.
- "Cincinnati Bandmaster at the Zoo." *Cincinnati Enquirer*, 1928.
- Clark, Robert. "Perspective on the American Concert March in Music Education." MM Thesis, The Florida State University, 2009.
- Fettig, Jason K. "Making the March King: The Sousa March in Form, Style and Performance." Lecture presented at The Midwest Clinic, McCormick Place, Chicago, December 15, 2016.
- "Fillmore Band Review." *Cincinnati Enquirer*, August 7, 1930.
- Fillmore, Henry. *His Honor*. Cincinnati: Fillmore Music House, 1923.
- Fillmore, Henry. *His Honor*. ed. Frederick Fennell, New York: Carl Fischer, 1978.

- Fillmore, Henry. *His Honor*. ed. Robert Foster, New York: Carl Fischer, 2000.
- Fillmore, Henry. *Lassus Trombone*. Cincinnati: Fillmore Brothers, 1915
- Fillmore, Henry. *Lassus Trombone*. ed. Robert Foster, New York: Carl Fischer, 2011.
- Fillmore, Henry. *Lassus Trombone*. ed. Loras Schissel, Oskaloosa: CL Barnhouse, 2000.
- Hansbrough, Robert. "A History of the Florida School Band Movement, 1922-1995." PhD Diss., The Florida State University, 1999.
- Hasper, Joseph. "Harmonic and Structural Norms in the Marches of Henry Fillmore." MM Thesis. University of Oklahoma, 2014.
- Hile, James William. "Harry Begian: On bands and band conducting." DMA Diss., University of Illinois at Urbana-Champaign, 1991.
- Hofer, Achim. "Marsch." In *Die Musik in Geschichte Und Gegenwart*, 1667-1682. 2nd ed. Personenteil Vol. 5. New York: Barenreiter Kassel, 1994.
- Jorgensen, Robert, and Gene Milford. "Marches: Rehearsal Techniques and Performance Practices." Lecture presented at The Midwest Clinic, Hilton Hotel and Towers, Chicago, December 21, 2006.
- Miller, William. "Performance Practice of Selected Works by Henry Fillmore." Lecture presented at Wright State University, Dayton, 1997.
- Mills, Alan. "The Life and Career of James Edwin Croft." PhD Diss., The Florida State University, 2010.
- Norton, Elizabeth Pauline Hosack. "March Music in Nineteenth-Century America." DMA Diss., University of Michigan, 1983.
- Pryor, Arthur. "How to Play a March." *Musical Courier*, (September, 1931): 45, 56.
- Revelli, William D., Papers. The Michigan Historical Collections Bentley Historical Library, University of Michigan, Ann Arbor, MI.
- Schwandt, Erich and Andrew Lamb. "March" In *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, 812-818. 2nd ed. Vol. 15. London: Macmillan, 2001.
- "Smear." In Grove Music Online. Accessed April 26, 2015.  
<http://www.oxfordmusiconline.com>.

Wake, Arthur. "Henry Fillmore." Unpublished manuscript, 1961. Paper.

Whitwell, John. "Using the March to Develop Every Aspect of Musicianship." Lecture presented at The Midwest Clinic, McCormick Place, Chicago, December 20, 2013.

## PART TWO

### PROGRAM NOTES

Doctoral candidates pursuing a degree in performance with a focus in Wind Conducting are required to complete three recitals: two conducting recitals that would equate to two full concert programs, and a lecture recital. Following are program notes from two comprehensive recitals that involved excerpts from the Fillmore Wind Band during the Fall 2014, Spring 2015, Fall 2015, and Spring 2016 semesters. The lecture recital was given as a clinic with the Fillmore Wind Band at a joint concert at Paul Laurence Dunbar High School on Monday, March 21, 2016 and at the 2016 Midwest Band and Orchestra Clinic on Saturday, December 17, 2016.

COMPREHENSIVE CONDUCTING RECITAL #1

Fillmore Wind Band and the University of Kentucky Symphony Band

Singletary Center for the Arts Concert Hall

Sunday, March 30, 2014, 3:30pm

Program:

- |  |   |
|--|---|
| <i>Commando March</i> (1943)                                     | Samuel Barber (1910-1981)                                   |
| <i>Down a Country Lane</i> (1962)                                | Aaron Copland (1900-1990)<br>Trans. Merlin Patterson        |
| <i>Fantasy and Variations on "The Carnival of Venice"</i> (1864) | Jean-Baptist Arban<br>(1825-1889)<br>arr. Erik W.G. Leidzen |
| <i>Roman Carnival Overture, Op. 9</i> (1843)                     | Hector Berlioz (1803-1869)<br>arr. V.F. Safranek            |
| <i>The Tip Topper: Polka</i> (1939/2014)                         | Arthur Pryor (1870-1942)                                    |
| <i>Americans We</i> (1929)                                       | Henry Fillmore (1881-1958)                                  |
| <i>Pines of Rome</i> (1924)                                      | Ottorino Respighi (1879-1936)<br>trans. Erik Leidzen        |

*UK Symphony Band*

## Program Notes:

Samuel Barber established himself as an accomplished composer early in his career by winning the prestigious American Prix de Rome while studying at the Curtis Institute of Music. Born in West Chester, Pennsylvania, Barber enlisted in the Army Air Force in 1943. His compositional approach may be best described in the words of famed conductor Arturo Toscanini: "...simple and beautiful." Such qualities are exemplified in his most famous work, *Adagio for Strings*.

*Commando March* was composed shortly before Barber enlisted in the United States Army during the Second World War. The critic Fredric V. Grunfeld, writing in *High Fidelity* magazine, described the march as "an old-fashioned quickstep sporting a crew cut." The piece was premiered on May 23, 1943 by the Army Air Force Tactical Training Command Band in Convention Hall, Atlantic City, New Jersey.

Aaron Copland, often referred to as "the Dean of American composers," achieved balance between modern music and American folk styles. The open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. In the 1970s, Copland wrote several books, including *What to Listen for in Music*, *Music and Imagination*, and *Copland on Music*. He was awarded a Pulitzer Prize in composition for *Appalachian Spring* and received Academy Award nominations for scores to *Of Mice and Men*, *Our Town*, *The North Star*, and *The Heiress*, which won Best Music in 1949.

In 1962, Life Magazine commissioned Aaron Copland to write a solo piano work for young students. In the spirit of such works as Bela Bartok's *Mikrokosmos* and Robert Schumann's *Album for the Young*, op. 68, Copland composed his *Down a Country Lane* for the June 29, 1962 issue of the magazine. The work was featured along with an article titled "Our Bumper Crop of Beginning Piano Players." The article explains, "Down a Country Lane fills a musical gap, it is among the few modern pieces specifically written for young piano students by a major composer." Rare are the pieces that are written by important composers that both demonstrate the ingenuity and unique compositional style of the composer and are aware of the technical and expressive limitations of the intended youthful performers. Copland wrote, "the music is descriptive only in an imaginative sense, not a literal sense."

Joseph Jean-Baptiste Laurent Arban was a French conductor, composer, cornetist, pedagogue and the first famed virtuoso of the *cornet à piston* or valved cornet. He was the cornet professor at the Paris Conservatory and the author of a highly influential cornet

and trumpet method book. Arban was influenced by Niccolò Paganini's virtuosic technique on the violin and successfully proved that the cornet was a true solo instrument by developing virtuoso technique on the instrument.

Through the last two-thirds of the nineteenth century, the tune *Carnival of Venice* was the basis of innumerable instrumental showpieces, usually in variation form. Many different composers wrote versions for violin, clarinet, even guitar. Inevitably, the melody found its way to band as a virtuoso workout for cornet or trumpet. Herbert L. Clarke wrote one popular treatment, but before his came a set of variations by J.B. Arban, "the cornet should possess the style and grand method," Arban insisted, and his *Carnival of Venice* variations require both of the cornet or trumpet soloist.

French romantic composer Hector Berlioz is remembered best for his orchestral works and, in particular, for his passionate study of western instruments. He was also a key figure in the development of program music-- musical compositions that are intended to tell a story or depict something non-musical, such as bird-song, a painting, or a poem. Berlioz stands out in this regard with the popular *Symphonie fantastique*, his well-known programmatic symphony, which is a testament to his adventurous, innovative use of instruments and sound.

*Roman Carnival Overture, Op. 9*, uses themes found in Berlioz's opera *Benvenuto Cellini*, which was titled for and based on the autobiography of the Renaissance Florentine sculptor and set in sixteenth century Rome. The opera premiered in Paris in 1838, but was considered a failure. It was not until its production in London that Berlioz revisited the opera's melodic material and extracted two melodies to use in an overture for the second act. The first melody, introduced by the English horn, was taken from the Act 1 love duet between Cellini and Teresa. The majority of the overture is a saltarello, a fast Italian dance usually in 6/8 meter that Berlioz pulled from the closing scene of the first act. The *Roman Carnival Overture* was an immediate success that quickly became a staple for orchestras and bands alike.

Arthur Pryor was a virtuoso performer, conductor, composer, arranger, teacher and author, and continues to be a major influence in American musical life. He was a solo trombonist and arranger in John Philip Sousa's band, a celebrated conductor and the composer of some of the most popular tunes of the early 1900s. Additionally, Pryor was a pioneering phonograph-recording artist, an educator, and a founding father of several major musical organizations. A household name for three decades, Pryor's Band was second in fame only to Sousa's.

*The Tip Topper: Polka* was composed in 1937 for trombone and piano. Tonight's arrangement for band by Michael Cotten is based off of the original piano score.

Henry Fillmore was an American musician, composer, and publisher. A prolific composer, Fillmore wrote over 250 tunes and arranged orchestrations for hundreds more; he also published a great number of tunes under various pseudonyms. Fillmore was born in Cincinnati, Ohio, and entered the Cincinnati College-Conservatory of Music in 1901. After this he traveled around the United States as a circus bandmaster with his wife, an exotic dancer named Mabel May Jones. In the 1920's, he was back in Cincinnati, directing the Shriners Temple Band, which he turned into one of the best marching bands in the country. As his composing career flourished, rivals claimed his success was because of his name, not his music's merit. To silence them, he began publishing under pseudonyms, including the humorous "Gus Beans." In his later life, Fillmore retired to Miami spending much of his time and energy with area schools and the University of Miami music department.

Fillmore composed *Americans We* sometime in the late 1920s. The work was first performed by the original Fillmore Band as part of a concert series at the Cincinnati Zoo in 1928. Fillmore used a variety of titles for the march during these initial performances, but by the time of publication in 1929, he had selected the present title and added the dedication "to all of us." It is considered one of Fillmore's best marches.

Ottorino Respighi was born in 1879 in Bologna. As a child he was taught violin, viola and composition at the Liceo Musicale, where his father taught piano. Performing on viola and violin presented him with an opportunity to travel. While continuing to be a performer, he studied composition and orchestration with Rimsky-Korsakov in St. Petersburg. He began producing his first orchestral masterpieces, which were pictorial accounts and impressions of Rome. The three tone poems which gained him much popularity were *Fountains of Rome* (1917), *Pines of Rome* (1924) and the *Roman Festivals* (1928). His gift for pictorial writing is revealed in these tone poems as well as his talent for brilliant orchestration.

*Pines of the Appian Way* is the final movement of Respighi's *Pines of Rome*. Each of the four movements depicts pine trees in different locations in Rome at different times of the day. Respighi recalls the past glories of the Roman republic in a representation of dawn on the great military road leading into Rome. *Pines of the Appian Way* portrays pine trees along the Appian Way in the misty dawn as a triumphant legion advances along the Via Appia in the brilliance of the newly rising sun. Respighi wanted the ground to tremble under the footsteps of his army while the army rises in triumph.

COMPREHENSIVE CONDUCTING RECITAL #2

Fillmore Wind Band

Kentucky Music Educators Association State In-Service Conference

Kentucky International Convention Center

Thursday, February 5, 2015, 5:15pm

Program:

*Ignite!* (2015)

Eric Knechtges (b. 1978)

*Chester* (1957)

William Schuman (1910-1992)

*Aspen Jubilee* (1988)

Ron Nelson (b. 1929)

*Elsa's Procession to the Cathedral* (1848)

Richard Wagner (1813-1883)  
trans. Lucien Cailliet

*Rolling Thunder* (1916)

Henry Fillmore (1881-1958)

## Program Notes:

Eric Knechtges is currently Assistant Professor of Music Theory and Composition at Northern Kentucky University. He holds a Doctor of Music degree from The Indiana University Jacobs School of Music; a Master of Music from Bowling Green State University; and a Bachelor of Music Education from Michigan State University. His awards include recognition in the Doc Severinsen International Composition Contest, the ASCAP/CBDNA Frederick Fennell Competition, the National Bandmaster's Association Young Composers Mentor Project, and the San Francisco Choral Artists New Voices Composition Competition. Knechtges is also one of eighteen featured composers in the fourth edition of *Composers on Composing for Band* series edited by composer Mark Camphouse.

Eric provides the following notes for *Ignite!*:

I was inspired by attempting to start a bonfire over the summer and pondering how much this resembles the creative process. Some sparks burn quickly and fade away, while others ignite surrounding material and fuel the flame. In this short piece, the burning process builds gradually to a culmination however, as with many real and metaphorical fires, this burns fast and goes out, and the same process begins again, different but faster, having learned a bit from our mistakes. This flame, hopefully, shows promise of continuing, even beyond the final measure.

William Schuman grew up in New York City and played violin as a child, although he preferred playing baseball. He started composing pop songs while in high school and formed a jazz ensemble at that time. He subsequently wrote over 40 songs for radio and vaudeville with his neighbor Frank Loesser, who went on to fame as a lyricist and composer of *Guys and Dolls*. Schuman turned to classical music in the 1930s and won the first Pulitzer Prize for music composition in 1942. After a short stint as Director of Publications at Schirmer's music publishing company, he became President of The Juilliard School. He later guided the development of Lincoln Center and served as its president. Schuman was a major power in American music in the mid 20th century, and in 1989 he received the Kennedy Center Honor for an extraordinary lifetime of contributions to American culture. He enjoyed the highest esteem of his colleagues including Aaron Copland and Leonard Bernstein, who wrote of the human qualities that flow directly from the man into the works – compassion, fidelity, insight and total honesty.

*Chester* is from the third movement of Schuman's *New England Triptych*, considered to be his most famous work. Written in 1956-57, the tune is based on a 1778 anthem by

William Billings, which was adopted by the Continental Army and sung around campfires during the American Revolution. Its words express the burning desire for freedom, which sustained the colonists through the difficult years of the Revolution. Originally composed for orchestra, the band version almost doubles in performance time.

Ron Nelson studied composition with Howard Hanson and Bernard Rogers at the Eastman School of Music, where he earned three degrees. A Fulbright Grant in the mid 1950s took him to Paris, where he studied with Tony Aubin and Arthur Honegger. The composer joined the music faculty of Brown University in 1956, where he remained until his retirement in 1993 and was named Professor Emeritus. His works have earned him numerous composition awards, including the American Bandmasters Association Ostwald Award. In addition to over 90 works written for orchestra, wind symphony and chorus, Nelson has also composed film scores for Columbia Pictures, Eastman Kodak, and NBC.

Ron Nelson has described *Aspen Jubilee* as a “flashy, high energy overture.” Commissioned in 1984 by The Manatee High School Band in Bradenton, Florida, *Aspen Jubilee* is in a three-part form (fast slow fast). He states, “I was thinking of the stupendous beauty of the Rockies in general, of blinding sunlight of snow covered peaks; of the frontier spirit of old Aspen with its brash, funny dynamism, its corny ragtag Fourth of July parades and firework displays. I was also thinking about indescribably beautiful nights under star filled skies (the middle section is titled *Nightsong*).”

*Richard Wagner* regarded himself as “the most German of men” and “the German spirit.” He is known for his thirteen operas, numerous other compositions and also because of his influence on our understanding of German culture and history. His name has appeared in connection to almost all major trends in German history of the 19th and 20th centuries. Besides his activity as a composer and a librettist, Wagner wrote an astonishing number of books and articles, his literary spectrum ranging from theories of opera to political programs.

*Elsa’s Procession to the Cathedral* is a selection from the German romantic opera *Lohengrin*, which premiered in 1850. The occasion for the procession is the imminent betrothal of heroine Elsa to Lohengrin, mystic Knight of the Holy Grail, who comes to deliver the people of Brabant (Antwerp) from Hungarian invaders. In this transcription for band, Lucien Cailliet, with his great talent for instrumentation, has succeeded in building into the instrumental framework of the modern band a true and delicate representation of all that Wagner so eloquently describes with orchestra and chorus.

Henry Fillmore starting composing music as a teenager and continued throughout his life. His first published march, *Higham March*, was named after a line of imported brass instruments and was printed in 1903 under the Will Huff pseudonym. Between 1903 and 1954, he wrote 256 original compositions. Of his 774 arrangements, 676 were published

under his own name, six as Harry Hartley, and 92 as Al Hayes. In addition to 113 marches, he composed songs, hymns, trombone smears, romances, novelties, instrumental solos, intermezzos, waltzes and much more.

Fillmore composed *Rolling Thunder* in 1916 and dedicated it to Ed Hicker, presumably a trombonist since the piece was advertised as a “trombone ace.” Circus bands have used the march for diverse acts including high sway poles, elephants, and roman rides. At the circus or rodeo it’s used to generate excitement. On the concert stage, it is known as a “show stopper.”

## LECTURE RECITAL

### The March – A Quick Reference Guide *An Overview of Interpretation, Performance Guide and the Historical Practices of Henry Fillmore*

March 21, 2016, Paul Laurence Dunbar High School, Lexington, KY

December 17, 2016, Midwest Band and Orchestra Clinic, Chicago, IL

#### TYPES OF MILITARY MARCHING<sup>168</sup>

- Funeral March                      ♩ = 72
- Slow/Ordinary March              ♩ = 60-80
- Quick March                        ♩ = 116-120
- Double Quick March

#### MARCH MUSIC TYPES<sup>169</sup>

- Military Marches                    ♩ = 112-144
- Circus Marches                    ♩ = 140-170
- Galops                                can reach ♩ = 240
- Funeral Marches                   ♩ = 60-72
- Patrols (*simulate the sound of a band marching past a listener, coming and going*)

#### EUROPEAN MARCHES<sup>170</sup>

- British                                ♩ = 108
- German                               ♩ = 104-112
- Spanish *paso doble*               ♩ = 108
- Italian                                ♩ = 116
- French                                ♩ = 126

#### ESSENTIAL ELEMENTS OF A MARCH<sup>171</sup>

- Tone Quality
- Technical Accuracy

---

<sup>168</sup> Paul E. Bierley and William Rehrig, *The Heritage Encyclopedia of Band Music: Composers and Their Music* (Westerville, Ohio: Integrity Press, 1991), 238-239.

<sup>169</sup> Ibid.

<sup>170</sup> Harry Began, Papers, Sousa Archives and Center for American Music, University of Illinois, Urbana-Champaign, IL.

<sup>171</sup> Harry Began, “Tempo, Style and Interpretation in Playing Marches” (lecture presented at the Midwest International Band and Orchestra Clinic, Chicago, Illinois, December 16, 1999).

- Tempo
- Interpretation

### MARCH STYLE *(with much credit to John Whitwell)*<sup>172</sup>

- Heart of the March – bass line, tuba, bass drum, horns, percussion
- “Lilt” – 1<sub>2</sub>1<sub>2</sub> (this alone will transform the style and feel of your march)
- Tempo – choose a tempo appropriate for the style of march you are performing
- Rhythm – master common rhythm figures and sustain notes for their duration
- Accentuation – accentuation can improve the interpretation and effectiveness of a march
- Dynamics – not too loud in the percussion section
- Musicality – shape and balance the heart, melody, counter melody, and obbligato

### MARCH EDITIONS<sup>173</sup>

Many editions of marches were published in street or flip folder (music lyre) size. These are generally printed in tutti with all members are playing at all times. This was done to conserve printing space and so any sized group, from small circus bands, military parade bands, or large symphonic bands, might use them. Many concert marches, particularly those in large-page editions, are scored in a way to give adequate expression and tonal color when played strictly how they are printed. Current editions of the earlier street size marches may or may not include tonal variety and re-voicing. Other edits in these editions can include the editors’ interpretation of accents, dynamics, phrasing, etc. Many original publications are listed under “marching band” in music catalogues.

### WHAT YOU CAN CHANGE IN A MARCH

Change dynamics in entire strains or parts of strains in addition to octave registration. Add accents to agree with your own aural perception of how you want to hear it played. Sing through the march then mark it for style, accentuation, and phrasing. Alter percussion parts if necessary, keeping in mind that most march composers were not percussionists. Flutes, for example, can transition to piccolo in different parts of a strain or bells could be added to a melody. Add or delete voices to change colors and to bring out unique textures. Brass players can and should rest more often. Include a separate pair of cymbals to accentuate special accents in the music. Have students memorize parts of a strain and stand up, e.g. the final strain of the march. Try using a field drum rather than a snare for a more historically accurate performance.

### WHAT YOU CANNOT CHANGE IN A MARCH

While having a unique interpretation is recommended, a detached style is necessary. Legato playing, if opportunistic, can be used in the trio section. Do not play the entire march in a legato or tenuto style; always detached. Maintain a steady tempo throughout and remain true to the melodic, harmonic and rhythmic aspects of the march.

---

<sup>172</sup> John Whitwell, “Using the March to Develop Every Aspect of Musicianship” (lecture presented at The Midwest Clinic, McCormick Place, Chicago, December 20, 2013).

<sup>173</sup> Begian, “Interpretation.”

## INTERPRETATION

March manuscripts rarely contain the interpretations of the composer and composers often assumed bandmasters knew *march style* and did not bother with stylistic markings, dynamics, re-voicings or registral alterations. Additionally, many composers rehearsed and performed their own music and as Henry Fillmore stated, “I didn’t know how I wanted it to sound until I got in front of the band.” There is no one-way to play any march and you should arrive at a convincing interpretation on your own. Dr. Harry Begian perhaps summed it up best in a presentation at the Midwest Clinic in 1999,

We should not think of marches as musical items that are sacrosanct and that there is only one ‘true’ style or interpretation of any march! If symphony orchestra conductors don’t all COPY one another and perform the great symphonic literature with a prescribed style, tempo and nuances then why should band conductors not figure things out for themselves and come up with their own musical convictions as to how they want to play a march! I can truthfully say that those band-conductor colleagues whom I consider great march-stylists reflect their personal musical tastes to any march they perform and never copy someone else’s interpretation. I think it truly unfortunate that there are too many band conductors who either don’t arrive at musical convictions regarding style, tempo or nuances or must always rely on some else’s way of playing a piece of music. One of the greatest challenges to conductors is to be able to study a score diligently and to come up with an interpretation of that score that is convincing, not only to him, but to his players and audiences as well. I think that is the true test of the quality of a conductor, certainly NOT how well he can copy another conductor’s interpretation!<sup>174</sup>

## GENERAL DYNAMIC CHARACTERISTICS OF EACH STRAIN<sup>175</sup>

Avoid dull performances by changing dynamics on repeated strains, particularly in second and break strains.

- *Introduction* – usually loud, forte or fortissimo.
- *First Strain* – less loud, mezzo forte, usually played as written.
- *Second Strain* – usually the loudest strain in a march. Vary dynamics in this strain, softer the first time and louder on the repeat. Try eliminating brass the first time.
- *Trio Strain* – softest strain of the march, piano to mezzo forte. Play legato if stylized that way.
- *Break Strain* – loud and technically involved, usually played as written.
- *Repeated Trio Strain* – loud and played out. Trio tune is played softly with emphasis and forte volume on the countermelody and/or obbligato.

---

<sup>174</sup> Begian, “Interpretation.”

<sup>175</sup> Harry Begian, Papers, Sousa Archives and Center for American Music, University of Illinois, Urbana-Champaign, IL.

- *Stinger* – in the style and volume of the last strain.

## HENRY FILLMORE MARCHES AND SMEARS

*(We are the Fillmore Wind Band after all...)*

Fillmore generally liked his marches performed much faster than a traditional military march. He stated, “my marches sit well at ♩ = 160 and the smears at ♩ = 120.” He composed under several pseudonyms and each represents a difficulty level. Marches by *Harold Bennett* are non-progressive and great for middle school bands. If you can play one, you can play them all. *Al Hayes* and *Will Huff* marches are a little more difficult and same in difficulty level. *Henry Fillmore* marches can be the easiest or the most difficult. Fillmore typically wrote two percussion parts, one for concert settings and one for marching.

## TYPICAL COMMENTS AT ASSESSMENTS REGARDING MARCHES

- The march selected has no special character.
- There is a lack of care in preparation. The march did not have the same meticulous attention to detail as other concert selections.
- Rhythms are not clearly defined.
- Eighth notes in triple time are played too close together with a space between each grouping of three notes – this causes a ‘hopping’ effect.
- Accompaniment figures in triple time sound like they are in duple time.
- Accompaniment figures in duple time sound like they are in triple time.
- Harmony parts are not confident and clear.
- Preserve the balance of the band at all dynamic levels.
- Keep the tone under control at all dynamic levels.
- Do not depend on upper clarinets for fortissimo effects.
- Paying more attention to accents can liven up the march.
- Make a musical sound on the stinger rather than a noise.
- It is the space between notes, which makes a march lively and spirited rather than the rate of speed it is being performed.
- You cannot attack one tone before releasing the one preceding it.
- There is little variation in the intensity of the beat from the bass drum to conform to the spirit of others in the band.
- Do not allow the band to rush away with the tempo.
- *Grandioso* means a change in style, not a change in tempo.<sup>176</sup>

---

<sup>176</sup> Harry Begian, Papers, Sousa Archives and Center for American Music, University of Illinois, Urbana-Champaign, IL.

## PART TWO REFERENCES

- Begian, Harry. "Tempo, Style and Interpretation in Playing Marches." Lecture presented at The Midwest Clinic, Hilton Hotel and Towers, Chicago, December 16, 1999.
- Begian, Harry, Papers. Sousa Archives and Center for American Music, University of Illinois, Urbana-Champaign, IL.
- Bierley, Paul E., and William H. Rehrig. *The Heritage Encyclopedia of Band Music: Composers and Their Music*. Westerville, Ohio: Integrity Press, 1991.
- Fillmore, Henry. *His Honor*. Cincinnati: Fillmore Music House, 1923.
- Fillmore, Henry. *His Honor*. ed. Frederick Fennell, New York: Carl Fischer, 1978.
- Fillmore, Henry. *His Honor*. ed. Robert Foster, New York: Carl Fischer, 2000.
- Fillmore, Henry. *Lassus Trombone*. Cincinnati: Fillmore Brothers, 1915
- Fillmore, Henry. *Lassus Trombone*. ed. Robert Foster, New York: Carl Fischer, 2011.
- Fillmore, Henry. *Lassus Trombone*. ed. Loras Schissel, Oskaloosa: CL Barnhouse, 2000.
- Jorgensen, Robert, and Gene Milford. "Marches: Rehearsal Techniques and Performance Practices." Lecture presented at The Midwest Clinic, Hilton Hotel and Towers, Chicago, December 21, 2006.
- Whitwell, John. "Using the March to Develop Every Aspect of Musicianship." Lecture presented at The Midwest Clinic, McCormick Place, Chicago, December 20, 2013.

## APPENDIX A

### “An Interview with Henry Fillmore”

By Jack H. Mahan

Dated: July 18, 1953

Henry Fillmore – born – December 2, 1881 in Cincinnati, Ohio  
Age 71 at present

Son of J.H. Fillmore, a writer of hymns and Sunday School music.

Grandfather Fillmore – a minister.

Mother’s family – not a music group. There were Kentuckians and had slaves.  
Raised horse. Civil War took everything away from them.

Shortly after grandfather died, grandmother moved to Cincinnati with her six  
daughters. Three of the elderly ex-slave mammies went with them.

McKrell was my Mother’s name.

Dad bought a farm due to Mother’s illness. We lived there until I was six.  
Moved back into town after Mother was well. Two of my Aunts married  
and moved to California.

Mamie slaves stayed in Cincinnati from then on. Always claimed they raised me.

Ques: When did your Dad start the Publishing Company?

Ans: “A Musical Store Since ‘74”. A publishing company really.

Ques: What musical training did you have?

Ans: Piano when I was seven years old.

At age 14 I bought a trombone for seven dollars. Had it hid around the house for a  
year practicing it all the time with my sisters.

“Just break the news to Mother” is what I was playing when my Dad walked in on  
me. Dad liked it and wanted to know who taught me. I said myself.

Dad wanted me to be a minister.

I sang soprano before my voice changed.

Ques: How many sisters and brothers?

Ans: Three girls and one boy in the family. I was the only boy and the oldest child.

I was paid 15¢ every Sunday morning for singing in the Choir and 15¢ at night. Then raised to 50¢ as a soloist. Age 10 or 11. First time I made money with music.

Ques: When did you first start trying to write music?

Ans: I always could. I don't really know. As far as I can remember.

When I played trombone I had a lot of solos for Trombone and Piano. Lost all of them. Marches and waltzes.

Couldn't play other solos so wrote my own.

Dad wrote Sunday School playlets. Mary, my sisters, and I would sing them as duets.

Lead parts were heard to do by the average kid.

There was one girl that was very good and she would do the girl leads and I would do the boy leads. Then Mary, my sister, helped out when the girl couldn't do them. Sometimes I did them both.

Moved to Avondale – offered \$1.00 a performance and carfare at an Episcopal Church. Dad wouldn't let me take the job at the church because he was afraid I would turn Episcopalian, and he was a devote "Disciples of Christ."

I went to Intermediate school after this.

Ques: Did you ever finish high school?

Ans: Oh, yes. I had two years of high school and three years at the Miami Military Institute in the Miami River Valley, Ohio. It was a Junior College. I was Captain of the Cadets my last year there. We organized a band there too.

Ques: Where did you get the desire to become a brass player?

Ans: No brass in the schools. I just liked the trombone. Watched parades all the time and the trombone was my pick.

When I studied trombone with Kohlman at the College of Music, Cincinnati, I studied theory and harmony with Broekhoven. After several weeks Broekhoven

said to me “No use you sitting in class and taking all that time because you have all the answers. You know what it’s all about. It’s a waste of time.” Broekhoven was an authority on writings-music theory. I had written some early arrangements for band and have Broekhoven look them over. He wanted to know why I put the second part below the third. In those days, they had small bands and sometimes they didn’t have three cornets and by having the second below the third you have the part of the chord that was most essential. I still write that way. Later Broekhoven came to me for help. He had written the music score for the fall festival spectacle and asked me to help on the band arrangement.

Ques: What type of playing did you do yourself?

Ans: Everything. Vaudeville, burlesque, opera and a little symphony. I didn’t want to confine myself.

Ques: Then you were pretty commercial in your thinking?

Ans: Yes, that was it.

Ques: Can you name any organizations that you worked with in your early days?

Ans: I quit playing to write because I couldn’t play late at night.

I worked in the store in and out. I couldn’t get along with my Dad, so I quit the store. He didn’t pay me anything. He always said I didn’t know the value of a dollar.

Dad didn’t like band music. With the old people around there they thought I would wreck them. And my father believed them.

From there I went into the theater job. Then Mother took sick about five years after that. Our publishing business was about dead.

Ques: When did you Marry Mabel?

Ans: We met at the St. Louis Fair in 1904 or 1905 and married a year later on April 10. You’ll have to ask Mabel. She has the license and can show you. Her maiden name was Mabel May Jones.

(Mabel came into the room at this time and asked her when they were married.)

She said it was a year after the St. Louis Fair. Fillmore said, “I told them that. Get the license and show them.” Mabel brought the license out and showed us – They were married April 10, 1905. She said she was 22 when they were married. We asked her when she was born and she said ‘you figure it out; I was born on

November 2, 1882, as she was 23 the following November after their marriage. She later confirmed this).

(Fillmore went on -)

We spent our honeymoon with the Lemon Brothers Circus the following year. Carl Lemon, the circus proprietor, had asked me if I could play the old Calliope, but I was a whistle man not a steam man, so I had to get help from a railroad engineer with the steam part. I tuned up the whistles. Got all the valves in shape and adjusted them to the keyboard. I learned the small tunes first, and then when the others were playing Suwannee River, I was playing Hiawatha and ragtime. Everyone was crazy about it. In addition to playing the Calliope, as the occasions arose, I lead the band, leaped the gap, and everything else around the Circus but the Flying Trapeze, which I wanted to do.

We went back to Cincinnati after the season was over. I wanted everyone to meet my wife. We have been married over a year then.

I went back to work at the store. Business took a big sprint up for two or three years.

Ques: When did you actually have your first band?

Ans: I was a bandmaster with the Shrine Band for several years in Cincinnati. It took too much time. I had been directing bands long before that as guest conductor – political bands and other bands.

In the Union we started a band for the new fellows coming up – music was taken from the standard library there.

Late 20's – Radio Station WLW called me and wanted to know if I would organize a new band for a sustaining program. Billings said, "You've got it and you've got ideas."

It was then I quit playing for the theaters.

I was writing seriously then, too.

Billings wanted about a 17-piece band. I told him that was not enough and we ended up raising 22 men. It was strictly a brass effect band – 4 cornets, 3 horns, 3 trombones, 1 baritone, 2 basses, 2 piccolos, 5 Bb clarinets, 1 Eb clarinet, only 1 drum (used for solos and effects).

It was during the time of this band I developed Mike, my dog. He was named after a microphone. I took him and used him on the Johnson Paint program.

Ques: Did you do much touring?

Ans: I traveled a little but no distance. We played mostly for fairs, automobile shows and the like. Very little touring.

I did travel all over the country with the Cincinnati Shrine Band. – that was coast to coast, U.S. and Canada, Mexico to Alaska.

President Warren G. Harding played in the Shrine Band of Columbus, Ohio when he was U.S. Senator. When he became President, he permitted me to write his official march, which was – “Men of Ohio”. He said “Fillmore, that’s a march – it’s bigger than the man you dedicated it to, and it’s bigger than the man that wrote it, because men die and that will live on years and years after we’re gone.”

Ques: One quick story about Mike?

Ans: I only used Mike in spots. I made a Pathe Review with Mike. I used to take him and just the two of us would go. I would guest conduct various bands and have him do a couple of numbers too. If anybody butted in where his bark should be, he would stop that quick. I would explain to them that Mike would not bark when others played in spots that he barked in.

Ques: How was Mike trained to do this?

Ans: I trained him just by barking with him. He had perfect rhythms – 120. He had a perfect “F”. His pitch rose if you went faster and it lowered when you played slower. He didn’t like that at all.

I wrote “Whistling Farmer Boy.” The story was that the farmer boy and all were asleep. He had to get up at daybreak. Papa snores, Mama snores, boy snores, and baby snores. (All different snores), etc. Alarm clock goes off. Boy puts on boots and goes out whistling – calling the dog.

This was done with dog traps but the traps were always breaking. Mike had never done this before. I gave him one down beat but he needed an upbeat to bark. He did it about 2/3 right the first time through.

Magee Adams – brilliant man – a radio reviewer, said to go on with the dog. People raved about it. They all thought the dog was wonderful. People said their dogs and cats would bark and jump at the radio every time they heard Mike on the radio.

Ques: How did you get Mike?

Ans: A man moved in next door to us. His dog was supposed to be the most vicious dog there was. It would bark and claw at everyone but me. I used to play with it

all the time. He was a fine pedigree coonhound. The people on the other side of us had a little mixture of a dog – female. She was part coon and part terrier. She would come over for food. This dog had five pups. The runt looked like the father. I didn't want the dog but the neighbors insisted. It was so little it had to be fed with an eyedropper. We tried to take it back because it was too young to leave its mother, but it cried and held on to Mabel's neck, so we took it back home.

Ques: When did Mike die?

Ans: Mike was 7½ and was poisoned by a maniac in the neighborhood. He was making \$100 a day. He belonged to Local #1 of the American Federation of Musicians.

My band did a sustaining program for WLW for 3½ years. It was announced as "Henry Fillmore and his Band."

I worked for Dad's publishing company while my band was doing this radio work.

It was in 1916 or 1917 that I went back with the publishing company seriously.

Ques: What was the first number of yours ever published?

Ans: A piano number

Ques: First march?

Ans: Lord Baltimore in 1904.

Ques: Second March?

Ans: Honor and Glory – in June 1905.

Ques: First Al Hayes?

Ans: Under Arms

Ques: First Bennett?

Ans: Success

Ques: First Harry Hartley?

Ans: Gaiety Polka

Ques: First trombone smear?

Ans: Miss Trombone

Ques: Last trombone smear?

Ans: Boss Trombone

Ques: When did you take over the publishing company?

Ans: I became president after my father's death – in the late 30's.

Ques: How did you go about choosing the numbers for the catalog?

Ans: We had clients that used a certain grade of music.

Ques: What did you use many nom de plumes?

Ans: They were graded/

Harold Bennett music is non-progressive. If you can play one you can play them all.

Al Hayes and Will Huff – a little more difficult. About same – on a par.

Fillmore – could be easiest and most difficult.

The Will Huff numbers are not totally all mine. I did all the editing and arranging for him. Many of the numbers in his series are mine – I used them to fill out a book.

Hartley – Those are all solos. Cornet, trombone and baritone. Easy grade. No triple tonguing or cadenzas. Solos under other names just incidental.

Henrietta Moore – Twilight Songs.

We had in our employ there in Cincinnati a band that had 2 clarinets, 1 piccolo, 3 cornets, 2 alto horns, 1 baritone, 2 trombones, and 1 bass. This band tried the manuscripts.

One old timer kept on sending in a bunch of junk. I had a large office and there was a young advertising man who shared it with me. I have him orders to send all this music back that the old timer had sent in. The advertising man said if we keep returning them maybe he wouldn't send in anymore. I said that would suit me fine because I didn't want to waste the time trying it out. The ad man said there was one that sounded pretty good. I told him he could pick one out and publish it. Then I would sit right down and write one starting right then and arrange it for band – and told him to write the ad for his march and I'd write the one for mine.

I'd call mine "Mt. Healthy" by Gus Beans. The Mt. Healthy first edition sold out immediately and we have had many reprints. The march by the old timer didn't sell at all. I doubt if the total sales to date have amount to 50 copies.

Ques: When did you retire from the company?

Ans: I never did.

Ques: Tell us about Military Escort.

Ans: Sousa came into Cincinnati one time. Some of his men told me "The Governor" (this is what they called him) wanted to see me. "Young man, how is Cincinnati?" "Good." "How are you coming along?" "Good." "Do you have a good novelty I could use? We have a Chinese number that's won't go." (At this point of the interview Fillmore was using hand gestures to indicate who was doing the talking by pointing to himself when he was saying something and pointing away when Sousa was talking). "No, I don't, I'm writing a #2 Bennett Band Book. I'm busy with that." I do have a novelty – Whistling Farmer Boy." "Does it have everything in it?" "Yes, and more too." "I play in Indianapolis tomorrow and Purdue the next day. Send me enough with the bill and we'll try it out at Purdue." "I'll have to explain to the drummers how it is done." One month later he wrote me a note –

"Farmer Boy came to Purdue. Rehearsed after matinee. We put it on that night and have played it every performance since. What more can I say."  
Sincerely, John Philip Sousa.

Sousa had his band in Detroit one week playing afternoons and evenings in different parks. They played Lassus Trombone and Miss Trombone and wrote to the store for other smear numbers. They played them all, but he said there is nothing that will take the place of Lassus, as he liked it best of all. They hardly ever used the others.

(Another conversation with Sousa)

"By the way, I am doing all the high school bands. Very few can play Stars and El Cap, but they have been playing marches by Bennett – Military Escort and Activity – and the boys tell me you are Harold Bennett. Why do you write under that name?"

I told him it was primarily for school bands – the type he had just been conducting. If they can play one they can play them all.

He said Military Escort was a big sounding march and thought that I had made a mistake by not putting my own name on it.

I said you have to write as well under nom de plumes as your own name and at times better. I still think that way too.

He looked at me and winked and said he wished he had his name on it.

In the early days Sousa, not knowing Fillmore, asked one of his men if that Fillmore boy was a negro. He thought I wrote just as a negro would play it. That is just what I was trying to do, and considered that one of the greatest compliments I ever received.

### Billy Sunday's Successful Songs

Sousa said to me – “Fillmore, we goin’ to Charleston, West Virginia tomorrow and we’re going to play in Billy Sunday’s Tabernacle afternoon and evening. I was going to arrange a few of his songs for band, but the Cincinnati boys with me said you have a good special arrangement of eight of his most popular songs.”

When Sousa’s band was playing Billy’s songs, Billy Sunday was sitting on the stage with them. He jumped up and said “that was the greatest and best arrangement of our songs and no one but John Philip Sousa could do this.”

Sousa felt bad that he had to take credit for Fillmore’s arrangement. Fillmore was happy that Billy Sunday liked it.

Sousa previously had said “you should keep your eyes on that young Fillmore boy in Cincinnati.”

Ques: What criteria do you have set in mind for your music?

Ans: I am high pressured into writing them. I’ll tell you what I do – let’s take the trombone smear/ All there is, is rhythm against those smears. Then at trio I like to come into pretty melody (relief strain).

Americans We – you take that trio – you can play it in concert beautiful and then you can make it more pompous the last time through. Best in contrast rhythm in concert and march. – they’re different.

His Honor – same way – shaded a lot with the dynamics.

Ques: What was your impression of the basic thing of Sousa’s Band?

Ans: It was Sousa – marches and showmanship.

Ques: What can a person do to enhance the music on the concert stage?

Ans: You just cut it down, don’t embellish it.

Man Among Men – two sets of drum parts. One for concert and one for march.

(General statement) remove drums – use for dynamics. 1<sup>st</sup> and 2<sup>nd</sup> strain except for accents. Out 1<sup>st</sup> time for trio – interlude – 2<sup>nd</sup> time full – flowing of clarinets and flutes when drums are out.

I put a lot of time for my drum parts for specific effect. Bass drum and cymbals most important to me for effect and contrast.

Ques: Can you tell me the places that the accent should fall?

Ans: If you can feel an accent should fall, that is where it should be. It varies.

Ques: How should you do a Sousa march?

Ans: There is no set way to do a Sousa number. You just get a different feeling.

Ques: What is your idea for the criteria of setting up of a program?

Ans: It is according to what it's for, where it is, the organization, etc. When you have a professional band the sponsors tell you what they want you to play.

Don't tune on stage. No sound for any instrument 15-20 minutes before the concert.

It's just like a meal you start them off –

Always a nice brilliant march. A band does a march better than any organization.

Use color for any good concert.

Cocktail

Another number of a different character

Overture

Very light

Dessert

Ques: Now can you give us a few works to describe some of your numbers?

WHISTLING FARMER BOY

He had fed the chickens, dogs, cows, horses. Grand commotion in the back in the chicken yard – a crow down in it. Dog barked, boy shot at crow, crow flew away, dog yelped. Neither one hurt.

#### MILITARY ESCORT

When I was composing Bennett Band Book #1 – definite need for this series in the school program. Came to me just the way it is, all at once. First played it with Shrine Band. They loved it. Spent one week on each of these Bennett tunes – along with other things on my mind. First write the complete thing then simplify it.)

#### MEN OF OHIO

President Warren G. Harding played in the Shrine Band of Columbus, Ohio when he was U.S. Senator. When he became President, he permitted me to write his official march which was – “Men of Ohio.”

#### NECOID

New counter melody idea. Name after the march was written.

#### MEN OF FLORIDA

Dedicated to all Floridians. Words to it, but not published.

“We’re men of Florida  
Yes of Florida, down by the sea  
We sing of Florida  
Sunny Florida, in harmony  
We smile in Florida  
Cheerful Florida, so happily  
We love our Florida  
Glamorous Florida, come with us be.”

#### ORANGE BOWL

Published Miami band march.

#### THE FOOTLIFTER

We had a radio program – the slogan “A Penny A Day.” The first few notes of the march have the rhythm of “A Penny A Day.” Afterwards when published didn’t want that name. Then a man said it was a real foot lifter – so named.

#### HIS HONOR

For mayors – To introduce the mayors of various cities. (Very fine mayor in Cincinnati.)

#### AMERICANS WE

Real American march with American title. Tried to make it the best march of the lot.

#### KLAXON

Played for some automobile shows and wanted Klaxon automobile horns with the band – so took it up with the Klaxon people and they built me a set. Didn't use the French Horns then because they did not have a blarey tone and wanted a blarey afterbeat, so gave it to the trombones. Melody – with French Horns in case the batteries go dead. Had so many requests for the march with the French Horns with the melody so they have written it for French Horn.

#### CROSLEY MARCH

I was doing WLW. They had a new radio program that they put on Christmas Day and put the red and blue network together and put on an hour show. Asked me to write a march and dedicate it on this program. Written in brass and woodwind key – then added string parts. First performed by Cincinnati Symphony Orchestra, under my direction.

#### ROLLING THUNDER

Just a thunder march. Fast, furious, loud circus style.

#### CIRCUS BEE

Band wagon type – circus style.

#### THE POET, PEASANT, AND LIGHT CAVALRY

Wrote so that you could play the popular parts to both pieces on the street. About 90 tempo.

#### NORTH SOUTH

Massed band number, football march – field work.

#### WILL HUFF

The Zouaves, The Show Boy, The Show Girl. – He was pretty ill all the time – even from a young boy. He would write 4 or 5 of the parts and would ask me to fill in the rest.

#### THE BOOSTER

I arranged that.

Field march – no interludes as a rule – first strain and last strain on those.

Ques: What is the tempo of your marches?

Ans: Most all of my marches can be played at 160 if the band can play it at that tempo. For me they roll right along at that speed.

Ques: What is the tempo of the trombone smears?

Ans: 2-step – started out  
Fox trot – next  
Fast straight – as originally played – way it is played now. 100-112.  
It changes in accordance with time.

Ques: What started you to write the trombone smear?

Ans: Because I like the Trombone and the slide. Negro mammies sang in this rhythm – negro help – went to same schools – always shuffling and dancing.

Ques: Where did you pick up the name Lassus?

Ans: Molasses on break – breakfast, dinner, supper.

Ques: Miss Trombone?

Ans: High stepping colored gal.

Ques: Pahson Trombone?

Ans: Minister

Ques: Bones Trombone?

Ans: shaking the bones.

Ques: What is your favorite march?

Ans: It changes from time to time. One that I do like is “His Excellency”.

## APPENDIX B

### Interview with Alan Clark

Dated: January 26, 2017

Interview with Alan Clark regarding the *Military Escort* recording by the Band of the United State Air Force Reserve

JD: I know that you teamed up with Bill Miller for the CD, how did the idea of that CD come about?

AC: Bill was my HS band director and when I finished undergrad, my first teaching job was back in Lakeland feeding his program for three years. My relationship went from being student to being colleague. He went from BD to mentor. I knew that Bill had been in the University of Miami Band when Fillmore was very active there – they called him the permanent guest conductor. Bill told a lot of stories about those times and how he would come into rehearsal and he would stylize everything they played by him. And so I became interested in recordings of the Sousa band that are now readily available and how the Sousa Band used to do that. Sousa would write a march and then they would go into rehearsal a few weeks before tour and they would change strains. Play in the first time as is and brass lay out the second time. Woodwinds play, that sort of things. They would change the structure and instrumentation of the Sousa marches. Once they learned it that way they would not go back to the ink. Talking to Bill about that, Bill said Fillmore did that all of the time. I went from Germany to Wright Patterson Band of Flight and I was a deputy. I convinced the commander to bring Bill in for a week and rephrase the band. Talked about Fillmore and how Fillmore did this and how Fillmore did that. We did a lecture recital at Wright State University around 1994 or 1995. We did that performance at Wright State and in late 1995 I was selected to be the commander of the AF Band of Reserve and I reported January 1 of 1996. Not long after that we recorded “Military Escort.” We had done the recital but didn’t record, so we brought Bill in and had several rehearsals with Bill and recorded everything he said. Msgt Bruce Penticoff took all of the recordings and basically scripted them – Bill would say the same things each time we rehearse the piece but he might remember more, so Bruce put together a very accurate paragraph on each of the pieces that we did. And so that’s what we did and we prepared the pieces and did the recording in one day. It was a very good band and in some pieces, that was the first time through with the tape rolling. Nothing on the CD is edited, everything is all the way through. It might be the first take or second take. Nothing was recorded more than two times. I understand years later that Robert Foster took our CD and applied the Fillmore-isms applied those to paper and sold those editions. That was all Bruce Penticoff’s work and my work that made that possible. I don’t know if he credited us or not. Someone else got ahold of the CD and replicated it and has it for sale on Amazon. There is nothing we can do about that. That’s some guy from somewhere that figured out a

loophole and this person figured out if he got ahold of this and sold bootleg copies, there was nothing they could do. All of that is a rip-off of our work.

AC: Do you have any Bob Foster's editions?

JD: I do not see any credit. The two editions everyone uses are the Fennell or Foster editions. Fennell expanded it with larger instrumentation. Foster did performance editions of exactly what you all did. The only difference is that he has a full score.

AC: I did it because I believed in it and I didn't want a penny out of it. It irks me that we did all of the work, the Air Force did the work, and those guys profit from it.

JD: Did James Croft talk to Bill Miller for the Americans We recording?

AC: I knew Jim Croft when he got to south Florida. Jim did not talk to Bill much at all. He did pretty much what he wanted to do, he didn't bring Bill in or any other guys that had been in that band. At that time, there were still a lot of the guys alive that had played in the band. It bothered Bill that Jim just went and did that thing. My parents had passed away and we lived with my uncle. They moved to Lakeland where Bill was teaching and did anything Bill suggested to them to help me. My relationship goes all the way back to high school. He took care of me and made sure I didn't get stupid. He saw to it that I went to college, saw to it that I finished, saw to it that I got my first job. I thought a lot of Croft, but the way that recording was done, Bill was not happy about.

JD: When working on the CD, did you talk to Paul Bierley?

AC: I sent all of the stuff to Paul, program notes, recordings, he read over everything and we got his blessing on it. Paul came to our lecture recital in Dayton. He's Mr. Fillmore and Mr. Sousa both. Oh, and Bill Miller was Al Wright's assistant. Bill's first year teaching he was Al Wright's assistant. I got to talk to Mr. Wright about that several years ago at Midwest.

JD: A few years before Fillmore died, he said that all of his marches should be played at 160.

AC: Bill said the older Fillmore got the faster he went. He liked to do stuff fast. I knew Harold Bachman, they did go faster. When Bill and I did that recording way back when, the primary concern in Bill's mind was for it to be clean. We didn't take things that fast, maybe Rolling Thunder and Circus Bee, we just kind of went with what felt right. I've never been a stickler for a set tempo.

JD: Anything else of interest in recording that CD that might be of interest?

AC: I kind of had my own philosophy about recording. We did it with 50-channel digital with 47-48 microphones. Every player had a mic and we recorded it with

good levels on each mic then we mixed everything in the studio to mix it what the band sounded like to me on the podium. So, you hear all of the parts pretty clearly and it was easy for me to bring out important lines with the mixer. The engineer part was a studio in Nashville spending a lot of time mixing it.

## APPENDIX C

### Paul E. Bierley Papers Finding Guide at the Sousa Archives

#### Collection Overview

Title: Paul E Bierley Papers, 1864-2015  
ID: 12/9/94  
Primary Creator: Bierley, Paul E. (1926-2016)  
Extent: 102.5 cubic feet

#### Arrangement:

The collection is arranged in eight series:

Series 1, Correspondence, ca.1960-2000: Sub-Series 1, Correspondence: Authors and Researchers; Sub-Series 2, Correspondence: Sousa Band Members; Sub-Series 3, Correspondence: Recording Companies and Record Collectors; Sub-Series 4, Correspondence: Libraries, Museums and Historical Societies; Sub-Series 5, Correspondence: Universities and Colleges; Sub-Series 6, Correspondence: Military and Government; Sub-Series 7, Correspondence: Publishers (Literary and Music); Sub-Series 8, Correspondence: Sheet Music Publishers and Collectors; Sub-Series 9, Correspondence: Loras Schissel; Sub-Series 10, Correspondence: Others.

Series 2, Sousa Research Materials, ca. 1892-1995: Sub-Series 1, Sousa Subject Files; Sub-Series 2, Sousa Band Personnel Files; Sub-Series 3, Oral Histories and Interviews; Sub-Series 4, Articles and Clippings; Sub-Series 5, Operetta Scores and Librettos; Sub-Series 6, Sousa Band Programs; Sub-Series 7, Willow Grove Programs; Sub-Series 8, Sousa Collection Catalogs and Finding Aids; Sub-Series 9, Dissertations and Theses on Sousa and Band; Sub-Series 10, Original Sousa Novels and Other Books; Sub-Series 11, Original Sousa Newspaper Articles; Sub-Series 12, Original Photographs and Tour Maps; Sub-Series 13, Oversized Materials - Japan Sousa Society; Sub-Series 14, Oversized Material; Sub-Series 15, Sousa Correspondence; Sub-Series 16, Photobook Research Materials; Sub-series 17, Sousa Research Photographs.

Series 3, American Band History Materials, ca.1900-2000: Sub-Series 1, Articles and Clippings; Sub-Series 2, Leonard B. Smith and the Detroit Concert Band; Sub-Series 3, Henry Fillmore Materials; Sub-Series 4, Hallelujah Trombone!; Sub-Series 5, Robert Hoe V Materials; Sub-Series 6, Fillmore Correspondence.

Series 4, Paul Bierley Professional Papers, ca. 1953-2003: Sub-Series 1, Paul E. Bierley - Personal and Professional Papers; Sub-Series 2, Paul E. Bierley Honoraria; Sub-Series 3, Paul E. Bierley Publications; Sub-Series 4, Paul E. Bierley Organizational Memberships; Sub-Series 5, Paul E. Bierley Speaking Engagements; Sub-Series 6, Paul E. Bierley Personal Photographs.

Series 5, Audio Recordings, ca. 1925-2000: Sub-Series 1, Reel-to-Reel and Cassette

Audio Tapes, LPs; Sub-Series 2, Reel-to-Reel Tape Recordings, North American Aviation Band.

Series 6, Photographs, ca. 1864-1964: Sub-Series 1, Digital Photographs, 1864-1964; Sub-Series 2, Barry Furrer Photographs, ca. 1900-1930; Sub-Series 3, Band Members; Sub-Series 4, Candid and Train Wrecks; Sub-Series 5, Performances, Operettas, Undated; Sub-Series 6, Sousa Band Photographs and Sousa with Others; Sub-Series 7, Non-Sousa Band Photographs and Portraits; Sub-Series 8, The American Phenomenon (University of Illinois Press and Integrity Press) Photographs; Sub-Series 9, The Incredible Band of John Philip Sousa (University of Illinois Press) Photographs.

Series 7, Press Books, 1882-1953. The material is organized either alphabetically by author (or recipient in the case of the correspondence), or chronologically when applicable.

And Series 8, Published Books, 1853-2007. Material is Arranged alphabetically by author's last name.

Date Acquired: 04/08/2004.

Subjects: Aircraft, Band Musicians, Cartooning, Instrumental Music, Sousa, John Philip

Formats/Genres: Papers

Languages: English

#### Scope and Contents of the Materials

Consists of correspondence, subject files, news clippings, oral histories, account ledgers, programs, audiotape and videotape recordings, digital photographs, dissertations and theses, books, awards, engineering diagrams, cartoon sketch books, photographs, and press books documenting Bierley's career as an aerospace engineer, leading scholar on John Philip Sousa and Henry Fillmore, and managing editor of Integrity Press.

#### Biographical Note

Paul E. Bierley (1926-2016), tubist, engineer and band researcher, is recognized today as the foremost historian of the music and life of John Philip Sousa. Spending over 40 years collecting material about Sousa's life, band, and music, Mr. Bierley conducted meticulous and wide-ranging research that led to the publication of two definitive works on Sousa: *John Philip Sousa: A Catalogue of His Works*, which provides a wealth of details about Sousa's musical and literary works, and his biography, *John Philip Sousa: American Phenomenon*. Other Sousa-related works by Mr. Bierley include *Hallelujah Trombone!* (a biography of Henry Fillmore), *The Music of Henry Fillmore and Fillmore Huff, Nineteenth Century American Musical Theater, Later Operetta, Part 1 (El Capitan)*, and the revised edition of Sousa's *Marching Along*. Bierley served as editor for the two-volume set of William Rehrig's 1991 *The Heritage Encyclopedia Band Music* (Volume 3, Supplement, 1996), has published many Sousa-related journal articles about the Sousa Band, and has provided liner notes for numerous LPs and CDs.

Bierley was educated as an aeronautical engineer at Ohio State University. During his 35-year career designing airplanes and missiles, he pursued an active career as a musician as well. As a child, he began playing the music of Sousa as a tubist in his high school band, and later played the tuba in such ensembles as the Columbus Symphony Orchestra and the Detroit Concert Band. To honor his 40 years of research and scholarly publications on Sousa and American Band History, Ohio State University awarded Bierley an honorary doctorate in 2001. He was also awarded the Academy of Wind and Percussion Arts Award from the National Band Association in the same year.

#### Subject/Index Terms

Aircraft

Band Musicians

Cartooning

Instrumental music

Sousa, John Philip

#### Administrative Information

Repository: The Sousa Archives and Center for American Music

Accruals: April 8, 2004, June 4, 2008, March 2010, October 15, 2013, and May 5, 2015.

Acquisition Method: The papers were donated to the University of Illinois at Urbana-Champaign by Paul E. and Pauline J. Bierley on April 8, 2004. Photographs were donated by Paul E. and Pauline J. Bierley in June 4, 2008. Sousa Photograph binders and additional Sousa research files donated by Paul E. and Pauline J. Bierley in March 2010. Another addition of books and recordings was donated by Paul E. Bierley on October 15, 2013, and final donation of Sousa and Fillmore research files, books, and recordings was donated by Paul Bierley on May 5, 2015.

Processing Information: Papers processed in 2006, photographs processed in 2008.

Finding Aid Revision History: Revisions made July 17, 2008.

Series 3: American Band History Materials, ca.1900-2007

Sub-Series 3: Henry Fillmore Materials

#### Box 93

Folder 3: Correspondence, A-L

Folder 4: Correspondence, A-L

Folder 5: Correspondence, A-L

Folder 6: Correspondence, A-L

Folder 7: Correspondence, A-L

Folder 8: Correspondence, A-L

Folder 9: Correspondence, A-L

Folder 10: Correspondence, A-L  
Folder 11: Correspondence, A-L  
Folder 12: Correspondence, A-L  
Folder 13: Correspondence, A-L  
Folder 14: Correspondence, A-L

Box 94

Folder 1: Correspondence, M-Z  
Folder 2: Correspondence, M-Z  
Folder 3: Correspondence, M-Z  
Folder 4: Correspondence, M-Z  
Folder 5: Correspondence, M-Z  
Folder 6: Correspondence, M-Z  
Folder 7: Correspondence, M-Z  
Folder 8: Correspondence, M-Z  
Folder 9: Correspondence, M-Z  
Folder 10: Correspondence, M-Z

Box 95

Folder 1: Fillmore Arrangements and Transcriptions  
Folder 2: Fillmore life in general  
Folder 3: Music of other Fillmores  
Folder 4: Fillmore interviews  
Folder 5: Fillmore interviews

Box 96

Folder 1: Fillmore family tree (See Oversized Box 96, Folder 1)  
Folder 2: Research cards/notes for future Fillmore book (See Oversized Box 96, Folder 2)  
Folder 4: Fillmore Scrapbook from University of Miami (See Oversized Box 96, Folder 4)  
Folder 5: Cincinnati History (See Oversized Box 96, Folder 5)

Box 97

Folder 1: Fillmore sources and references  
Folder 2: Fillmore marches and bum steers  
Folder 3: Fillmore marches and bum steers  
Folder 4: Pseudonyms for H. Fillmore  
Folder 5: Pseudonyms for H. Fillmore  
Folder 6: Harold Bennett, Will Huff pseudonym  
Folder 7: Fillmore unpublished music

Box 98

Folder 1: Fillmore tributes, memorials, and obituaries  
Folder 2: Fillmore family  
Folder 3: Fillmore family

Folder 4: Will Huff  
Folder 5: Will Huff

Box 99

Folder 1: Oral history cassette tapes:  
Folder 2: Annette Manning (2 tapes)  
Folder 3: Marie Grau  
Folder 4: Phil Gates (2 tapes)  
Folder 5: John and Margaret Heney (2 tapes)  
Folder 6: Tiemyer  
Folder 7: Albertus Meyers, Fred McCall, Otto Kraushaar  
Folder 8: Poetker  
Folder 9: Heney (2 tapes)  
Folder 10: H. E. Nutt  
Folder 11: Nancy Smith and Annette Manning  
Folder 12: Thelma Jones Bernum  
Folder 13: Louise Reszke (2 tapes)  
Folder 14: Ed Caughran (3 tapes)  
Folder 15: John Heney, 1969  
Folder 16: Jack Rham

Box 100

Folder 1: Banner of Beauty (original band book)  
Folder 2: Data on Fillmore music  
Folder 3: Articles about Fillmore  
Folder 4: Rodeheaver  
Folder 5: Will Nicholson and Military Escort  
Folder 6: Letters from Florida bandmasters  
Folder 7: Disciples of Christ Historical Society  
Folder 8: Clock  
Folder 9: 1st Regiment Infantry, Ohio National Guard  
Folder 10: Fillmore bandstand

Box 101

Folder 1: Cincinnati Red's Game: First broadcast  
Folder 2: Huff information from historical societies  
Folder 3: Miami Military Institute, Germantown, Ohio  
Folder 4: Circus  
Folder 5: Marriages of Henry Fillmore  
Folder 6: Henry Fillmore - Masonic  
Folder 7: Fillmore's music lists  
Folder 8: Henry Fillmore's programs (many original)  
Folder 9: Letters to Christian churches  
Folder 10: James H. Fillmore  
Folder 11: Miscellaneous Fillmore materials

Box 102

- Folder 1: Buss Russell Diary, 1911 (Sousa's Band)
- Folder 2: Al Knecht Daybook, 1900-1914 (Sousa's Band)
- Folder 3: Research materials, general
- Folder 4: Article, "The Case of the Duplicate Composer," by P.E. Bierley
- Folder 5: Gahanna High School Fillmore Program
- Folder 6: Souvenir Program, 18th annual ABA Convention, Ohio State University, 1952 Photographs:
- Folder 7: Henry Fillmore
- Folder 8: Fillmore family photographs
- Folder 9: Miami Military Institute, Germantown, Ohio
- Folder 10: Mike the Radio Hound
- Folder 11: Group and band photographs
- Folder 12: Fillmore Museum at University of Miami, Coral Gables, Florida
- Folder 13: Masonic
- Folder 14: Snapshots copied from Marie Grau
- Folder 15: Miscellaneous
- Folder 16: Copies of photographs, miscellaneous
- Folder 17: Musical Messenger Supplement frontispiece, Editorial Staff, January 1896  
8x10-inch black and white photographic negative.
- Folder 18: Spares
- Folder 19: Will Huff
- Folder 20: John J. Heney
- Folder 21: Photographs from Photograph album Scrapbook

Sub-Series 4: Hallelujah Trombone!

Box 104

- Folder 1: Hallelujah Trombone! Photographs, Captions, and Negatives

Sub-Series 5: Robert Hoe V Materials

Box 110

- Folder 4: Robert Hoe V - Biographical
- Folder 5: Robert Hoe - Death of
- Folder 6: Robert Hoe - Articles by and about
- Folder 7: Correspondence, 1965-1966
- Folder 8: Correspondence, 1967
- Folder 9: Correspondence, 1968

Box 111

- Folder 1: Correspondence, 1974-1975
- Folder 2: Correspondence, 1976-1977
- Folder 3: Correspondence, 1978-1979

Folder 4: Correspondence, 1980-1983  
Folder 5: Paul Bierley cartoons for Bob Hoe  
Folder 6: Comparison of Otterbein records  
Folder 7: Marilyn Hoe Correspondence, 1983-1985  
Folder 8: Marilyn Hoe Correspondence, 1986-1999  
Folder 9: Marilyn Hoe - Death of  
Folder 10: Robert Hoe Foundation  
Folder 11: Robert Hoe Foundation - Heritage Encyclopedia of Band Music, 1999-2000

Box 112

Folder 1: Robert Hoe Foundation - Heritage Encyclopedia of Band Music, 2000-2003  
Folder 2: Heritage Series Continuation Committee  
Folder 3: Hoe Foundation - Integrity Press Royalty Statements and Annual Reports, 1992-2003  
Folder 4: Hoe Foundation Correspondence with Integrity Press  
Folder 5: Correspondence with Bobby Hoe (son), 1985-1998  
Folder 6: Sales of Heritage Encyclopedia by Integrity Press

Sub-Series 6: Fillmore Correspondence

Box 122

Folder 12: Correspondence between Henry Fillmore and John J. Heney, 1939-1942  
Folder 13: Correspondence between Henry Fillmore and John J. Heney, 1943-1956  
Folder 14: Correspondence between Henry Fillmore and Otto Kraushaar, 1942-1946

Box 123

Folder 1: Correspondence between Henry Fillmore and Otto Kraushaar, 1947-1953  
Folder 2: Correspondence between Henry Fillmore and Al Wright and Luise Reszke, 1954-1956

Series 5: Audio-Visual Material, ca. 1925-2000

Box 117

Folder 1: Gay Corrie's Sousa biography, 1965  
Folder 2: Henry Fillmore conducting the Miami, Florida Senior High School Band, 1948  
Folder 3: Fillmore Band from Columbia 78-rpm records  
Folder 4: Henry Fillmore  
Folder 5: Henry Fillmore's voice at the University of Miami summer band camp

Folder 6: Henry Fillmore conducting Purdue University Band 1955  
Folder 7: Henry Fillmore conducting Lake Wales, Florida High School Band (Tape 1 of 3), May 29, 1953  
Full track mono, 7 1/2 ips. Includes The Klaxon March. Comments by Otto Kraushaar and Henry Fillmore.  
Folder 8: Henry Fillmore conducting Lake Wales, Florida High School Band (Tape 2 of 3), May 29, 1953  
Full track mono, 7 1/2 ips. Includes Military Escort Five Ways; Comin' Round the Mountain; Orange Bowl March; North-South College All Stars March. Comments by Henry Fillmore.  
Folder 9: Henry Fillmore conducting Lake Wales, Florida High School Band (Tape 3 of 3), May 29, 1953  
Full track mono, 7 1/2 ips. Includes Shoutin' Liza Trombone; American We. Comments by Fillmore, student, and Kraushaar.  
Folder 10: Henry Fillmore conducting Lake Wales, Florida High School Band, undated  
1/2 track mono but recorded on both tracks. Includes Gypsy Festival Overture; The Chimes of Iron Mountain.  
Folder 11: Henry Fillmore conducting Lake Wales, Florida High School Band, undated  
1/2 track mono but recorded on both tracks. 7 1/2 ips. Includes The Whistling Farmer Boy; Shoutin' Liza Trombone; Military Escort in 5 Ways; Ha Ha Ha; and The Klaxon.

#### Box 118

Folder 25: Fillmore tapes (10 tapes)  
Hymns, Crowned with Light, Life and Glory, vocal pieces, the Christmas Spirit, Happy Children`s Day, Hail Joyful Morning, Easter Bells, Starlit Way  
Folder 26: Fillmore tapes (10 tapes)  
Hymns, Crowned with Light, Life and Glory, vocal pieces, the Christmas Spirit, Happy Children`s Day, Hail Joyful Morning, Easter Bells, Starlit Way  
Folder 27: Fillmore tapes (10 tapes)  
Hymns, Crowned with Light, Life and Glory, vocal pieces, the Christmas Spirit, Happy Children`s Day, Hail Joyful Morning, Easter Bells, Starlit Way  
Folder 28: Fillmore tapes (10 tapes)  
Hymns, Crowned with Light, Life and Glory, vocal pieces, the Christmas Spirit, Happy Children`s Day, Hail Joyful Morning, Easter Bells, Starlit Way  
Folder 29: Fillmore tapes (10 tapes)  
Hymns, Crowned with Light, Life and Glory, vocal pieces, the Christmas Spirit, Happy Children`s Day, Hail Joyful Morning, Easter Bells, Starlit Way

- Folder 30: Fillmore tapes (10 tapes)  
Hymns, Crowned with Light, Life and Glory, vocal pieces, the Christmas Spirit, Happy Children`s Day, Hail Joyful Morning, Easter Bells, Starlit Way
- Folder 31: Fillmore tapes (10 tapes)  
Hymns, Crowned with Light, Life and Glory, vocal pieces, the Christmas Spirit, Happy Children`s Day, Hail Joyful Morning, Easter Bells, Starlit Way
- Folder 32: Fillmore tapes (10 tapes)  
Hymns, Crowned with Light, Life and Glory, vocal pieces, the Christmas Spirit, Happy Children`s Day, Hail Joyful Morning, Easter Bells, Starlit Way
- Folder 33: Fillmore tapes (10 tapes)  
Hymns, Crowned with Light, Life and Glory, vocal pieces, the Christmas Spirit, Happy Children`s Day, Hail Joyful Morning, Easter Bells, Starlit Way
- Folder 34: Fillmore tapes (10 tapes)  
Hymns, Crowned with Light, Life and Glory, vocal pieces, the Christmas Spirit, Happy Children`s Day, Hail Joyful Morning, Easter Bells, Starlit Way
- Folder 35: Recordings from Capitol Records 78rpm series of the Ringling Brothers Barnum and Bailey Circus Band, circa 1951  
Includes Bull Trombone, Trombone King, Rolling Thunder, Golden Friendships, Men of Ohio

## APPENIDX D

### Digitized Fillmore Recordings at the Sousa Archives

\*Paul Bierley collected these recordings on reel-to-reel tapes throughout his research. They were digitized, per request, in December of 2015. Request form is attached.

Fillmore Music Included:  
Americans We  
Bull Trombone  
Golden Friendships  
Hallelujah Trombone! (Shoutin' Liza)  
King Karl King  
Klaxon  
Men Among Men  
Men of Ohio  
Miami March  
North-South March  
Orange Bowl  
President's March  
Rolling Thunder

- Series 5, Box 115, "John Dolan/Burt Brown"  
25:50 – Whistling Farmer's Boy
- Series 5, Box 117, "ABA Convention Columbus, Side A"  
:05 – Men of Ohio  
2:30 – Hallelujah Trombone! (with harmony and yelling)
- Series 5, Box 117, "Fillmore Band from Columbia"  
:05 – Whistling Farmer's Boy  
2:40 – Whistling Farmer's Boy
- Series 5, Box 117, "Lake Wales High School Band"  
:05 – Whistling Farmer's Boy  
5:10 – Hallelujah Trombone!  
8:50 – Military Escort in 5 Ways  
16:00 – Ha Ha Ha  
19:10 – The Klaxon
- Series 5, Box 117, "Lake Wales High School Band Gypsy Festival"
- Series 5, Box 117, "Lake Wales High School Band Tape 1"  
3:10 – The Klaxon
- Series 5, Box 117, "Lake Wales High School Band Tape 2"  
:00 – Military Escort in 5 Ways  
12:00 – Comin' Round the Mountain  
23:15 – Orange Bowl  
26:19 – North/South March
- Series 5, Box 117, "Lake Wales High School Band Tape 3"

:00 – Hallelujah Trombone!  
6:28 – Americans We (“his” version with Band of America)  
Series 5, Box 117, “Miami Senior High School Band 1948”  
2:10 – Men Among Men  
Series 5, Box 117, “Purdue University Band”  
:00 – Miami March  
3:00 – Military Escort in 5 Ways  
10:20 – Ha Ha Ha  
13:04 – Hallelujah Trombone!  
15:55 – Americans We  
Series 5, Box 117, “Voice at the University of Miami”  
Series 5, Box 118, “Trombone King” (red maestro box)  
:00 – Bull Trombone  
2:35 – March  
4:55 – Rolling Thunder  
7:13 – Golden Friendships  
10:20 – Men of Ohio  
Series 5, Box 118, “The President’s March”  
:05 – President’s March  
2:48 – King Karl King

## APPENIDX E

### The Fillmore Wind Band at the University of Illinois Urbana-Champaign

Hindsley Symphonic Band  
Barry L. Houser, *conductor*  
Joe Busuito, *graduate assistant conductor*

Wind Orchestra  
Elizabeth B. Peterson, *conductor*  
Sean Smith, *graduate assistant conductor*

Fillmore Wind Band  
Jim Daughters, *conductor*

Foellinger Great Hall  
Krannert Center for the Performing Arts  
Saturday, December 3, 2016  
7:30 PM

---

#### **Hindsley Symphonic Band**

TIMOTHY MAHR (b. 1956) **Fantasia in G** (1982)

SAMUEL HAZO (b. 1966) **Solas Ane** (2006)

MICHAEL MARKOWSKI (b. 1986) **joyRIDE** (2005)

RON NELSON (b. 1929), **Chaconne (In Memoriam)** (1995)  
Joe Busuito, *conductor*

HENRY FILLMORE (1881–1956) **Playfellow March**

– *brief pause* –

#### **Wind Orchestra**

CLINT NEEDHAM (b. 1981), **Legacies** (2003)  
Sean Smith, *conductor*

JOHN PHILIP SOUSA (1854–1932) **The Thunderer** (1889)

IRA HEARSHEN (b. 1948) **After "The Thunderer"** (1991)

MALCOLM ARNOLD (1921–2006), **Four Scottish Dances** (1957–1978)  
ARR. JOHN PAYNTER

– *brief pause* –

**Fillmore Wind Band**  
*University of Illinois Fillmore Celebration Concert*

HENRY FILLMORE (1881–1956), **His Honor**  
ed. Daughters

HENRY FILLMORE (1881–1956) **Whistling Farmer Boy**

FRANZ VON SUPPÉ (1819–1895), **Poet and Peasant Overture**  
TRANS. HENRY FILLMORE

BRUCE BROUGHTON (b. 1945) **Oliver's Birthday**  
Dr. Raquel Rodriguez, *soloist*

HENRY FILLMORE (1881–1956), **Hallelujah Trombone**  
ed. Daughters

– *combined performance* –

HENRY FILLMORE (1881–1956), **Americans We**  
ed. Daughters

### **Fillmore Wind Band**

*flute*

Kirsten Grimsley  
Jodi Smith  
Natalie Smith

*oboe*

Nick Marques  
Molly Terrill  
Jacob Vidourek

*E♭ clarinet*

David Cramer

*B♭ clarinet*

Randell Bertsche  
Sean Carey  
Bonnie Hugus  
Geoff Miller  
Terry Milligan  
Gayle Riemer  
Nick Troehler

*contra bass clarinet*

Kenton Venskus

*soprano saxophone*  
Brett Thaman

*alto saxophone*  
Brandon Boone  
Christian Butsch  
Brad Howard  
Corey Jones

*tenor saxophone*

Sean Reeves

*baritone saxophone*  
Jason McElroy

*trumpet*

George Carpten  
Michael Cotten  
Tim Dailey  
Chris Hedges  
Jennifer Grant  
Zachary Paulus

*French horn*

Jacob Carpenter  
Jordan Hensley  
Beth Howard  
Ron Lutterbie  
Nathan Minor  
Andrea Reupert  
Elise Schowalter

*trombone*

Ben Loyer  
Alex McCoy  
Richard Mitchell  
Dan Stenger

*bass trombone*

Conrad Krieger  
Matt Phillips

*euphonium*

Stew Blatt  
Eric Knechtges

*tuba*

Kyle Hurst  
Mark Quintero

*percussion*

Brandon Dittgen  
Ian Stokes  
Albin Waldbillig

and college marching bands, having won numerous state championships in addition to Bands of America Regional and Grand National Semi-Finalists and Finalists. His works for band can be heard and purchased through Academy Music Production in Houston, Texas and 16ParksMusic.com.

**James Henry Fillmore** (1881–1956) was an unconventional trombonist, composer, and bandmaster who loved circus music, American football, and his music-loving dog. He was the only son of a deeply religious family, and his parents, who operated the country's leading publisher of church music and hymnals, hoped that he would either become a minister or a church composer.

Henry was an overly adventuresome boy growing up in Cincinnati, and the hustle of the city's river wharves and his uncle's love of the many circuses that passed through town often distracted him from the drudgeries of school and weekly trips to church. While he showed little interest in learning the piano, the trombone fascinated him the most because it always led the circus' bands. However, Henry's formal trombone lessons were short-lived, and in 1898 he ran away from home to join John Robinson's 10 Big Shows Circus.

Henry's very brief and unsuccessful career as a circus roustabout and pickup trombonist was followed by his parents' sponsorship of his fall 1898 college studies at Ohio's Miami Military Institute. This educational experience became a turning point for him because the Institute's strict military regimen helped discipline his carefree nature and provided numerous opportunities for Henry to play his trombone, compose music, and play football.

After graduating in 1902, Henry was given a position in his father's music company, but he felt his new position didn't take full advantage of his new music skills even though he was frequently called upon to play with Cincinnati's many wind bands. Two years later he fell in love with Mabel May Jones, an exotic vaudeville dancer that he saw performing at the St. Louis World Exposition during the family's summer vacation, and he eventually married her in early April 1905, much to his parents' disdain. Nineteen days later, the newlyweds joined the Lemon Brothers Circus to escape family tensions. Henry was responsible for playing the trombone and calliope in the circus band, and Mabel served as the caretaker of the four children of the circus' equestrian riders. The couple remained with the circus until September when it was closed because of illegal gambling.

Returning to Cincinnati, Henry rejoined his father's publishing company but this time as the manager of its new bands department and Fillmore music instrument store. However his primary focus was now the publication and performance of his new music compositions beginning with his march *The Victorious First* in 1906, and then followed in 1908 with *The Circus Bee* and *Miss Trombone Smear*. Henry's reputation as a band leader, trombonist, and composer continued to grow over the next thirty years. And his love of the music, colorful

spectacles, and ringmaster attention of the circus were continually reflected in his new compositions and performances as director of the Shrine Temple Band between 1921 and 1926, and later with his own Fillmore Band for Cincinnati's WSAI Radio Station's coast-to-coast broadcasts between 1927 and 1930. Featured in those broadcasts was his musical four-legged friend, Mike, the "radio hound," performing Fillmore's novelty piece, *The Whistling Farmer Boy*.

**The Fillmore Wind Band**, founded in 2010, is Greater Cincinnati's premier volunteer wind band and official namesake of Cincinnati native and march king, Henry Fillmore. Currently artists-in-residence at Northern Kentucky University, the ensemble has been a featured performance group at the 2014 International Women's Brass Conference, the 2016 and 2013 Ohio Music Educators Association Conference, and the 2015 Kentucky Music Educators Conference in Louisville, Kentucky. The ensemble will be giving a demonstration clinic on the performance and interpretation of marches at the 70th Annual Midwest Clinic in Chicago, Illinois this December. In the short history of the ensemble, the group has been instrumental in advancing and premiering new works for band, included several premiere performances by renowned composer, Eric Knechtges.

The Fillmore Wind Band consists of professional and semi-professional musicians from throughout the Greater Cincinnati and Northern Kentucky area and includes diverse representation of careers including teachers, professors, pilots, lawyers, doctors, nurses, bankers, students and more. Rehearsing three-four times per concert cycle, the group performs four concerts a year. Members of The Fillmore Wind Band receive no compensation for participating and choose to play with the group for their own love and passion for music.

## PROGRAM NOTES

### **Fantasia in G—Timothy Mahr (b. 1956)**

Currently serving as the director of bands at St. Olaf College, Timothy Mahr holds a BM degree in composition and a BA degree in music education from St. Olaf College, and a master's degree in trombone performance and a DMA in instrumental conducting from the University of Iowa.

An internationally acclaimed composer, Dr. Mahr received the 1991 Ostwald Award in the ABA Band Composition Contest for his composition *The Soaring Hawk*. He was elected to the American Bandmasters Association in 1993. Dr. Mahr is the principal conductor of the Minnesota Symphonic Winds and is active as a clinician and guest conductor nationally and internationally. Recent commissions have come from the United States Air

Marching Band, and developed the music technology, guitar, and piano courses offered by the high school.

Before teaching, Sean studied at Baldwin Wallace University Conservatory of Music in Berea, Ohio and received a bachelor of music education. Sean received much conducting experience at Baldwin Wallace as conducting apprentice for the Symphony Orchestra and Symphonic Wind Ensemble and student conductor for the Brass Choir and the "I(a)" Contemporary Ensemble. Sean's professional experiences include being the music director of the Euclid Civic Orchestra and working as a national director for Bugles Across America.

In August of 2015, *The Instrumentalist Magazine* published an article Sean authored titled *The Ideal Marching Schedule*. He had previously presented on the topic at the Ohio Music Education State Conference and at the Whalen Symposium at Ithaca College.

**Jim Daughters** is the conductor of the Fillmore Wind Band, music director of the Cincinnati Junior Youth Wind Ensemble at the University of Cincinnati College-Conservatory of Music, band director at Twenhofel Middle School, and is currently a candidate for the doctor of musical arts degree from the University of Kentucky. Jim was previously the band director at Henderson North (KY), Conner Middle School (KY), and interim director of bands at Xavier University (OH). His teachers include Richard Clary, Cody Birdwell, and Joseph Baber.

Mr. Daughters is a GRAMMY® nominated music educator and multiple recipient of the National Band Association Citation of Excellence. Jim has been a guest conductor, clinician, and adjudicator with school bands, regional and state honor bands, and has presented clinics and demonstrations at several state music conferences and universities. Jim received Teacher of the Year honors from KMEA District 6, Conner Middle School, a Teacher Who Made a Difference Award from the University of Kentucky, and he was inducted into the Honorable Order of Kentucky Colonels in 2004. In 2015, Daughters received a graduate fellowship study conducting with members of the Berlin Philharmonic in Aix-en-Provence, France.

Ensembles under Jim's direction have been recognized regionally and nationally with performances and presentations at The Midwest Clinic, International Jazz Educators Network Conference, Music for All National Concert Band Festival, multiple National Middle School Association Conferences, multiple KMEA and OMEA State In-Service Conference performances, the International Women's Brass Conference, and the Eastern Trombone Workshop in Washington, DC. Other honors include a National Wind Band Mark of Excellence Award, numerous regional honors for concert and jazz ensembles, and several commissioned premieres of new works for band. Jim's arrangements and transcriptions have been performed by a variety of artists and ensembles, including world-renowned trumpeter, Arturo Sandoval, in addition to some of the nation's elite high school

## Henry Fillmore's Musical Legacy

### *Playfellow*, 1927

According to Paul Bierley's biography, *Hallelujah Trombone! The Story of Henry Fillmore*, up until 1927 there were very few if any musical works written for or dedicated to a specific performing dog. "Henry filled that void with a new march in the spring of 1927. He called it 'Playfellow,' and the dedication read, 'To a dog. Our dog, Mike, a faithful playhound.' This was the piece Mike could call his own, because Henry did not mark the published music with the barking spots. Whenever he played it at a concert, he would tell the musicians where to cut off and let the barks come through." Unlike *The Whistling Farmer Boy* composition that began Mike's career as the world's most recognized canine singer, there are no recordings as far as we are aware of him performing this work with the Fillmore Band. So tonight's performance may enable us to experience some of the humor and excitement that audiences enjoyed years ago when Mike, the Radio Hound, performed with Henry Fillmore's Band.

### *His Honor*, 1933

This march was dedicated by Fillmore to the Honorable Russell Wilson who served as Mayor of Cincinnati between 1930 and 1937. Wilson was elected mayor as a member of the new Charter Party during the Great Depression, and was instrumental in the initiation of Cincinnati's employment and construction boom that began in 1935. He was known as an ingratiating public speaker and engaging story teller who had a wonderful sense of humor which appealed to Fillmore. The work was premiered by the Fillmore Band on August 22, 1933, during his ensemble's fourth concert program held at the Cincinnati Zoo. The march became one of Fillmore's most widely known pieces. In Paul Bierley's biography, *Hallelujah Trombone! The Story of Henry Fillmore*, he describes Fillmore's marches as having a unique minstrel flavor with melodies that are both pretty and very listenable.

### *The Whistling Farmer Boy*, 1925

This novelty piece was the only work that Henry Fillmore composed in 1925, and it reflects his keen sense of humor and his fondness for his Uncle Fred A. Fillmore. When Fred died on November 15, 1925, Henry lost not only a close relative but also someone who loved the adventure and showmanship of traveling circuses. Fred had been the Vice President of the Fillmore Brothers Company since 1910 and was also a gentleman farmer and musician who preferred living in the country over the big city. Fred's farm was often a place of refuge for Henry when he needed time to gather his thoughts, and both Fred's and Henry's senses of humor were quite compatible. Henry's composition was a descriptive piece that highlighted the many sounds and sights that he associated with his uncle's farm. Whenever Henry was asked to explain his piece to an audience according to Paul Bierley, he would provide the following description:

The farmer is asleep, and you hear the snores of all the family members – including the baby. The alarm clock goes off. The boy dresses and goes out whistling for his dog. You hear the sounds of chickens, cows, ducks, horses, and pigs. There's a big fat crow disturbing the peace out in the chicken yard, because he's helping himself to the chicken feed. The boy gets his gun. The dog yelps and fetches the crow after it falls to the ground.

Henry's composition utilized a variety of sound effects that were produced by the percussion section to imitate the sounds of his uncle's farm. The instrument that was used to produce the barking sounds of a dog for the piece was notoriously unreliable and frequently required the percussionists to bark whenever it failed to work. Recognizing his dog Mike's easy barking behavior whenever he chased after a thrown ball, Henry started training Mike to bark in tempo for his new composition. When he felt Mike was ready for his performance debut, Henry brought him to a rehearsal of his Shrine Band and had Mike sit on a chair next to him as he conducted. Each time he raised his hand to cue Mike to bark as the band played the piece, Mike barked perfectly in tempo and surprised the band's members with his special musical ability. From this simple "audition" Mike immediately became a full-fledged member of the Shrine band and his first public performance with the ensemble occurred on January 15, 1926 during the Temple's annual election of new officers. He later "sang" with the band during the band's performances for the Syrian Temple's March 15-26, 1926 circus. While this would be the last year Henry would direct the Shrine band, Mike would eventually become the country's most popular radio personality after his first radio broadcast on October 4, 1927, for Cincinnati's WSAI radio station.

Wherever Henry travelled he would bring Mike as his leading musical artist. As Mike's reputation continued to grow so too did his fan mail which exceeded what Henry typically received each week. Because Mike was an active member of the Fillmore Band, Henry stated that he had to become a member of the Cincinnati music union, but he later admitted that he conspired with Local 1 representatives to have a card issued to the Radio Hound as a publicity stunt to help promote Henry's weekly radio show. In October 1928 Mike and Henry became the subject of a Pathé short news feature film, *Audio Review*, which was filmed at Cincinnati's WLW radio studio, and the following month Mike recorded *The Whistling Farmer Boy* for Columbia Records.

#### *Poet and Peasant Overture*, 1922

Ken Meltzer wrote on November 19, 2015, "Franz von Suppé...composed this Overture as a curtain-raiser for his comic opera, *Dichter und Bauer*, which premiered at Vienna's Theater-an-der-Wien on August 24, 1846." While the opera is not great success, the overture became immensely popular during the later 19<sup>th</sup> and early 20<sup>th</sup> centuries with many different arrangements made of it by such composers as John Philip Sousa and later Henry Fillmore because of the work's melodic structure and rhythmic energy. Paul Bierley wrote of a 1935 performance of Fillmore's arrangement by his band at Cincinnati's Washington Park, "A group of youths started a disturbance when he announced that the band would play Suppé's Overture to *Poet and Peasant*. He suddenly realized that 'peasant' was an unpopular word to be used during the depression days, so he quickly acknowledged their sentiments and offered an alternate title for the evening's performance."

#### *Hallelujah Trombone*, 1920

Fillmore's *Hallelujah Trombone*, later renamed *Shoutin' Liza Trombone*, was his eighth trombone smear written for his musical compilation of fifteen different trombone smears that were written between 1908 and 1929 and referred to as his *Trombone Family*. Each of Fillmore's specialized smears utilize exaggerated ascending and descending *glissando* techniques that are produced by the upward or downward motion of the trombone's slide. This unique performance technique did not originate with Henry Fillmore; Arthur Pryor, Frank Losey, and Fred Jewell all had used it for their earlier compositions, but Fillmore did raise the bar on the different ways *glissando* could be used to characterize different musical personalities on the trombone. This particular smear utilized a musical paraphrase from Handel's grand *Messiah* chorus, which Henry's father, who managed the Fillmore Company that was publishing this new work, had no immediate concern about using for his son's new work. However, according to Paul Bierley, "When Henry's father reviewed a set of the company's proofs, he nearly went through the ceiling" because he considered the new work's title as sacrilegious. Henry's father then ordered a complete recall of all of the published parts under this name that had been shipped to various music companies, as well as the two copies that had been sent to the Library of Congress for copyright registration. The tune was renamed *Shoutin' Liza Trombone*, and a new set of parts were published and distributed to music stores across the country. This was one of the few times Henry's father was known to have asserted himself so strongly in the retitling of one of Henry's new music compositions. This trombone smear is frequently referred to by either of these names, but for today's concert we're using the work's original title.

#### *Americans We*, 1929

America's roaring twenties were coming to a close in 1929 with the inauguration of Herbert Hoover as the country's thirty-first President on March 4<sup>th</sup> and a short-lived stock market spike on September 3<sup>rd</sup>. The year, however, was a significant one for Henry Fillmore because his most notable compositions, *Americans We*, *The Footlifter*, and *An Old Time Political Parade*, as well as his final two trombone smears of the *Trombone Family*, "Boss Trombone" and "Ham Trombone," were completed and published by the Fillmore Music Company. Fillmore wanted to introduce his new march during his band's performances at the Cincinnati Zoo because some of these concerts were broadcast over WLW Radio, but at the time he couldn't decide what he would title this work, so sometimes he referred to the march as "The Cincinnati Zoo" and other times as "Pure Food and Health." When the march was finally published in March 1929 it was titled, *Americans We*, and was dedicated to "To all of us." The work today is considered one of Fillmore's best music compositions.

APPENDIX F

His Honor, Historical Edition, ed. Daughters

Score

HIS HONOR  
FILLMORE PERFORMANCE EDITION

HENRY FILLMORE  
Edited by JIM DAUGHTERS

$\text{♩} = 144-152$  INTRO 5 FIRST STRAIN

Flute Piccolo  
Oboe  
Bassoon  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Clarinet in B $\flat$  3  
Bass Clarinet  
Alto Sax 1  
Alto Sax 2  
Tenor Sax  
Baritone Sax  
Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2  
Trumpet in B $\flat$  3  
Trumpet in B $\flat$  4  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trombone 1  
Trombone 2  
Trombone 3  
Euphonium  
Tuba  
Bells  
Snare Drum Field Drum Bass Drum  
Crash Cymbal

1 2 3 4 5 6 7 8

FL. Picc.  
Ob.  
Bsn.  
Bb. Cl. 1  
Bb. Cl. 2  
Bb. Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
B. Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Enph.  
Tuba  
Bls.  
S.D.  
B.D.  
C. C.

9 10 11 12 13 14 15 16

22 SECOND STRAIN

3

Fl. Picc.  
Ob.  
Bsn.  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
B. Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Bb.  
S.D.  
B.D.  
C. C.

17 18 19 20 21 22 23 24 25 26

FL. Picc. *f* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf*

Bsn. *f* *mf* *f* *mf*

B♭ Cl. 1 *f* *mf* *f* *mf*

B♭ Cl. 2 *f* *mf* *f* *mf*

B♭ Cl. 3 *f* *mf* *f* *mf*

B. Cl. *f* *mf* *f* *mf*

A. Sx. 1 *f* *mf* *f* *mf*

A. Sx. 2 *f* *mf* *f* *mf*

T. Sx. *f* *mf* *f* *mf*

B. Sx. *f* *mf* *f* *mf*

B♭ Tpt. 1 *f* *mf* *f* *mf*

B♭ Tpt. 2 *f* *mf* *f* *mf*

B♭ Tpt. 3 *f* *mf* *f* *mf*

B♭ Tpt. 4 *f* *mf* *f* *mf*

Hrn. 1 *f* *mf* *f* *mf*

Hrn. 2 *f* *mf* *f* *mf*

Hrn. 3 *f* *mf* *f* *mf*

Hrn. 4 *f* *mf* *f* *mf*

Tbn. 1 *f* *mf* *f* *mf*

Tbn. 2 *f* *mf* *f* *mf*

Tbn. 3 *f* *mf* *f* *mf*

Euph. *f* *mf* *f* *mf*

Tuba *f* *mf* *f* *mf*

Bsn. *f* *mf* *f* *mf*

S.D. *f* *mf* *f* *mf*

B.D. *f* *mf* *f* *mf*

C. C. *f* *mf* *f* *mf*

27 28 29 30 31 32 33 34

Fl. Pic. *f*

Ob. *f*

Bsn. *p*

Bj. Cl. 1 *f* *p* *mp* *p*

Bj. Cl. 2 *f* *p* *mp* *p*

Bj. Cl. 3 *f* *p* *mp* *p*

B. Cl. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p* *p* *mp* *p*

B. Sax. *p* *p* *mp* *p*

Bj. Tpt. 1 *p*

Bj. Tpt. 2 *p*

Bj. Tpt. 3 *p*

Bj. Tpt. 4 *p*

Hn. 1 *p* *p* *mp* *p*

Hn. 2 *p* *p* *mp* *p*

Hn. 3 *p* *p* *mp* *p*

Hn. 4 *p* *p* *mp* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

Bs. *f* *p*

S.D. *p* *mp*

B.D. *p* *mp*

C. C. *p* *mp* Scapae cymbals together

35 36 37 38 39 40 41 42 43 44 45 46

Fl.  
Picc.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Bs.

S.D.

B.D.

C. C.

Searpe symbols together

Searpe symbols together

mp

mp

47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62



Fl. Picc.   
 Ob.   
 Bas.   
 B. Cl. 1   
 B. Cl. 2   
 B. Cl. 3   
 B. Cl.   
 A. Sax. 1   
 A. Sax. 2   
 T. Sax.   
 B. Sax.   
 B. Trpt. 1   
 B. Trpt. 2   
 B. Trpt. 3   
 B. Trpt. 4   
 Hrn. 1   
 Hrn. 2   
 Hrn. 3   
 Hrn. 4   
 Tbn. 1   
 Tbn. 2   
 Tbn. 3   
 Euph.   
 Tuba   
 Bls.   
 S.D.   
 B.D.   
 C. C.

Musical score for orchestra and strings, measures 77-90. The score includes parts for Flute (Piccolo), Oboe, Bassoon, Clarinets (B-flat 1, 2, 3, and B-flat), Saxophones (Alto 1, 2, Tenor, Bass), Trumpets (1-4), Trombones (1-3), Horns (1-4), Tuba, Euphonium, and Percussion (S.D., B.D., C.C.). The score is in 3/4 time and features various dynamics such as *p*, *mp*, *mf*, and *f*. The percussion part includes a section for "Scarpe cymbals together" starting at measure 83. The page number "8" is at the top left, and "87" is in a box at the top right. Measure numbers 77-90 are listed at the bottom.

This page contains a musical score for measures 91 through 102. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Fl. Pic., Ob., Bsn., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, B. Tpt. 4, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Bb., S.D. B.D., and C. C. The score includes various musical notations such as notes, rests, and dynamic markings (mf, mp, f, p). There are also performance instructions like 'Searpe cymbals together' and 'Searpe wood' with accents. The page number '9' is located at the top right, and the measure numbers '91' through '102' are at the bottom.

FL. Picc.  
Ob.  
Bsn.  
Bb-Cl. 1  
Bb-Cl. 2  
Bb-Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
B. Tpt. 4  
Hrn. 1  
Hrn. 2  
Hrn. 3  
Hrn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Bbn.  
S.D.  
B.D.  
C.C.

103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118

119

Fl. *f*

Ob. *pf*

Bsn. *pf*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. 3 *f*

B. Cl. *pf*

A. Sax. 1 *pf*

A. Sax. 2 *pf*

T. Sax. *pf*

B. Sax. *pf*

B. Tpt. 1 *f* 2nd time only

B. Tpt. 2 *f* 2nd time only

B. Tpt. 3 *f* 2nd time only

B. Tpt. 4 *f* 2nd time only

Hn. 1 *pf*

Hn. 2 *pf*

Hn. 3 *pf*

Hn. 4 *pf*

Tbn. 1 *f* 2nd time only

Tbn. 2 *f* 2nd time only

Tbn. 3 *f* 2nd time only

Euph. *pf*

Tuba *pf*

Bb. *pf*

S.D. *pf*

B.D. *mp-fz*

C. C. *pf*

119 120 121 122 123 124 125 126 127 128 129

Fl.  
Pos.

Ob.

Bsn.

B-Cl. 1

B-Cl. 2

B-Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

B. Tpt. 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Bs.

S.D.  
B.D.

C. C.

130 131 132 133 134 135 136 137

*mp-sfz* *p*

135

This page contains a musical score for orchestra, spanning measures 138 to 145. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. Picc.
- Ob.
- Bsn.
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- B. Tpt. 4
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph.
- Tuba
- Bb.
- S.D. B.D.
- C. C.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Dynamic markings include *mp-sfz*, *p*, and *sfz*. The bottom of the page is numbered with measure numbers: 138, 139, 140, 141, 142, 143, 144, and 145.

Fl. Pic.  
Ob.  
Bsn.  
Bb Cl. 1  
Bb Cl. 2  
Bb Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
B. Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Bsn.  
S.D.  
B.D.  
C.C.

146 147 148 149 150 151

*mp* *mf* *p* *f*

APPENDIX G

*His Honor*, Fillmore Edition

2

HIS HONOR

Time of Performance  
3 min. 15 sec.

Conductor

HENRY FILLMORE

R45

w.w.

Cornets

Bar. and Trombones

Tromb.

Cym.

Copyright © 1934 by The Fillmore Bros., Co.  
Copyright © 1959 by Carl Fischer, Inc.  
Copyrights Renewed  
All Rights Assigned to Carl Fischer, LLC.  
International Copyright Secured.  
Printed in the U.S.A.

Conductor part musical score, consisting of three staves. The top staff has a melodic line with slurs and dynamic markings. The middle and bottom staves provide harmonic support with chords and rhythmic patterns. Dynamic markings include *p* (piano).

TRIO

*p* Harmonized same as Cornets

Cornets

*p* Tromb's

Horns

Tromb's

*mf* *p*

TRIO section musical score. It includes parts for Cornets, Trombones, and Horns. The top staff is for the Cornets, with a dynamic marking of *p* and the instruction "Harmonized same as Cornets". The middle and bottom staves are for Trombones and Horns, with dynamic markings of *p*, *mf*, and *p*.

Horns

Tromb's

*mf* *p*

Musical score for Horns and Trombones. The top staff is for Horns and the middle staff is for Trombones. Dynamic markings include *mf* and *p*.

Horns

Tromb's

Horns

*mf* *p*

Musical score for Horns and Trombones. The top staff is for Horns and the middle staff is for Trombones. Dynamic markings include *mf* and *p*.

N4188

This musical score is for a conductor and is divided into four systems. The first system is for Trombones, with dynamics *ff* and accents. The second system continues the Trombone part. The third system includes a woodwind part for W.W. (marked *ff Both times*) and a brass part for 2d Cornets and Trumpets (marked *P-ff*), 1st Cornet and Trombones, and Saxs. Baritone (marked *P-ff*). The fourth system continues the woodwind and brass parts.

N4188 78

The image displays a musical score for a conductor, organized into four systems. Each system consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values, slurs, and accents. Dynamic markings such as *ff* (fortissimo) are present in the fourth system. The score is a complex orchestral or chamber music arrangement.

N4188

APPENDIX H

His Honor, Fennell Edition, First Page

5

Conductor

HIS HONOR

Bright & Light March tempo  $\text{♩} = \text{ca. } 144-152$

HENRY FILLMORE (1881-1956)  
edited by Frederick Fennell

Musical score for Section A, featuring parts for Cornets, CB112, Bar. and Trombones, Tromb., Snare Drum, Cymbals, and Bass Drum. The score includes dynamic markings such as *ff*, *sfz*, *f*, *ffz*, *mf*, and *pp*. A box labeled 'A' is placed above the first staff.

Musical score for Section B, featuring parts for Bar. & Tromb., Snare Drum, Cymbals, and Bass Drum. The score includes dynamic markings such as *f*, *ffz*, *mf*, and *pp*. A box labeled 'B' is placed above the first staff.

Copyright © 1978 by Carl Fischer, Inc.  
All Rights Assigned to Carl Fischer, LLC.  
International Copyright Secured.  
All rights reserved including performing rights.  
WARNING! This publication is protected by Copyright law. To photocopy or reproduce by  
any method is an infringement of the Copyright law. Anyone who reproduces copyrighted  
matter is subject to substantial penalties and assessments for each infringement.  
Printed in the U.S.A.

APPENDIX I

His Honor, Foster Edition, First Page

Full Score

His Honor  
March

5

HENRY FILLMORE  
edited by Robert Foster

*J* = 144-154

5

*J* = 144-154

5

Copyright © 2009 by Carl Fischer, LLC  
International Copyright Secured  
All rights reserved including performing rights.  
WARNING! This composition is protected by Copyright law. To photocopy or reproduce  
by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted  
matter is subject to substantial penalties and assessments for each infringement.  
Printed in the U.S.A.

CB118

APPENDIX J

Lassus Trombone, Historical Edition, ed. Daughters

LASSUS TROMBONE

Score

FILLMORE PERFORMANCE EDITION

HENRY FILLMORE  
Edited by JIM DAUGHTERS

♩ = 110

5

Flute Piccolo

Oboe

Bassoon

Clarinet in B-1

Clarinet in B-2

Clarinet in B-3

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Trumpet in B-1

Trumpet in B-2

Trumpet in B-3

Trumpet in B-4

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Bells

Snare Drum/Field Drum

Crash Cymbal

Bass Drum

1 2 3 4 5 6



Fl. Picc. *f*  
 Ob. *f*  
 Bsn. *f* *p* *lightly*  
 B♭-Cl. 1 *f* *mf*  
 B♭-Cl. 2 *f* *mf*  
 B♭-Cl. 3 *f* *mf*  
 B♭-Cl. 4 *f* *p*  
 A. Sax. 1 *f* *p* *lightly*  
 A. Sax. 2 *f* *p* *lightly*  
 T. Sax. *f* *p* *lightly*  
 B. Sax. *f* *p*  
 B♭-Tpt. 1 *f*  
 B♭-Tpt. 2 *f* *p* *lightly*  
 B♭-Tpt. 3 *f* *p* *lightly*  
 B♭-Tpt. 4 *f* *p* *lightly*  
 Hn. 1 *f* *p* *lightly*  
 Hn. 2 *f* *p* *lightly*  
 Hn. 3 *f* *p* *lightly*  
 Hn. 4 *f* *p* *lightly*  
 Tbn. 1 *mf* *f*  
 Tbn. 2 *mf* *f*  
 Tbn. 3 *mf* *f*  
 Euph. *f* *mf*  
 Tuba *f* *mf*  
 Bb. *f* *p*  
 S.D./D. *f* *p*  
 C.C. *f* *p*  
 B.D. *f* *p*

13 14 15 16 17 18



Fl. Picc. *f* *p* *ff*

Ob. *f* *p* *ff*

Bsn. *p* *ff*

B. Cl. 1 *f* *p* *ff*

B. Cl. 2 *f* *p* *ff*

B. Cl. 3 *f* *p* *ff*

B. Cl. *f* *p* *ff*

A. Sx. 1 *f* *p* *ff*

A. Sx. 2 *f* *p* *ff*

T. Sx. *f* *p* *ff*

B. Sx. *f* *p* *ff*

B. Tpt. 1 *f* *p* *ff*

B. Tpt. 2 *f* *p* *ff*

B. Tpt. 3 *f* *p* *ff*

B. Tpt. 4 *f* *p* *ff*

Hn. 1 *f* *p* *ff*

Hn. 2 *f* *p* *ff*

Hn. 3 *f* *p* *ff*

Hn. 4 *f* *p* *ff*

Tbn. 1 *f* *p* *ff*

Tbn. 2 *f* *p* *ff*

Tbn. 3 *f* *p* *ff*

Euph. *f* *p* *ff*

Tuba *f* *p* *ff*

Bs. *f* *p* *ff*

S.D./F.D. *f* *p* *ff*

C.C. *f* *p* *ff*

B.D. *f* *p* *ff*

25 26 27 28 29 30

Fl. Pic.  
Ob.  
Bsn.  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl.  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B. Sx.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
B. Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Bh.  
S.D./F.D.  
C.C.  
B.D.

31 32 33 34 35 36

39

1 2

Fl. Picc. *ff* *ff* *f* *p* *lightly*

Ob. *ff* *ff* *f* *p* *lightly*

Bsn. *ff* *ff* *f* *p* *lightly*

B-Cl. 1 *ff* *ff* *f* *mf*

B-Cl. 2 *ff* *ff* *f* *mf*

B-Cl. 3 *ff* *ff* *f* *mf*

B. Cl. *ff* *ff* *f* *p*

A. Sax. 1 *ff* *ff* *f* *p* *lightly*

A. Sax. 2 *ff* *ff* *f* *p* *lightly*

T. Sax. *ff* *ff* *f* *p* *lightly*

B. Sax. *ff* *ff* *f* *p*

B. Tpt. 1 *ff* *ff* *f* *p* *lightly*

B. Tpt. 2 *ff* *ff* *f* *p* *lightly*

B. Tpt. 3 *ff* *ff* *f* *p* *lightly*

B. Tpt. 4 *ff* *ff* *f* *p* *lightly*

Hn. 1 *ff* *ff* *f* *p* *lightly*

Hn. 2 *ff* *ff* *f* *p* *lightly*

Hn. 3 *ff* *ff* *f* *p* *lightly*

Hn. 4 *ff* *ff* *f* *p* *lightly*

Tbn. 1 *f* *f* *mf* *mf*

Tbn. 2 *f* *f* *mf* *mf*

Tbn. 3 *f* *f* *mf* *mf*

Enph. *ff* *ff* *f* *mf*

Tuba *ff* *ff* *f* *p*

Bb. *ff* *ff* *f* *p*

S.D./T.D. *ff* *ff* *f* *p*

C.C. *ff* *ff* *f* *p*

B.D. *ff* *ff* *f* *p*

37 38 39 40 41 42

This musical score page covers measures 43 through 48. The instruments and their parts are as follows:

- Fl. Picc.**: Flute and Piccolo, playing a melodic line with accents and dynamic markings of *f*.
- Ob.**: Oboe, playing a melodic line with accents and dynamic markings of *f*.
- Bsn.**: Bassoon, playing a melodic line with accents, dynamic markings of *f* and *p*lightly.
- B. Cl. 1, 2, 3**: Bass Clarinets, playing a melodic line with accents and dynamic markings of *f* and *mf*.
- B. Cl.**: Bass Clarinet, playing a melodic line with accents and dynamic markings of *f* and *p*.
- A. Sax. 1, 2**: Alto Saxophones, playing a melodic line with accents and dynamic markings of *f* and *p*lightly.
- T. Sax.**: Tenor Saxophone, playing a melodic line with accents and dynamic markings of *f* and *p*lightly.
- B. Sax.**: Baritone Saxophone, playing a melodic line with accents and dynamic markings of *f* and *p*.
- B. Tpt. 1, 2, 3, 4**: Bass Trumpets, playing a melodic line with accents and dynamic markings of *f* and *p*lightly.
- Hn. 1, 2, 3, 4**: Horns, playing a melodic line with accents and dynamic markings of *f* and *p*lightly.
- Tbn. 1, 2, 3**: Trombones, playing a melodic line with accents, dynamic markings of *mf* and *f*, and fingering numbers (1, 2, 3, 6).
- Euph.**: Euphonium, playing a melodic line with accents and dynamic markings of *f* and *mf*.
- Tuba**: Tuba, playing a melodic line with accents and dynamic markings of *f* and *p*.
- Bls.**: Bells, playing a melodic line with accents and dynamic markings of *f*.
- S.D./F.D.**: Snare Drum/Field Drum, playing a rhythmic pattern with accents and dynamic markings of *f* and *p*.
- C.C./B.D.**: Cymbals/Bass Drum, playing a rhythmic pattern with accents and dynamic markings of *f* and *p*.

Measure numbers 43, 44, 45, 46, 47, and 48 are indicated at the bottom of the page.

Fl. Picc. *f* *mp*

Ob. *f* *mp*

Bsn. *p lightly* *f* *mp*

B♭-Cl. 1 *mf* *f* *mp*

B♭-Cl. 2 *mf* *f* *mp*

B♭-Cl. 3 *mf* *f* *mp*

B. Cl. *p* *f*

A. Sax. 1 *p lightly* *f* *mp*

A. Sax. 2 *p lightly* *f* *mp*

T. Sax. *p lightly* *f* *mp*

B. Sax. *p* *f*

B♭-Tpt. 1 *f* *f* *mp*

B♭-Tpt. 2 *f* *f* *mp*

B♭-Tpt. 3 *f* *f*

B♭-Tpt. 4 *f* *f*

Hn. 1 *p lightly* *f*

Hn. 2 *p lightly* *f*

Hn. 3 *p lightly* *f*

Hn. 4 *p lightly* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *mf* *f* *mp*

Tuba *mf* *f*

Bb. *f*

S.D./T.D. *p*

C.C. *p*

B.D. *p* choke

49 50 51 52 53 54

55 TRIO

Fl. Pic. *mf-p* poco

Ob. *mf-p* poco

Bsn. *mf-p*

B♭ Cl. 1 *mf-p* poco

B♭ Cl. 2 *mf-p* poco

B♭ Cl. 3 *mf-p* poco

B. Cl. *mf-p*

A. Sax. 1 *mf-p* poco

A. Sax. 2 *mf-p* poco

T. Sax. *mf-p* poco

B. Sax. *mf-p*

B♭ Tpt. 1 *mf* poco (1x only)

B♭ Tpt. 2 *mf* poco (1x only)

B♭ Tpt. 3 *mf* poco (1x only)

B♭ Tpt. 4 *mf* poco (1x only)

Hn. 1 *mf-p*

Hn. 2 *mf-p*

Hn. 3 *mf-p*

Hn. 4 *mf-p*

Tbn. 1 *mp* (1-4)

Tbn. 2 *mp* (1-5)

Tbn. 3 *mp* (1-6)

Euph. *mf-p* poco

Tuba *mf-p*

Bls. *mf-p* poco

S.D./F.D. *mf* (tacet 1x)

C.C. *mf* (tacet 1x)

B.D. *mf* (tacet 1x)

55 56 57 58 59 60 61

63

Fl. Picc.  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
B♭ Tpt. 4  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Bb.  
S.D./F.D.  
C.C.  
B.D.

62 63 64 65 66 67 68

Fl.  
Pic.  
Ob.  
Bsn.  
B♭-Cl. 1  
B♭-Cl. 2  
B♭-Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭-Tpt. 1  
B♭-Tpt. 2  
B♭-Tpt. 3  
B♭-Tpt. 4  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Bbs.  
S.D./F.D.  
C.C.  
B.D.

both times  
both times?  
both times?  
play  
play

69 70 71 72 73 74

Fl. Picc. *f* *p* *ff*

Ob. *f* *p* *ff*

Bsn. *f* *p* *ff*

B♭-Cl. 1 *f* *p* *ff*

B♭-Cl. 2 *f* *p* *ff*

B♭-Cl. 3 *f* *p* *ff*

B♭-Cl. *f* *p* *ff*

A. Sax. 1 *f* *p* *ff*

A. Sax. 2 *f* *p* *ff*

T. Sax. *f* *p* *ff*

B. Sax. *f* *p* *ff*

B♭-Tpt. 1 *f* *p* *ff*

B♭-Tpt. 2 *f* *p* *ff*

B♭-Tpt. 3 *f* *p* *ff*

B♭-Tpt. 4 *f* *p* *ff*

Hr. 1 *f* *p* *ff*

Hr. 2 *f* *p* *ff*

Hr. 3 *f* *p* *ff*

Hr. 4 *f* *p* *ff*

Tbn. 1 *f* *p* *ff*

Tbn. 2 *f* *p* *ff*

Tbn. 3 *f* *p* *ff*

Enph. *f* *p* *ff*

Tuba *f* *p* *ff*

Bb. *f* *p* *ff*

S.D./F.D. *f* *p* *ff*

C.C./B.D. *f* *p* *ff*

75 76 77 78 79 80

This page contains a musical score for measures 81 through 87. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. Pic., Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Bsn., S.D./F.D., and C.C./B.D. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *p* (piano), *ff* (fortissimo), and *fz* (forzando). The measures are numbered 81, 82, 83, 84, 85, 86, and 87 at the bottom of the page.

Fl.  
Picc.

Ob.

Bsn.

B♭-Cl. 1

B♭-Cl. 2

B♭-Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭-Tpt. 1

B♭-Tpt. 2

B♭-Tpt. 3

B♭-Tpt. 4

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Bs.

S.D./F.D.

C.C.  
B.D.

88

89

90

APPENDIX K

Lassus Trombone, Fillmore Edition

2  
Conductor

Lassus Trombone

Time of Performance  
2 min. 12 sec.

HENRY FILLMORE

Slow Drag

R  
1242

*ff* Trombones

Bar. Trbs.

The musical score consists of five systems of music. The first system includes a piano accompaniment (R 1242) and a trombone part (Trombones) with a 'Slow Drag' tempo marking. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The trombone part has a melodic line with slurs and accents. The second and third systems continue the piano accompaniment. The fourth system includes first and second endings (1 and 2) and a 'Fin.' marking. The fifth system concludes the piece with a final cadence.

Copyright MCMXV by The Fillmore Bros. Co., Cincinnati, Ohio  
International Copyright Secured Copyright renewed  
All rights throughout the world controlled by Carl Fischer, Inc.  
56-62 Cooper Square, New York 3, N. Y.

The image displays a page of musical notation for a conductor, consisting of six systems of staves. The top system includes a piano part with a first ending bracket and a second ending bracket, and a *D.S. al Fine* marking. The second system is labeled **TRIO** and includes the instruction *ff* Trombs. 2d time. The remaining systems continue the piano and trombone parts with various musical notations, including dynamics like *ff*, and performance markings such as accents and slurs.

APPENDIX L

Lassus Trombone, Foster Edition, First Page

Full Score

Lassus Trombone

5

HENRY FILLMORE  
Edited by Robert E. Foster

Slow drag  $\text{♩} = 96$   
unis. throughout

Flute/Piccolo  
Oboe  
Clarinet in Eb  
Clarinet 1 in Bb  
Clarinet 2, 3 in Bb  
Bass Clarinet in Bb  
Bassoon  
Alto Saxophone in Eb  
Tenor Saxophone in Bb  
Baritone Saxophone in Eb  
Trumpet 1 in Bb  
Trumpet 2 in Bb  
Trumpet 3, 4 in Bb  
Horn 1, 3 in F  
Horn 2, 4 in F  
Trombone 1  
Trombone 2, 3  
Euphonium  
Tuba  
Mallet Percussion (Bells)  
Percussion 1 (Snare Drum)  
Percussion 2 (Crash Cymbals, Bass Drum)

Tacet to Trio  
S.D.  
Cr. Cym.  
B.D.

1 2 3 4

Copyright © 1915 by Fillmore Bros. Co. Copyright renewed.  
All rights assigned to Carl Fischer, LLC  
This arrangement Copyright © 2011 by Carl Fischer, LLC  
International Copyright Secured.  
All rights reserved including performance rights.

CB140F

APPENDIX M

Lassus Trombone, Schissel Edition, First Page

This arrangement is dedicated to Paul E. Bierley

LASSUS TROMBONE  
A Trombone Smear

Henry Fillmore  
Arr. by Loras Schissel

Conductor Score  
012-3070-00

Slow Drag (ca. 90-94)

— = beginning of featured part  
| = end of featured part

© 2000 Birch Island Music Press, (ASCAP), P.O. Box 680, Oskaloosa, IA 52577  
International Copyright Secured. All rights reserved. Printed in USA.

Warning! This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law.

4655

APPENDIX N

Copyright Permission, Carl Fischer LLC



January 18, 2017

Mr. Jim Daughters  
4379 Burlington Pike  
Burlington, KY 41005

**Re: Dissertation Permission**

Dear Jim:

Carl Fischer, LLC (the "Owner"), hereby grants to you (the "Licensee") non-exclusive permission to include the copyrighted musical compositions listed in Schedule A attached (the "Musical Works") in your dissertation (the "Dissertation") to the University of Kentucky ("UK"). The Dissertation is to be published by UK and UMI ProQuest in any format per the following terms:

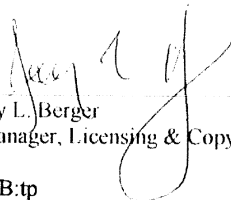
Term: Five (5) years\*  
Media: Distribution through UK and UMI ProQuest only  
Fee: Fifty Dollars (\$50.00)

\* **Note:** This permission is for a term of five (5) years only and expires on January 18, 2022. In the event that you wish to renew this license upon expiration, please request the necessary permission at the time and your request will be reviewed accordingly.

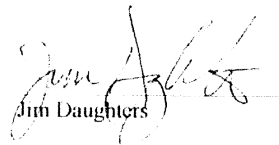
The copyright notice, as it appears in the Musical Works, shall appear in the Dissertation along with an indication that it was included with permission.

Please sign and return one copy of this agreement.

**Carl Fischer, LLC**

  
Jay L. Berger  
Manager, Licensing & Copyright  
JLB:tp

**Jim Daughters**

  
Jim Daughters

48 Wall Street 28th floor, New York, NY 10005  
P (212) 777-0900 • F (212) 477-6996 • www.carlfischer.com



---

#### SCHEDULE A

The musical works to be included in the dissertation to the University of Kentucky are:

1. *His Honor* by Henry Fillmore
2. *American We* by Henry Fillmore
3. *Lassus Trombone* by Henry Fillmore
4. *Shoutin' Liza* by Henry Fillmore

48 Wall Street 28th floor, New York, NY 10005  
P (212) 777-0900 • F (212) 477-6996 • [www.carlfischer.com](http://www.carlfischer.com)

## APPENDIX O

List of Fillmore marches compiled by Paul E. Bierley in *The Music of Henry Fillmore and Will Huff*, published by Integrity Press in 1982.

### **DEDICATIONS**

Occasionally, Fillmore would dedicate a piece of music to someone or to an institution, event, etc., and the inscription would appear on the sheet music just above or below the title. If not printed on all the instrumental parts used by a band, the inscription would be found on the part normally used by the conductor, typically the solo cornet part.

### **NUMBER OF MARCHES**

Henry Fillmore ranks with the “march kings” of the world, not because of the quantity of his marches but rather because of the quality of his best ones. The total number of marches he composed was 113. By way of comparison, John Philip Sousa composed 136. It should be noted; however, that Fillmore wrote only 43 marches under his own name. As a general rule, these were the most difficult ones. The remainder, for bands of beginning or intermediate levels of proficiency, were written under his various pseudonyms. The list below does not contain the “humorous” marches that Fillmore composed.

### **PUBLISHERS**

Of the published works listed, almost all were righted and/or published by the Fillmore Brothers Company of Cincinnati. The name Fischer appears often, because Carl Fischer acquired the Fillmore firm in 1951 and continued publication of their catalog. The only other publishers of Henry Fillmore’s music were Harry Coleman, the Rudolph Wurlitzer Company, and the University of Miami.

<u>HENRY FILLMORE MARCHES</u>	<u>YEAR</u>
All Day	1922
Americans We	1929
Circus Bee	1908
The Crosley March	1928
The Cuckoo	1912
The Footlifter	1935
Gifted Leadership	1927
Golden Friendships	1926
The Hikers	1933
His Excellency	1909
His Honor	1934
Honor and Glory	1905
In Uniform	1905
King Karl King	1959
The Klaxon	1930
Lord Baltimore	1904
Man Among Men	1923

Man of the Hour	1924
The Marvel	1906
Men or Florida	1949
Men of Ohio	1921
Miami	1938
More Fraternity	1916
The National Press Club	1932
Noble Men	1922
North-South College All Stars	1953
Orange Bowl	1939
Playfellow	1927
Poet, Peasant and Light Cavalryman	1915
The President's March	1956
Rolling Thunder	1916
St. Edmund	1907
Tosti's Goodbye March	1922
Troopers Tribunal	1905
The U.S. of A. Armed Forces	1942
Vashti	1904
The Victorious First	1907
Waves	1943

<u>"GUS BEANS" MARCHES</u>	<u>YEAR</u>
Mt. Healthy	1916

<u>"HAROLD BENNETT" MARCHES</u>	<u>YEAR</u>
Activity	1923
Advance	1912
Aline	1937
At Sight	1928
Biga	1937
College Boy	1926
Concord	1926
Courage	1919
Delmar	1926
Genius	1937
Headway	1920
High Tower	1933
Hiland	1937
Improvement	1917
Knighthood	1937
Laurel	1930
Military Escort	1923
Mister Joe	1923
Mutual	1923
Normal	1923

Pivot Man	1937
Power	1926
Precision	1926
Proclar	1937
Progress	1918
Project	1923
Sabo	1926
Safety	1923
Service	1921
Success	1909
Summit	1923
System	1937
Welcome	1912

<u>“RAY HALL” MARCHES</u>	<u>YEAR</u>
---------------------------	-------------

The Merry Makers	1912
Our Waving Colors	1914

<u>“AL HAYES MARCHES</u>	<u>YEAR</u>
--------------------------	-------------

American Exultant	1917
The American	1911
Banner of Democracy	1917
The Black Mask	1914
The Courier	1914
Cradle of Liberty	1905
Duke Street	1911
Flag of Humanity	1917
Fraternity	1910
The Glencoe	1914
Go To It	1914
Good Citizenship	1907
The Herald	1914
Joyful Greeting	1918
Longtone	1920
March of the Mighty	1912
The Merrimac	1914
The Monitor	1914
Necoid	1921
Old Kentucky Home	1907
The Old Oaken Bucket	1906
Onward Christian Soldiers	1913
Peace and Prosperity	1906
The Pirate	1908
Rocked in the Cradle of the Deep	1908
Sinfonia	1914
Southern Pastime	1908

Under Arms	1904
United Service	1917
The Universe	1921

<u>“WILL HUFF” MARCHES</u>	<u>YEAR</u>
Alamo	1916
Go	1916
Golden Plume	1916
Higham March	1903
March of the Blue Brigade	1904

<u>SMEARS</u>	<u>YEAR</u>
Bones Trombone	1929
Boss Trombone	1929
Bull Trombone	1924
Dusty Trombone	1923
Ham Trombone	1929
Hot Trombone	1921
Lassus Trombone	1915
Lucky Trombone	1926
Miss Trombone	1908
Mose Trombone	1919
Pahson Trombone	1916
Sally Trombone	1917
Shoutin’ Liza Trombone	1920
Slim Trombone	1918
Teddy Trombone	1911

## APPENDIX P

William Miller recollections on Fillmore interpretation. These are located in his lecture notes and liner notes for the “Military Escort” recording.

### **ROLLING THUNDER**

For the most part, this march is played as written. The trumpets should tacet the first time through the trio. Henry’s love of the trombone – he was a player himself – is reflected; the trombones should dominate.

### **MEN OF FLORIDA**

This march was written for Henry’s long-standing close friend Harold Bachman, who at the time of writing, was the Director of Bands for the University of Florida. Note the melodic motif in the trio that matches the title: “We’re the Men of Florida.” The introduction and first strain should be played as written. The woodwinds tacet the first time through the second strain and are featured the second time. The cornets tacet the first time through the trio and are strong the second time. Also note the one note bell solos the first time through the trio. On the second pass the cymbals and bass drum should strongly accent where the solo bell notes were the first time.

### **MIAMI**

In the first strain, the bass drum is tacet in measures 1, 5, and 13. The player should spin/twirl the beater while the band plays the two short notes. Observe the cymbal and bass drum accents in this strain. The trombones should be strong the second time through. Woodwinds should tacet the first time through the second strain. Here the brass are fortissimo for 4 measures, forte for 4 bars, *ff* for 4 bars and then *f* for 4 bars. The second time through the second strain all but the woodwinds should play piano. The woodwind obbligato is featured at fortissimo. The first time through the trio the trumpets tacet (at 39) but play *ff* at 53 and 54. The trombones should be very soft, maybe even out altogether. In an odd humorous twist, the oboist has some one-note “solos” the first time through the strain. They begin on the first beat of measures 41, 45, 49, 57, 61, and 65, and each lasts for three beats. In live performance, the oboist should stand and face the audience. Fillmore would have the oboe player stand with his toes at the edge of the stage and lean back a little for the “solo” parts. The oboist should play only the “solo” notes during the first time through this strain. Bring out the cymbal and bass drum spots at 71 (repeat) and the second time at 87 (double bar). The trumpets should tacet the first time at 87, enter *ff* at 101 and 102, then lay out again until the repeat. Contrary to the score markings, the high woodwinds should be featured at *ff* the first time at 87. The second time at 87 should be a strong tutti. Note Fillmore’s tendency to give the trombones the melody on the second time through a trio. He was a trombonist and often liked to feature this section in his marches.

## **MEN OF OHIO**

Although this was written as a street parade march, it works well in a concert setting. The trombone line should be strong in the first strain, and the horns should be fairly strong as well. Note the bass drum and cymbal accents. In the second strain, accent the dotted half note in measures 24 and 32. Alternate four bar groupings of loud and soft. Emphasize the style change between alternating staccato and legato passages in the trio. The horns should be strong here. At 71 (double bar/repeat) the first time the brass should be soft and the woodwind obbligato featured at fortissimo. The bells play the melody. At 71 the second time the trombones should be strong. The cymbal and bass drum accents are played the last time only.

## **THE CROSLY MARCH**

Note the special accents in the percussion. This piece calls for a wood block played with a hard rubber mallet both times through the first strain. Exaggerate the wide dynamic contrasts in the second strain. Repeat the first segment (measures 39-70) of the trio, featuring the euphonium, bassoon, horns, and saxes the first time through. The second time, feature the clarinets softly on the melody and drop the trombones' dynamic as marked. Use only one tuba here. Bring in the horns at 55, and resume tutti at 70. At measure 71 (double bar/repeat) put on a show with the bass drum and cymbals. Make sure to spin the beater. At measure 87 the first time, trumpets and drums tacet, woodwinds are featured at *ff*, and the trombones should be light. Resume the tutti on the pickups in the first ending. The second time everyone plays at measure 87, but change to marcato style. Observe the cymbal and bass drum accents last time through. Make sure they come on beat 1 of the measures in which they occur.

## **AMERICANS WE**

The introduction and first strain are played as written. Note the accents on beat two of measures 4-7 and 12-15 and the *mf* in measure 8. Also note the cymbal and bass drum accents in the second strain, as well as the wide dynamic range (*ff* to *pp*) and the *fffz* in measure 33. In the trio, flutes should play down an octave until bar 71. All parts are legato except for those with the quarter note harmonic rhythm. Note the crescendo – decrescendo swells. These help to bring out the countermelody at bar 42, 50, etc. In the break strain at 71, note the cymbal and bass drum “solos.” The players should be very showy on these in performance. Have the bass drummer develop a flashy beater spin that takes no more than two beats. Spin the beater one measure ahead of the solos at 81, 83, 85, etc. Use exaggerated moves with the cymbal solos, but no cymbal spins. The trumpets tacet the first time through the last strain with the exception of the five quarter notes at measures 101-102. The piccolo does play at 87. Correct the percussion parts at 197 so that the “kicks” are on beat one rather than beat two.

## **MT. HEALTHY**

This march was actually written as the result of a bet! In the midst of a friendly debate about whether a Fillmore march written and marketed under a pseudonym would sell on its own musical merits instead of the Fillmore name, Henry proposed a way to resolve the question. He sat down on the spot and composed Mt. Healthy, naming it after a Cincinnati suburb selected at random. The composer was listed as Gus Beans, and

Fillmore further clouded the issue by having himself listed in the advertising as “Gus Beans from Lima.” Quickly going through three printings, Mt. Healthy vindicated Fillmore’s faith in the public’s ability to judge a composition based on writing skills rather than the name of the composer.

The first and second strains are played as written. In the trio, trumpets and drums tacet the first time, and flutes and clarinets are 8vb. The second time through the trio is played tutti.

### **THE FOOTLIFTER**

Fillmore’s band had a program on Cincinnati’s radio station WLW in the 1930s, and the sponsor was an insurance company whose motto was “A Penny A Day.” This march doesn’t have an introduction and should be played exactly as written; the stylization is built into the scoring. The “penny a day” motif appears in the 1<sup>st</sup>, 5<sup>th</sup>, 9<sup>th</sup>, and 13<sup>th</sup> measures of the first strain. Bring out the solo snare drum part at the trio and pay special attention to the dynamics at the “sign.” Make sure to play the beginning of the last strain *forte* the first time through and *piano* the last time through. The middle of this strain should be played *fortissimo* both times. The snare part in the solo drum break (16 bars) should have flams on the second and third 8<sup>th</sup> notes of the first full measure and all other measures that are rhythmically similar.

### **MILITARY ESCORT**

Although written for young bands under the Harold Bennett pseudonym and published in the *Bennett Band Book No. 1*, this march was ultimately to be one of Fillmore’s crowning achievements. For a four-year period, Military Escort even out-sold The Stars and Stripes Forever and Sousa himself later told Fillmore that he wished his (Sousa’s) name was on the march. This piece was so popular that Fillmore said, “I live off Military Escort and everything else goes in the bank.”

The score and parts should be marked *secco* at the beginning. Trumpets and piccolo tacet the first time through the trio, and the flutes/clarinets are 8vb. The melody line should be played *legato* and the countermelody (trombones, etc.) is *marcato*. All parts are *marcato* the second time through. Be sure to bring out the bass clarinet solo at the end of the last strain the first time through! Henry loved to put little “gems” in his marches just to see if anyone was paying attention.

### **NOBLE MEN**

This should be played at the somewhat faster tempo of mm=128. Double tonguing is suggested where appropriate. The introduction and first strain are to be played as written. In the second strain (first time only) Fillmore added duet bell notes E-flat and G on the second beat of bars 24 and 32. He would throw the bell player very flamboyant cues for these notes. The second time through the strain, he would prepare for the overdone “cue” and then both he and the bell player would “freeze.” This strain is played as written the second time, with silence in the two aforementioned rests. Cornets and drums tacet on the first section of the trio, entering on the pick-ups to the break strain (bar 54). At bar 71 the first time the cornets and trombones should either play very softly or lay out. Everyone should play *fortissimo* the second time through at 71. Be sure to add

the loud bass drum and cymbal accents on the first beat of bars 74 and 82 the last time through this strain.

### **THE PRESIDENT'S MARCH**

This was Fillmore's last composition, and is unusual in that it is to be played completely as written! This march was written for Dr. Henry King Stanford, the president of the University of Miami. Not long afterward, and with appropriate ceremony complete with cap and gown, Fillmore was awarded an honorary doctorate!

### **THE KLAXON**

The introduction and first strain are played as written. In the second strain, bring out the beat 2 accents in measures 27 and 29. Players with the whole and half notes in the trio should play *legato* while the horns and saxophones predominate. The trombone notes; however, should be very separated and clear. At the break strain (measure 71), note the featured bass drum and cymbal parts. The trumpets tacet at the double bar (measure 87) the first time through while the woodwinds are featured. The horns are featured when they enter in the middle of the strain. On the repeat back to 71 play the break strain the same as the first time. However, this time play full tutti at 87. When the horns enter at mid-strain, begin a gradual decrescendo down to almost nothing, then play *fortissimo* on the last note.

### **HIS HONOR**

The introduction and first strain should be played as written. Note the wide differences in dynamics. The woodwinds tacet the first time through the second strain, and the staccato quarter note motif is featured at *fortissimo*. On the second time through the second strain, the staccato part drops to *mf* and the woodwind *obbligato* is played *ff*. The first strain of the trio (measures 39-70) is repeated. The first time through, trumpets and drums tacet, with the exception of one trumpet in straight mute who "stings" the top note of the melodic line (there are four of those notes). Concurrent with the muted solo trumpet, the cymbal player performs a very showing "shing" by brushing the top of the right cymbal across the underside of the left cymbal. Bring the cymbals up slowly, following the melodic line, and put the "shing" on the top note of the line. The second time through this strain, add drums at *piano* and add muted trumpets (also at *piano*) playing the same double tonguing figure found in the strain beginning at bar 87. Snare drum on the rim (at *piano*) should mirror the trumpet part. The break strain at 71 is played as written and pay special attention to the cymbals and bass drum. The bells should play the second time only at the trio, using brass mallets. The first time through 87, everyone should play *piano*, except for the woodwind *obbligato*, which is *fortissimo*. The last time through 87, all trumpets (including the first) read the double tonguing parts; do not play the regular first trumpet part. Trumpets should accent this fanfare part. Trombones should be strong through here as well. Again, note the bass drum and cymbal parts. The snare drummer should crescendo on the roll into the bass drum and cymbal accents.

## THE MAN OF THE HOUR

In the introduction, the cymbals and bass drum should put a heavy accent on the 2<sup>nd</sup> beat of measures 2 and 4. Also accent the downbeats of measures 9 and 11 and the 2<sup>nd</sup> beat of measure 12. The second strain should be played as written at *fortissimo*. At the beginning of the trio the cornets and percussion tacet. (They later enter at the pick-ups to the repeat sign). The woodwinds should carry the melody through here. At the double bar (measure 87) of the trio the woodwind *obbligato* should be featured while the trombones have the melody and the trumpets and cornets tacet. Everyone enters the last time through at the repeat sign, with ALL trumpets playing the fanfare parts. (Pass out 2<sup>nd</sup> and 3<sup>rd</sup> trumpet parts throughout the section, distributing them equally.) Trombones carry the melody here and should be strong, similar to “His Honor.” ERRATA: There is a wrong note in the horn part at 5 measures before the break strain; the printed D-flat should be D-natural.

## ORANGE BOWL

This is a very strong street parade march that was written for the annual Orange Bowl parade in Miami, Florida. It was intended to be the lead-off music for the parade and is traditionally played by the first band. Because it was written for parade use it works well at mm=120, but it sure sounds great a little faster! Trumpets, bells, and drums tacet the first time through the trio while the upper woodwinds play 8vb. The last time through the trio is played as written. ERRATA: Add the *mf-ff* marking to the parts in measure 67 (it only appears in the score.)

## THE CIRCUS BEE

This was the first piece that Henry Fillmore published under his own name. Fillmore conducted this and other circus-style marches at a very fast tempo. This march is marked at mm (half note) = 160 (Good luck!). In the second strain, trombones should put emphasis on the first note of the 9<sup>th</sup> note runs. This helps to ensure that all notes of the pattern speak equally). On the first time through the trio, the snare drums should play on the rim, the bass drum, cymbals and bells tacet. Here also the horns and trombones are very soft, while the euphonium and high cornets lay out. Bring out the neat little lower cornet line under the woodwind *obbligato*. The break strain and D.S. should be played as written and “wide-open.” Note the accented cymbal and bass drum spots.

## ADDENDUM:

In the interest of historical accuracy, cornets were used in place of trumpets, and field drums were used in place of small concert snares on all selections. Every note of the field drum rolls should be heard (except in the Star-Spangled Banner). The bass drum should not be “boomy;” it should be tuned low, with no muffling of the heads and no padding on the inside. Try to mount the bass drum on a cradle with footrest so that the right knee can be used to muffle when necessary and be released quickly for the solo booms. One of Henry Fillmore’s trademarks was his flamboyant conducting and the “show” put on in the percussion section. He wanted all eyes in the audience to be on the cymbal and bass drum players. Tell your performers to have fun! Uncle Henry would have liked it that way!

APPENDIX Q

William Miller – Fillmore's Trombone Harmonizations in *Lassus Trombone*

William C. Miller

LASSUS TROMBONE

FILLMORE'S CHANGES INCLUDING  
HARMONIZED SMEARS

T TROMBONE

*Tutro + 1st strain - as is*  
*Lead strain*

2nd time  
D.S. al Fine

TRIO *tacet first time*

*SOLO*  
*ff*

Detailed description: This is a handwritten musical score for Trombone. It begins with the title 'LASSUS TROMBONE' and a subtitle 'FILLMORE'S CHANGES INCLUDING HARMONIZED SMEARS'. The instrument is identified as 'T TROMBONE'. The first section is labeled 'Tutro + 1st strain - as is' and 'Lead strain'. The music is written on three staves in 2/4 time with a key signature of two flats. It features complex harmonic structures with many accidentals and slurs. Dynamic markings include 'mf' and 'ff'. The first strain ends with a double bar line and the instruction '2nd time D.S. al Fine'. A second section is labeled 'TRIO' and 'tacet first time', also on three staves. It includes a 'SOLO' section marked 'ff'.

I Trombone - P. 2

LA S S U S T R O M B O N E

last strain

Handwritten musical notation for the first strain of the Trombone part, consisting of three staves. The notation includes various notes, rests, and dynamic markings such as *mf*. There are also some numerical markings above the notes, possibly indicating fingerings or articulation.

Handwritten musical notation for the second strain of the Trombone part, including a *to leg* marking at the end of the line.

T A G

Handwritten musical notation for the *T A G* section, featuring three staves for I, II, and III Trombones. The notation includes dynamic markings such as *ff* and *rit*, and a *band* marking above the final notes.

note all means: -  
 slight swell on direct into this

William C. Miller

# LASSUS TROMBONE

FILLMORE'S CHANGES INCLUDING  
HARMONIZED SMEARS

## II TROMBONE

Intro & 1st strain - as is

2nd strain

## TB10

Tacet first time

# II TROMBONE - P. 2

William C. Miller

LASSUS TROMBONE

*last strain*

TAB

*note all smears :-*

# P. 2 LASSUS TROMBONE

FILMORE'S CHANGES INCLUDING HARMONIZED SMEARS

## III. TROMBONE

*Last strain*

Handwritten musical notation for the last strain of the trombone part. It consists of four staves of music in bass clef with a 2/4 time signature. The notation includes various notes, rests, and articulation marks such as slurs and accents. Fingerings are indicated by numbers 1-3. A dynamic marking 'mf' is present. The piece concludes with a double bar line and the handwritten instruction 'to tag'.

## TAG

Handwritten musical notation for the tag section, featuring three staves for Trombone I, II, and III. The notation is in treble clef with a 3/4 time signature. It includes notes, rests, and articulation marks. Fingerings are indicated by numbers 1-4. Dynamic markings include 'ff' and 'rit.'. The word 'band' is written above the first staff. The section concludes with a double bar line.

# LASSUS TROMBONE

FILLMORE'S CHANGES INCLUDING  
HARMONIZED SMEARS

III TROMBONE  
Intro & 1st strain - as is  
2nd strain

Handwritten musical notation for the Trombone part, including the first and second strains. The notation is in bass clef with a key signature of two flats and a 2/4 time signature. It features various musical notations such as slurs, accents, and fingerings (e.g., 7, 3, 6, 2). The first strain is marked 'mf'.

TRIO  
Tacet first time

Handwritten musical notation for the Trio section. It is in bass clef with a key signature of two flats and a 2/4 time signature. The notation includes slurs, accents, and fingerings (e.g., 1, 4, 6, 2). The first measure is marked 'Tacet first time'.

## BIBLIOGRAPHY

- Bachman, Harold. "Henry Fillmore: A Tribute to a Bandman." *Music Journal* 26, 10 (1968): 31-33, 72-74.
- Bachman, Harold. "Henry Fillmore: A Tribute to a Bandman, Part 2." *Music Journal* 27, 1 (1969): 25, 60-63.
- Begian, Harry, Papers. Sousa Archives and Center for American Music, University of Illinois, Urbana-Champaign, IL.
- Barnes, James. "Reviewed Works." Review of *Hallelujah Trombone! The Story of Henry Fillmore* by Paul E. Bierley. *American Music* 4, 3 (1986): 353-355.
- Begian, Harry. "Behold the Lowly March." *The Instrumentalist* 41 (1986).
- Begian, Harry. "Tempo, Style and Interpretation in Playing Marches." Lecture presented at The Midwest Clinic, Hilton Hotel and Towers, Chicago, December 16, 1999.
- Bennett, Harold, and Larry Clark. *New Bennett Band Book*. New York, NY: Carl Fischer, 2007.
- Bierley, Paul E. *Hallelujah Trombone!: The Story of Henry Fillmore*. Columbus, OH: Integrity Press, 1982.
- Bierley, Paul, Papers. Sousa Archives and Center for American Music, University of Illinois, Urbana-Champaign, IL.
- Bierley, Paul E. *The Music of Henry Fillmore and Will Huff*. Columbus, OH: Integrity Press, 1982.
- Bierley, Paul E. "The Story of Henry Fillmore and Will Huff." *Journal of Band Research* 17, 1 (1989).
- Bierley, Paul E., and William H. Rehrig. *The Heritage Encyclopedia of Band Music: Composers and Their Music*. Westerville, Ohio: Integrity Press, 1991.
- Bly, Leon Joseph. "The March in American Society." DMA diss., University of Miami, 1977.
- Chesebrough, Jim. "Harmonic Content in the Marches of John Philip Sousa." *Journal of Band Research* 39, 2 (2004).
- Chevallard, Carl. *Teaching Music through Performing Marches*. Chicago: GIA Publications, 2003.

- "Cincinnati Bandmaster at the Zoo." *Cincinnati Enquirer*, 1928.
- Clark, Robert. "Perspective on the American Concert March in Music Education." MM Thesis, The Florida State University, 2009.
- Dahlenburg, William Joseph. "Music in the Culture of Miami: 1920-1966." PhD Diss., The Florida State University, 1967.
- Davis, Alan Lee. "A History of the American Bandmasters Association." DMA Diss., Arizona State University, 1987.
- DiSanti, Theodore Anthony. "The Symphonic and Military Marches of Raffaele and Louis Gaspare The Performance Practices of St. Margaret's Blue Coat Band." DMA Diss., University of Northern Colorado, 2004.
- Fettig, Jason K. "Making the March King: The Sousa March in Form, Style and Performance." Lecture presented at The Midwest Clinic, McCormick Place, Chicago, December 15, 2016.
- "Fillmore Band Review." *Cincinnati Enquirer*, August 7, 1930.
- "Fillmore, Fillmore." In *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, by Paul Bierley, 796. 2nd ed. Vol. 8. London: Macmillan, 2001.
- Fillmore, Henry. *His Honor*. Cincinnati: Fillmore Music House, 1923.
- Fillmore, Henry. *His Honor*. ed. Frederick Fennell, New York: Carl Fischer, 1978.
- Fillmore, Henry. *His Honor*. ed. Robert Foster, New York: Carl Fischer, 2000.
- Fillmore, Henry. *Lassus Trombone*. Cincinnati: Fillmore Brothers, 1915
- Fillmore, Henry. *Lassus Trombone*. ed. Robert Foster, New York: Carl Fischer, 2011.
- Fillmore, Henry. *Lassus Trombone*. ed. Loras Schissel, Oskaloosa: CL Barnhouse, 2000.
- Freedland, Michael. *Music Man: The Story of Frank Simon*. Portland, Oregon: Vallentine & Mitchell, 1994.
- Gerardi Jr., Jess Louis. "Karl L. King: His Life and His Music." DMA Diss., University of Colorado, 1973.
- Goldman, Edwin Franko. *Band Betterment; Suggestions and Advice to Bands, Bandmasters, and Band-players*, New York: Carl Fischer, 1934.
- Hageman, Paul Martin. "Trombone Excerpts from the Concert Band Repertory." DMA

- Diss., University of Northern Colorado, 1998.
- Hansen, Richard K. *The American Wind Band: A Cultural History*. Chicago, Ill.: GIA Publications, 2005.
- Hansen, Richard Kent. "The American Wind Band: New Historical Perspectives." DMA Diss., University of Minnesota, 2003.
- Hansbrough, Robert. "A History of the Florida School Band Movement, 1922-1995." PhD Diss., The Florida State University, 1999.
- Hash, Phillip. "Development of Schools Bands in Illinois: 1863-1930." DMA Diss., University of Illinois at Urbana-Champaign, 2006.
- Hasper, Joseph. "Harmonic and Structural Norms in the Marches of Henry Fillmore." MM Thesis. University of Oklahoma, 2014.
- Hile, James William. "Harry Begian: On bands and band conducting." DMA Diss., University of Illinois at Urbana-Champaign, 1991.
- Hofer, Achim. "Marsch." In *Die Musik in Geschichte Und Gegenwart*, 1667-1682. 2nd ed. Personenteil Vol. 5. New York: Barenreiter Kassel, 1994.
- Jorgensen, Robert, and Gene Milford. "Marches: Rehearsal Techniques and Performance Practices." Lecture presented at The Midwest Clinic, Hilton Hotel and Towers, Chicago, December 21, 2006.
- Lamb, Andrew, and Erich Schwandt. "March." Oxford Music Online. Accessed May 10, 2014. <http://www.oxfordmusiconline.com>.
- Leitzel, Galen. "The History and Development of the American Public School Concert Band, (1920-1941) and its Influence on Concert Band Repertoire." DMA Diss., Shenandoah Conservatory of Shenandoah University, 2006.
- Madeja, James Thomas. "The Life and Work of Herbert L. Clarke (1867-1945)." DMA Diss., University of Illinois at Urbana-Champaign, 1988.
- McCarrell, Lamar Keith. "A Historical Review of the College Band Movement from 1875 to 1969." PhD Diss., The Florida State University, 1971.
- Miller, William, and Alan Clark. *Band Director Foundations for Success*. 2nd ed. Lexington, KY: Catherine McNamara, 2014.
- Miller, William. "Performance Practice of Selected Works by Henry Fillmore." Lecture presented at Wright State University, Dayton, 1997.

- Mills, Alan. "The Life and Career of James Edwin Croft." PhD Diss., The Florida State University, 2010.
- Nick, Edmund. "Marsch." In *Die Musik in Geschichte Und Gegenwart*, 1674-1681. Vol. 8. Kassel: Barenreiter - Verlag, 1956.
- Norton, Elizabeth Pauline Hosack. "March Music in Nineteenth-Century America." DMA Diss., University of Michigan, 1983.
- Pryor, Arthur. "How to Play a March." *Musical Courier*, (September, 1931): 45, 56.
- Randel, Michael Don. "Marches." *The New Harvard Dictionary of Music*. Cambridge, MA: Belknap Press of Harvard University Press, 1986. 469.
- Revelli, William D., Papers. The Michigan Historical Collections Bentley Historical Library, University of Michigan, Ann Arbor, MI.
- Ryder, Donald Dean. "The March Compositions of the Goldman Library." DMA Diss., University of Iowa, 1999.
- Schwandt, Erich and Andrew Lamb. "March." In *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, 650-654. Vol. 11. London: Macmillan, 1980.
- Schwandt, Erich and Andrew Lamb. "March." In *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, 812-818. 2nd ed. Vol. 15. London: Macmillan, 2001.
- "Smear." In Grove Music Online. Accessed April 26, 2015.  
<http://www.oxfordmusiconline.com>.
- Smith, Norman. *March Music Melodies*. Lake Charles, Louisiana: Program Notes Press, 1993.
- Smith, Norman. *March Music Notes*. Lake Charles, LA: Program Note Press, 1986.
- Sousa, John Philip. *Marching Along*. Chicago: GIA Publications, 2015.
- Starrett, Megan Jame. "The Role of Horn in Band Music." MM Thesis, University of Kansas, 2009.
- Stewart, Ross. "The Performance of Band Marches: A Lost Art." *The Instrumentalist* (1988): 24-26.
- "Strike Up the Band." *Cincinnati Times-Star*, August 28, 1930.

Talford, Gregory. "William D. Revelli: An Introspective Study." MM Thesis, Central Michigan University, 1985.

"Theaters and Parks: Fillmore Band Review." *Cincinnati Enquirer*, August 27, 1928.

Tipps, Alton Wayne. "Harold B. Bachman, American Bandmaster – His Contributions and Influence. Diss., University of Michigan, 1974

"Visiting Band to Cincinnati." *Cincinnati Enquirer*, 1930.

Wake, Arthur. "Henry Fillmore." Unpublished manuscript, 1961. Paper.

Wallace, Carroll Lewis. "The Life and Work of Harry Begian." DMA Diss., Southern Baptist Theological Seminary, 1994.

Whitwell, John. "Using the March to Develop Every Aspect of Musicianship." Lecture presented at The Midwest Clinic, McCormick Place, Chicago, December 20, 2013.

## DISCOGRAPHY

Begian, Harry and the University of Illinois Symphonic Band. *Great Marches of the World Featuring: American and Henry Fillmore Marches, Volume IV*. Mark Custom Recording MCD 1386, 1970-1984, compact disc.

Begian, Harry and the University of Illinois Symphony Band. *A Salute to Henry Fillmore*. Golden Crest CRS 4112, 1970, vinyl album.

Clark, Alan and the Band of the United States Air Force Reserve. *Military Escort, The Music of Henry Fillmore*. Altissimo Recordings, 1998, compact disc.

Corporon, Eugene and the University of North Texas Wind Symphony. *Teaching Music Through Performance Marches*. GIA Publications CD-563, 2003, compact disc.

Croft, James and The Florida State University Band. *Americans We, The Great Marches of Henry Fillmore*. ProArte Digital CDD 545, 1991, compact disc.

Goldman, Franko and The Goldman Band. *The Golden Age of the American March*. New World Records, 1976, vinyl album.

Hope-Cunningham, Catherine with Paul E. Bierley and the Ohio Capital Winds. *Men of Ohio, Music of Henry Fillmore*. Ohio Capital Winds. Mark Custom Recording 8450-MCD, 2009, compact disc.

Whitmarsh, Richard and the South Shore Concert Band. *Sounds of the Circus Volume 2*. South Shore Concert Band Recordings. 197?, vinyl album.

Wright, Al and the Daniel Boone Forest Music Camp Faculty Band. *Memories of Uncle*. Century Records, 1969, vinyl album.

## Vita for James Robert Daughters

### Education

- 2007                    Master of Music in Music Education  
Prof. Richard Clary, Committee Chair  
University of Kentucky, Lexington
- 2001                    Bachelor of Music in Music Education  
University of Kentucky, Lexington

### Positions and Appointments

- 2015-present        Kenton County Public Schools, Independence, KY  
Band Director
- 2013-2015            Xavier University, Cincinnati, OH  
Visiting Professor of Instrumental Activities/ Director of Bands
- 2011-present        University of Cincinnati College-Conservatory of Music Prep, OH  
Music Director of the Cincinnati Youth Wind Ensemble
- 2001-02/2013-15    University of Kentucky, Lexington  
Graduate Teaching Assistant, DMA Candidate
- 2010-present        The Fillmore Wind Band, Cincinnati, OH  
Music Director and Artistic Director
- 2005-2013            Boone County Public Schools, Florence, KY  
Band and Orchestra Director
- 2003-2005            Henderson County Public Schools, Henderson, KY  
Band Director

### Professional Honors

- 2017                    National Band Association *Citation of Excellence* Recipient
- 2017                    National Semi-finalist for GRAMMY Awards Foundations  
National Music Educator of the Year.
- 2016                    National Band Association *Citation of Excellence* Recipient
- 2014                    University of Kentucky Research Fellowship Grant Recipient
- 2014                    Conductor's Lab, Aix en Provence, France. Selected as one of nine  
conductors world-wide to work with selected members of the  
Berlin Philharmonic
- 2013                    National Band Association *Citation of Excellence* Recipient

- 2013 Selected as a GRAMMY Awards Foundation National Music Educator of the Year Finalist
- 2013 *Teacher of the Year* Award from Boone County Schools
- 2012 Selected by the University of Kentucky as the *Teacher Who Made a Difference* in the state of Kentucky
- 2008 Selected as the LaRosa's *Teacher of the Year*
- 2007 Selected as the Kentucky Music Educators Association District 6 Middle School *Teacher of the Year*
- 2005 Selected as a Kentucky Colonel by the *Honorable Order of Kentucky Colonels*
- 2002 Selected for honorary membership in the Kappa Kappa Psi Band Fraternity, Theta Epsilon Chapter, University of Kentucky, Lexington