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

Ramon da Silva Moraes

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

by

Ramon da Silva Moraes

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

May 2018
THE FLUTISTS OF THE JOHN PHILIP SOUSA’S BAND: A STUDY OF THE
FLUTE SECTION AND SOLOISTS

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May 2018

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ABSTRACT

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

by Ramon da Silva Moraes

May 2018

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

My research focused on gathering data about the flute section and the individuals who were instrumental for the creation and development of the Sousa Band. An extensive investigation through old newspapers, old music journals, multiple publications on John Philip Sousa and his band, and the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign demonstrated that a considerable amount of information on the flute players was scattered throughout government documents, such as military registers and census, local newspapers, old advertisements of instruments’ factories, obituaries, small entries on flute books, ancestry websites, and private collections. Therefore, I found it important to study them in order to produce a document that preserves and brings their legacy to light.
The findings of my investigation demonstrate how significant the flute section was both to the Sousa Band and the music community at large. The flute and piccolo players were frequently featured as soloists with prominent ensembles, and their virtuosity and expertise made them not only acclaimed performers but also relevant teachers during their time. Additionally, my research shows how important those flute players were in the recording industry. They occupied permanent positions in recording studios and were featured on hundreds of records by the most important recording labels of their time.

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

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

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

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

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

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

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

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

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

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

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

The Creation of a Superior Touring Band

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

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

---


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

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

The success of this tour encouraged Blakely’s plans to form a major touring band with an outstanding band leader exclusively under his management. He traveled to Europe hoping to bring the French conductor, Gustave Wettge, or the Czech conductor, Karel Komzák II, to lead his band but had no success.\(^8\) Wettge was the chief of music for the 1st Regiment of Versailles\(^9\) and in 1882 was


\(^7\) Ibid.


\(^9\) The British Bandsman: The Official Organ of the National Brass Band Championships, Band of the Garde Republicaine, 1887.
occasionally featured as the conductor of the Guarde Republicaine before becoming its official conductor and music director in 1884. Komzák II was a prolific composer and an important musical figure in Vienna during the late 1800s. After declining Blakely’s proposal, he assumed the direction of the Seventh Infantry Regiment in Innsbruck, Austria.

In 1892, the Marine Band took a second tour. Again, under the management of Blakely and musical direction of Sousa, this second tour started on March 21, 1892, in Chicago and lasted seven weeks reaching as far as the West Coast. On this occasion, Sousa’s share was much bigger, reaching the amount of $8,250.

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

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


13. Ibid.

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

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

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

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

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

\begin{flushright}
\textsuperscript{15} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 16.
\textsuperscript{16} Ibid., 17.
\textsuperscript{18} See full contract in Appendix A.
\end{flushright}
The Garde Républicaine Band was considered the finest military ensemble at that time.\textsuperscript{19}

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

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

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

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

\textsuperscript{19} Emil Medicus, “Blackbird Musicians,” \textit{The Flutist} 3, no. 2 (1922): 754.


\textsuperscript{21} Patrick Robert Warfield, “‘Salesman of Americanism, globetrotter, and musician’: The nineteenth-century John Philip Sousa, 1854–1893” (PhD diss., Indiana University, 2003), 462.
decidedly refuse to do this. Too much of this matter is my own individual burden, and I cannot stand, and won't stand a salary list which is going to eat up all the profits. Moreover, there is no necessity for it. Make your figures what they ought to be, and the men will come to them.\textsuperscript{22}

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

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

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

\textsuperscript{23} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 17.

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

\textit{Figure 1.} John Philip Sousa in his civilian uniform in 1892.\textsuperscript{28}

\begin{flushright}
\begin{footnotesize}
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\item \textsuperscript{25} \textit{The Central Law Journal}, 1901, V.52 10901. Soule, Thomas & Wentworth, the University of California, Digitized Jul 29, 2014.
\item \textsuperscript{26} See contract in Appendix D.
\item \textsuperscript{27} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 43.
\end{itemize}
\end{footnotesize}
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The contract for the 1892 season included some specific clauses about musicians not being allowed to have any other duties and requiring them to attend all rehearsals promptly whenever ordered; they could be fined for being absent from rehearsals or concerts and for ungentlemanly conduct. They should agree to rehearse for twelve days prior to the commencement of the season without compensation -- musicians were not used to rehearsing for so long before a tour and were even less used to doing it without compensation.-- This clause caused trouble for the management that had to negotiate a fee for the musicians who claimed it.\textsuperscript{30} No substitutes were allowed and musicians had no right of assembly; if some musician felt aggrieved or had some cause to

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\textsuperscript{29} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 152.

\textsuperscript{30} Patrick Robert Warfield, ““Salesman of Americanism, globetrotter, and musician”: The nineteenth-century John Philip Sousa, 1854–1893” (PhD diss., Indiana University, 2003), 465.
complain or protest, he had to submit a written statement to the management about it.31

Structure of the Sousa Band

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

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

31. See Appendix C for full contract.


35. Ibid., 7.
The musicians of the Sousa Band were also essential to the success of the group. Some of the best instrumentalists in the United States were part of the band, and just like their conductor, they demonstrated great showmanship as a group and frequently as soloists. The huge popularity held by the Sousa Band as a world-class ensemble happened because of the renown of its leader as well as the reputation of its musicians. Because of the superior artistic level reached by this ensemble, the notion that only European organizations could reach a superior artistic level started to dissolve in the United States.36

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

37. Ibid., 61.
Figure 3. First widely spread photograph of the Sousa Band.\textsuperscript{38}

\textsuperscript{38} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 19.
Sousa’s band rehearsals could be held for weeks prior to the beginning of a tour or on the road. Rehearsals for the first tour in 1892 were held in New York, NY, for two weeks before the band got on the road, but Sousa could also call for rehearsals while on tour, as seen in the diary kept by saxophone player Albert A. Knecht during the Around the World Tour in 1911. Knecht wrote many entries about rehearsals being


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

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


43. See Appendix B for full contract.


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

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

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


\textsuperscript{50} Ibid.

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

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

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

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


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<tr>
<td>(b) “Boy Scouts of America,” march</td>
<td>Sousa</td>
</tr>
<tr>
<td>8. “Scotch Fantasie”</td>
<td>Boehm</td>
</tr>
<tr>
<td>Louis P. Fritze, flute soloist</td>
<td></td>
</tr>
<tr>
<td>9. Rákóczy, March, from <em>The Damnation of Faust</em></td>
<td>Berlioz</td>
</tr>
</tbody>
</table>

*Figure 5. Sousa Band concert program as printed.*

---

1. *Mignon*: Overture  
   *Encore*: “El Capitan,” march  
   *Encore*: “White Bird,” novelette

2. “Showers of Gold”  
   Herbert L. Clarke, cornet soloist  
   *Encore*: “Brighten the Corner Where You Are”  
   Duet with Frank Simon  
   *Encore*: “A Perfect Day,” song  
   Herbert L. Clarke, cornet soloist

3. *Dwellers of the Western World*, suite  
   I. “The Red Man”  
   II. “The White Man”  
   III. “The Black Man”  
   *Encore*: “King Cotton,” march  
   *Encore*: “The Gliding Girl,” tango

4. Mad Scene, from *Lucia di Lammermoor*  
   *Encore*: “Good Bye”  
   Leonora Simonsen, soprano  
   Flute obligato by Louis P. Fritz

5. “Songs of Grace and Songs of Glory,” fantasy  
   *Encore*: “The Pathfinder of Panama,” march  
   *Encore* [request]: “Mystic Potentate March”  
   F. A. Myers

* INTERVAL *

6. *Southern Rhapsody*  
   *Encore*: “Good-bye, Girls, I’m Through”  
   *Encore*: “Ragging the Scale”  
   *Encore*: Sextette, from *Lucia di Lammermoor*  
   Messrs. Clarke, Simon, Russell, Corey, Perfetto, and Williams

7. (a) “Annie Laurie,” song  
   *Encore*: “Men of Harlech,” patriotic air  
   Joseph Marthsge, harp soloist
   (b) “Boy Scouts of America,” march  
   *Encore*: “The Stars and Stripes Forever,” march  
   *Encore*: “Manhattan Beach,” march

8. “Scotch Fantasie”  
   *Encore*: “The Waltzing Doll”  
   Louis P. Fritz, flute soloist

9. Rákóczy, March, from *The Damnation of Faust*  
   Berlioz

---

*Figure 6. Sousa Band concert program as performed.*

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

The Blakely Years (1892-1896)

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

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

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


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

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

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

\begin{footnotesize}
\begin{footnotes}
\item[58.] Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 58.
\item[59.] Ibid., 41-42.
\item[60.] Ibid., 42.
\item[61.] Ibid., 48.
\item[62.] Ibid., 41.
\end{footnotes}
\end{footnotesize}
Working around train schedules required a great deal of organization from the management as well as discipline from the musicians. Each concert had to start precisely at the scheduled time because the band had a limited time to pack and catch the next train. To keep the whole structure running, each member received a printed route schedule which would be updated as needed. Through this schedule, musicians and staff would know exactly where and what time they should be ready to play or leave a city. Members also used this schedule to inform relatives where to send mail.63

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


64. Ibid., 41.

65. Ibid.

66. Ibid., 12.
Under Blakely’s management, the band successfully reached the goal of being one of the finest in the world and experienced some of its busiest years. Because of the great artistic level and good management, the band performed an extraordinary number of concerts, 661 in 1894 and 644 in 1895.67

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

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

68. Ibid., 20.
70. Bierley, 20.
71. Ibid.
Immediately after learning of Blakely’s death, Sousa sailed back, and according to his autobiography *Marching Along*, while traveling back to the United States a melody constantly played in his head. This melody was the tune that would become his most popular work and a musical phenomenon, “*The Stars and Stripes Forever.*”

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

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

The Sousa Years (1896-1932)

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

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73. Ibid., 17.
and other staff members as needed.\textsuperscript{74} The general manager was now hired by Sousa, as well as the advance men and publicists, who were seasonal associates. The personnel manager was a member of the band who arranged auditions, made contracts with musicians, and made sure that there were no irregularities in behavior that would reflect on the band.\textsuperscript{75}

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

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

\textsuperscript{74} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 42.

\textsuperscript{75} Ibid., 42-43.

\textsuperscript{76} Ibid., 43.

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

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

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

Touring Abroad

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

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

\textsuperscript{78} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 41.

\textsuperscript{79} Ibid., 26.

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

After another national coast-to-coast tour from January to May of 1901, and the yearly summer engagement at Willow Grove Park in Pennsylvania, PA, the band traveled to Europe for its second European tour. The European tour of 1901 started in London with its first concert being performed on October 4th. The band played several concerts in London before heading to Scotland, where it performed for a month at the Glasgow Exposition.\textsuperscript{83} The highlight of this season was the band’s first command performance (a performance ordered by a monarch or other head of state) before the British royalty at Sandringham House in Norfolk, England, on December 1.\textsuperscript{84}

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


\textsuperscript{82} Ibid., 65.

\textsuperscript{83} Ibid., 69.

\textsuperscript{84} Ibid.

\textsuperscript{85} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 70.
the itinerary of the 1903 European tour was impressive, especially considering the transportation available at the time. The band covered all the most important cities of Northern and Central Europe, performing 362 concerts in 133 towns from January 2nd to July 30th.86

During this tour, a second command performance was given in Great Britain at Windsor Castle on January 31, 1903.87 This performance was special not only because of its importance, but also because of the circumstances in which it was performed. Paul Bierley described it this way:

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

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

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88. Bierley, 27.

89. Ibid., 28.

90. Ibid.
After four overseas tours, the band’s schedule went through a period of much less activity. From 1906 through 1910, activities were greatly reduced with the band performing only an average of five months each year.\(^91\) Since there is no historical evidence of an economic depression in the United States during this period, the reduction in the activities of the band -- according to Paul Bierley -- can be interpreted as Sousa’s choice.\(^92\) During the periods when the Sousa Band was inactive, musicians would find jobs in other ensembles, such as symphony orchestras.\(^93\) Despite this much less aggressive period, the general manager Edwin G. Clarke still wanted to complete the world tour that was postponed in 1903. His connections with the Quinlan International Music Agency in London made it possible for him to organize a world tour for the band in 1911.\(^94\)

### Around the World Tour

The longest period that the Sousa Band spent on a tour was during the 1910-11 World Tour. It lasted from December 24, 1910, to December 10, 1911\(^95\), and was documented by the saxophone player Albert A. Knecht in a diary kept throughout the twelve months traveling around the globe with the Sousa Band.

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92. Ibid.

93. Ibid., 31.

94. Ibid., 28.

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

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

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

Coming to an End

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

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99. Ibid.

100. Berger, 385.
In his last days, Sousa was busy working as a guest conductor with many important groups such as the Goldman Band, the Army, Navy and U.S. Marine Corps, the orchestra of the U.S. Marine Band and the Ringgold Band.¹⁰¹

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


¹⁰². Ibid., 91-93.
CHAPTER III – THE FLUTE SECTION

General Aspects

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

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

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

¹⁰³. See Appendix F.


¹⁰⁵. Ibid.
Overview by Numbers

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

Table 1 Flute section vs. band size

<table>
<thead>
<tr>
<th>Year</th>
<th>Flute section</th>
<th>Total musicians</th>
</tr>
</thead>
<tbody>
<tr>
<td>1892</td>
<td>2</td>
<td>48</td>
</tr>
<tr>
<td>1893</td>
<td>2</td>
<td>50</td>
</tr>
<tr>
<td>1896</td>
<td>3</td>
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<td>61</td>
</tr>
<tr>
<td>1901</td>
<td>4</td>
<td>55</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Number</th>
</tr>
</thead>
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<tr>
<td>1903</td>
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<td>56</td>
</tr>
<tr>
<td>1905</td>
<td>4</td>
<td>56</td>
</tr>
<tr>
<td>1907</td>
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<td>1908</td>
<td>3</td>
<td>52</td>
</tr>
<tr>
<td>1911</td>
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<td>55</td>
</tr>
<tr>
<td>1914</td>
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<td>1931</td>
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108. Radio Broadcasts.
Turnover

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

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

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

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

\textsuperscript{109} Radio Broadcasts.

\textsuperscript{110} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 48.

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

A complete analysis including all the members can be seen in Figure 8.112 In this analysis, the musicians were divided into groups representing the length of employment for all the flute section members (including Giacomo Norrito and Marshall Lufsky, which are in the “More than five years” category.)113


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

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

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

\textsuperscript{114} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 12.
number of players featured as soloists from the flute section shows how virtuosic, flexible, and hardy they were.

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

Section vs. Soloists

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

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

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116. Ibid., 48.

Performing as a soloist with the Sousa Band meant great exposure and prestige in the music community.\textsuperscript{120} It is no coincidence that most of the flute players featured as soloists with the Sousa Band became important musical figures, recording artists, conductors, solo artists, and members of other important groups such as the New York Philharmonic\textsuperscript{121} and the Metropolitan

\begin{table}[h]
\centering
\caption{Flute section payroll.}
\label{tab:flute-payroll}
\begin{tabular}{lcc}
\hline
\textbf{Flutists} & \textbf{1925\textsuperscript{118}} & \textbf{2015\textsuperscript{119}} \\
\hline
Raymond E. Williams (soloist) & $3142.85$ & $91,500.00$ \\
Arthur C. Schwanner & $1754.60$ & $51,100.00$ \\
Chester A. Perry & $1733.45$ & $50,500.00$ \\
Arthur Wiggins & $1446.10$ & $42,100.00$ \\
John Petrie & $1446.10$ & $42,100.00$ \\
Edward Hall & $1754.60$ & $51,100.00$ \\
\hline
\end{tabular}
\end{table}

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


\textsuperscript{120} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 47.

\textsuperscript{121} Meredith Willson, \textit{And There I Stood with My Piccolo}. (Minneapolis: University of Minnesota Press, 2009), 61.
Opera House. Chapter IV – THE FLUTE SOLOISTS and Chapter V – THE LEGACY will show with more depth how the careers of these players developed after being part of the Sousa Band.

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

1921 tour roster
(Figures in brackets indicate salaries in dollars per week)

Ellis McDiarmid (1st) [90] [partial]
George F. Ford (3rd) [60]
William M. Kunkel (piccolo) [60]
Clarence A. Loveridge [not on payroll]
R. Meredith Willson [60] [partial]

The Two Periods

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


Blakely Years (1892-1896)

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

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

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

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

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

\textbf{Sousa Years (1896-1931)}

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

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

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

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

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


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

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


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

134. Ibid., 29.

135. Ibid., 29-32.
The Stars and Stripes Forever (The role of the piccolo)

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

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

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

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

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


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

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

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

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


helped the rise of the piccolo as a solo recording instrument. Since early recording equipment needed loud sounds from the instruments to be recorded, the piccolo naturally earned its place in this business.\footnote{The New Grove Dictionary of Jazz, 2nd ed., s.v. "Recording," accessed December 1, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/J371600.} Considering the prestige reached by this instrument around the years that Sousa composed the Stars and Stripes Forever, it is no coincidence that he wrote such a prominent part for the piccolo.

As seen in Figures 9 and 10, the original piccolo part of The Stars and Stripes Forever was composed for the D-flat piccolo. In accordance with the previous description of this instrument by Lior Eitan, the performance of this work on the D-flat piccolo allows the player to perform it using the fingerings in the key of D major, while the instrument will make it sound in the key of E-flat major. This change provides the player with easier fingerings than playing it in the key of E-flat with a common piccolo in C.
Figure 9. The first page of the original piccolo part of *The Stars and Stripes Forever*.146

146. From the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign.
Figure 10. The second page (variations) of the original piccolo part of *The Stars and Stripes Forever*.147

147. From the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign.
Some flute makers used to distinguish the piccolo in D-flat from the piccolo in C considering the first a band instrument, and the latter (more common) an orchestral instrument, as shown in Figure 11.

Figure 11. Piccolo in C and Db specifications.\textsuperscript{148}

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

The Flute Section of “The Stars and Stripes Forever”

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

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\textsuperscript{148} Charles Tuttle Howe, \textit{All About the Flute... Containing a History of the Flute from Ancient Times to the Present.... Biographical Sketches of the World's Noted Flutists: a List of the Best and Most Famous Compositions} (Nabu Press, September 16, 2011), 17.
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Chauncey P. McKnight (1863 – August 16, 1932) worked with the Sousa Band during its first 1896 tour and the 1896-97 tour. McKnight was a soloist with the Sousa Band. After leaving the band, he became an active member of masonry in Brooklyn, NY, being part of its bands. McKnight was also a member of the Brooklyn Rotary Club and worked in the heating business as a heating engineer connected to the firm of John A. Scollay, Inc. until his death.


153. Ibid.
Figure 13. Giacomo Norrito.154

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


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


\(^{158}\) See full biography on pages 56-58.
CHAPTER IV – THE FLUTE AND PICCOLO SOLOISTS

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

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

The Flute Soloists

Figure 15. John Summers Cox.\textsuperscript{159}

\textsuperscript{159} Courtesy of Stuart Scott.
Scottish flute and piccolo player John Summers Cox (1834-1902) established an exceptional career as a flutist with Philadelphia theater orchestras, the Lothian’s Boston Orchestra,\textsuperscript{160} and as a soloist with Gilmore’s Band and the Sousa Band.\textsuperscript{161} Cox worked with the Sousa Band during its first and second tours in 1892. He was the first flute player to be featured as a soloist with the Sousa Band during its first tour in September and October of 1892.\textsuperscript{162}

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

\begin{itemize}
\item \textsuperscript{160} Dexter Smith et al., eds. \textit{Musical Record and Review} 138 (May 21, 1881): 530.
\item \textsuperscript{161} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 204.
\item \textsuperscript{162} Ibid., 145.
\item \textsuperscript{163} Paul E. Bierley, “Typical Sousa Band concerts,” in \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 313.
\item \textsuperscript{164} Marshall Lufsky’s Obituary in \textit{Hobbies – The Magazine for collectors}. February 1949, 50.
\end{itemize}
English flute player Frank W. Wadsworth (1860–d.?) was regarded as one of the finest flute players in the United States during his time. He was the flute soloist of the acclaimed Gilmore’s Band, one of the most famous bands in the world before the rise of the Sousa Band. Wadsworth worked with the Sousa Band from the first 1893 tour to the second 1899 tour; he was a very active soloist who was featured during all his years with the band.

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167. Ibid.


170. Ibid., 143-156; see Appendix G for the complete list of tours and repertoire.
The only Sousa Band’s program I found in my research concerning the repertoire performed by Wadsworth shows that during the third 1895 tour he performed the *Three gossips* for flute clarinet and oboe by Val Hamm. The trio consisted of Frank W. Wadsworth, flute, Gustav Stengler, Clarinet, and Robert Messenger, oboe. This performance was given on March 23, 1895, in Rochester, New York at the Lyceum Theater.¹⁷¹

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

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


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

\begin{figure}
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\includegraphics[width=0.5\textwidth]{figure17.png}
\caption{Darius A. Lyons.\textsuperscript{175}}
\end{figure}

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

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

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177. Ibid.


181. See Appendix G for the complete list of tours and repertoire.
Opera by Félicien David, with the soprano Blanche Duffield in May 5, 1901 in Rochester, New York at the Lyceum Theater.182

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

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


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

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

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188. Ibid.

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

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

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

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

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

\begin{itemize}
  \item \textsuperscript{190} Emil Medicus, “Biographical - Marshall P. Lufsky,” \textit{The Flutist} 9, no. 5 (May 1928): 100.
  \item \textsuperscript{191} Ibid.
  \item \textsuperscript{192} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 223; See Appendix G for the complete list of tours and repertoire.
  \item \textsuperscript{193} See Appendix G for the complete list of tours and repertoire.
\end{itemize}
Windsor, England, at the Windsor Castle on January 31, 1903\textsuperscript{194} (in this occasion Lufsky was awarded a diamond stickpin from King Edward VII because of his outstanding performance),\textsuperscript{195} and three concerts at Carnegie Hall on December 25, 26 and 27 of 1904.\textsuperscript{196}

Sousa reduced greatly the band’s activities for a few years starting in 1906.\textsuperscript{197} In this year, Lufsky started working as a recording artist doing small solo works for Victor Talking Machine and for some English Companies which he established contact while on tour with the Sousa Band.\textsuperscript{198} Even though in the next years Lufsky would work with most of the biggest recording companies in the United States, most of his career as a recording artist was dedicated to the Columbia Phonographic Company, where he worked for fourteen years as principal flutist and piccolo player for its recording orchestra\textsuperscript{199} and a band directed by Charles A. Prince.\textsuperscript{200}

\begin{footnotesize}
\begin{enumerate}
\item 196. Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 166.
\item 197. Ibid., 28.
\end{enumerate}
\end{footnotesize}
Lufsky recorded a great variety of repertoire as an orchestral player, chamber musician, and as a flute or piccolo soloist. He was featured on ninety-one records\textsuperscript{201} having \textit{Birdie’s Favorite} (piece composed by John S. Cox) as his most popular solo record.\textsuperscript{202}

\begin{figure}
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\includegraphics[width=0.5\textwidth]{figure19}
\caption{Marshall P. Lufsky around the age of 58.\textsuperscript{203}}
\end{figure}

In 1921, Lufsky obtained a similar position recording with the Brunswick-Balk Collender Company, he performed occasionally with the Philharmonic Society of New York City\textsuperscript{204} (current New York Philharmonic Orchestra) and the Metropolitan Opera House.\textsuperscript{205}

\begin{flushright}
\textsuperscript{201} See Appendix J.
\textsuperscript{204} Ibid.
\textsuperscript{205} “Works with Double Aim War Gives Musician Another Kind of Tune,” \textit{Milwaukee Sentinel}, May 2, 1943.
\end{flushright}
In addition to John Philip Sousa and Victor Herbert, throughout his career, Lufsky performed under some of the most important and influential conductors in music history, such as Arturo Toscanini, Gustav Mahler, Willem Mengelberg, Sir Thomas Beecham, Felix Weingartner, and Sir Henry Joseph Wood.206

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

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


207. Ibid.


209. Ibid.

210. Ibid.
school to learn another occupation. In 1943, he got a job as a tool crib attendant for the Allis-Chalmers factory where he worked until being struck by a street car and pronounced dead at the county hospital in Milwaukee, WI on December 11, 1948, at age 70.

Figure 20. Louis P. Fritze.

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212. Ibid.
Louis P. Fritze, (estimate 1880\textsuperscript{215}–d.?\textsuperscript{215}) worked with the Sousa Band from 1913 to 1919.\textsuperscript{216} He was present for all tours during his tenure with the band\textsuperscript{217} and was an active flute soloist performing extensive repertoire.\textsuperscript{218}

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


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

\textsuperscript{217} Ibid.

\textsuperscript{218} See Appendix G for the complete list of tours and repertoire.

\textsuperscript{219} Emil Medicus, “Another Master Flutist speaks of is Master Flute,” The Flutist 4, no. 8 (December 1923): 1148.


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

\textsuperscript{222} “Frieda Hempel Comes to Greeley For Concert on Monday of Next Week,” MIRROR, Greeley, Colorado, February 28, 1923. Volume 5, Number 19.
Robert Reiniger Meredith Willson (May 18, 1902, Mason City, IA-June 15, 1984, Santa Monica, CA) was an accomplished pianist, flutist, piccolo player, composer, playwright, and conductor. He was a talented musician by the time he graduated from high school in 1919. At a young age, Willson left Mason City, IA for New York, NY to take private flute lessons from the world-famous French flutist Georges Barrère, with whom Willson would become a regular student at Frank Damrosch’s Institute of Musical Art, now the Juilliard School.

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

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

After three years of touring with the Sousa Band, Willson joined the New York Philharmonic Orchestra where he played under Arturo Toscanini and Willem Mengelberg for five years. His career started to take a different direction after he filled in as a guest conductor for the American Philharmonic Orchestra in Seattle, WA, in 1929. In this year, he left the New York Philharmonic Orchestra and moved to California to dedicate himself to his career as a conductor and composer working with symphony orchestras in San Francisco and Los Angeles, CA.

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

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


230. Ibid.

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

Although Willson’s second symphony was not as successful as he expected, it was very important for his career. He was living in Hollywood where he had his own show on the NBC radio where he got the opportunity to work with the English comic actor Charlie Chaplin, who after listening to Willson’s Second Symphony, asked him to compose the score for his movie \textit{The Great Dictator}, which was a satire of Nazism.\textsuperscript{236} The movie was nominated for Academy Awards in several categories, including best original score.\textsuperscript{237} In 1942, during World War...
II, Willson joined the United States Army, in which he headed the music division of the Armed Forces Radio Service.\(^{238}\)

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

Willson composed three other musicals, \textit{The Unsinkable Molly Brown}, which ran for two years on Broadway, from 1960 to 1962; \textit{Here’s Love}, an adaptation of the film \textit{Miracle On 34th Street} and; \textit{1491}, inspired by the story of Columbus.\(^{241}\) Although \textit{1491} was never produced on Broadway, it was produced by the Los Angeles Civic Light Opera Association in 1969.\(^{242}\)


\(^{239}\) Ibid.

\(^{240}\) Ibid.


\(^{242}\) Ibid.
For the next twenty years, Willson worked as a conductor and performer on the radio.\textsuperscript{243} Willson died at St. John's Hospital in Santa Monica, CA, at the age of eighty-two.\textsuperscript{244}

\begin{figure}[h]
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\includegraphics[width=0.3\textwidth]{raymondWilliams.jpg}
\caption{Raymond E. (Lem) Williams.\textsuperscript{245}}
\end{figure}

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

\begin{itemize}
\item \textsuperscript{243} John S. Wilson, "Meredith Willson, composer of 'Music Man,' is dead at 82," New York Times, June 17, 1984.
\item \textsuperscript{244} Ibid.
\item \textsuperscript{245} \textit{Musical Courier}, "Weekly Review of the World's Music," \textit{Music Courier} 83, no. 18 (November 3, 1921): 41.
\end{itemize}
Williams was a war veteran. According to his World War I registration, in 1918, he became an employee at the same school where he studied music, the Dana Musical Institute in Warren, OH. He continued his music education in 1919 becoming one of the pupils of the great French flutist Georges Barrère at the Frank Damrosch's Institute of Musical Art, now the Juilliard School.


249. Ibid.


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

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

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

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

John Weston “Jack” Bell (June 21, 1901-February 8, 1976, Elmhurst, NY) was a multi-instrumentalist. His main instruments were the flute, alto flute, and piccolo, but he also played clarinet, bass clarinet, alto sax, bassoon, and English Horn. Bell worked regularly with the Sousa Band from 1923-1927. He also performed on the recordings and broadcasts from 1930 and 1931. Bell was


261. Ibid.
also featured as the piccolo soloist during the 1924 tour and in several engagements in 1926 and 1927.\textsuperscript{262}

After his period touring regularly with the Sousa Band, he joined the Whitman Orchestra in late March 1938 and remained with this group until early October of 1939.\textsuperscript{263} After leaving the Whitman Orchestra, Bell became a session musician working in radio orchestras and recording studios for the rest of his career.\textsuperscript{264}

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

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

\textsuperscript{262} See Appendix G for the complete list of tours and repertoire.


\textsuperscript{264} Ibid.

\textsuperscript{265} Paul E. Bierley, \textit{The Incredible Band of John Philip Sousa} (Chicago: University of Illinois Press, 2010), 199.


\textsuperscript{267} Ibid.
CHAPTER V – THE FLUTE LEGACY

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

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

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


Figure 25. Franck Wadsworth on the Premier flutes.270

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


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

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

FRANK WADSWORTH,
Sousa’s Band.

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

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

Figure 28. Advertisement of Conn Instruments.273

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

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

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

\begin{enumerate}
\item[276.] See Appendix J.
\item[277.] Ibid.
\end{enumerate}
The first prominent American virtuosi to record consistently important repertoire were John Wummer (1899-1977) (part of the Sousa Band during its late years) and William Kincaid (1895-1967) (Philadelphia Orchestra).

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

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

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280. Ibid.

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

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


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

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

Figure 31. \textsuperscript{289} John Wummer.

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

\begin{itemize}
  \item \textsuperscript{288} Ibid.
\end{itemize}
in New York, he studied with Georges Barrère and Julius Spindler, the latter worked with the Sousa Band from 1907 to 1913 and was frequently featured as a soloist.

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


293. Ibid.

294. Ibid.

295. Ibid., 245.


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

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

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

298. See Appendix K.


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

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CHAPTER VI – CONCLUSION

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

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

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


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


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

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

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


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

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

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

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

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


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

Finally, to preserve the surviving information about some of the musicians who helped to shape this important part of the history of American band music, as well as to understand and know the legacy left by the members of the Sousa Band, more research can be done on the remaining sections and on the individuals who composed this band, which after completed, could provide valuable information to serve as additions to encyclopedias or for a complete book about the individuals and musicians who were members of the Sousa Band.
WHEREAS Mr. David Blakely, the Manager of the late tours of the U.S. Marine Band is desirous of perfecting a new organization for the purpose of securing high excellence in a military band, and with that view to secure the services of Mr. John Philip Sousa as its musical director, and said John Philip Sousa is willing, on the terms hereinafter expressed, to accept said employment and position,

THIS AGREEMENT between said parties witnesseth as follows: —

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

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

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

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

Fifth—The said John Philip Sousa, after the expiration of this contract, shall give the said David Blakely the refusal of his services in a similar capacity
for another five years; provided the said Blakely shall agree to pay him as great a compensation as any other manager in good faith offers to do.

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

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

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

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

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

Eleventh—The musical director shall conduct as many concerts or other engagements, as are arranged for, or as the men are willing to play, but shall be entitled to one month’s leave of absence in each calendar year, at a time or times
when the band is not engaged on the road or otherwise, and the compensation of said Sousa shall not cease or be diminished by reason of such leave or any other cessation of work by said band.

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

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

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

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

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

Seventeenth—It is hereby further understood and agreed that in case of and as soon as the said David Blakely shall have perfected, and there shall have been organized, a stock company for the carrying out of the agreements herein set forth, this contract may be assigned to said company by said Blakely, and in case of its acceptance by said company, and its agreement to carry out its provisions, it shall become the principal in the fulfillment of this contract in the
place of the said David Blakely. But in case the said corporation shall not be
formed, then it is understood and agreed that this contract shall be maintained
intact by and be in full force as to both parties, as herein signed and executed.

In Witness Whereof, the parties hereto have signed their names and
affixed their seals, in duplicate, this 27th day of June, A.D. 1892.
CONTRACT made this day of 189 by and between THE BLAKELY SYNDICATE, party of the first part, and ___________ party of the second part, WITNESSETH: The party of the first part hereby engages the party of the second part to render services in the said band, and to perform therein at all the Parades, Concerts, Rehearsals, etc., during a season of about weeks, commencing on or about ________________ 189__, and ending on or about___________________ 189__ at a salary of dollars per week during said period, for all concerts, etc., including matinees and evenings, and Sundays, to be given at the option of parties of the first part.

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

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

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

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

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

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

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

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

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

In Witness Whereof, the parties hereto have hereunto set their hands and seals on the day and year first above written.
AGREEMENT, made_________:______ 189 between THE BLAKELY SYNDICATE, party of the first part, and__________________party of the second part.

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

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

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

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

about________inches, containing a cut as furnished, in all daily papers
for_________ consecutive issues, in advance of first concert, and to continue
throughout the engagement.

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

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

It is also mutually agreed that in the event of serious illness, destruction by
fire, flood, or other natural causes, national calamity, labor troubles, riots, strikes,
railroad accidents, or any unforeseen or unusual event arising which shall render
the fulfillment of this agreement impossible by either party or should the first party
give 30 days’ notice of a necessary change of route, or date, then it shall be
considered null and void, and no damages be claimed by or awarded to either
party in consequence thereof.
It is mutually agreed that the prices for this engagement shall be and that complimentary tickets shall be limited to the press and for the first party for the second party and that all other tickets not mutually agreed upon in advance shall be paid for by the party issuing the same.

Witness our hands and seals the day and year first above written.
Figure 32. 1927 Sousa Band Engagement Contract.316

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

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

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

B
Barclay, Chester A.
Barone, Clement* – Not a Sousa Band member. Made two recordings as piccolo soloist on Victor Label.
Bell, John W.*
Bladet, Robert

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

D
Daniels, Edwin L.
Davis, Lee H.*

E
Evans, Eric J.**

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

H
Hall, Edward C.**
Hamann, Richard

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

K
Klump, Rolland
Kunkel, William M.*

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

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

N
Norrito, Giacomo*

O
Orosky, John J.**

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

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

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

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

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

Z
Zlotnik, H. Henry**

*Soloist
** Part of flute ensemble
Total 72 flutists
APPENDIX F - FLUTE SECTION BY TOUR  
Collected from *The Incredible Band of John Philip Sousa* by P. E. Bierley.\(^{318}\)

<table>
<thead>
<tr>
<th>1892 (second 1892 tour)</th>
<th>1905 (first 1905 tour, Britain)</th>
</tr>
</thead>
<tbody>
<tr>
<td>John S. Cox</td>
<td>Marshall P. Lufsky</td>
</tr>
<tr>
<td>Charles Schoental</td>
<td>+3 others</td>
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</table>

<table>
<thead>
<tr>
<th>1893 (second 1893 tour)</th>
<th>1907 (1907 tour)</th>
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<tbody>
<tr>
<td>Giacomo Norrito</td>
<td>G. Altamont</td>
</tr>
<tr>
<td>Frank W. Wadsworth</td>
<td>Giacomo Norrito</td>
</tr>
<tr>
<td></td>
<td>J. Schenes</td>
</tr>
<tr>
<td></td>
<td>Julius Spindler</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>1896 (first 1896 tour) figures in brackets indicate weekly salaries in dollars</th>
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</tr>
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<tbody>
<tr>
<td>Chauncey Mc Knight [40]</td>
<td></td>
</tr>
<tr>
<td>Giacomo Norito [45]</td>
<td></td>
</tr>
<tr>
<td>Frank W Wadsworth [45]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1897 (1896-97 tour)</th>
<th>1908 (second 1908 tour)</th>
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<tbody>
<tr>
<td>Chauncey McKnight</td>
<td>Richard Hamann</td>
</tr>
<tr>
<td>Giacomo Norrito</td>
<td>Giacomo Norrito</td>
</tr>
<tr>
<td>Frank W Wadsworth</td>
<td>Julius Spindler</td>
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<table>
<thead>
<tr>
<th>1898 (third 1898 tour)</th>
<th>1911 World tour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giacomo Norrito</td>
<td>George Ahlborn</td>
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<tr>
<td>Frank W Wadsworth</td>
<td>Paul J. Senno</td>
</tr>
<tr>
<td></td>
<td>Julius Spindler</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1900 (second 1900 tour, Europe)</th>
<th>1914 (1914 tour) Dates in brackets indicate years the members listed as their first year in the band</th>
</tr>
</thead>
<tbody>
<tr>
<td>Darius A. Lyons (1st)</td>
<td>George Ahlborn [1907]</td>
</tr>
<tr>
<td>Eugene C. Rose (2nd)</td>
<td>Louis P. Fritze [1913]</td>
</tr>
<tr>
<td>Marshall P. Lufsky (3rd)</td>
<td>Henry N. Heidelberg [1900]</td>
</tr>
<tr>
<td>Giacomo Norrito (piccolo)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1901 (fourth 1901 tour, Britain)</th>
<th>1915 tour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Darius A. Lyons (solo)</td>
<td>George Ahlborn</td>
</tr>
<tr>
<td>Giacomo Norrito (2nd)</td>
<td>Henry N. Heidelberg</td>
</tr>
<tr>
<td>Marshall P. Lufsky (3rd &amp; piccolo)</td>
<td>Frank Row</td>
</tr>
<tr>
<td>Henry Thoede (4th)</td>
<td>Ernest F. Wagner [partial]</td>
</tr>
<tr>
<td></td>
<td>Heinrich, William H. (Bill)**</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1903 (first 1903 tour, Europe)</th>
<th>1916 (1916-17 Hip Hip! Hooray! road tour)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henry N. Heidelberg</td>
<td>George Ahlborn</td>
</tr>
<tr>
<td>Marshall P. Lufsky</td>
<td>Louis P. Fritze</td>
</tr>
<tr>
<td>Giacomo Norrito</td>
<td>(cont.)</td>
</tr>
<tr>
<td>Max Thierbach</td>
<td>Kelsey Mackey</td>
</tr>
</tbody>
</table>

---

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

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

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

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

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

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

1925 (first part of 1925-26 tour)
(Figures in brackets indicate salaries in dollars)
Edward C. Hall (piccolo) [60]
Chester A. Perry [60]
John C. Petrie [60]
Arthur C. Schwanner [60]
Raymond E. Williams (solo) [125]
Arthur M. Wriggins [60]

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

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

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

1928 tour (Figures in brackets indicate salaries in dollars)
Eric J. Evans [99]
(cont.)
Edward C. Hall [84]
John C. Petrie [74]
1929 (Spring and Fall radio broadcasts) (Figures in brackets indicate salaries in dollars. Figures in parenthesis indicate the number of broadcasts played.)
John Collins (5) [18,25]
John Fabrizio (1) [19,50]
Ross Hankins (5) [19,50,21]
Marshall P. Lufsky (4) [19,50]
Ellis McDiarmid
George Possell (8) [25, 28]
Ernest F. Wagner (5) [18, 21]
R. Meredith Willson
H. Henry Zlotnik (8) [18, 21]

1929 tour (Figures in brackets indicate salaries in dollars)
Eric. J. Evans [72]
Earl D. Held [72]
Florian F. Mueller [partial]
John J. Orosky [72]
Hale W. Phares [82]
Berthold K. Wavrek
Arthur M. Wriggins (1st) [97]
H. Henry Zlotnik [72]
John Lammers***

1930 (Radio broadcast March 12) (Figures in brackets indicate salaries in dollars)
John Collins [23]
Ernest F. Wagner [25]
Arthur M. Wriggins [21]
H. Henry Zlotnik [18]

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

1931 (Radio broadcast April 9) (Figures in brackets indicate salaries in dollars)
John Collins [18]
George Possell [25]
Ernest F. Wagner [18]
H. Henry Zlotnik [18]

1931 tour (Figures in brackets indicate salaries in dollars)
Robert Bladet (1st) [108]
Earl D. Held
John J. Orosky [68]
Berthold K. Wavrek [68]
H. Henry Zlotnik [68]

1931 (Electrical radio transcriptions March 11) (Figures in brackets indicate salaries in dollars)
John Collins [35]
George Possell [35]
Ernest F. Wagner [35]
H. Henry Zlotnik [35]

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

*ended on Sept. 25 because of Sousa’s horse riding injury
**For a short period at the Pier Atlantic (Atlantic City) seven flutes were used instead of six.
*** Not in Paul E. Bierley’s roster
This Appendix is a compilation of all the information I was able to find during my research regarding the specific tours as well as the repertoire performed by the flute soloists featured in Chapter IV.

John Summers Cox (1834-1902)

Tours

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

Frank W. Wadsworth (1860-d.?)

Tours

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


Repertoire

*Three gossips* for flute, clarinet, and oboe by Val Hamm. Frank W. Wadsworth, flute, Gustav Stengler, Clarinet, Robert Messenger, oboe. Matinee Concert, March 23, 1895 in Rochester, New York at the Lyceum Theater during the third 1895 tour.321

Darius A. Lyons (1878-1911)

Tours

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

Repertoire

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


Marshall P. Lufsky (1878-1948)

Tours

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

Repertoire

_Thou Brilliant Bird_, from the _Pearl of Brazil_ by Félicien David at the 10:00 pm concert on January 31, 1903; _The Nightingale_ for solo flute and orchestra (with a transcription for band) by Edward Mollenhauer in the matinee concert on February 4, 1903, in Belfast, Ireland, at Ulster Hall;325 _Kinloch of Kinloch_ by J. Occa and _Through the Air_ by August Damm as a piccolo soloist throughout the 1905 European tour performing in some of the most important concert venues in Britain, such as the England Philharmonic Hall.326

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

Tours

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


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

Repertoire

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

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


\textsuperscript{329} Ibid.
Robert Reiniger Meredith Willson (1902-1984)

Tours

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

Repertoire

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

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

Tours

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

Repertoire

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

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331. Ibid., 304-305.
the day on Friday, July 23, 1926; *Concertino for Flute* (listed on the program as Concerto Brilliant for Flute) by Cécile Chaminade in the second concert of the day on Sunday, July 25, 1926; in the third concert of the day on Friday, July 30, 1926, Williams was featured performing three selections: *Serenade* by Georges Hüe, *The little Shepherd*, a song by C. Debussy, and Allegretto (from the *Suite de trois morceaux*, Op.116) by Benjamin Godard; Allegretto (from the *Suite de trois morceaux*, Op.116) by Benjamin Godard and the *Minute Waltz* by F. Chopin in the third concert of the day on Monday, August 2, 1926; in the fourth concert of the day on Tuesday, August 3, 1926, he performed the *Fantasia for flute* by Georges Hüe and the Dance of Mirlitons, from *The Nutcracker* by Tchaikovsky with the Sousa Band flute sextet as an encore.

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

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Repertoire

In 1926, he was featured three times as a soloist in the concerts at Willow Grove Park, Pennsylvania, PA. During this engagement, he performed *Through the Air* by August Damm and *The Whistler and his dog* by Arthur Pryor on, July 26, 1926; *The Skylark* by John S. Cox; and *Piccolo Pic* by Walter L. Slater on Saturday, July 31, 1926; and the *Nightingale polka* by Edward Mollenhauer and *The Whistler and his dog*, Caprice by Arthur Pryor on Wednesday, 1 September 1926.\(^{333}\)

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APPENDIX H - FLUTE SOLOISTS

Documented solo performances, repertoire, and biographical information.334

John Summers Cox (1834-1902) - First and second tours in 1892.
Featured as a soloist during the first tour of the Sousa Band in September and
October of 1892.

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

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

Sousa (Chicago: University of Illinois Press, 2010), 143–194; Bierley, “The Makeup of the Band,”
271-320.
Darius A. Lyons (1878-1911) - First 1900 tour, second 1900 tour (Europe), fourth 1901 tour (Britain), second 1902 tour, and third 1902 tour.

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

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

Julius Spindler, flute – 1907 tour.

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

Kelsey Mackey – 1913 tour.

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

Joseph Plantamura, piccolo - 1917 and 1918 tours.

G.A. Smith, piccolo – 1919 tour.

Ellis McDiarmid, flute – 1920 and 1921 tours.

Lee H. Davis, piccolo – Soloist at Willow Grove in 1920. One more tour in 1930.
Jose R. Acosta, piccolo – 1920 tour. Born in Cuba. Other positions, Broncale Opera Co. Havana, Cuba; Conway’s band; various theater orchestras; 62nd U.S. Army Coast Artillery Band, 28th Infantry Band. Conductor of symphony orchestras in Buffalo, Cleveland, Detroit, Hamilton (ONT) and Schenectady (NY).

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

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

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

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


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

John Fisher, flute – 1928 tour

15, 1928 in Portland, Maine, at City Hall; and evening concert, August 16, 1928 in Lewiston, Maine, at Armory.
APPENDIX I - LIST OF SOLO FLUTE AND PICCOLO REPERTOIRE
PERFORMED WITH THE SOUSA BAND

FLUTE

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

Scottish Fantasy by Theobald Boehm

*Entr’acte* by Alfred Quensel

Flute obbligato of *The Waltzing Doll* by Ede Poldini

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

*Fantasia for flute* by Georges Hüe

*Concertino for Flute* by Cécile Chaminade

*Serenade* by Georges Hüe

PICCOLO

*The Nightingale polka* by Edward Mollenhauer

*Through the Air* by August Damm

*The Wren* by Julius Benedict

*The Whistler and his dog, Caprice* by Arthur Pryor

*The Skylark* by John S. Cox

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336. Ibid.
# APPENDIX J - DISCOGRAPHY OF THE FLUTE SOLOISTS OF THE SOUSA BAND

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

(15 records)

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

<table>
<thead>
<tr>
<th>Label</th>
<th>#</th>
<th>Size</th>
<th>Date</th>
<th>Title</th>
<th>Artist</th>
<th>Version</th>
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<tbody>
<tr>
<td>Victor</td>
<td>C-856</td>
<td>12-in.</td>
<td>12/18/1903</td>
<td>The Skylark</td>
<td>Arthur Pryor's Band</td>
<td>Band, with piccolo solo</td>
</tr>
<tr>
<td>Victor</td>
<td>B-4896</td>
<td>10-in.</td>
<td>10/24/1907</td>
<td>The gem polka</td>
<td>Darius Lyons</td>
<td>Piccolo solo, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-5036</td>
<td>10-in.</td>
<td>1/27/1908</td>
<td>The Skylark</td>
<td>Darius Lyons</td>
<td>Piccolo solo, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>E-5036</td>
<td>8-in.</td>
<td>1/28/1908</td>
<td>The Skylark</td>
<td>Darius Lyons</td>
<td>Piccolo solo, with orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>552</td>
<td>7-in.</td>
<td>ca. Jan.- Sept. 1902</td>
<td>The gem polka</td>
<td>Artists vary</td>
<td>Orchestra, piccolo solo</td>
</tr>
<tr>
<td>Columbia</td>
<td>552</td>
<td>10-in.</td>
<td>ca. Jan.- Sept. 1902</td>
<td>The gem polka</td>
<td>Artists vary</td>
<td>Orchestra and piccolo solo</td>
</tr>
<tr>
<td>Columbia</td>
<td>3570</td>
<td>10-in.</td>
<td>ca. Late 1906-Feb. 1907</td>
<td>Sweet birdie polka</td>
<td>Marshall P. Lufsky</td>
<td>Piccolo solo, with band</td>
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Table A2. *Darius Lyons. Flute discography*\(^{338}\)

(71 records)

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<tr>
<th>Company</th>
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<th>First Recording Date</th>
<th>Title</th>
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<td><strong>Victor</strong></td>
<td>Pre-matrix A-1439</td>
<td>7-in.</td>
<td>6/20/1902</td>
<td>The Lark</td>
<td>Darius Lyons; Sousa’s Band</td>
<td>Flute solo, with band</td>
</tr>
<tr>
<td><strong>Victor</strong></td>
<td>Pre-matrix B-1439</td>
<td>10-in.</td>
<td>6/20/1902</td>
<td>The Lark</td>
<td>Darius Lyons; Sousa’s Band</td>
<td>Flute solo, with band</td>
</tr>
<tr>
<td><strong>Victor</strong></td>
<td>Pre-matrix C-1439</td>
<td>12-in.</td>
<td>6/20/1902</td>
<td>The Lark</td>
<td>Darius Lyons; Sousa’s Band</td>
<td>Flute solo, with band</td>
</tr>
<tr>
<td><strong>Victor</strong></td>
<td>Pre-matrix A-1455</td>
<td>7-in.</td>
<td>6/26/1902</td>
<td>Comin' thro' the rye</td>
<td>Louis H. Christie; Darius Lyons</td>
<td>Flute and clarinet duet</td>
</tr>
<tr>
<td><strong>Victor</strong></td>
<td>Pre-matrix B-1455</td>
<td>10-in.</td>
<td>6/26/1902</td>
<td>Comin' thro' the rye</td>
<td>Louis H. Christie; Darius Lyons</td>
<td>Flute and clarinet duet</td>
</tr>
<tr>
<td><strong>Victor</strong></td>
<td>Pre-matrix A-1841</td>
<td>7-in.</td>
<td>12/23/1902</td>
<td>A ragtime skedaddles</td>
<td>Darius Lyons</td>
<td>Flute solo</td>
</tr>
<tr>
<td><strong>Victor</strong></td>
<td>Pre-matrix B-1841</td>
<td>10-in.</td>
<td>12/23/1902</td>
<td>A ragtime skedaddles</td>
<td>Darius Lyons</td>
<td>Flute solo</td>
</tr>
<tr>
<td><strong>Victor</strong></td>
<td>Pre-matrix A-1844</td>
<td>7-in.</td>
<td>12/23/1902</td>
<td>The Nightingale and the Frog</td>
<td>Darius Lyons</td>
<td>Flute solo</td>
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<table>
<thead>
<tr>
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<th>Format</th>
<th>Date</th>
<th>Title</th>
<th>Performers</th>
<th>Accompaniment</th>
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<td>Victor</td>
<td>B-1844</td>
<td>10-in.</td>
<td>12/23/1902</td>
<td>The Nightingale and the Frog</td>
<td>Darius Lyons</td>
<td>Flute solo</td>
</tr>
<tr>
<td>Victor</td>
<td>A-1845</td>
<td>7-in.</td>
<td>12/24/1902</td>
<td>I'll follow thee</td>
<td>Darius Lyons</td>
<td>Flute solo</td>
</tr>
<tr>
<td>Victor</td>
<td>B-1845</td>
<td>10-in.</td>
<td>12/24/1902</td>
<td>I'll follow thee</td>
<td>Darius Lyons</td>
<td>Flute solo</td>
</tr>
<tr>
<td>Victor</td>
<td>Pre-matrix B-3420</td>
<td>10-in.</td>
<td>6/1/1901</td>
<td>Encore solo</td>
<td>Darius Lyons</td>
<td>Flute solo, unaccompanied</td>
</tr>
<tr>
<td>Victor</td>
<td>Pre-matrix B-3421</td>
<td>10-in.</td>
<td>6/1/1901</td>
<td>Fantasie on American airs</td>
<td>Darius Lyons</td>
<td>Flute solo, with piano</td>
</tr>
<tr>
<td>Victor</td>
<td>Pre-matrix B-3422</td>
<td>10-in.</td>
<td>6/1/1901</td>
<td>Romanza</td>
<td>Darius Lyons</td>
<td>Flute solo</td>
</tr>
<tr>
<td>Victor</td>
<td>Pre-matrix B-3424</td>
<td>10-in.</td>
<td>6/1/1901</td>
<td>Serenade</td>
<td>Darius Lyons; Walter B. Rogers</td>
<td>Cornet and flute duet</td>
</tr>
<tr>
<td>Victor</td>
<td>B-275</td>
<td>10-in.</td>
<td>8/15/1903</td>
<td>Ballet music</td>
<td>Sousa's Band</td>
<td>Band, with flute solo</td>
</tr>
<tr>
<td>Victor</td>
<td>C-398</td>
<td>12-in.</td>
<td>9/4/1903</td>
<td>Serenade</td>
<td>Sousa's Band</td>
<td>Band, with flute and cornet solos</td>
</tr>
<tr>
<td>Victor</td>
<td>C-1926</td>
<td>12-in.</td>
<td>11/11/1904</td>
<td>Titl's serenade</td>
<td>Darius Lyons; Frank E. Reschke</td>
<td>Flute and viola duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-1926</td>
<td>10-in.</td>
<td>11/11/1904</td>
<td>Titl's serenade</td>
<td>Darius Lyons; Frank E. Reschke</td>
<td>Flute and viola duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-2550</td>
<td>10-in.</td>
<td>5/12/1905</td>
<td>Come back to Erin</td>
<td>Darius Lyons</td>
<td>Flute solo, with orchestra</td>
</tr>
<tr>
<td>Label</td>
<td>Catalog</td>
<td>Format</td>
<td>Date</td>
<td>Title</td>
<td>Performers</td>
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<tr>
<td>Victor</td>
<td>C-2780</td>
<td>12-in.</td>
<td>10/3/1905</td>
<td>Sweet longings</td>
<td>Charles D'Almaïne; Darius Lyons</td>
<td>Flute and violin duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-2780</td>
<td>10-in.</td>
<td>6/18/1908</td>
<td>Sweet longings</td>
<td>Darius Lyons; Howard Rattay</td>
<td>Flute and violin duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-2974</td>
<td>12-in.</td>
<td>1/2/1906</td>
<td>Serenade</td>
<td>Charles D'Almaïne; Darius Lyons</td>
<td>Flute and violin duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-2975</td>
<td>12-in.</td>
<td>1/2/1906</td>
<td>Call me thine own</td>
<td>Charles D'Almaïne; Darius Lyons</td>
<td>Flute and violin duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-3032</td>
<td>10-in.</td>
<td>1/24/1906</td>
<td>Angel's Serenade</td>
<td>Victor Orchestra</td>
<td>Violin and viola duet, with orchestra (takes 1 and 2); violin and flute duet, with orchestra (take 3)</td>
</tr>
<tr>
<td>Victor</td>
<td>C-3154</td>
<td>12-in.</td>
<td>3/1/1906</td>
<td>Mad scene</td>
<td>Marcella Sembrich</td>
<td>Soprano vocal solo, with flute obbligato and orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-3445</td>
<td>12-in.</td>
<td>6/6/1906</td>
<td>Titl's serenade</td>
<td>Emil Keneke; Darius Lyons</td>
<td>Cornet and flute duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-3445</td>
<td>10-in.</td>
<td>6/13/1906</td>
<td>Titl's serenade</td>
<td>Emil Keneke; Darius Lyons</td>
<td>Cornet and flute duet, with orchestra</td>
</tr>
<tr>
<td>Label</td>
<td>Catalog</td>
<td>Format</td>
<td>Date</td>
<td>Title</td>
<td>Performer</td>
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<tr>
<td>Victor</td>
<td>C-4020</td>
<td>12-in.</td>
<td>11/9/1906</td>
<td>Dream of the mountains</td>
<td>Charles D'Alma-ine; Darius Lyons</td>
<td>Flute and violin duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-4145</td>
<td>12-in.</td>
<td>12/14/1906</td>
<td>Spring greetings</td>
<td>Louis H. Christie; Darius Lyons; Victor Orchestra</td>
<td>Flute and clarinet duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>E-4145</td>
<td>8-in.</td>
<td>6/26/1907</td>
<td>Spring greetings</td>
<td>Louis H. Christie; Darius Lyons</td>
<td>Clarinet and flute duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-4153</td>
<td>10-in.</td>
<td>12/21/1906</td>
<td>Sing, sweet bird</td>
<td>Charles D'Alma-ine; Darius Lyons</td>
<td>Flute and violin duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-4172</td>
<td>12-in.</td>
<td>1/14/1907</td>
<td>Pastorale</td>
<td>Louis H. Christie; Darius Lyons; Arthur Trepte</td>
<td>Flute, clarinet, and oboe trio, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-4291</td>
<td>10-in.</td>
<td>3/8/1907</td>
<td>Sweet spirit, hear my prayer</td>
<td>Charles D'Alma-ine; Darius Lyons</td>
<td>Flute and violin duet, with orchestra</td>
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<tr>
<td>Victor</td>
<td>C-4292</td>
<td>12-in.</td>
<td>3/8/1907</td>
<td>Le Carnaval Russe</td>
<td>Darius Lyons</td>
<td>Flute solo, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-4425</td>
<td>12-in.</td>
<td>4/22/1907</td>
<td>Charmant oiseau</td>
<td>Emma Calvé</td>
<td>Soprano vocal solo, with flute obbligato and orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-4428</td>
<td>12-in.</td>
<td>4/22/1907</td>
<td>Serenade — Chantez, riez, dormez</td>
<td>Emma Calvé; Darius Lyons</td>
<td>Soprano vocal solo, with flute and piano</td>
</tr>
<tr>
<td>Label</td>
<td>Catalog</td>
<td>Medium</td>
<td>Date</td>
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<td>Artists</td>
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<tr>
<td>Victor</td>
<td>C-4476</td>
<td>12-in.</td>
<td>6/26/1907</td>
<td>Ecstasy waltz</td>
<td>Louis H. Christie; Darius Lyons; Victor Orchestra</td>
<td>Clarinet and flute duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>E-4476</td>
<td>8-in.</td>
<td>6/26/1907</td>
<td>Ecstasy waltz</td>
<td>Louis H. Christie; Darius Lyons; Victor Orchestra</td>
<td>Clarinet and flute duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-4476</td>
<td>10-in.</td>
<td>5/9/1907</td>
<td>Ecstasy waltz</td>
<td>Louis H. Christie; Darius Lyons</td>
<td>Clarinet and flute duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-4636</td>
<td>10-in.</td>
<td>7/3/1907</td>
<td>Happy days</td>
<td>Darius Lyons; Arthur Trepte</td>
<td>Flute and oboe duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>E-4636</td>
<td>8-in.</td>
<td>11/5/1907</td>
<td>Happy days</td>
<td>Darius Lyons; Arthur Trepte</td>
<td>Flute and oboe duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-4684</td>
<td>12-in.</td>
<td>7/16/1907</td>
<td>Sweet visions of childhood</td>
<td>Louis H. Christie; Darius Lyons</td>
<td>Flute and clarinet duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-4686</td>
<td>10-in.</td>
<td>7/17/1907</td>
<td>The Nightingale and the thrush</td>
<td>Louis H. Christie; Darius Lyons</td>
<td>Flute and clarinet duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-4714</td>
<td>10-in.</td>
<td>7/26/1907</td>
<td>Rondo</td>
<td>Darius Lyons</td>
<td>Flute solo, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-4904</td>
<td>10-in.</td>
<td>11/5/1907</td>
<td>Dreamy moments</td>
<td>Louis H. Christie; Darius Lyons</td>
<td>Flute and clarinet duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-4905</td>
<td>10-in.</td>
<td>11/5/1907</td>
<td>The voice of love</td>
<td>Emil Keneke; Darius Lyons</td>
<td>Flute and cornet duet, with orchestra</td>
</tr>
<tr>
<td>Label</td>
<td>Ref.</td>
<td>Format</td>
<td>Date</td>
<td>Title</td>
<td>Performers</td>
<td>Accompaniment</td>
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<tr>
<td>Victor</td>
<td>B-4979</td>
<td>10-in.</td>
<td>12/26/1907</td>
<td>The Echo</td>
<td>Darius Lyons; Arthur Trepte</td>
<td>Flute and oboe duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>E-4980</td>
<td>8-in.</td>
<td>1/21/1908</td>
<td>When life is brightest</td>
<td>Darius Lyons; Howard Rattay</td>
<td>Flute and violin duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-4980</td>
<td>12-in.</td>
<td>12/26/1907</td>
<td>When life is brightest</td>
<td>Darius Lyons; Howard Rattay</td>
<td>Flute and violin duet, with orchestra</td>
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<tr>
<td>Victor</td>
<td>C-5073</td>
<td>12-in.</td>
<td>2/12/1908</td>
<td>La fleurance</td>
<td>Darius Lyons</td>
<td>Flute solo, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-6024</td>
<td>12-in.</td>
<td>3/9/1908</td>
<td>Charmant oiseau</td>
<td>Emma Calvé</td>
<td>Soprano vocal solo, with piano and flute</td>
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<tr>
<td>Victor</td>
<td>B-6242</td>
<td>10-in.</td>
<td>6/1/1908</td>
<td>Come where my love lies dreaming</td>
<td>Artists vary</td>
<td>Flute and cello duet, with strings and harp</td>
</tr>
<tr>
<td>Victor</td>
<td>B-6244</td>
<td>10-in.</td>
<td>6/3/1908</td>
<td>Alice, where art thou?</td>
<td>Louis Heine; Darius Lyons</td>
<td>Flute and cello duet, with strings and harp</td>
</tr>
<tr>
<td>Victor</td>
<td>B-6543</td>
<td>10-in.</td>
<td>10/14/1908</td>
<td>Remembrance</td>
<td>Louis Heine; Darius Lyons</td>
<td>Flute and cello duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-6599</td>
<td>10-in.</td>
<td>11/12/1908</td>
<td>An evening in Naples</td>
<td>Louis H. Christie; Darius Lyons</td>
<td>Flute and clarinet duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-6633</td>
<td>12-in.</td>
<td>12/2/1908</td>
<td>Sing, smile, slumber serenade</td>
<td>Elise Stevenson</td>
<td>Soprano vocal solo, with flute and orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-6826</td>
<td>12-in.</td>
<td>2/20/1909</td>
<td>Dream of the mountains</td>
<td>Darius Lyons; Howard Rattay</td>
<td>Violin and flute duet, with orchestra</td>
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<tr>
<td>Label</td>
<td>Number</td>
<td>Format</td>
<td>Date</td>
<td>Title</td>
<td>Performers</td>
<td>Accompaniment</td>
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<tr>
<td>Victor</td>
<td>B-6827</td>
<td>10-in.</td>
<td>2/20/1909</td>
<td>Sweet spirit</td>
<td>Darius Lyons; Howard Rattay</td>
<td>Flute and violin duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-6830</td>
<td>12-in.</td>
<td>2/24/1909</td>
<td>Serenade</td>
<td>Darius Lyons; Howard Rattay</td>
<td>Flute and violin duet, with orchestra</td>
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<tr>
<td>Victor</td>
<td>C-6854</td>
<td>12-in.</td>
<td>3/4/1909</td>
<td>Sweet longings</td>
<td>Darius Lyons; Howard Rattay</td>
<td>Flute and violin duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-6862</td>
<td>10-in.</td>
<td>3/5/1909</td>
<td>Birds in the forest</td>
<td>Ted Levy; Darius Lyons; Howard Rattay</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Victor</td>
<td>B-6921</td>
<td>10-in.</td>
<td>3/24/1909</td>
<td>Carmena waltz</td>
<td>Louis H. Christie; Darius Lyons</td>
<td>Flute and clarinet duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-6993</td>
<td>10-in.</td>
<td>4/15/1909</td>
<td>The land of the swallows</td>
<td>Herbert L. Clarke; Darius Lyons</td>
<td>Flute and clarinet duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-8082</td>
<td>10-in.</td>
<td>6/29/1909</td>
<td>The Nightingale</td>
<td>Darius Lyons</td>
<td>Flute solo, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-8099</td>
<td>10-in.</td>
<td>7/8/1909</td>
<td>La Fontaine</td>
<td>Darius Lyons</td>
<td>Flute solo, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>B-8120</td>
<td>10-in.</td>
<td>7/19/1909</td>
<td>Sing, smile, slumber</td>
<td>Elizabeth Wheeler</td>
<td>Soprano vocal solo, with orchestra and flute obbligato</td>
</tr>
<tr>
<td>Victor</td>
<td>B-8398</td>
<td>10-in.</td>
<td>11/23/1909</td>
<td>Serenade</td>
<td>Louis Heine; Darius Lyons</td>
<td>Flute and cello duet, with orchestra</td>
</tr>
<tr>
<td>Victor</td>
<td>C-8398</td>
<td>12-in.</td>
<td>11/23/1909</td>
<td>Serenade</td>
<td>Louis Heine; Darius Lyons</td>
<td>Flute and cello duet, with orchestra</td>
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Table A3. *Darius Lyons. Piccolo discography*[^339]

(39 records)

<table>
<thead>
<tr>
<th>Company</th>
<th>Matrix No.</th>
<th>Size</th>
<th>First Recording Date</th>
<th>Title</th>
<th>Primary Performer</th>
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<tbody>
<tr>
<td>Victor</td>
<td>Pre-matrix A-1420</td>
<td>7-in.</td>
<td>6/7/1902</td>
<td>Dance of the fairies</td>
<td>Darius Lyons</td>
<td>Piccolo solo, with piano</td>
</tr>
<tr>
<td>Victor</td>
<td>Pre-matrix B-1420</td>
<td>10-in.</td>
<td>6/7/1902</td>
<td>Dance of the fairies</td>
<td>Darius Lyons</td>
<td>Piccolo solo, with piano</td>
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<tr>
<td>Victor</td>
<td>Pre-matrix C-1420</td>
<td>12-in.</td>
<td>6/7/1902</td>
<td>Dance of the fairies</td>
<td>Darius Lyons</td>
<td>Piccolo solo, with piano</td>
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<tr>
<td>Victor</td>
<td>Pre-matrix A-1421</td>
<td>7-in.</td>
<td>6/7/1902</td>
<td>The gem polka</td>
<td>Darius Lyons</td>
<td>Piccolo solo, with piano</td>
</tr>
<tr>
<td>Victor</td>
<td>Pre-matrix B-1421</td>
<td>10-in.</td>
<td>6/7/1902</td>
<td>The gem polka</td>
<td>Darius Lyons</td>
<td>Piccolo solo, with piano</td>
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<table>
<thead>
<tr>
<th>Victor</th>
<th>Pre-matrix</th>
<th>12-in.</th>
<th>6/7/1902</th>
<th>The gem polka</th>
<th>Darius Lyons</th>
<th>Piccolo solo, with piano</th>
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</thead>
<tbody>
<tr>
<td>Victor</td>
<td>Pre-matrix A-1422</td>
<td>7-in.</td>
<td>6/7/1902</td>
<td>The frolics polka</td>
<td>Darius Lyons</td>
<td>Piccolo solo, with piano</td>
</tr>
<tr>
<td>Victor</td>
<td>Pre-matrix B-1422</td>
<td>10-in.</td>
<td>6/7/1902</td>
<td>The frolics polka</td>
<td>Darius Lyons</td>
<td>Piccolo solo, with piano</td>
</tr>
<tr>
<td>Victor</td>
<td>Pre-matrix C-1422</td>
<td>12-in.</td>
<td>6/7/1902</td>
<td>The frolics polka</td>
<td>Darius Lyons</td>
<td>Piccolo solo, with piano</td>
</tr>
<tr>
<td>Victor</td>
<td>Pre-matrix A-1423</td>
<td>7-in.</td>
<td>6/7/1902</td>
<td>Bird warblings</td>
<td>Darius Lyons</td>
<td>Piccolo solo</td>
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<tr>
<td>Victor</td>
<td>Pre-matrix B-1423</td>
<td>10-in.</td>
<td>6/7/1902</td>
<td>Bird warblings</td>
<td>Darius Lyons</td>
<td>Piccolo solo</td>
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<td>12-in.</td>
<td>3/30/1906</td>
<td>Maid of Dundee</td>
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<td>3/25/1909</td>
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(72 records)

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<td>Marshall P. Lufsky; Walter B. Rogers</td>
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<td>Columbia</td>
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<td>7-in.</td>
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<td>ca. Jan.-Nov. 1906</td>
<td>An meine mutter</td>
<td>Walter Biedermann; Marshall P. Lufsky; Charles Adams Prince</td>
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<td>Columbia</td>
<td>3570</td>
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<td>ca. Late 1906-Feb. 1907</td>
<td>Sweet birdie polka</td>
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<th>3668</th>
<th>10-in.</th>
<th>ca. Jan.-July 1907</th>
<th>Polka caprice</th>
<th>Marshall P. Lufsky; Prince's Military Band</th>
<th>Piccolo solo, with band</th>
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<tbody>
<tr>
<td>Columbia</td>
<td>3908</td>
<td>10-in.</td>
<td>ca. 1908</td>
<td>The herd girl's dream</td>
<td>Marshall P. Lufsky; George Stehl; Paul Sürth</td>
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<td>Columbia</td>
<td>3940</td>
<td>10-in.</td>
<td>ca. 1908</td>
<td>Sounds from home</td>
<td>Marshall P. Lufsky; George Stehl; Paul Sürth</td>
<td>Instrumental trio</td>
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<td>ca. 1908</td>
<td>Theme and variations</td>
<td>Marshall P. Lufsky</td>
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<td>Grandma (Laendler)</td>
<td>Marshall P. Lufsky; George Stehl; Paul Sürth</td>
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<td>4035</td>
<td>10-in.</td>
<td>ca. Jan.-June 1909</td>
<td>Mad scene</td>
<td>Camille Borello; Marshall P. Lufsky</td>
<td>Soprano vocal solo and flute obbligato, with orchestra</td>
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<td>10-in.</td>
<td>ca. Jan.-May 1909</td>
<td>The captive bird</td>
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<td>4104</td>
<td>10-in.</td>
<td>ca. Jan.-July 1909</td>
<td>Longing for home</td>
<td>Marshall P. Lufsky; George Stehl; Paul Sürth</td>
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<td>ca. Jan.-Oct. 1909</td>
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<td>Frank Horning; Marshall P. Lufsky; Paul Sürth</td>
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<td>4493</td>
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<td>ca. Jan.-July 1910</td>
<td>Le Carnaval Russe</td>
<td>Marshall P. Lufsky</td>
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<td>Columbia</td>
<td>4521</td>
<td>10-in.</td>
<td>ca. Jan.-Aug. 1910</td>
<td>Oft in the stilly night</td>
<td>Marshall P. Lufsky; Charles Schuetze; George Stehl</td>
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<td>Columbia</td>
<td>4522</td>
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<td>ca. Jan.-Aug. 1910</td>
<td>Simple aveu</td>
<td>Marshall P. Lufsky; Charles Schuetze; George Stehl</td>
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<tr>
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<td>19154</td>
<td>10-in.</td>
<td>12/8/1910</td>
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<td>5/1/1911</td>
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<td>George Gill; Thomas Hughes; Marshall P. Lufsky</td>
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<td>Bassoon and flute duet</td>
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<td>Flute solo, with orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>47341</td>
<td>10-in.</td>
<td>2/5/1917</td>
<td>Lullaby</td>
<td>Marshall P. Lufsky; Charles Schuetze; George Stehl</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Columbia</td>
<td>47344</td>
<td>10-in.</td>
<td>2/5/1917</td>
<td>Serenade</td>
<td>Marshall P. Lufsky</td>
<td>Flute solo, with orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>47452</td>
<td>10-in.</td>
<td>3/31/1917</td>
<td>Star of love</td>
<td>Marshall P. Lufsky; Charles Schuetze; George Stehl</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Columbia</td>
<td>77634</td>
<td>10-in.</td>
<td>1/14/1918</td>
<td>Alpine violets</td>
<td>Marshall P. Lufsky; Charles Schuetze; George Stehl</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Label</td>
<td>No.</td>
<td>Duration</td>
<td>Date</td>
<td>Title</td>
<td>Performers</td>
<td>Notes</td>
</tr>
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</tr>
<tr>
<td>Columbia</td>
<td>78486</td>
<td>10-in.</td>
<td>6/14/1919</td>
<td>Forest birds</td>
<td>Ulric Graingras; Marshall P. Lufsky</td>
<td>Flute and piccolo duet, with orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>78836</td>
<td>10-in.</td>
<td>12/3/1919</td>
<td>Serenade</td>
<td>Marshall P. Lufsky; Clarence E. Smith</td>
<td>French horn-flute duet, with orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>30045</td>
<td>12-in.</td>
<td>10/10/1906</td>
<td>Sweet longing</td>
<td>Walter Biedermann; Marshall P. Lufsky; Charles Adams Prince</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Columbia</td>
<td>30102</td>
<td>12-in.</td>
<td>ca. Jan.- Oct. 1907</td>
<td>El canto del pájaro</td>
<td>José Grayville; Marshall P. Lufsky</td>
<td>Soprano vocal solo, with flute obligato</td>
</tr>
<tr>
<td>Columbia</td>
<td>30182</td>
<td>12-in.</td>
<td>10/27/1908</td>
<td>At King's Lake</td>
<td>Marshall P. Lufsky; George Stehl; Paul Sürtth</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Columbia</td>
<td>30185</td>
<td>12-in.</td>
<td>ca. Jan.- Nov. 1908</td>
<td>Stille Nacht, Heilige Nacht</td>
<td>Marshall P. Lufsky; Charles Adams Prince; George Stehl</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Columbia</td>
<td>30201</td>
<td>12-in.</td>
<td>12/22/1908</td>
<td>Serenade</td>
<td>Marshall P. Lufsky; A. F. Pinto; George Stehl</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Columbia</td>
<td>30208</td>
<td>12-in.</td>
<td>ca. 1908</td>
<td>Titl's Serenade</td>
<td>Marshall P. Lufsky; Gus Wagner</td>
<td>Flute and alto horn duet, with orchestra</td>
</tr>
<tr>
<td>Label</td>
<td>Num.</td>
<td>Style</td>
<td>Date</td>
<td>Title</td>
<td>Artists</td>
<td>Notes</td>
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</tr>
<tr>
<td>Columbia</td>
<td>30251</td>
<td>12-in.</td>
<td>ca. Jan.-June 1909</td>
<td>At the mountain inn</td>
<td>Marshall P. Lufsky; George Stehl; Paul Sürth</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Columbia</td>
<td>30337</td>
<td>12-in.</td>
<td>1/15/1910</td>
<td>Scenes that are brightest</td>
<td>Marshall P. Lufsky; Charles Schuetze; George Stehl</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Columbia</td>
<td>30513</td>
<td>12-in.</td>
<td>6/14/1910</td>
<td>Marie</td>
<td>Marshall P. Lufsky; Charles Schuetze; George Stehl</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Columbia</td>
<td>30717</td>
<td>12-in.</td>
<td>ca. Jan.-Oct. 1911</td>
<td>Ardon gl'incensi</td>
<td>Lydia Lipkowska; Marshall P. Lufsky</td>
<td>Soprano vocal solo, with flute and orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>30906</td>
<td>12-in.</td>
<td>ca. 1911</td>
<td>The herd girl's dream</td>
<td>Marshall P. Lufsky; Charles Schuetze; George Stehl</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Columbia</td>
<td>36826</td>
<td>12-in.</td>
<td>ca. 1913</td>
<td>Lo, here the gentle lark</td>
<td>Bernice De Pasquali; Marshall P. Lufsky</td>
<td>Soprano vocal solo, with flute and orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>48618</td>
<td>12-in.</td>
<td>3/1/1916</td>
<td>Sweet longing</td>
<td>Marshall P. Lufsky; Charles Adams Prince; George Stehl</td>
<td>Instrumental trio</td>
</tr>
<tr>
<td>Label</td>
<td>Number</td>
<td>Format</td>
<td>Date</td>
<td>Title</td>
<td>Performers</td>
<td>Notes</td>
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<tr>
<td>Columbia</td>
<td>48627</td>
<td>12-in.</td>
<td>3/14/1916</td>
<td><em>Ardon gl'incensi</em></td>
<td>Maria Barrientos; Marshall P. Lufsky; Giorgio Polacco</td>
<td>Soprano vocal solo, with flute obbligato and orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>49112</td>
<td>12-in.</td>
<td>2/2/1917</td>
<td><em>Gentil augel</em></td>
<td>Maria Barrientos; Marshall P. Lufsky</td>
<td>Soprano vocal solo, with flute and orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>49114</td>
<td>12-in.</td>
<td>2/5/1917</td>
<td><em>Serenade</em></td>
<td>Ulric Gingras; Marshall P. Lufsky</td>
<td>Duet of flute and unidentified instrument</td>
</tr>
<tr>
<td>Columbia</td>
<td>49803</td>
<td>12-in.</td>
<td>4/23/1920</td>
<td><em>Theme and variations</em></td>
<td>Maria Barrientos; Marshall P. Lufsky</td>
<td>Soprano vocal solo, with flute obbligato and orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>3985</td>
<td>10-in.</td>
<td>ca. Jan.-Feb. 1908-1909</td>
<td><em>Dreamy moments</em></td>
<td>Marshall P. Lufsky; A. F. Pinto; George Stehl; Paul Sürth</td>
<td>Instrumental trio</td>
</tr>
</tbody>
</table>
Table A5. Marshall P. Lufsky. *Piccolo discography*\(^{341}\) (19 records)

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

---

<table>
<thead>
<tr>
<th>Columbia</th>
<th>3406</th>
<th>10-in.</th>
<th>Jan.-June 1906</th>
<th>The turtle dove</th>
<th>Marshall P. Lufsky</th>
<th>Piccolo solo, with band</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia</td>
<td>3509</td>
<td>10-in.</td>
<td>ca. Jan.-Nov. 1906</td>
<td>Nightingale and thrush</td>
<td>Marshall P. Lufsky; Prince’s Military Band</td>
<td>Piccolo solo, with band</td>
</tr>
<tr>
<td>Columbia</td>
<td>3607</td>
<td>10-in.</td>
<td>ca. Jan.-Apr. 1907</td>
<td>Dance California</td>
<td>Marshall P. Lufsky</td>
<td>Piccolo solo, with orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>3647</td>
<td>10-in.</td>
<td>ca. Jan.-June 1907</td>
<td>The humming bird</td>
<td>Marshall P. Lufsky; Prince’s Military Band</td>
<td>Piccolo solo, with band</td>
</tr>
<tr>
<td>Columbia</td>
<td>4153</td>
<td>10-in.</td>
<td>ca. Jan.-Sept. 1909</td>
<td>Pipit and thistle-finch</td>
<td>V. Falvella; Marshall P. Lufsky</td>
<td>Piccolo duet, with orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>4822</td>
<td>10-in.</td>
<td>ca. Jan.-Oct. 1910</td>
<td>Forest birds</td>
<td>Marshall P. Lufsky; Carmine Stanzione</td>
<td>Piccolo duet, with orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>38832</td>
<td>10-in.</td>
<td>5/8/1913</td>
<td>The nightingale’s warble</td>
<td>Marshall P. Lufsky</td>
<td>Piccolo solo, with orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>39449</td>
<td>10-in.</td>
<td>6/16/1914</td>
<td>Twinkling star polka</td>
<td>Howard Kopp; Marshall P. Lufsky</td>
<td>Piccolo and xylophone duet, with orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>46771</td>
<td>10-in.</td>
<td>5/10/1916</td>
<td>Woodland echoes</td>
<td>Marshall P. Lufsky</td>
<td>Piccolo solo, with orchestra</td>
</tr>
<tr>
<td>Columbia</td>
<td>47399</td>
<td>10-in.</td>
<td>3/6/1917</td>
<td>Through the air</td>
<td>Marshall P. Lufsky</td>
<td>Piccolo solo, with orchestra</td>
</tr>
</tbody>
</table>
Table A6. *Louis P. Fritze. Piccolo discography*\(^{342}\)

<table>
<thead>
<tr>
<th>Company</th>
<th>Matrix No.</th>
<th>Size</th>
<th>First Recording Date</th>
<th>Title</th>
<th>Primary Performer</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia</td>
<td>4253</td>
<td>10-in.</td>
<td>10/19/1909</td>
<td>Birds in springtime</td>
<td>Fritze; Paul Henneberg</td>
<td>Piccolo duet, with orchestra</td>
</tr>
</tbody>
</table>

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Table A7. *Meredith Willson. Flute discography*

(Not included recordings of his works as a composer and lyricist)\(^{343}\)

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

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

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

FLUTE AND PIANO

GAUBERT, Philippe - Fantasy
GAUBERT, Philippe - Madrigal

CHOPIN, Frédéric - Nocturne in C sharp minor (Op. posth.)
CHOPIN, Frédéric - Nocturne, Opus 15, No. 2 (TAFFANEL, Paul)

CAPLET, André - Rêverie & Petite Valse
WIDOR, Charles - Romance and Scherzo, Opus 34
MOUQUET, Jules - Sonata "La Flûte de Pan," Opus 15

MARCELLO, Benedetto - Sonata in F major

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

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

ALBUM OF 30 CLASSICAL PIECES

Volume I and II

SOLO FLUTE

BERBIGUIER, Benoît-Tranquille - 18 Studies

ANDERSEN, Joachim - 18 Studies, Opus 41

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

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

ORCHESTRAL EXCERPTS

Volume I

Orchestral Excerpts from Classical & Modern Works covering a wide range of Symphonic Repertoire. BACH, J. S. Mass in B minor, BEETHOVEN Symphony
No. 1, BEETHOVEN Symphony No. 2, BERLIOZ Symphonie Fantastique,
BRAHMS Symphony

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

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

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

Volume V
Orchestral Excerpts from Classical & Modern Works covering a wide range of Symphonic Repertoire. BERLIOZ Romeo and Juliet, BEETHOVEN Symphony
No. 8, BEETHOVEN Symphony No. 9, BRUCKNER Symphony No. 3, DEBUSSY
Iberia, DVORAK

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

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

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

THREE FLUTES

DEVIENNE, François - Six Trios: Volume I
DEVIENNE, François - Six Trios: Volume II
QUANTZ, Johann Joachim - Sonata in D major
FÜRSTENAU, Anton-Bernhard - Trio, Opus 118

TWO FLUTES

BRICCIALDI, Giulio - 16 Duets, Opus 132: Volume I
BRICCIALDI, Giulio - 16 Duets, Opus 132: Volume II
BRICCIALDI, Giulio - Duo Concertante No. 2, Opus 100
BEETHOVEN, Ludwig van - Duo in G major, Wo0 26 (Allegro & Minuet in G)
BACH, Johann Sebastian - Fifteen Two-Part Inventions
QUANTZ, Johann Joachim - Six Duets, Opus 2: Volume I
QUANTZ, Johann Joachim - Six Duets, Opus 2: Volume II
BACH, Wilhelm Friedemann - Six Duets: Volume I
BACH, Wilhelm Friedemann - Six Duets: Volume II
LOCATELLI, Pietro - Sonata in E minor
CHÉDEVILLE, Nicholas (le cadet) - Two Sonatas, Opus 8, Nos. 3 & 6 (UPMEYER)

TWO OBOES

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

TWO VIOLINS

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


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


_____________. *The Flutist* 4, no. 8 (1928): 1042.


