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THE CLARINETISTS OF THE JOHN PHILIP SOUSA BAND: 1892-1931

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## ABSTRACT

This treatise provides information about the clarinetists of the John Philip Sousa Band: 1892-1931. Established in 1892, the Sousa Band toured throughout the United States, made four trips to Europe, and one thirteen-month tour completely around the world. The band was recognized everywhere as one of the premiere ensembles of its kind. This study focuses on the clarinetists who were featured as soloists with the band and the music that they performed.

Between 1892 and 1929, nine different clarinetists soloed with the Sousa Band, including C.L. Staats, Gustave August Stengler, Joseph Lacalle, William Foerster, Otto Fritzsche, Joseph “Dad” Norrito, Louis Christie, Roy Schmidt, and Edmund C. Wall. They were featured over 130 times, most frequently performing opera variations, such as those on themes from *Rigoletto*, *Norma*, and *La Sonnambula*. They also performed concertos by Klosé, Weber, and Baermann; obligato parts to vocal solos; and other various pieces like Lazarus’ “Scotch Fantasia” and Mayeur’s “Caprice and Polka.”

These clarinetists represented the highest caliber musicians of their time and came from all over the world including France, Italy, and Germany. They studied at prestigious institutions like the Paris Conservatory and the Leipzig Conservatory, and along with the Sousa Band, they performed with such organizations as the Boston Symphony Orchestra, the New York City Ballet Orchestra, the Metropolitan Opera Orchestra, the Band of Jardin d’Acclimation (Paris) and the Grand Opera House (London). Furthermore, music journals like *The Musical Messenger* regularly included their photographs and quotes endorsing various brands of clarinets.

Other clarinetists who played important roles with the Sousa Band were also investigated, including those who transcribed and arranged music, those who played auxiliary clarinets, and those who performed with other prestigious ensembles or participated in early recording sessions. The fluctuation of instrumentation in Sousa’s clarinet section was examined throughout this period, including changes in the number of auxiliary clarinetists employed and which clarinetists doubled on other instruments in the band.

## PREFACE

The inspiration for this study developed from the author's inability to find published information about the famous band clarinetists of the late nineteenth century. In May, 2005, a week of research was spent at The Sousa Archives and Center for American Music at the University of Illinois investigating Sousa's clarinetists. Photocopies were made of the clarinetists' personnel files, lists were compiled of the concerts that featured clarinet soloists and the music that was programmed, original manuscripts and music from Sousa's library were studied, and many quotes about these clarinetists were collected from concert reviews.

The author also visited and interviewed Sousa-scholar Paul Bierley, who generously shared many of his unpublished resources from years of research, including a timeline of the concerts and soloists, a very comprehensive biographical roster of the bandsmen, and many rare photographs of Sousa's clarinetists. Finally, copies of several early wax cylinder recordings of Sousa clarinetists like Stengler and Christie from 1898 and 1904 were obtained from Dr. Stan Stanford, Professor of Clarinet at Portland State University and photographs of C. L. Staats were acquired from the University of Iowa Special Collections Library.

## INTRODUCTION

The clarinet's primary means of introduction into the American musical culture was through its use in military bands. There were over eighty British regiments serving in America between 1755 and 1783, most of which had their own band comprised of an assortment of instruments, including clarinets, oboes, bassoons, horns, and trumpets.<sup>1</sup> Clarinetist Jane Ellsworth stated, "It is undoubtedly through the activities of the British regimental bands that the clarinet first arrived in the American colonies in significant numbers. . . . These military bands not only executed their regimental duties but also played a large role in civilian musical life."<sup>2</sup> By the late nineteenth century, a popular tradition of amateur and professional concert bands had been established throughout the United States. Historian W. L. Hubbard estimated that by this time in the United States there were, "over eighteen thousand bands, ranging all the way from the little company of village amateurs to the finest concert associations."<sup>3</sup>

One of the first most successful and influential American bandleaders was Patrick Sarsfield Gilmore (1829-1892). After conducting several different bands in Boston, including the Boston Brigade Band, Gilmore first organized his own military band in 1859. With this ensemble, he gained national recognition through successful performances in Boston, New York, New Orleans, and Chicago, including three large-scale jubilees.<sup>4</sup> Gilmore bandsman Curtis Larkin recalled:

"Pat" Gilmore possessed an uncanny knack of finding instrumentalists who surpassed all others of his time. Example: Ur Matus, master of the E-flat clarinet, is still without equal. The late Herbert L. Clarke recently wrote, "Matus was a wizard on the E-flat clarinet, and no one has ever taken his place in the world."<sup>5</sup>

By 1875 Gilmore had organized a new military band in New York made up of the

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<sup>1</sup> Raoul Camus, *Military Music of the American Revolution* (Chapel Hill: The University of North Carolina Press, 1976), Appendix A, "Bands of Music in British Regiments of Foot, 1755-1783," 179-84.

<sup>2</sup> Jane Ellsworth, "The Clarinet in Early America: Some Preliminary Findings" (Unpublished lecture given at the International Clarinet Association ClarinetFest, Salt Lake City, Utah, 2003).

<sup>3</sup> Hope Stoddard, "Bands Make History," *International Musician* 53 (November 1954): 42.

<sup>4</sup> Ibid.

<sup>5</sup> Curtis Larkin, "Gilmore and Sousa: As I Remember Them," *Instrumentalist* 3 (March/April 1949): 38.



finest musicians available and they toured across the United States performing concerts.<sup>6</sup> One of the unique characteristics of Gilmore's band was his use of a balanced instrumentation of the woodwinds and brass. Unlike most American bands at the time, he used a large woodwind section to balance the sound of the brass instruments.<sup>7</sup> One of the audience members at one such Gilmore Band concert in Philadelphia was none other than the young aspiring musician, John Philip Sousa (1854-1932). This performance, as well as Theodore Thomas's orchestra, also in Philadelphia, had a profound affect on Sousa. Paul Bierley states, "Both groups deeply impressed him, and he later adopted some of the conducting styles of both men."<sup>8</sup>

By this time, Sousa had been playing violin professionally, composing and arranging for several years and on occasion had conducted theater orchestras, like the Washington Theatre Comique.<sup>9</sup> Thus, in 1880 when the U.S. Marine Band was in search of new leadership, Sousa was the perfect candidate, particularly because he had already served two enlistments with the U.S. Marine Band as an apprentice musician. He was a mere twenty-six when he accepted leadership of the Marine Band and to give a more authoritative appearance, he grew a full black beard.

Sousa held this position for twelve years. During this time, he made numerous changes, including adjustments to the repertory of the ensemble. Elise Kirk describes, "Sousa's first concern as leader was to soften the sound that hit the guests as they entered the White House. He felt the limited repertory was "too robust" for the confines of the mansion during the state dinners and receptions."<sup>10</sup>

Sousa also expanded the repertory to include the newest pieces available, many of which were very challenging. Bandsman Walter F. Smith explained, "There is probably no band in the country that plays as heavy music as does the Marine Band. New music of the most difficult character is constantly being imported."<sup>11</sup> Furthermore, Sousa updated

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<sup>6</sup> Ibid., 43.

<sup>7</sup> Jonathan Korzun, "The Orchestral Transcriptions for Band of John Philip Sousa: A Description and Analysis" (Ph.D. diss., University of Illinois at Urbana-Champaign, 1994), 115.

<sup>8</sup> Paul Bierley, *John Philip Sousa: American Phenomenon* (Englewood Cliffs: Prentice-Hall, 1973), 38.

<sup>9</sup> Ibid., 35.

<sup>10</sup> Elise Kirk, *Music at the White House: A History of the American Spirit* (Urbana: The University of Illinois Press, 1986), 128.

<sup>11</sup> Ibid., 131.

the instrumentation, added new members, and significantly improved the musicianship of the ensemble.<sup>12</sup> By 1890, the Marine Band consisted of many accomplished musicians, including the two Italian-born clarinetists Felix Iardella and Guissepe San Giorgio.<sup>13</sup>

In 1891 Sousa led the Marine Band on a concert tour of five weeks, the first such tour in the band's history. The itinerary included eight to nine concerts a week and the band traveled through twelve states.<sup>14</sup> This trip exhausted Sousa – he recalls in his autobiography, “The tour was a very trying one, with two concerts a day, luncheons, banquets, civil demonstrations and incessant travel. The drain on my energy and the lack of sufficient sleep finally caused me to break down on my return, and the Post surgeon sent me to Europe to recuperate.”<sup>15</sup>

David Blakely, who had previously managed the tours of the Gilmore Band from 1886 to 1891, handled this tour of Sousa and the Marine Band in 1891. He later suggested Sousa leave the Marine Corps to direct his own band. Margaret Brown states that, “According to Sousa's memoirs, it was during a concert in Chicago . . . that Blakely made him an offer of \$6,000 per year and 20 percent of the profits if he would resign from the Marine Band and organize a private concert band under Blakely's management.”<sup>16</sup>

Blakely is also credited for negotiating the arrangements for several of the Gilmore Band musicians to join Sousa's new group after Gilmore's death in 1892. These musicians included the B-flat solo clarinetist Gustave August Stengler and E-flat clarinetists Joseph Lacalle and Fred Urbain.<sup>17</sup> Frank Cipolla states that:

There is evidence that Blakely did not tamper with members of the Gilmore Band until after Gilmore had died, and then it was only when individuals asked for positions in the new Sousa Band. An exception to this is J. Lacalle who played E-flat clarinet in the Gilmore Band. The files show that negotiations were

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<sup>12</sup> Kenneth Berger, *The March King and His Band* (New York: Exposition Press, 1957), 17.

<sup>13</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#1882-1892, p.74).

<sup>14</sup> Kenneth William Carpenter, “A History of the United States Marine Band” (Ph.D. diss., University of Iowa, 1970), 95.

<sup>15</sup> John Philip Sousa, *Marching Along* (Boston: Hale, Cushman, & Flint, 1928), 99.

<sup>16</sup> Margaret L. Brown, “David Blakely, Manager of Sousa's Band,” in *Perspectives on John Philip Sousa*, edited by Jon Newsom (Washington D.C.: Library of Congress, 1983), 123.

<sup>17</sup> Frank Cipolla, “The Business Papers of David Blakely, Manager of the Gilmore and Sousa Bands,” *The Journal of Band Research* 13 (Spring 1978): 4.

conducted and an offer made in August, 1892, but it was conditioned upon the fact that Lacalle speak to Gilmore and secure his permission to leave.<sup>18</sup>

In fact, Blakely was so delighted that the Gilmore musicians were going to join the new Sousa Band, that he mentioned them in a letter to Theodore Thomas, director of the Music Bureau at the Columbian Exposition, “We now have six of Gilmore’s best men, including Raffayolo, euphonium, and Stengler, clarinet – both of whom you doubtless know.”<sup>19</sup>

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<sup>18</sup> Ibid.

<sup>19</sup> Brown, “David Blakely,” 126.

## CHAPTER 1

### THE NEW SOUSA BAND

In 1892, after conducting the U. S. Marine Band for twelve years, Sousa organized his own professional band. For the next forty years this ensemble toured throughout the United States, made four trips to Europe, and one thirteen-month tour completely around the world.<sup>20</sup> The Sousa Band was recognized everywhere as one of the premiere ensembles of its kind.



Figure 1: The John Philip Sousa Band: London, 1903 (Courtesy of Paul Bierley)

Sousa also became known as a prominent composer. Band-leader Richard Franko Goldman once commented in 1967 that, “Not many years ago, if one asked casually anywhere in the world for the name of the most famous American composer, it is likely

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<sup>20</sup> Berger, *March King*, 25.

that the answer would have been John Philip Sousa.”<sup>21</sup> Sousa’s compositions not only included those for which he has become famous, like the marches *Semper Fidelis* (1888), *The Thunderer* (1889), *The Washington Post* (1889), and *Stars and Stripes Forever* (1897), but also seventy songs, thirteen humoresques, eleven waltzes, and numerous operettas, including *El Capitan* (1895).<sup>22</sup>

Furthermore, the members of the Sousa Band represented the highest caliber musicians on each of their respective instruments and many became household names themselves. In 1892 when the band was first organized, the *Chicago Times* reported that, “the musicians had been chosen from the finest bands of the United States and abroad. . . The players were artists who played with a nice balance of tone, the brasses were rich and smooth, the trombones remarkable, and the clarinets better than those in any military band.”<sup>23</sup> Specifically speaking of the clarinetists, Sousa’s manager Blakely commented, “It is the testimony of musicians that no clarinet department has ever been heard in this country whose playing could compare in refinement and velvety smoothness of tone with that of Sousa’s new band.”<sup>24</sup>

Like many of the bands of the time, almost every concert of the Sousa Band featured soloists. Bierley explains:

Of the utmost importance to any concert were the soloists, who gave Sousa the opportunity to show off the depth of talent in the band. The featured instrumental solo was usually the second programmed number – after the encores of the first number, of course. Additional solos, duets, trios, or ensembles were played after intermission.<sup>25</sup>

Most often, these soloists would be cornetists like Herbert L. Clarke, trombonists like Arthur Pryor, violinists, vocalists, or saxophonists. Although the clarinetists did not solo as often as the cornetists or trombonists, they were regularly featured on Sousa’s concerts, particularly during long stays at one performance venue. Michael Hester describes, “The extended engagements usually featured the band in three to four performances a day. This environment proved to be a great opportunity for Sousa to

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<sup>21</sup> Richard Franko Goldman, *Selected Essays and Reviews 1948-1968* edited by Dorothy Klotzman (Brooklyn: Institute for Studies in American Music, 1980), 208.

<sup>22</sup> Paul Bierley, “John Philip Sousa,” in *The New Grove Dictionary of Music and Musicians*, Vol. 24, edited by Stanley Sadie (New York: Macmillan Publishers, 2001), 69.

<sup>23</sup> Constance Fairchild, “The Amazing Sousa Band,” *Instrumentalist* 51 (June 1997): 36.

<sup>24</sup> “Sousa’s New Marine Band,” *The Musical Courier* 25 (November 9, 1892): 11.

<sup>25</sup> Paul Bierley, “Sousa on Programming,” *Instrumentalist* 28 (December 1973): 41.

show off the outstanding musical depth of his organization by increasing the number and variety of soloists.”<sup>26</sup> The clarinet solos were always performed from memory, an expectation that applied to all the soloists in Sousa’s band.<sup>27</sup>

The annual concerts at Willow Grove Park, located outside of Philadelphia and referred to as the “Summer Music Capital,”<sup>28</sup> consisted of lengthy engagements and frequently featured clarinet soloists. Bandsman John Heney describes the park:

Willow Grove had no hotels, but it did have entertainment: rides, restaurants, stage shows, exhibits and a huge bandstand. This was more of a band shell or a band roof; the sides were open. There was a fenced-in area which would seat possibly six to eight thousand people. If you wanted to relax, sit and listen to a concert, it would cost you a dime. . . . Outside the fenced area, but still under the roof, was standing room for another two to three thousand people.<sup>29</sup>

Clarinetist John Van Fossen (1903-1994),<sup>30</sup> who besides playing with Sousa also performed in Leopold Stokowski’s “Band of Gold” and Wanamaker’s Band, remembered playing at the Willow Grove Park as the “major league.” He recollected from his first performance at the Willow Grove, “I was twenty-two and a good hand with the clarinet, but when we went into ‘Stars and Stripes’ for the finale, all of a sudden I couldn’t play. I found out later that the same thing happened to most musicians in their first appearance with ‘The Boss’.”<sup>31</sup>

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<sup>26</sup> Michael Eric Hester, “A Study of the Saxophone Soloists Performing with the John Philip Sousa Band: 1893-1930” (D.M.A. diss., University of Arizona, 1995), 24.

<sup>27</sup> Phone interview with Paul Bierley by the author (23 May 2005).

<sup>28</sup> Interview with Paul Bierley by the author in Westerville, OH on August 17, 2005 (9:30-11:30am).

<sup>29</sup> John Heney, “On the Road with the Sousa Band,” *The School Musician* 48 (August 1976): 47.

<sup>30</sup> Van Fossen’s nickname in the Sousa Band was “Fliday.” This came from Van Fossen always exclaiming “Come Fliday!” at the end of “Chinese Wedding Procession” (See the transcription of Bierley’s interview with John Van Fossen in The Sousa Archives at the University of Illinois).

<sup>31</sup> Edgar Williams, “Debut with Sousa left him noteless,” *The Philadelphia Inquirer*, 23 June 1991.

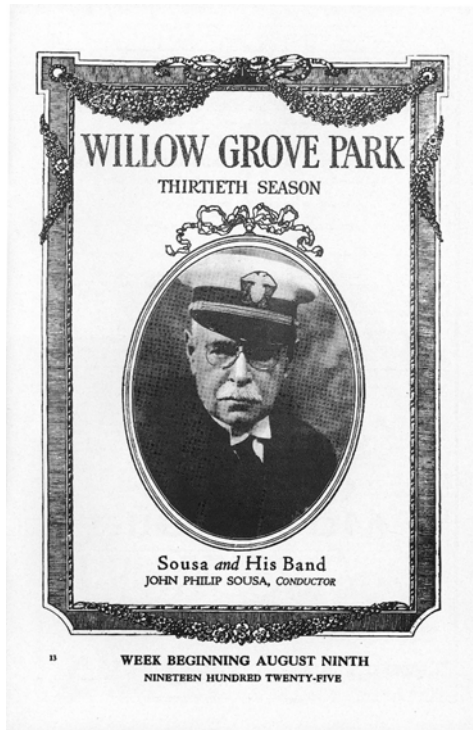


Figure 2: Sousa Band program from concerts at the Willow Grove Park  
(Courtesy of the Detroit Concert Band)

The annual concerts at the Steel Pier in Atlantic City, New Jersey were also long engagements where Sousa's clarinetists would frequently perform solo pieces. Edmund C. Wall described:

In 1927 we went to Atlantic City after a few warm-up dates around here to get routined. We then did twenty-eight consecutive days on the Steel Pier. . . . We played two concerts a day, every day, playing everything without rehearsal. There simply was no place to rehearse, and in the heat of July-August we would not have had the physical endurance to play any more than we did.<sup>32</sup>

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<sup>32</sup> Edmund C. Wall, to Paul Bierley, 21 October 1982, Bierley collection at the Sousa Archives, University of Illinois.

## CHAPTER 2

### THE CLARINET SOLOISTS OF THE SOUSA BAND

The term “clarinet soloist” has often been used to denote a first chair player, and many clarinetists who played with the Sousa Band, such as John Carrol Carr, William Schueler, Robert Willaman, and James Borrelli, have been given this title without actually performing a solo with the band. For the purposes of this treatise, the title “clarinet soloist” will be reserved only for those clarinetists who performed a solo or duet with the band that can be documented by either a concert program or concert review. Between 1892 and 1929, nine different clarinetists soloed with the Sousa Band, including C.L. Staats, Gustave August Stengler, Joseph Lacalle, William Foerster, Otto Fritzsche (Fritzsche), Joseph “Dad” Norrito, Louis Christie, Roy Schmidt, and Edmund C. Wall.<sup>33</sup>

Many of these clarinetists were either foreign-born or studied abroad, including C.L. Staats who studied in France,<sup>34</sup> Joseph Lacalle from Spain,<sup>35</sup> and the most famous Sousa clarinet soloist, Joseph Norrito from Italy.<sup>36</sup> Other foreign clarinetists of Sousa’s band include Pasquale Marchesi (Marchese), the former clarinet soloist of the Municipal Band in Milan, William (Billy) H. Langan, a graduate of England’s Kneller Hall, and William Dougherty, a graduate of the Leipzig Conservatoire.<sup>37</sup> Most of these foreign clarinetists were among the first members of the Sousa Band. Katherine Bakeless commented that, “when he [Sousa] organized his own band, he tried to have them all Americans. If the best players of their respective instruments were foreign-born, he used them, but as time went on, most of his bandsmen were Americans.”<sup>38</sup>

Three clarinetists from Sousa’s band were actually family members. Edmund A. Wall was a clarinetist with the band from 1910 to 1911, and his sons, Charles Wall and Edmund C. Wall, both played clarinet with the group in the late 1920s. This was also the

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<sup>33</sup> See Appendix A for a complete chronological listing of the clarinet soloist performances with the Sousa Band compiled by the author from concert programs and concert reviews from The Sousa Archives at the University of Illinois.

<sup>34</sup> Sousa, *Marching*, 334.

<sup>35</sup> Paul Bierley, “All-Time Roster of Sousa’s Band” (unpublished, 2003), 25.

<sup>36</sup> Sousa, *Marching*, 337.

<sup>37</sup> “The New Marine Band,” *The Musical Courier* 25 (October 8, 1892): 16.

<sup>38</sup> Katherine Little Bakeless, *The Story-Lives of American Composers* (New York: Frederick A. Stokes Company, 1941), 95.



case with bassoonist Morris Reines and his three sons, and the tuba player August Helleberg and his two sons.<sup>39</sup> Bakeless asserts, “He [Sousa] was very pleased when some of his early bandsmen sent their sons to play under him.”<sup>40</sup>

On a concert in Chicago, IL, in 1892, the Sousa Band performed melodies from Ferdinand Hérold’s *Le Pre aux clerics* arranged by French clarinetist Henri Paradis (1861-1940). This performance featured Sousa clarinetist C. L. Staats.<sup>41</sup> Staats began playing clarinet in a small band in Connecticut, and was one of the first Americans to study clarinet in Paris.<sup>42</sup> He graduated from the Paris Conservatory and his clarinet teachers included Cyrille Rose, Henri Paradis, and bass clarinetist Albert Bretonneau.<sup>43</sup> Before joining the Sousa Band, he played solo clarinet with the Band of Jardin d’Acclimation (Paris) and was principal clarinetist in the Grand Opera House (London) and in the Royal Italian Opera.<sup>44</sup>

In September, 1898, Staats organized the Bostonia Sextette Club, a chamber ensemble made up of clarinet and string quintet that toured throughout the United States. After one of their performances, the *Chattanooga Times* commented, “Splendid musical organization. Mr. Staats is an artist of the first rank, and his playing was masterly.”<sup>45</sup> Furthermore, the *Sacramento Bee* described their performance: “Unusually demonstrative audience. C. L. Staats displayed splendid technique.”<sup>46</sup> Many of the pieces that Staats performed with the Bostonia Sextette Club were the same pieces used by the Sousa Band, including an arrangement of Hérold’s *Le Pre aux clerics*. They also performed Mayeur’s “Caprice and Polka” and Schubert’s “Der Hirt auf dem Felsen,” with the assistance of a soprano soloist.<sup>47</sup>

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<sup>39</sup> Bierley, *John Philip Sousa*, 162.

<sup>40</sup> Bakeless, *The Story-Lives*, 95.

<sup>41</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#1, p.25).

<sup>42</sup> Talent brochure for The Bostonia Sextette Club from the Records of the Redpath Chautauqua Collection, Special Collections, University of Iowa Libraries, Iowa City, Iowa.

<sup>43</sup> Pamela Weston, *Yesterday’s Clarinetists: a sequel* (Yorkshire: Emerson Edition, 2002), 46, 126, 140.

<sup>44</sup> “The New Marine Band,” *The Musical Courier* 25 (October 8, 1892): 16.

<sup>45</sup> Talent brochure for The Bostonia Sextette Club from the Records of the Redpath Chautauqua Collection, Special Collections, University of Iowa Libraries, Iowa City, Iowa.

<sup>46</sup> *Ibid.*

<sup>47</sup> Concert program of the Bostonia Sextette Club from Bay City, Michigan (Friday, Oct. 30, 1908) from the Records of the Redpath Chautauqua Collection, Special Collections, University of Iowa Libraries, Iowa City, Iowa.



Figure 3: The Bostonia Sextette Club: A talent brochure featuring clarinetist C. L. Staats (Records of the Redpath Chautauqua Collection, Special Collections, University of Iowa Libraries, Iowa City, Iowa)

Staats was well-known for his editions of *The New Imperial Method for Clarinet*, *The Otto Langey Tutor*,<sup>48</sup> and Klosé's *Celebrated Method for the Clarinet* (1898).<sup>49</sup> *The New Imperial Method for Clarinet* includes instruction on playing position, tone production, articulation, and phrasing. He also provided various finger exercises, scales, articulation studies, and etudes. Staats wrote, "The clarinet is, without contradiction, of all wind instruments the one which presents the greatest richness of tone and extent of compass, comprising sounds from great depth to extreme height, it is indispensable in a

<sup>48</sup> Jennings, "The Development," 7.

<sup>49</sup> Hyacinthe Eleonor Klosé, *Celebrated Method for the Clarinet*, edited by C. L. Staats (New York: Fischer, 1898). From the research library of the International Clarinet Association at the University of Maryland, #1977.

military band and one of the most important instruments in the orchestra.”<sup>50</sup> He commented on the challenges of playing clarinet in bands:

In military band music the clarinet is called upon to play what corresponds to the violin part in an orchestra, which is in many cases entirely unsuited to the instrument, and impossible of performance as written, on account of the rapid staccato, which is very easy on the violin and very difficult on the clarinet. Notes must be omitted in many passages on account of the necessity for taking a breath. When there are several players on the same part it is best that they take breaths at different points, so that every note can be played by one or the other of them.<sup>51</sup>

The next significant clarinet soloist of the Sousa Band was Gustave August Cercello Stengler, primary clarinet soloist from 1892 to 1897, already famous by virtue of his performances with the Gilmore Band.<sup>52</sup> During his time with the Sousa Band, Stengler was featured fifty-one times, including thirty-two solo, five duet, and fourteen trio/quartet appearances. He most often performed fantasies on opera themes like Verdi’s *Rigoletto* and Bellini’s *La Sonnambula*, and occasionally played an encore, like Schumann’s *Traumerei*.<sup>53</sup>

Stengler regularly soloed with the band at both the 1893 Columbian Exposition in Chicago and the annual series of concerts held at Manhattan Beach, New York. He was often featured with other members of the band including clarinetist Joseph Norrito, flutist Frank Wadsworth, oboist Robert Messinger, flutist Giacomo (Jack) Norrito, and horn player Bernhardt Baumgartel. They most often performed Val Hamm’s “The Three Gossips” for clarinet, oboe, and flute (“The Four Gossips” if performed with horn).

Newspaper reviews of the Sousa Band concerts describe Stengler’s brilliant clarinet playing. In a concert review from 1892, the *Woonsocket Call* from Woonsocket, RI wrote, “The clarinet solo by Signor Stengler was one of the gems of the concert; it received warm applause.”<sup>54</sup> After a Sousa Band concert on Sunday, November 20, 1892 at Boston’s Broadway Theatre, on which Stengler performed Baermann’s *Concerto for*

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<sup>50</sup> C. L. Staats, *The New Imperial Method for Clarinet* (King of Prussia, PA: Presser, 1940): 4.

<sup>51</sup> *Ibid.*, 78.

<sup>52</sup> See Appendix A for a complete chronological listing of Sousa concerts featuring Stengler.

<sup>53</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#1, p. 23).

<sup>54</sup> *Ibid.*, (#1, p. 22).

*Clarinet*, the *Boston Globe* wrote, “A solo for clarinet by Signor Stengler revealed the possibilities of that instrument when in the hands of a master.”<sup>55</sup>

Furthermore, Stengler was one of the first clarinetists to be recorded as a soloist in America. In 1897 and 1898 Stengler participated in recording sessions for the Berliner disc label.<sup>56</sup> He recorded sixteen solo pieces and eight duets with the clarinetist George McNeice.<sup>57</sup> Several of the solo pieces recorded by Stengler were also the solos that he performed with the Sousa Band, including an arrangement of Bellini’s *La Sonnambula* (Berliner 341) and Bishop’s “Lo, Here the Gentle Lark” (Berliner 319). Other pieces he recorded included dance movements like the “Polonaise” from Thomas’ *Mignon* and the “Polacca” from Bellini’s *I Puritani*, as well as nostalgic songs like Foster’s “Old Folks at Home,” Bishop’s “Home, Sweet Home,” and the popular “Blue Bells of Scotland.”



Figure 4: Gustave August Cercello Stengler (Courtesy of Paul Bierley)

Stengler also composed music, including a solo clarinet piece entitled, “Fantasy on Mercadante’s *Il Giuramento*.”<sup>58</sup> He apparently left the band because of a problem with alcohol; the *Salt Lake City Tribune* reported in 1901, “Herr Stengler, the former solo

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<sup>55</sup> Ibid, (#1, p. 29).

<sup>56</sup> Paul Charosh, *Berliner Gramophone Records: American Issues, 1892-1900* (Westport: Greenwood Press, 1995), 22-24, 101.

<sup>57</sup> See Appendix B for a complete listing of Stengler’s recordings.

<sup>58</sup> From the personnel file for Stengler at The Sousa Archives and Center for American Music at the University of Illinois.

clarinet player with the band, is with the band no more. ‘Ach zu viele booze,’ was the explanation one musician gave ere leaving for the West yesterday. A man cannot drink and tend to business in any line of action.”<sup>59</sup>

On Friday, July 28, 1893, the celebrated E-flat clarinetist from Gilmore’s band, Joseph Lacalle (1859-1937), was featured as a soloist during a Sousa Band concert at Manhattan Beach, NY.<sup>60</sup> He performed the “petite clarinette obligato” to “Jours de mon enfance” from Hérold’s *Le Pre aux clerics*. Lacalle also soloed at the Mid-Winter Exposition in 1894. Lacalle had emigrated from Spain and in addition to playing in the bands of Gilmore and Sousa, he performed in the 7<sup>th</sup> Regiment Band, the Hoadley Musical Society Amateur Orchestra, the Columbia Spanish Band, and conducted the Lacalle Band and the 23<sup>rd</sup> Regiment Band – all of which were based in New York.<sup>61</sup> He composed eight marches and participated in recording sessions for Columbia, Indestructible Cylinders, and Lakeside Cylinders.<sup>62</sup> Lacalle also wrote the tune “Amapola (My Pretty Little Poppy)” in 1924 with Spanish and English lyrics by Albert Gamse.<sup>63</sup> It was later recorded by Jimmy Dorsey’s band, sung by Bob Eberly and Helen O’Connell, and became a Hit Parade Winner in 1941. Since then, the tune “Amapola” has been recorded by numerous artists, including Plácido Domingo.<sup>64</sup>

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<sup>59</sup> *The Tribune* (Salt Lake City, Utah), 10 February 1901, in *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#14, p. 21).

<sup>60</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#3:1, p. 34).

<sup>61</sup> Bierley, “All-Time Roster,” 25.

<sup>62</sup> From the personnel file for Lacalle at The Sousa Archives and Center for American Music at the University of Illinois.

<sup>63</sup> Julius Mattfeld, *Variety Music Cavalcade: 1620-1961* (Englewood Cliffs, NJ: Prentice-Hall, 1952): 402.

<sup>64</sup> Plácido Domingo, *Granada* (Hamburg: Deutsche Grammophon, 1976).



Figure 5: Joseph Lacalle (Courtesy of Paul Bierley)

Clarinetist William Foerster performed “Fantasia on Themes from *Rigoletto*,” arranged by Bassi, on a concert with the Sousa Band for the Midwinter Fair in San Francisco on Tuesday, April 17, 1894. He later played alto clarinet with the band in 1899 and 1900.<sup>65</sup>

Before playing with the Sousa Band in 1898 and 1900, German clarinetist Otto Fritzsche (Fritsche) studied at the Leipzig Conservatory and played with the Gewerbehaus Orchestra in Dresden.<sup>66</sup> Fritzsche would later play bass clarinet with the Boston Symphony Orchestra from 1902 to 1907.<sup>67</sup> He soloed with the Sousa Band on several occasions, including two performances of “Grand Fantasia on Traviata” on October 28 and 29, 1898 at the St. Louis Exposition. During the European tour of 1900, Fritzsche performed an improvised clarinet cadenza at the beginning of a waltz by the German composer Robert Vollstedt. The story was later published in the *Sousa Band Fraternal Society Newsletter*:

And so before a large audience, with the composer sitting in the front row, Fritzsche launched into a long cadenza, got out of the key, and couldn’t get in again! He rushed up, then down, tried dominant and diminished sevenths, and was still nowhere. Great beads of perspiration appeared on his brow as Mr. Sousa

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<sup>65</sup> From the personnel file for Foerster at The Sousa Archives and Center for American Music at the University of Illinois.

<sup>66</sup> Weston, *Yesterday’s Clarinetists*, 70.

<sup>67</sup> Ibid.

stood, half turned toward him, patiently waiting. At last, in desperation, Fritzche went into a chromatic scale from the lowest note upward, broke off on a high note and triumphantly finished in the key. With a small friendly smile Mr. Sousa was heard to say, “Welcome home, Mr. Fritzche!” then continued on with the waltz.<sup>68</sup>

Fritzsche also created a three part study for the Boehm-system clarinet that was published by the Cundy-Bettoney Company of Boston: Part One consists of a detailed fingering chart with examples,<sup>69</sup> Part Two is a twenty-page collection of major and minor scales in various rhythms and articulations with fingerings provided,<sup>70</sup> and Part Three provides challenging passages from standard classical and popular works.

Perhaps the most famous clarinet soloist from the Sousa Band was the Italian clarinetist Joseph “Dad” Norrito. He was with the Sousa Band longer than any other musician (1892-1922) and his brother Giacomo (Jack) Norrito played flute and piccolo with the group from 1893 to 1907.<sup>71</sup> Before joining the band, Norrito played first clarinet at the Columbia Theatre in Boston.<sup>72</sup> During his thirty years with the Sousa Band, Norrito soloed forty-four times and was featured in duets, trios, and quartets in nineteen performances.<sup>73</sup> The earliest documented Sousa performance featuring Norrito was at the 1893 Chicago World Fair where he played two clarinet duets with Stengler: “Duet for Two Clarionets” by Baisio and “Air Varied” by Ponchielli.<sup>74</sup>

Norrito most often soloed when the band was performing a lengthy engagement at one venue like the concerts at Dominion Park in Montreal, the Steel Pier concerts in Atlantic City, New Jersey, the Pittsburgh Exposition concerts, or the concerts at the Willow Grove Park, located outside of Philadelphia. During the Willow Grove concerts in 1922 for example, Norrito was featured five times: three solo appearances, a duet with flutist (Robert) Meredith Willson, and a piece for the entire clarinet section.<sup>75</sup> However, there are also several instances of him soloing at one-night engagements as well,

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<sup>68</sup> Anonymous, *Sousa Band Fraternal Society Newsletter* (September 1977): 8.

<sup>69</sup> Otto Fritzsche, *Chart For Boehm System Clarinets: With Examples Showing Use of Fingerings* (Boston: Cundy-Bettoney Co., 1941).

<sup>70</sup> Otto Fritzsche, *Fingered Scales for Boehm System Clarinet* (Boston: Cundy-Bettoney Co., 1903).

<sup>71</sup> Bierley, “All-Time Roster,” 33.

<sup>72</sup> “The New Marine Band,” *The Musical Courier* 25 (October 8, 1892): 16.

<sup>73</sup> See Appendix A for a complete chronological listing of Sousa concerts featuring Norrito.

<sup>74</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#2, p.39).

<sup>75</sup> Willow Grove Concert Programs from the Sousa Archives: Paul Bierley Papers, boxes 87-88.

including concerts during the 1907 tour through the Midwest states and the 1915 tour through Spokane, Washington.<sup>76</sup>



Figure 6: Joseph Norrito (Courtesy of Paul Bierley)

As with the other clarinet soloists with Sousa's Band, Norrito regularly played solo fantasias from the famous operas of Verdi and Bellini, including *Rigoletto*, *Norma*, and *La Sonnambula*. In most cases, the programs list Norrito as the arranger of these selections. He performed duets, trios, and quartets with other members of the band, such as Bishop's "Lo, Here the Gentle Lark" with flutists Giacomo (Jack) Norrito, Julius Spindler, or Louis Fritze. Norrito also performed "Villanelle for clarinet and saxophone" by Dell'Acqua with saxophonist William Schensley during a concert at the 1913 Pittsburgh Exposition.<sup>77</sup>

Following a concert of the Sousa Band in Portland, Oregon in 1907, the *Oregonian* described Norrito's clarinet playing:

A large crowd attended the matinee concert in the afternoon. The feature was a clarinet solo by Signor Joseph Norrito, who acquitted himself admirably and was enthusiastically encored. Signor Norrito showed great breadth of tone, splendid execution and played with fine expression.<sup>78</sup>

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<sup>76</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#27, p.57/ #41:1, p.47).

<sup>77</sup> *Ibid.* (#38, p.23).

<sup>78</sup> *Ibid.* (#27, p.54).



After a performance of “Air Italian” at a concert in New York in 1908, *Musical America* wrote, “Mr. Norrito, the clarinetist, in the performance of his own composition, delighted his auditors with the beautiful mellow quality of tone produced on this instrument.”<sup>79</sup>

Another review found the performance “excellently rendered and worthy of special mention.”<sup>80</sup> Norrito also received praise for his duet performances. After performing at the Pittsburgh Exposition in 1907, the *Mitchell Republican* wrote:

One of the gems of the evening was the duet for clarinet and flute by Mr. Norrito and Mr. Spindler, when they played, “Lo, Here the Gentle Lark.” The unison of these two instruments, played by artists, resulted in a most enjoyable and sympathetic tone number. Their execution was brilliant and they vied with the lark in the purity of tone and sweetness of tone. The gentlemen responded to a well merited encore.<sup>81</sup>

Like Stengler, Norrito also participated in some of the early recording sessions for the Berliner disc label.<sup>82</sup> On August 3, 1897, Norrito recorded “Original Schottische” in New York, and recordings were also made of him playing “Andante Original” and an aria from Verdi’s *Rigoletto*.<sup>83</sup>

Along with his extraordinary abilities as a clarinetist, Norrito was also a considerate person. After a concert in 1918 when half of the band miscounted a *tutti* section during the last movement of Wieniawski’s *Violin Concerto*, Norrito thoughtfully told the soloist, “Oh, miss! I am so sorry for you.” She apparently did not seem to mind, replying, “Don’t feel sorry for me. I played my part correctly.”<sup>84</sup> This poem, written by fellow clarinetist Edmund A. Wall during the World Tour, was a tribute to his caring nature:

Now Joe Norrito, Grand old Joe,  
As Solo Clarinet his equal show.  
A friend sincere in heart and hand,  
A credit to his native land.<sup>85</sup>

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<sup>79</sup> Ibid. (#21:3, p. 279).

<sup>80</sup> Ibid.

<sup>81</sup> Ibid. (#21:3, p.239).

<sup>82</sup> See Appendix B for a complete listing of Norrito’s recordings.

<sup>83</sup> Charosh, *Berliner Gramophone*, 23.

<sup>84</sup> Mary Gailey Mangrum, “Experiences as Violin Soloist with the Sousa Band: As Told to Harold Geerdes,” *Instrumentalist* 24 (October 1969): 29.

<sup>85</sup> From the personnel file of Norrito at The Sousa Archives and Center for American Music at the University of Illinois.

Norman Quayle remembers hearing him play with the Sousa Band: “Joseph Norrito, the celebrated Italian clarinet virtuoso, was Sousa’s soloist for many years. One of his last appearances with the band was at the Metropolitan Opera House on North Broad Street, Philadelphia on March 6, 1922. On that occasion Mr. Sousa led a band of a hundred pieces.”<sup>86</sup> When he finally left the group in 1922, Norrito returned to Italy. Sousa nostalgically mentioned him in his autobiography, “Four years ago one of my original players, Joseph Norrito, a solo clarinetist who had been with me ever since the band was “born,” retired and went back to Italy.”<sup>87</sup>

Sousa’s clarinet soloists like Stengler and Norrito represented the best clarinetists of the time and their pictures would often appear in clarinet advertisements in music journals. For instance, in the April, 1896 issue of *J. W. Pepper’s Musical Times and Band Journal*, an advertisement for J. W. P. Premier Clarinets lists Stengler as one who used and endorsed their clarinets.<sup>88</sup> Also, in the July, 1922 issue of the *Musical Messenger*, a Selmer advertisement claims, “Mr. Joseph Norrito, First Chair Solo Clarinetist of Sousa’s Band, uses the GRAS Clarinet, saying: It is the finest clarinet he has ever played.”<sup>89</sup>

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<sup>86</sup> Norbert Hunt Quayle, “Stars and Stripes Forever: Memories of Sousa and His Men, Part III,” *Instrumentalist* 9 (November 1954): 46.

<sup>87</sup> Sousa, *Marching*, 337.

<sup>88</sup> *J. W. Pepper’s Musical Times and Band Journal* (April 1896): 37.

<sup>89</sup> *The Musical Messenger* (July 1922): 19.



**A. ENGBERG \***  
Clarinet, Sousa's Band,  
Season 1922.



**SAMUEL HARRIS \***  
Many years Clarinetist with  
Sousa's Band and other  
high-class organizations.



**ED D. JOHNSON \***  
Of Pittsburgh,  
Clarinetist with Sousa's Band  
Season 1922.



**L. D. CASTER \***  
Clarinetist with Sousa's  
Season 1922.



**HENRY J. BARRON \***  
Clarinet with Sousa's  
Band, season 1922.



**MAX FLASTER \***  
Solo First E-Flat Clarinet  
with Sousa's, Pryor's  
& Conway's Bands.



**JOSEPH NORRITO \***  
Solo Clarinetist of  
Sousa's Band.



**EDW. CARR \***  
Clarinetist in Cincinnati  
Symphony Orchestra and  
John C. Weber's Prize  
Band.

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**WM. P. SCHUELER**  
Clarinetist with Sousa's  
Season 1922.



**J. W. URBAN \***  
New York State Representative for the GRAS as  
soloist. Clarinetist  
Sousa's and Sousa's.



**FRANZ SCHUETZ**  
Formerly, Clarinetist  
Gibson's Band, E  
Band and the Metro  
Opera, House, Orel  
New York City.



**J. H. IRELAND**  
Prominent Clarinet  
Dayton, Ohio.

Figure 7: *The Musical Messenger* (July 1922): 19. (From the personnel file for Norrito at the Sousa Archives and Center for American Music at the University of Illinois)

Clarinetist Louis Christie joined the Sousa Band in 1898. In 1901, he performed the clarinet duet, "Nanine" by La Jarte with Norrito on two concerts at Manhattan Beach, New York.<sup>90</sup> Along with performing in Sousa's band, Christie also performed with the Arthur Pryor Band and conducted the Morgan Park Boys' Band in Duluth, Minnesota.<sup>91</sup> In fact, when the Sousa Band traveled to Duluth in 1920, Christie directed the boys' band in a welcome concert. The *Duluth Herald* described:

<sup>90</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#16, p.16/ #18:1, p.99).

<sup>91</sup> Bierley, "All-Time Roster," 8.

Lieut. John Philip Sousa, the March King, who is recognized as the world's greatest band leader, is guest of Duluth today and is being given a rousing welcome by former friends and admirers. . . . Among the interesting features of the program was music by the Morgan Park Boys' Band, led by Louis H. Christie, who played in Sousa's band for nine years. The boys played an excellent program and a special honor was paid the march king by a quartet of boys who rendered "Let the Rest of the World Go By," arranged by Mr. Christie for this occasion.<sup>92</sup>

Christie also took part in many recording sessions.<sup>93</sup> Quayle states that, "around 1905, when Walter B. Rogers was engaged to conduct the Victor Phonograph Company Orchestra, he took with him several ex-Sousa men, including Darius Lyons, Louis Christie, etc..."<sup>94</sup> Even as early as 1902, Christie recorded the solo piece "Comin' Thro' the Rye" with piano accompaniment for the Victor label (Victor 1454).<sup>95</sup> He went on to record numerous duets, either for two clarinets or clarinet and flute, in Victor recording sessions in 1904, 1909, and 1912. Many of these recordings were of popular dances like "Golden Robin Polka," "Ecstasy Waltz," and Saint-Saëns' "Tarantella."

Clarinetist Roy O. Schmidt, who played with the Sousa Band from 1925 to 1927, made four solo appearances.<sup>96</sup> On July 5, 1926 at Hershey Park, he performed a concerto by Carl Maria von Weber,<sup>97</sup> and later that year performed Bassi's "Fantasia on Themes from *Rigoletto*" twice: once at the Steel Pier in Atlantic City and once at the Willow Grove Park.<sup>98</sup> Schmidt was also featured on Kreisler's *Schön Rosmarin* at a Willow Grove concert in 1926.<sup>99</sup> He later played clarinet with the Conway Band and second clarinet in the Minneapolis Symphony Orchestra.<sup>100</sup> In a session in 1928, he used a silver clarinet to record Bassi's *Rigoletto Fantasy*.<sup>101</sup>

Finally, Edmund C. Wall (1895-1985)<sup>102</sup> played solo clarinet with the Sousa Band beginning in 1926, and as previously mentioned, his father and brother were also

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<sup>92</sup> *The Duluth Herald* (Duluth, Minnesota), 6 November 1920.

<sup>93</sup> See Appendix B for a complete listing of Christie's recordings.

<sup>94</sup> Quayle, "Stars and Stripes, Part III," 16.

<sup>95</sup> From the personal clarinet recording collection of Dr. Stan Stanford that can be viewed online: <http://www.clariphon.com/clarinetrecordings.htm>

<sup>96</sup> See Appendix A for a complete chronological listing of Sousa concerts featuring Schmidt.

<sup>97</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#70:1, p.1).

<sup>98</sup> Willow Grove Concert Programs from the Sousa Archives: Paul Bierley Papers, boxes 87-88.

<sup>99</sup> *Ibid.*

<sup>100</sup> Weston, *More Clarinet Virtuosi*, 229.

<sup>101</sup> *Ibid.*

<sup>102</sup> "In memoriam...Edmund C. Wall," *The Clarinet* 12 (Summer 1985): 13.

clarinetists in the band at various times. He explains, “It was my good fortune to be associated with Mr. Sousa as solo clarinetist during a period of six years, including the final tour of 1931. As happened in a number of cases, I was of the second generation; my father had traveled many thousands of miles with him, including the famous World Tour in 1911.”<sup>103</sup> Wall had a very distinguished clarinet-playing career that, along with the Sousa Band, included performances with the New York City Ballet Orchestra, the Metropolitan Opera Orchestra, the Goldman Band, the Pryor Band, and the 1940 World’s Fair Band (New York).<sup>104</sup> Many years later, he became an important clarinet teacher as a faculty member at the Horace Mann School in Riverdale, New York.<sup>105</sup>

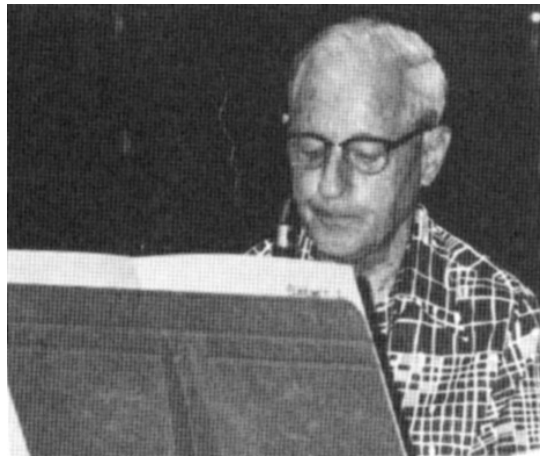


Figure 8: Edmund C. Wall (Courtesy of the Detroit Concert Band)

Wall began playing clarinet at the age of six, and after several years of studying with his father, made his first public solo appearance when he was only nine years old. He then began a year of study with the French clarinetist Alexandre Selmer (1864-1953). Wall recalled, “He [Selmer] helped me a great deal. He was a very stern teacher . . . he didn’t believe in telling his students they were good; he told other people they were good but he never told me.”<sup>106</sup> Wall recalled his first introduction to Sousa while his father was still playing in the band:

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<sup>103</sup> Edmund C. Wall, “Touring with John Philip Sousa,” *Tempo* (August 1934): 23.

<sup>104</sup> Bierley, “All-Time Roster,” 46.

<sup>105</sup> Edmund C. Wall’s obituary from *The International Musician* (June 1985).

<sup>106</sup> Emil Acitelli, “An Interview with Edmund Wall,” *The Clarinet* 10 (Fall 1982): 9.

I can remember being at the stage of the Metropolitan Opera House where the band was rehearsing preparatory to going out on tour. At an intermission my father introduced me, a schoolboy, to Mr. Sousa, who shook hands very kindly with me. Incidentally, I did not dream at that moment that I would one day play solo clarinet for him for six seasons.<sup>107</sup>

After joining Sousa in 1926, he soloed with the band in Atlantic City, San Francisco, Portland, Rochester, and Seattle, often playing Bassi's arrangements of *Il Trovatore* and *Rigoletto*. Wall also performed a concerto by Klosé, and Bassi's arrangements of "Carnival of Venice" and *La Favorita*. The *Oregon Daily Journal* commented on a solo performance by Wall with the Sousa Band in 1927, "Edmund Wall, principal clarinetist, won applause with the "Rigoletto" fantasia with its lightning speed variations."<sup>108</sup>

Quayle believed that, "Eddie Wall was one of the finest clarinetists who ever played with Sousa's Band. In later years he also appeared as a soloist for Edwin Franko Goldman."<sup>109</sup> Evidently Wall was a notoriously loud player. Keith Brion, director of the New Sousa Band, recalled that Eddie Wall told him, "The 'old man' [Sousa] was always bugging them to play softer."<sup>110</sup>

As the principal clarinetist, Wall assumed various responsibilities. He describes his daily routine during the Steel Pier concerts in Atlantic City, "The music was laid out in the folios for the day every morning in a room above the stage on the Pier. I as a section leader went down there every morning to study the programs for the day and to try to out-guess the Old Man [Sousa] as to what his tempos might be."<sup>111</sup> In 1929, Wall took part in several radio broadcasts with the Sousa Band in New York. He recalled, "These [radio broadcasts] were for General Motors in the winter of 1929. They were played in the big studio of NBC at the old premises at 711 Fifth Avenue. Mr. Sousa conducted them and the band was made up of New York men and members of the band,

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<sup>107</sup> Edmund C. Wall, to Paul Bierley, 25 April 1977, Bierley collection at the Sousa Archives, University of Illinois.

<sup>108</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#72, p.112A).

<sup>109</sup> Norbert Hunt Quayle, "Stars and Stripes Forever: Memories of Sousa and His Men, Part IV," *Instrumentalist* 9 (December 1954): 40.

<sup>110</sup> Keith Brion, E-mail correspondence with the author (21 February 2005).

<sup>111</sup> Edmund C. Wall, to Paul Bierley, 21 October 1982, Bierley collection at the Sousa Archives, University of Illinois.

augmented where necessary.”<sup>112</sup> Wall later became the Secretary-Treasurer of the Sousa Band Fraternal Society and in 1967 he became the third editor of the *Sousa Band Fraternal Society Newsletter*.<sup>113</sup>

On July 2, 1974, the Detroit Concert Band recorded Volume I of *The Sousa American Bicentennial Collection*, on which Wall was a guest clarinetist. The Detroit Concert Band Newsletter stated:

Before the recording session began, Conductor Smith displayed a photograph of the Sousa Band and commented to the band that, upon close examination, the man seated at Mr. Sousa’s right in the picture would be recognized as the same Mr. Wall here today for the recording and in the same capacity. The regular concertmaster, Emile W. Acitelli very graciously invited Mr. Wall to occupy the first chair and so they each shared this position for part of the recording session.<sup>114</sup>

Wall also wrote a band arrangement of “Caprice Brilliant” by F. and M. Jeanjean featuring solo clarinet.<sup>115</sup> He most likely composed this arrangement for his own solo appearances.

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<sup>112</sup> Edmund C. Wall, to Paul Bierley, 15 December 1965, Bierley collection at the Sousa Archives, University of Illinois.

<sup>113</sup> Bierley, *John Philip Sousa*, 201.

<sup>114</sup> *The Detroit Concert Band Newsletter*, Vol. 2, No. 3 (Grosse Pointe Branch, MI, 1974): 3.

<sup>115</sup> F. and M. Jeanjean, “Caprice Brilliant,” arranged by Edmund C. Wall. Available for purchase from The Detroit Concert Band, S 1089.

## CHAPTER 3

### THE SOLOS PLAYED BY SOUSA'S CLARINETISTS

The music that featured the clarinetists on Sousa Band concerts can be categorized into six types: opera fantasies, concertos, obbligato parts to vocal features, duets/trios/quartets, clarinet section features, and various other pieces. Many of the works were composed or arranged by other famous clarinetists, including Luigi Bassi, Henry Lazarus, Ernesto Cavallini, Louis Mayeur, Henri Paradis, and Hyacinthe Klosé. Opera fantasies and theme and variations were performed most often. Clarinetist Sandra McPherson states, "By far the greatest number of clarinet pieces found published in America between 1878 and 1915 were themes and variations, often labeled Air Varié or Fantaisie."<sup>116</sup>

Between 1892 and 1929, various arrangements on themes from Verdi's *Rigoletto* were played at least thirty-five times by Sousa's clarinetists. Other popular fantasies were based on melodies from Bellini's *Norma* and *La Sonnambula*, Verdi's *Il Trovatore*, and Donizetti's *La Favorita*. Norrito generally performed his own arrangements of these pieces. Program notes were provided for one of Norrito's performances of *La Sonnambula*, which stated:

"La Sonnambula" is a delightful little pastoral story for which Bellini has written some of his most charming melodies. So acceptable, indeed, was this work that no other Italian opera before it was ever played so often before London audiences. Its heroine is Amina, a young girl accustomed to walk in her sleep, and it was in this character that both Madames Patti and Albina made their first appearances before an English public.<sup>117</sup>

The other solo clarinetists, including Stengler, Foerster, Schmidt, and Wall, played opera fantasy arrangements written by Italian clarinetist Luigi Bassi (1833-1871). During his relatively short lifetime, Bassi played principal and bass clarinet at La Scala and composed numerous works, most of which are based on famous opera melodies.<sup>118</sup> Although there is no record of it being performed, the author discovered a fantasia on *La*

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<sup>116</sup> Sandra McPherson, "Nineteenth-Century American Clarinet Music," *ClariNetwork* (Winter 1986): 14.

<sup>117</sup> Willow Grove Concert Programs from the Sousa Archives: Paul Bierley Papers, boxes 87-88.

<sup>118</sup> Weston, *Yesterday's Clarinetists*, 30-31.



*Sonnambula* for solo clarinet by A. Clinton in Sousa's library dated 1807 and stamped "John Philip Sousa."<sup>119</sup>

These opera fantasies are generally comprised of an introduction and a theme, followed by several variations that highlight the virtuosic capabilities of the soloist. Often, as with Bassi's arrangements of Verdi's *Rigoletto* and *Il Trovatore*, several different themes from the operas are introduced and elaborated upon throughout the piece. These works were ideal selections for Sousa to program into his concerts because they are based on recognizable melodies, are relatively short in duration, and demonstrate the technical abilities of the soloists. A copy of Bassi's "Divertimento on airs from *La Favorita*," signed by Sousa clarinetist Edmund A. Wall, is currently housed in the research library for the International Clarinet Association at the University of Maryland. His son, Edmund C., performed the piece on a Sousa concert in San Francisco on November 5, 1928, and it is likely that the pencil markings were made for that performance.<sup>120</sup>

Several clarinet concertos were also programmed in Sousa's concerts, although the soloists only played a portion of the concerto, usually the last movement.<sup>121</sup> Stengler played Carl Maria von Weber's *Second Concerto for Clarinet* on two concerts at Manhattan Beach in 1894, and had previously performed a concerto by "Behrmann" (most likely either the clarinetist Carl or Heinrich Baermann).<sup>122</sup> Roy Schmidt performed a concerto by Weber in 1926, although the concert program does not specify whether he played the first or second concerto.<sup>123</sup> It is possible that he actually played an arrangement for clarinet and band of Weber's *Polacca Brillant*, dated around 1900, which was discovered in Sousa's library.<sup>124</sup> Finally, Wall played a "concerto" by clarinetist Hyacinthe Klosé (1808-1880) on two concerts at the Steel Pier in Atlantic City, once in 1927 and once in 1928.<sup>125</sup> This was most likely an arrangement for clarinet and

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<sup>119</sup> A. Clinton, "Fantasia *La Sonnambula*," arranged for clarinet and band (Carte's Military Band Journal, No. 22, 1807): From the Sousa Archives at the University of Illinois.

<sup>120</sup> Sousa Band Concert Programs from the Sousa Archives: Paul Bierley Papers, boxes 87-88.

<sup>121</sup> Phone interview with Paul Bierley by the author (11 September 2005).

<sup>122</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#1, p.29), (#3:2, p.57B & p.73A).

<sup>123</sup> *Ibid.*, (#70:1, p.1).

<sup>124</sup> Carl Maria von Weber, *Polacca brillante*, arranged for clarinet and band (manuscript parts ca. 1900): From the Sousa Archives at the University of Illinois.

<sup>125</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#76:1, p.20D).

band of Klosé's *Seventh Solo for Clarinet, Op. 17* by E. Grossin, which was also found by the author in Sousa's library.<sup>126</sup>

In addition to opera fantasies and concertos, various other solo pieces were performed by Sousa's clarinetists, including several theme and variations, dance movements, and nostalgic tunes. On July 16, 1893, Stengler performed an arrangement of "Scotch Fantasie" by English clarinetist Henry Lazarus (1815-1895) on a concert at Manhattan Beach, NY.<sup>127</sup> This piece is based the two Scotch melodies "Ye Banks and Braes" and "Auld Robin Gray." As with the opera fantasies, this work contains familiar tunes and the variations provide an opportunity for the solo clarinetist to display his technique. Reinhold Ritter's "Long Long Ago Fantaisie, Op. 12," performed by the Sousa Band in 1923, is also a typical clarinet showpiece that contains an extensive cadenza and several passages of rapid articulation. The arrangement found in the Sousa Library was published by Carl Fischer in 1889.<sup>128</sup> F. Haines' "Introduction and Theme with Variations for Clarinet Solo" was also found in Sousa's library; however, no documentation exists showing that it was ever actually performed on a concert.

Music based on various dances was also popular during this period, particularly the polka and the polonaise. McPherson states:

The polka was an extremely popular Bohemian dance that was a staple of military bands and mid-nineteenth century popular sheet music. The best polka for clarinet from this period, Ernst Jordan's enjoyable *La Brillante*, has many features of a typical polka: a 2/4 time signature, a ternary form with eight-bar sections, a lilting yet virtuosic introduction, and a flashy coda. The polonaise, or polacca, was in triple meter, consisted of short phrases, and was usually preceded with a free-written lyrical section.<sup>129</sup>

In 1894, Stengler performed an arrangement of "Caprice and Polka" by the Belgian clarinetist Louis Adolphe Mayeur (1838-1894).<sup>130</sup> Mayeur won first prize in the Paris Conservatory *Solo de Concours* competition in 1860,<sup>131</sup> and later played bass

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<sup>126</sup> Hyacinthe Klosé, *Seventh Solo for Clarinet*, arranged for clarinet and band by E. Gossin (Evette & Schaeffer): From the Sousa Archives at the University of Illinois.

<sup>127</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#3:1, p.23).

<sup>128</sup> Reinhold Ritter, "Long Long Ago Fantaisie" (New York: Carl Fischer, 1889): From the Sousa Archives at the University of Illinois.

<sup>129</sup> McPherson, "Nineteenth-Century," 14.

<sup>130</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (3:2, p.68D).

<sup>131</sup> Philippe Cuper and Jean-Marie Paul, "The Paris Conservatoire Supérieur: 'Solos de Concours' and Prize Winners," *The Clarinet* (May/June 1988): 42.

clarinet and saxophone for the Paris Opéra.<sup>132</sup> “Caprice and Polka” was originally published by Goumas in 1879 and was dedicated to French clarinetist Charles Turban (1845-1905).<sup>133</sup> The first section begins with an introduction, marked Andante, and ends with a flashy cadenza. The caprice is followed by a brilliant, up-tempo polka in ABA form with a short coda.

A variety of nostalgic songs were also widely performed and recorded during this period. One such melody was “Home, Sweet Home” from *Clari, or the Maid of Milan* by Sir Henry Rowley Bishop (1786-1855) with text by John Howard Payne.<sup>134</sup> An arrangement of this melody was performed by Norrito with the Sousa Band at the 1898 St. Louis Exposition,<sup>135</sup> and it was later recorded in 1904 by clarinetist William Tuson for the Edison Company.<sup>136</sup>

In many of Sousa’s concerts, the clarinet was featured as an obbligato instrument, often with a vocal soloist. Stengler played the obbligato music to “Cavatina” from *Robert le Diable* by Giacomo Meyerbeer in 1896 and Norrito performed the obbligato part to Haertel’s quartet for French horns, “Evening Serenade,” and the Welsh song “Jenny Jones” in 1901 and 1907 respectively.<sup>137</sup> Furthermore, it is possible that in many cases the Sousa Band varied their performances of particular songs by having an instrumentalist substitute for the vocal part. For instance, an arrangement of “Theme and Variations,” Op. 164 by Heinrich Proch (1809-1878) was performed by Stengler at the Chicago World Fair in 1893.<sup>138</sup> Yet, the version found in the Sousa library of this piece is a soprano solo. This also applies to Bishop’s “Lo, Here the Gentle Lark.” The hand-copied arrangement in the Sousa library is for a vocal solo with flute obbligato. However, the Sousa Band performed it on numerous occasions as a flute and clarinet feature.

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<sup>132</sup> Weston, *Yesterday’s Clarinetists*, 113.

<sup>133</sup> Louis Mayeur, “Caprice and Polka” (Evette & Schaeffer): From the research library of the International Clarinet Association at the University of Maryland.

<sup>134</sup> Nicolas Slonimsky, *Baker’s Biographical Dictionary of Musicians*, 5<sup>th</sup> ed. (New York: G. Schirmer, 1958), 156.

<sup>135</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#7, p.27).

<sup>136</sup> Allen Koenigsberg, *Edison Cylinder Records, 1889-1912* (New York: by the author, 1969), 7.

<sup>137</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#4, p.39) and Concert Programs from the Sousa Archives: Paul Bierley Papers, boxes 87-88.

<sup>138</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#2, p.40).

In fact, “Lo, Here the Gentle Lark” was the most frequently played selection by the Sousa Band that featured flute and clarinet. It was performed twice by Stengler and Wadsworth and four times by Norrito with flutists Spindler, Fritze, or his brother, Giocomo Norrito. In the vocal arrangement, Bishop used text from William Shakespeare:

Lo! here the gentle Lark weary of rest  
From his moist cabinet, mounts up on high;  
And wakes the morning from whose silver breast  
The Sun ariseth in true majesty  
The Sun ariseth in true majesty!<sup>139</sup>

Many musical devises were used to imitate birds singing, including arpeggiated passages, grace notes and trills. The piece concludes with a simultaneous cadenza for the flute and voice. When this piece was performed by clarinet and flute, the flute played its original obbligato part and the clarinet played the vocal part.

The Sousa Band performed many other pieces that featured flute and clarinet, including Van Hamm’s “A Dialogue Between the Flute and Clarinet,” Howgill’s “Morceau Eligant,” and a duet entitled “Hermit’s Song.” The version of “Dialogue” by J. Van Hamm that was found in the Sousa library was arranged by L. P. Laurendeau and published by Carl Fischer in 1902.<sup>140</sup> It was performed by Norrito and flutist McDiarmid on August 29, 1921 at the Willow Grove Park.<sup>141</sup> “Dialogue” consists of four sections, including an introduction (*Molto maestoso – Tempo di Polacca*), a trio, and a finale. The piece is structured like a dialogue, with the flute entering each section first, then the clarinet responding a few measures later. Both the clarinet and flute parts contain many passages requiring virtuosic technique and swift articulation.

Sousa clarinetists were also featured in clarinet duets, and there was one performance of a duet for clarinet and saxophone. Stengler and Norrito played Baisio’s “Duet for Two Clarionets” and Ponchielli’s “Air Varied” during Sousa Band concerts at the Chicago World Fair in 1893.<sup>142</sup> Later, in 1901, Norrito and Christie performed the

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<sup>139</sup> Sir Henry R. Bishop, “Lo! Here the Gentle Lark,” text by Shakespeare and edited by Robin De Smet (London: Fentone Music, 1980).

<sup>140</sup> J. V. Hamm, “Dialogue Between the Flute and Clarinet,” arranged by L. P. Laurendeau (New York: Carl Fischer, 1902): From the Sousa Archives at the University of Illinois.

<sup>141</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#57:1, p.13).

<sup>142</sup> *Ibid.*, (#2, p.39).

clarinet duet “Nanine” by Théodore-Edouard Dufaure de Lajarte (1826-1890)<sup>143</sup> at Manhattan Beach, NY.<sup>144</sup> Dell’Acqua’s “Villanelle” for clarinet and saxophone was performed by Norrito and William Schensley on a concert at the Pittsburgh Exposition in 1913.<sup>145</sup>

Furthermore, several works performed by the Sousa Band featured clarinetists in a trio or quartet. One such piece, Val Hamm’s “The Three Gossips” for clarinet, flute, and oboe (also performed as “The Four Gossips” with French horn) was performed at least fourteen times by the Sousa Band between 1894 and 1898. The majority of these performances featured Stengler with flutist Frank Wadsworth and oboist Robert Messinger; they were occasionally joined by Bernhardt Baumgartel on the French horn. Norrito also performed the piece with Wadsworth, Messinger and the French horn player Henry Koch at the St. Louis Exposition.<sup>146</sup> The work is comprised of two sections: an introduction marked *Allegro moderato* and a brisk *Polacca*, including a trio section and a short coda. The arrangement found in the Sousa library, by A. Austin Harding, is for all four instruments with band accompaniment.<sup>147</sup> The pencil markings on the parts indicate for the players to skip the introduction and begin playing at the *Tempo di Polacca*, which is most likely how it was performed by Sousa’s band.

As with the “Dialogue” for flute and clarinet, the *Polacca* begins with staggered entrances of each instrument playing four measures alone as if in a conversation: first the horn, then the clarinet, then the flute, etc... Generally, the fast sixteenth-note passages are given to the three woodwind instruments, while the horn is given a simpler part. There are several particularly challenging passages for the clarinetist, such as measures 25-32 of the trio, marked *brillante*.

Finally, Sousa’s clarinetists were often featured in small clarinet ensembles or with the entire clarinet section. For instance, in 1894, the first four clarinetists of Sousa’s band performed Gabrielsky’s “Quartette for Clarinets” at Manhattan Beach, NY.<sup>148</sup>

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<sup>143</sup> Slonimsky, *Baker’s Biographical Dictionary*, 897.

<sup>144</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#16, p.16), (#18:1, p.99).

<sup>145</sup> *Ibid.*, (#38, p.23).

<sup>146</sup> *Ibid.*, (#7, p.29).

<sup>147</sup> J. Val Hamm, *Vier Gespräch*, arranged by A. Austin Harding: From the Sousa Archives at the University of Illinois.

<sup>148</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#3:2, p.68D).

Earlier, in 1893, the entire Sousa Band clarinet section was featured in a performance of Schreiner's "A Pandean Pastoral."<sup>149</sup> Two works by Hyacinthe Klosé, arranged for clarinet choir, were also performed on Sousa Band concerts, including "Air Varié for Clarinet Corps" and "Concerto for Clarinet Corps."<sup>150</sup>

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<sup>149</sup> Ibid., (#3:1, p.41).

<sup>150</sup> Concert Programs from the Sousa Archives: Paul Bierley Papers, boxes 87-88. There is a possibility that these two works are actually the same piece and were listed differently in the programs.

## CHAPTER 4

### OTHER SIGNIFICANT CLARINETISTS OF THE SOUSA BAND

Many of the other clarinetists in Sousa's band, while not soloists, did play important roles in the ensemble. Clarinetist Samuel "Sam" Harris, who was with the band from 1912 to 1920, became Sousa's personal secretary.<sup>151</sup> He describes his responsibilities, "I was the band's mailman, and it was my duty to buy all newspapers after the concerts and look for write-ups and criticisms. This brought me very close to Mr. Sousa, as many times I would be called to let him know what reports were made."<sup>152</sup> Harris was from Lynn, Massachusetts and besides playing in the Sousa Band he held a position with John C. Weber's Prize Band of America.<sup>153</sup> As with Norrito, Harris was often featured in Selmer advertisements in music journals like the *Musical Messenger*.<sup>154</sup> He described one of the challenges he faced when playing marches as a clarinetist in Sousa's ensemble:

We always played the trio down an octave, and the chromatic *tutti* as written. . . . When I first played in the band, the practice of playing down an octave 'got me' for a few days. This is because kids usually like to play up an octave; but take this tip, you clarinetists, and practice playing down an octave now and then!<sup>155</sup>

In 1916, the *Musical Courier* published a poem by Harris entitled "Setting Music to Words," in which he includes several Sousa's marches organized in such a way that the name "John Philip Sousa" stands out in acrostic form.<sup>156</sup>

At least three of Sousa's clarinetists worked for the ensemble as copyists or arrangers, including Otto "Mike" Jacob, Giuseppe "Bocca" Boccavecchia, and Peter Buys (1881-1964).<sup>157</sup> Jacob, from Bridgeport, Connecticut, played with the band from 1921 to 1927 and often copied parts for Sousa.<sup>158</sup> Boccavecchia was an alto clarinetist in the band from 1893 to 1900; he not only copied parts, but he also wrote his own

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<sup>151</sup> George Reynolds, "John Philip Sousa," *Instrumentalist* 17 (March 1963): 12.

<sup>152</sup> Sam Harris, "Sousa as I Knew Him," *Instrumentalist* 5 (March/April 1951): 17.

<sup>153</sup> Bierley, "All-Time Roster," 18.

<sup>154</sup> *The Musical Messenger* (July 1922): 19.

<sup>155</sup> Harris, "Sousa," 34.

<sup>156</sup> *Musical Courier* (July 3, 1916): 103.

<sup>157</sup> Phyllis Danner, "John Philip Sousa: The Illinois Collection," *Notes* 55 (September 1998): 22.

<sup>158</sup> Bierley, "All-Time Roster," 21.

arrangements.<sup>159</sup> Buys, who was born in Amsterdam, Holland, came to the United States in 1902 and joined the group as an E-flat clarinetist and arranger. Buys recalled, “When it was my duty to copy the manuscript, I would at times be so baffled that I would have to go to him [Sousa] for clarification. Then the chances were that he would look at it, smile a little, and hand it back to me with the direction to ‘fix it up somehow.’”<sup>160</sup> Along with writing more than 2,000 transcriptions, Buys also composed over 100 works under his own name, including marches, fantasies, and overtures.<sup>161</sup> Evidently, Buys was such a phenomenal E-flat clarinetist that after he left the band in 1918, Sousa discontinued using the instrument saying, “The instrument [E-flat clarinet] cannot be played in tune, except by a great master, and there are no more Peter Buys.”<sup>162</sup>

Along with playing clarinet and arranging music for the band, Buys would occasionally organize small groups of Sousa bandsmen while on tour and conduct informal concerts. Ann Lingg describes such an event during one of their tours:

For one week they sailed under tropical skies and over unruffled waters . . . The ‘Washy Hose Band’ gave a concert on deck; they were Sousa bandsmen all right, playing under Peter Buys who had named his selected group after the Washy Hose Company, the volunteer fire company of Conshohocken, Pennsylvania.<sup>163</sup>

Even after he left the Sousa Band, Buys continued to write arrangements for the group. He also played in the U.S. Military Academy Band at West Point, taught at Juniata College, conducted the famous Hagerstown Municipal Band in Maryland, and received an honorary doctorate from Dana Musical Institute.<sup>164</sup> Buys would later be elected president of the prestigious American Bandmasters Association in 1939.<sup>165</sup>

Several of Sousa’s clarinetists held positions in the foremost orchestras of the time. The Belgian clarinetist Gustave (Gustav) Langenus (1883-1957), who played with the John Philip Sousa Band in 1902 and 1903, also held positions in the Queen’s Hall Orchestra in London, the New York Symphony Orchestra (1910-1920), and the New

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<sup>159</sup> Ibid., 5.

<sup>160</sup> Peter Buys, “Recalls Old Days With ‘March King,’” *Instrumentalist* 6 (January/February 1952): 18.

<sup>161</sup> J. T. H. Mize, ed., *The International “Who Is Who In Music,”* 5<sup>th</sup> ed. (Chicago: Who Is Who In Music, 1951), 96.

<sup>162</sup> From the personnel file for Buys at The Sousa Archives and Center for American Music at the University of Illinois.

<sup>163</sup> Ann Lingg, *John Philip Sousa* (New York: Henry Holt and Company, 1954), 195.

<sup>164</sup> Mize, ed., *The International Who is Who*, 96.

<sup>165</sup> Bierley, *John Philip Sousa*, 190.



York Philharmonic (1920-1923). He studied at the Brussels Conservatory and came to the United States in 1910.<sup>166</sup> In 1916, Langenus performed at the White House as a clarinet soloist for President and Mrs. Woodrow Wilson and two years later, the *Musical Messenger* published a sketch of his life and accomplishments.<sup>167</sup> Langenus also published many important method books, composed numerous clarinet solos, and left a legacy of students, including Henry Gulick, Rosario Mazzeo, and Himie Voxman, from private teaching and professorships at the Juilliard School of Music and the Oberlin Conservatory.<sup>168</sup>

Langenus' *Complete Method for Clarinet* is comprised in three parts, and includes a short history of the clarinet, advice on posture, making an embouchure, tonguing, breathing, tone, and even squeaks. About the latter he writes, "All beginners make queer little noises on the clarinet somewhat like canary pipings, or sometimes agonizing squeals and worse. These 'ornaments' are called technically 'SQUEAKS.'"<sup>169</sup> Langenus also provides many exercises, etudes, and duets that gradually increase in difficulty. As advice to young clarinet players, Langenus stresses the production of a good tone above all, "Always remember that the tone is of supreme importance, and let it have the first consideration in all your studies."<sup>170</sup>

Furthermore, in a journal article from 1955 entitled "Playing the Clarinet," Langenus provides other suggestions, such as using a tape recorder to make oneself "audience conscious," starting beginning clarinetists on just the mouthpiece before using the entire clarinet, and carrying an old reed around to practice tonguing triplets and sixteenth notes while walking or driving alone.<sup>171</sup> One aspect he mentions in this article, with which teachers today might disagree, has to do with teaching students to bring the corners of their mouth up and firm as in a smile.<sup>172</sup> Evidently, Langenus also used a distinct vibrato that he called "a glow." Clarinet historian Pamela Weston believes that is the reason Langenus was replaced as the principal clarinetist of the New York

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<sup>166</sup> Jennings, "The Development," Part 2, 7.

<sup>167</sup> *The Musical Messenger* 14 (July 1918): 3.

<sup>168</sup> Mize, ed., *The International Who is Who*, 266.

<sup>169</sup> Gustave Langenus, *Complete Method for the Clarinet* (New York: Carl Fischer, 1923), X.

<sup>170</sup> *Ibid.*

<sup>171</sup> Gustave Langenus, "Playing the Clarinet," *Woodwind Anthology*, Vol. 2 (Northfield: The Instrumentalist Publishing Co., 1992): 44-45.

<sup>172</sup> *Ibid.*, 45.

Philharmonic Orchestra by Simeon Bellison (1883-1953) in 1923.<sup>173</sup> Langenus played a Boehm-system clarinet in the French school of playing, whereas Bellison used the Oehler-system clarinet from Germany, on which he produced a dark and heavy sound.<sup>174</sup>

Three other of Sousa's clarinetists also performed with the New York Philharmonic Orchestra. Albert C. Chiaffarelli (1884-1945) played with Sousa's band for several tours in 1904. In 1910, he became the principal clarinetist of the New York Philharmonic Orchestra, a post he held for the next nine years. He was known to have played on Albert-system clarinets.<sup>175</sup> Michael John (Jack) Hickey (1878-1954),<sup>176</sup> who regularly performed with the Sousa Band beginning in 1900, later played second clarinet in the New York Philharmonic Orchestra from 1910 to 1920.<sup>177</sup> He also performed with the Victor Herbert Orchestra, the Goldman and Pryor Bands, and taught many students, including John McGrosso, Aldo Simonelli, and Frank Stackow.<sup>178</sup>

Jan A. Williams (1884-1981) became one of the youngest members of Sousa's band when he joined in 1901 as a seventeen year old. Williams later played bass clarinet and basset-horn in the Metropolitan Opera Orchestra from 1913 to 1924 under Toscanini and he was the principal clarinetist with the New York Philharmonic Orchestra for a season in 1927.<sup>179</sup> He was also solo clarinetist with the Goldman Band, principal clarinetist with the Russian Symphony Orchestra in New York under Modeste Altschuler, and spent twenty years as clarinetist at the radio station WOR.<sup>180</sup> He taught at the Juilliard School of Music (1928-1931) and became the musical director of the Ernest Williams School of Music in 1947.<sup>181</sup>

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<sup>173</sup> Weston, *Yesterday's Clarinetists*, 94.

<sup>174</sup> O. Lee Gibson, *Clarinet Acoustics* (Bloomington: Indiana University Press, 1994), 7.

<sup>175</sup> Weston, *Yesterday's Clarinetists*, 54.

<sup>176</sup> See Hickey's obituary in *The Clarinet: A Symphony Quarterly* 1 (Winter 1953-1954): 22.

<sup>177</sup> Weston, *Yesterday's Clarinetists*, 229.

<sup>178</sup> *Ibid.*, 82.

<sup>179</sup> *Ibid.*, 181.

<sup>180</sup> Program notes from the "John Philip Sousa Commemorative Concert" by the Detroit Concert Band: Tuesday, November 6, 1979, Ford Auditorium, 27.

<sup>181</sup> Mize, ed., *The International Who is Who*, 429.



Figure 9: Jan Williams with Leonard B. Smith  
(Courtesy of the Detroit Concert Band)

Louis “Lou” Morris not only played clarinet with the Sousa Band from 1907 to 1920 (except the 1911 world tour), but also performed with the Philadelphia Orchestra, Victor Herbert’s Band, Conway’s Band, and conducted his own ensemble called “Morris and His High Society Orchestra.”<sup>182</sup> When asked about his experiences playing under Leopold Stokowski, Morris replied, “I hated his guts, but we made music!”<sup>183</sup> Morris often recounted when members of the Philadelphia Orchestra told some of the Sousa Band musicians that they had no business playing orchestral literature like Richard Strauss’ *Till Eulenspiegel*, which had been programmed for that evening’s Sousa concert. Offended, the Sousa men made a wager with the orchestra members that if the band played it better than the orchestra had ever played it, the orchestra would buy them steak dinners, and if not, the band would buy steak dinners for the orchestra. Evidently, that night the Sousa members feasted on free steak dinners.<sup>184</sup>

There is also evidence that Daniel Bonade (1896-1976) performed with the Sousa Band in Philadelphia around 1916. Bonade, who is considered to be one of the most influential figures in the development of the American clarinet sound from his teaching of numerous successful clarinetists and performances with both the Philadelphia and

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<sup>182</sup> Bierley, “All-Time Roster,” 32.

<sup>183</sup> Interview with Paul Bierley by the author in Westerville, OH on August 17, 2005 (9:30-11:30am).

<sup>184</sup> Paul Bierley, “Hero of the Band – John Philip Sousa,” *Instrumentalist* 40 (April 1986): 20.

Cleveland Orchestras, mentioned in his 1916 diary that he played with the Sousa Band.<sup>185</sup>

In an interview from 1964, Sousa clarinetist Louis Morris recalled:

I'll never forget as long as I live, when I played in Philadelphia at the Willow Grove, the fellow that was sitting on the second chair, solo clarinet, took sick and he sent a substitute. And who did he send? Bonade – one of the greatest clarinet players. He was the first clarinet player in the Philadelphia Orchestra for years, you see, and an artist. So when he came to the band, naturally he was supposed to sit next to me. So I took the book out first and I showed him everything and there was a few things that were very difficult you see – who should know that he's such an artist?<sup>186</sup>

George Rubel, who played clarinet with the Sousa Band in 1915, was significant for taking part in several early recordings sessions for the Edison label.<sup>187</sup> In 1905, he recorded “Two Little Bullfinches Polka” for two clarinets and band,<sup>188</sup> and in 1909 and 1913, Rubel made two recordings of “The Butterfly” for clarinet, flute and band.<sup>189</sup>



Figure 10: George Rubel and Thomas Hughes with members of the Sousa Band clarinet section (Courtesy of Paul Bierley)

<sup>185</sup> Jerry Pierce, “The Bonade Legacy,” Part IV, *The Clarinet* 6 (Summer 1979): 7.

<sup>186</sup> Louis Morris, interviewed by Paul Bierley, 26 September 1964, reel to reel audio recording, Bierley collection at the Sousa Archives, University of Illinois.

<sup>187</sup> See Appendix B for a complete listing of Rubel’s recordings.

<sup>188</sup> Koenigsberg, *Edison Cylinder*, 7.

<sup>189</sup> From the personal clarinet recording collection of Dr. Stan Stanford that can be viewed online: <http://www.clariphon.com/clarinetrecordings.htm>

Clarinetist Thomas (Tommy) Hughes, who performed with the Sousa Band on the 1915 tour and the 1931 radio broadcasts, might have performed with the group as early as 1897.<sup>190</sup> He took part in many recording sessions for Columbia between the 1911 and 1916, including two recordings of “The Butterfly.”<sup>191</sup> It is likely that he was the clarinetist in the Columbia Woodwind Quartet and Columbia Instrumental Trio that recorded in 1914 and 1915 (Columbia A1603 and Columbia A1884).<sup>192</sup>

Finally, Paul Howland (1904-1967), who played with the Sousa Band for the 1925-26 tour and studied clarinet with Gustave Langenus, became famous for his radio performances in New York City. During this time, Howland played under Morton Gould at the radio station WOR and performed free-lance concerts with Leopold Stokowski, Igor Stravinsky, Pablo Casals and Bruno Walter. He occasionally performed with the New York Philharmonic and during a rehearsal of Mozart’s *Requiem*, Walter called him to the podium and deemed his basset horn playing the best that he had heard.<sup>193</sup>

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<sup>190</sup> Bierley, “All-Time Roster,” 21.

<sup>191</sup> See Appendix B for a complete listing of Hughes’ recordings.

<sup>192</sup> Email correspondence with Dr. Stan Stanford (3 February 2006).

<sup>193</sup> Daniel Geeting, “Paul Howland: A Clarinetist’s Life,” *The Clarinet* 13 (Winter 1986): 40-41.

## CHAPTER 5

### INSTRUMENTATION, AUXILIARY CLARINETS, AND DOUBLING

Patrick Gilmore was one of the first bandleaders in America to use a large woodwind section that balanced the forces of the brass instruments. This practice was continued by Sousa. Sousa-scholar Jonathan Korzun states, “Building on what Gilmore began, Sousa modeled his band after the symphony orchestra with more emphasis on the woodwinds, particularly the clarinets, than most other contemporary bands.”<sup>194</sup> During a tour of the U.S. Marine Band in 1891, Sousa employed fourteen B-flat clarinetists and two alto clarinets.<sup>195</sup> After organizing his own band in 1892, Sousa used two E-flat clarinets, twelve B-flat clarinets, one alto clarinet and one bass clarinet. Although the number of clarinetists used in Sousa’s bands were significantly less than those in Gilmore’s, the overall ratio of woodwinds to brass in both ensembles was similar. (See the clarinet instrumentation table below).

TABLE 1: CLARINET INSTRUMENTATIONS OF VARIOUS BANDS

INSTRUMENT TYPE	U.S. MARINE BAND <sup>196</sup> (April 1891)	GILMORE BAND <sup>197</sup> (Sept. 1892)	SOUSA BAND <sup>198</sup> (Sept. 1892)
A-flat Clarinet	0	1	0
E-flat Clarinet	0	3	2
B-flat Clarinet	14	29	12
Alto Clarinet	2	2	1
Bass Clarinet	0	2	1

Sousa continued to increase the number of musicians in his band, and by 1915, he employed a B-flat clarinet section of eighteen players. In 1928, the section included

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<sup>194</sup> Jonathan Nicholas Korzun, “The Orchestral Transcriptions for Band of John Philip Sousa: A Description and Analysis” (Ph.D. diss., University of Illinois, 1994), 151.

<sup>195</sup> Carpenter, “History of the United States Marine Band,” 94.

<sup>196</sup> Ibid.

<sup>197</sup> Roster of the Gilmore Band during the St. Louis Exposition, 1892 (from the Sousa Archives at the University of Illinois).

<sup>198</sup> Roster from a Sousa Band Promotional Booklet, 1892 (from the Sousa Archives at the University of Illinois).

twenty-three B-flat clarinetists.<sup>199</sup> This increase in the number of clarinetists corresponds to an augmentation in the overall size of Sousa's band from forty-six total musicians in 1892 to sixty-nine in 1928.<sup>200</sup> Brion comments, "The ratio of woodwind to brass in Sousa's Band was two to one. In 1922 the band had twenty-two B-flat clarinets – almost one third of the band! This woodwind-dominated sound worked well in Sousa's music."<sup>201</sup> The maximum number of clarinetists Sousa employed was twenty-six B-flat clarinets in 1925. It is interesting to note that the number of clarinetists in Sousa's band sharply declined during the years of the Great Depression. His clarinet section went from twenty-three B-flat clarinets in 1928 to nineteen in 1929. By 1931, Sousa had further reduced the section to a mere fourteen. (See the table below showing the instrumentation of Sousa's clarinet sections from various years).

TABLE 2: CLARINET INSTRUMENTATIONS OF THE SOUSA BAND<sup>202</sup>

INSTRUMENT	Sept. 1898	Sept. 1902	June 1915	Nov. 1924	1928	1931
E-flat Clar.	2	1	2	0	0	0
B-flat Clar.	14	15	18	24	23	14
Alto Clar.	1	1	1	1	1	1
Bass Clar.	1	1	1	2	1	1

In almost all of his transcriptions and arrangements, Sousa assigned the clarinet choir to play the original string parts. Thus, the first and second clarinets would play the two violin parts, the thirds would play either the second violin or the viola part, the alto clarinets would play the viola part, and the bass clarinets covered the cello part.<sup>203</sup> Sousa generally had twice as many B-flat clarinetists play the first part than the second and third parts combined, analogous to the use of a large first-violin section versus the second violins and violas.<sup>204</sup> If ever the violin parts were written *divisi*, or were too high to be played by the clarinets, Sousa would usually omit the portion, as long as it was

<sup>199</sup> Thomas Trimborn, "In the Footsteps of Sousa," *Instrumentalist* 35 (November 1980): 12.

<sup>200</sup> Ibid.

<sup>201</sup> Edward Chansky, "Keith Brion: Sousa Personified," *Instrumentalist* 40 (January 1986): 17.

<sup>202</sup> This table was compiled from Sousa Band Rosters at the Sousa Archives at the University of Illinois. See Appendix C for a complete listing of Sousa's clarinet instrumentation.

<sup>203</sup> Korzun, "The Orchestral Transcriptions," 335.

<sup>204</sup> Brion, E-mail correspondence with the author (21 February 2005).

being doubled by another instrument. Occasionally, however, he did write very high altissimo passages for the clarinets, as in the transcription of Grieg's "Morning Mood" that included a written altissimo A in the first clarinet part.<sup>205</sup>

Sousa's clarinet section had an excellent range of dynamics. Sousa himself wrote in 1903, "No other wind instrument possesses in the same degree as the clarinet the power of graduating its tone. Any nuance from double forte to double piano is possible upon it, and for this reason the clarinet is regarded the most valuable member of the wind orchestra force."<sup>206</sup> After attending one of the early Sousa Band concerts, a member of the San Francisco Musicians' Union commented:

When you fellows played your first piece, I knew it was *Tannhäuser*, because the program said so; but I soon found out something I never knew before – that the clarinet and the flute and the oboe can be played just as softly as a muted violin, and the rest of the band can play an accompaniment to them even softer. I never knew that clarinets and flutes had soft pedal keys on them, until I heard you fellows play.<sup>207</sup>

It is interesting to examine Sousa's use of auxiliary clarinets like the E-flat clarinet. Unlike Gilmore, Sousa never used the high-pitched A-flat sopranino clarinet; however at various times he did use up to two E-flat clarinets. Many accomplished E-flat clarinetists played with the Sousa Band, including Joseph Lacalle and Fred Urbain who came to Sousa from the Gilmore Band. Other significant E-flat clarinetists who played in the Sousa Band included Adrian Whittaker, Frank Joseph Kapralek, Max Flaster, Peter Buys, and Oscar Matthes. Max Flaster also played E-flat clarinet in the Pryor and Conway Bands and was featured in several advertisements for the "Gras Clarinet" in issues of *The Musical Messenger*.<sup>208</sup> Joseph Kapralek was mentioned by Edmund A. Wall in his poem "Around the World with Sousa":

Kapralek, E-flat clarinet,  
"Til Eulenspiegel," is his pet,  
For men may come and men may go,  
Still he'll be known as "Sweet Pipe Joe."<sup>209</sup>

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<sup>205</sup> Korzun, "The Orchestral Transcriptions," 336.

<sup>206</sup> Ibid., 151-152.

<sup>207</sup> Sousa, *Marching*, 140.

<sup>208</sup> *The Musical Messenger* (November 1922): 22, (December 1922): 22.

<sup>209</sup> From the personnel file for Kapralek at The Sousa Archives and Center for American Music at the University of Illinois.



In many of Sousa's transcriptions and arrangements, the E-flat clarinets would play the original clarinet parts while the B-flat clarinets would cover the violin and viola parts.<sup>210</sup> Korzun explains, "Sousa most often used E-flat clarinets to address the problem of a lack of timbral difference between transcribed violin parts being played by B-flat clarinets and transcribed orchestral clarinet parts."<sup>211</sup>

Nevertheless by 1921, Sousa had stopped using the E-flat clarinet and instead employed extra flutists. Brion suggests:

We know that the band began in the 1890s by using two E-flat clarinets, as is still done in some places in Europe. Their function was to play the "E" string violin parts in orchestral transcriptions, and they were often written *divisi*. Sousa gradually pulled back to one E-flat clarinet. Around the end of World War I, his favorite E-flat clarinet player passed away. He never liked another after that, and began hiring the top two flute students from Juilliard each year to transpose the E-flat clarinet book.<sup>212</sup>

It is possible that Sousa's "favorite E-flat clarinet player" was Dr. Peter Buys who left the band in 1918. Sousa once remarked, "I never had an E-flat clarinet that didn't foul up in certain keys, so I decided that from now on I would limit the use of an E-flat clarinet to just four measures, once every leap year!"<sup>213</sup> In 1929 a newspaper reported, "The E-flat clarinets, he [Sousa] declares, are pesky things, which may be counted on for little more than bad tones."<sup>214</sup> In any case, Sousa stopped using E-flat clarinet after 1920, and by 1923, he had increased the flute section from four to six.

This adjustment in instrumentation might have been foreshadowed by several transcriptions of Sousa's that demonstrated his concept that the flute and E-flat clarinet had similar timbres and thus were interchangeable. In an arrangement completed in 1903 of a *Violoncello Suite* by Bach, Sousa wrote a passage for flute and E-flat clarinet at the unison, showing the two instruments' ability to blend.<sup>215</sup> However, many did not agree with the replacement of the E-flat clarinet with extra flutists. Sousa clarinetist Robert Willaman stated his opinion:

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<sup>210</sup> Korzun, "The Orchestral Transcriptions," 172.

<sup>211</sup> *Ibid.*, 338.

<sup>212</sup> Brion, E-mail correspondence with the author (21 February 2005).

<sup>213</sup> Berger, *March King*, 49.

<sup>214</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#75:2, p.130A).

<sup>215</sup> Francis Mayer, "John Philip Sousa: His Instrumentation and Scoring," *Music Educators Journal* 46 (January 1960): 53.

There has been an attempt recently to use a battery of flutes in band for the first violin parts that lie too high for the best results on B-flat clarinets. This is in the experimental stage and will probably always remain so. The sound of the two instruments is so different that the ear receives a jolt every time the changeover is made in a passage that was obviously intended to be played by the same kind of voice.<sup>216</sup>

Furthermore, Sousa's use of alto and bass clarinets has been the topic of some discussion. Some musicians believe that for the large instrumentation of his band, he should have used more than the one or two alto clarinets he employed, while others think that any alto clarinets at all is too many.<sup>217</sup> In any case, the alto and bass clarinetists played a significant role in Sousa's music, more so than many European bands. Francis Mayer asserts, "One difference was in the relative importance of alto and bass clarinets and of the saxophone section, all of increasing importance in Sousa's scores but irregularly used by the British."<sup>218</sup>

Sousa's alto clarinetists included Giuseppe (Joseph) Boccavecchia, William Foerster, Herman Petzsche, Rene Magnant, Fred Prohaska, and John Silbach. Along with playing the original viola part in Sousa's transcriptions, the alto clarinets were sometimes used as a counter-melodic instrument in unison with the baritone, as with Sousa's *Camera Studies Suite* (1920). The bass clarinetists of Sousa's band included William Rueffel, Carl Schroeder, Herman Johnson, Joseph Cheney, George Jenkins, and Andrew Reissner. Mayer observes of Sousa's music, "There are some fine examples of writing for alto and bass clarinets, although the quintet (eventually established as a quartet: I, II, III-alto, and bass) was seldom allowed to function independently."<sup>219</sup> Sousa never used the contrabass clarinet – most scholars believe he deemed it unnecessary.<sup>220</sup>

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<sup>216</sup> Robert Willaman, *The Clarinet and Clarinet Playing* (New York: Carl Fischer, 1949), 256.

<sup>217</sup> Berger, *March King*, 49.

<sup>218</sup> Mayer, "Instrumentation and Scoring," 59.

<sup>219</sup> *Ibid.*, 56.

<sup>220</sup> Korzun, "The Orchestral Transcriptions," 152.



Figure 11: George M. Jenkins (Courtesy of Paul Bierley)

The importance of the bass clarinetists in Sousa's band can be demonstrated by comparing their weekly salaries to the other clarinetists. While no clarinetist ever received more than the principal player, the bass clarinetists were always paid the next highest salary. Note that the pay for all musicians decreased in 1931, most likely because of the financial hardships caused by the Great Depression. (See the clarinetists' weekly salaries below).

TABLE 3: SOUSA CLARINETISTS' WEEKLY SALARIES<sup>221</sup>

WEEKLY SALARIES	1896	1921	1923-1924	1925-1926	1928	1931
Principal Clarinet	\$55	\$85	\$80	\$90	\$114	\$108
1 <sup>ST</sup> Clarinet	\$40	\$65	\$65	\$65	\$79	\$73
2 <sup>ND</sup> & 3 <sup>RD</sup> Clarinet	\$35	\$60	\$60	\$60	\$74	\$68
Alto Clarinet	\$35	\$60	\$60	\$65	\$79	\$73
Bass Clarinet	\$40	\$75	\$70	\$70	\$94	\$88

Many of Sousa's clarinet players also doubled on other instruments in the band. The E-flat, alto and bass clarinetists would frequently be required to play B-flat clarinet for particular arrangements. Rene Magnant, who played alto clarinet with the Sousa

<sup>221</sup> From the payroll lists at the Sousa Archives at the University of Illinois.

Band from 1907 to 1917, initially played E-flat clarinet during a Sousa Band tour in 1904.<sup>222</sup> It was also very common for Sousa's clarinetists to double on the saxophone. These musicians included Fred Brant, Earl van Wyck Foote, Edward E. Locke, Clarence (Doc) Page, Pierre Perrier, Samuel Schaich, Charles Schwartz, Thomas Shannon, Eugene Slick, Harry Thompson, and George Tompkins. Particularly interesting was Sousa's assistant manager, Thomas Shannon, who played the contra-bass saxophone in Gilmore's band before joining Sousa in 1892. In Sousa's band, he not only played the saxophone, but was also listed as a clarinetist in an advertisement for the Sousa Band from 1898.<sup>223</sup>

Having the ability to play more than one type of clarinet, or clarinet and saxophone, was not uncommon. However, there were cases of Sousa clarinetists who were able to double on more unusual instruments. An article from 1905 reported that the famous E-flat clarinetist Joseph Lacalle also played flute and piccolo with Sousa's band.<sup>224</sup> Not only that, but Sousa's famous xylophone soloist John Heney (1902-1978) occasionally played clarinet in a clarinet trio as an encore during a Sousa Band tour in 1926.<sup>225</sup>

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<sup>222</sup> Bierley, "All-Time Roster," 28.

<sup>223</sup> *Musical Times and Band Journal* 15 (May 1898): From the file of Shannon in the Sousa Archives at the University of Illinois.

<sup>224</sup> *The Sousa Band Press Books*, from the Sousa Archives: Paul Bierley Papers (#21, p.69).

<sup>225</sup> Interview with Paul Bierley by the author in Westerville, OH on August 17, 2005 (9:30-11:30am).

## CHAPTER 6

### STORIES ABOUT SOUSA'S CLARINETISTS

Many amusing stories have been told about Sousa's clarinetists over the years by his bandmen. One such story, recalled by Malcolm Heslip, involves a rehearsal of the "Sailors' Hornpipe Dance" in which the clarinetists were to be featured as a section in a very fast-paced dance.<sup>226</sup> Evidently by mistake, the solo clarinetist began playing an instant before the rest of the section. Sousa kept conducting, indicating for the clarinetist to keep playing it as a solo. After the clarinet soloist played the entire section without any mistakes, Sousa cued the rest of the band and they finished the piece. Sousa then stepped off his podium and walked to the end of the imaginary stage where he proceeded to take his bows and motioned for the clarinet soloist to walk to the front for his "curtain call." After taking his three bows, the clarinetist returned to his seat and Sousa motioned for the band to applaud. Heslip remembers, "The poise and skill displayed by the young musician in playing the initial solo under exciting conditions impressed everyone. Few of those present would ever forget the soloist's amusing miscue and the humorous make-believe act it triggered on the part of Sousa."<sup>227</sup>

Another mistake from the clarinet section occurred at a matinee concert while playing *Carnival of Paris* overture by Svendsen. During a quiet section in the music, the last row of clarinets made an audible error. At the time, Sousa did not show any irritation. However when the clarinetists made the same mistake in the exact same passage a few days later, Sousa mumbled as he walked off the podium, "Christamighty, twice in the same place!"<sup>228</sup>

Edmund C. Wall and the saxophone soloist Owen Kincaid regularly played practical jokes on other Sousa Band members. Kincaid remembered:

First of all Eddie and myself were out drinking one glass of beer and we spied some dried fish, so we bought some and before the concert we rubbed them all over Deluca's, Jim Slantz's, and Whoopie Monroe's mouthpieces. Well to make a long story short, Whoopie was plain mad and disgusted, Slantz never cleaned

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<sup>226</sup> There is a possibility that this event might have taken place during a rehearsal with Sousa at the Great Lakes Naval Training Center and not with his professional band.

<sup>227</sup> Malcolm Heslip, *Nostalgic Happenings in the Three Bands of John Philip Sousa* (Laguna Hills: by the author, 1982), 81-82.

<sup>228</sup> Berger, *March King*, 50.

his mouthpiece, so he never noticed the difference, and Deluca got so mad he damn near chewed the mouthpiece off his tin pipe. This was such clean fun we thought it educational to test certain reactions on different members.<sup>229</sup>

After a concert in 1893 at the St. Louis Exposition, one of Sousa's clarinet players, William (Billy) Langan, was apparently assaulted for his wrist-watch. An article in the *St. Louis Dispatch* stated, "William Langan, clarinet player of Sousa's band, was attacked by a highwayman on Saturday night when returning from the Exposition. The thug attempted to knock him down and wrest his watch from him. Mr. Langan resisted and the fellow took to his heels well punished without obtaining any property."<sup>230</sup>

Once a young clarinetist came up to Sousa at a concert and asked for a position in the group. Bandsman Curtis Larkin recalled this story from 1922:

During the annual fall tour of the band, a sixteen-year old clarinetist of Scranton, Pennsylvania frankly approached the noted bandmaster [Sousa] and requested that he be allowed to join the band immediately. Sousa was so impressed with the lad's sincerity that he turned him over to Jay Sims, a trombonist who was also the examiner for applicants. Though somewhat skeptical, Sims gave the youngster a thorough trial; then he reported to his leader that the boy was an A-1 performer. Sousa engaged the youthful artist on the spot. Sims himself confirmed the story to the writer.<sup>231</sup>

Although it is not known who this clarinetist was, it is likely to have been either John Albrecht or John Leigl. Both of these clarinetists joined the Sousa Band in 1922.

Clarinetist Robert Willaman recalled the difficulty of finding quality reeds during a Sousa Band tour in 1923. He remembered, "The boys were rising to new heights (or descending to new depths) of oratory to describe the worthless reeds they had been buying. Wartime destruction of much of the best cane in France had compelled reed makers to use anything that looked like a fish pole." To save on cost, Willaman placed an order for 1000 reeds and ten other clarinetists from the band contributed money for the reeds. When the package finally arrived in the mail, they impatiently crowded around Willaman. Imagine their disappointment when the reeds turned out to be "green as grass." Willaman stated, "It was the considered view of the whole crowd that the reeds

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<sup>229</sup> Owen Kincaid, to Eugene Slick, 21 August 1951, *The Sousa Band Fraternal Society Newsletter* (September 1951): 6.

<sup>230</sup> From the personnel file for Langan at The Sousa Archives and Center for American Music at the University of Illinois.

<sup>231</sup> Larkin, "Gilmore and Sousa," 39.

would not even make good toothpicks. We were playing one-night stands and living out of suitcases, and I was stuck with the bulk of the 1000 reeds.” He ended up selling half of the reeds and saving the other 500 reeds, which he later used once they had aged.<sup>232</sup>

Oftentimes, when touring with the Sousa Band, Edmund C. Wall would share a room with his brother, Charles Wall, also a clarinetist. Wall recalled this amusing story:

My roommate on this trip was my younger brother, also a member of the band. Considering the number of applicants for space in this lone hostelry, we thought ourselves very fortunate in drawing a large corner room. . . . The evening concert over, we could not reach our hotel fast enough. But no sooner had my brother, with a weary sigh, sunk into the depths of his inviting bed, than he sprang out of it. The hostile end of a broken coil of spring wire had pushed its way up through the mattress and jabbed him in the back!<sup>233</sup>

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18. <sup>232</sup> Robert Willaman, “Seasoning Reeds,” *The Clarinet: A Symphony Quarterly* 1 (Spring 1952):

<sup>233</sup> Wall, “Touring,” 24.

## CONCLUSION

The clarinetists of Sousa's bands were phenomenal musicians and well known in their day. Many of the clarinetists, like August Stengler, Joseph Norrito, and Edmund C. Wall became famous from solo appearances that showcased their skill. They were regularly featured in advertisements for clarinets in music journals and were among the first clarinetists to take part in recordings for the Berliner, Victor, and Edison companies. Many also performed with other prestigious ensembles, including the New York Philharmonic, the Philadelphia Orchestra, the New York City Ballet Orchestra, and the Metropolitan Opera Orchestra. Yet today, many musicians are unaware of these clarinetists and their accomplishments. In 1972, Vance Jennings speculated that:

Perhaps it is the nature of the band with its massed clarinet sound plus the schedule of traveling, all of which prevented the influence of the band from establishing a stronger influence upon a national clarinet sound. . . . Not one of the [Sousa Band] players listed by W.C. White is a name which exerted any strong influence upon clarinetists of a later generation. Those listed as "famous artists" in the Sousa clarinet section are A. Stengler, J. Norrito, H. Weber, M. Pasquale, W. H. Langan, S. Schaich, W. Daugherty, Paul Jahn, M. Urbain, S. Lacalle, and R. Noyes. This writer feels certain that these gentlemen were fine players, but it is interesting to note that none of them made sufficient impression during their lifetimes to be known today.<sup>234</sup>

Yet these clarinetists were heard all over the United States and the world from their tour performances, and in many cases they might have been the only clarinetists that young musicians would have had the opportunity to hear. By the early twentieth century, Sousa's clarinetists had a reputation as being the best in the music business. Jazz clarinetist Drew Page was offered an audition for a tour with Sousa's band in the early 1920s. He recalled in his autobiography:

I didn't think I was good enough. Since Sousa's band was the big time, I thought he must have the best clarinet players in the world. Max said I could take the last chair if necessary, but I couldn't be persuaded. I had known only one other professional clarinet player – the one I was working with at the time – and I couldn't believe I would compare favorably with the big-timers in Sousa's band.<sup>235</sup>

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<sup>234</sup> Vance Jennings, "The Development of American Symphonic Clarinet Playing," Part I, *Woodwind World* 11 (February 1972): 7.

<sup>235</sup> Drew Page, *Drew's Blues: A Sideman's Life with the Big Bands* (Baton Rouge: Louisiana State University Press, 1980), 10.



As Jennings stated, the large number of clarinetists who performed with the Sousa Band may have been a reason for their lack of influence on today's clarinetists. Other factors might include the diversity of backgrounds from which they came and the fact that they were not featured as soloists as often as some of the other instrumentalists in the band.

Sousa once wrote, "Why does the world need bands? Why does the world need flowers, sunlight, religion, the laughter of children, moonrise in the mountains, great masterpieces of art? Why indeed? Because the world has a soul, a spirit, which is hungry for beauty and inspiration."<sup>236</sup> Truly, Sousa's clarinetists added to that beauty, for their music was enjoyed by all who had the great fortune to hear it.

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<sup>236</sup> John Philip Sousa, "Why the World Needs Bands," (first published in 1930) *Instrumentalist* 45 (April 1991): 32.

**APPENDIX A: CHRONOLOGICAL LISTING OF SOLO APPEARANCES  
BY SOUSA'S CLARINETISTS<sup>237</sup>**

<b>DATE</b>	<b>PLACE</b>	<b>SOLOIST</b>	<b>TITLE</b>	<b>COMPOSER</b>	<b>ARRANG.</b>
1892	Chicago, IL	Staats, C. L.	Pre au Clercs	Herold	Paradis
1892	Bath	Stengler, August Gustave	Rigoletto	Verdi	
1892 (Wed. Nov. 16)	Middletown, CT	Stengler, August Gustave	Rigoletto	Verdi	
1892 (Thurs. Nov. 17)	Woonsocket, RI	Stengler, August Gustave	Rigoletto	Verdi	
1892 (Thurs. Nov. 17)	Woonsocket, RI	Stengler, August Gustave	Traumerei (as an encore)	Schumann	
1892 (Fri. Nov. 18)	Amesbury, MA	Stengler, August Gustave	Rigoletto	Verdi	
1892 (Sun. Nov. 20)	Boston, MA	Stengler, August Gustave	Concerto for Clarinet	Behrmann	
1892 (Tues. Nov. 22)	Brunswick, ME	Stengler, August Gustave	Rigoletto	Verdi	
1892 (Wed. Nov. 23)	Bangor, ME	Stengler, August Gustave	Rigoletto	Verdi	
1892 (Sat. Nov. 26)	Portland, ME	Stengler, August Gustave	Rigoletto	Verdi	
1892 (Sat. Dec. 3)	Rome, NY	Stengler, August Gustave	Rigoletto	Verdi	
1892 (Sun. Dec. 4)	Rochester, NY	Stengler, August Gustave	La Sonnambula	Bellini	
1892 (Fri. Dec. 9)	Allenton, PA / Music Hall	Stengler, August Gustave	Rigoletto	Verdi	
1893 (May 26)	Columb. Expo./Chic. World Fair	Stengler, August Gustave	La Sonnambula	Bellini	Bassi
1893 (Thurs. June 1)	Columb. Expo./Chic. World Fair	Stengler, August Gustave	Rigoletto	Verdi	Bassi
1893 (Tues. June 6)	Columb. Expo./Chic. World Fair	Stengler, August Gustave	Italian in Algiers	Rossini	
1893 (Tues. June 13)	Columb. Expo./Chic. World Fair	Stengler / Norrito	Duet for Two Clarionets	Baisio	
1893 (Sat. June 17)	Columb. Expo./Chic. World Fair	Stengler / Norrito	Air Varied- Clarinette Duet	Ponchielli	
1893 (Sun. June 18)	Columb. Expo./Chic. World Fair	Stengler, August Gustave	The Promised Bride	Ponchielli	
1893 (Wed. June 21)	Columb. Expo./Chic. World Fair	Stengler, August Gustave	Theme and Variations, Op. 164	Proch	
1893 (Tues. June 27)	Columb. Expo./Chic. World Fair	Stengler, August Gustave	Air Varied	Lazarus	
1893 (Fri. June 30)	Lancaster, PA / Conestoga Park	Stengler, August Gustave	Rigoletto	Verdi	
1893 (Sat. July 1)	Manhattan Beach, NY	Stengler, August Gustave	Fantasia on Themes from Rigoletto	Verdi	Bassi

<sup>237</sup> This list was compiled from the concert programs and newspaper reviews of the Sousa Band, which are housed at the Sousa Archives and Center for American Music at the University of Illinois. There were many discrepancies in the programs and reviews with regards to the titles, composers, and arrangers of the various selections. For instance, the piece, "Fantasia on Themes from Rigoletto," was generally listed in the programs as "Rigoletto." Many programs listed the opera composer's name, instead of providing the arranger's name (Verdi instead of Bassi or Norrito). Furthermore, there were numerous spelling inconsistencies with regards to the titles and composers.

1893 (Wed. July 5)	Manhattan Beach, NY	Stengler / Wadsworth	Lo, Here the Gentle Lark	Bishop	
1893 (Fri. July 7)	Manhattan Beach, NY	Stengler, August Gustave	The Masked Ball	Verdi	Cavallini
1893 (Thurs. July 13)	Manhattan Beach, NY	Norrito, Joseph	Fantasia on Italian Air	Lazarus	
1893 (Fri. July 14)	Manhattan Beach, NY	Stengler, August Gustave	Rigoletto	Verdi	Canalini
1893 (Sun. July 16)	Manhattan Beach, NY	Stengler, August Gustave	Scotch Fantasia	Lazarus	
1893 (Mon. July 17)	Manhattan Beach, NY	Stengler, August Gustave	Fantasia Pastoral	Waterson	
1893 (Thurs. July 20)	Manhattan Beach, NY	Stengler / Wadsworth	Lo, Here the Gentle Lark	Bishop	
1893 (Thurs. July 20)	Manhattan Beach, NY	Stengler / Wadsworth	Hermit's Song (Duet for Flute and Cl.)		
1893 (Fri. July 28)	Manhattan Beach, NY	Lacalle, Joseph (petite cl. oblig.)	Jours de mon enfance- Pre le Clercs	Herold	
1893 (Tues. Aug. 15)	Manhattan Beach, NY	Clarinet Section	A Pandean Pastoral	Schreiner	
1894 (Tues. Apr. 17)	Midwinter Fair / San Fransisco	Foerster, William	Fantasia on Themes from Rigoletto	Verdi	Bassi
1894 (July 9)	Manhattan Beach, NY	Stengler, August Gustave	Second Grand Concerto for Clarinet	von Weber	
1894 (Mon. Aug. 13)	Manhattan Beach, NY	Stengler, August Gustave	Caprice and Polka for Clarinet	Mayeur	
1894 (Wed. Aug. 15)	Manhattan Beach, NY	First Four Clarinetists	Quartette for Clarinets	Gabrielsky	
1894 (Mon. Aug. 27)	Manhattan Beach, NY	Stengler, August Gustave	Second Grand Concerto for Clarinet	von Weber	
1894 (Fri. Aug. 31)	Manhattan Beach, NY	Stengler / Messinger / Wadsworth	The Three Gossips	Val Hamm	
1895 (Jan. 26)	Philadelphia Acad. Of Music	Stengler / Messinger / Wadsworth	The Three Gossips	Val Hamm	
1895 (Sat. Mar. 16)	Philadelphia Acad. Of Music	Stengler / Messinger / Wadsworth	The Three Gossips	Val Hamm	
1896 (Tues. June 3)	Manhattan Beach, NY	Stengler, August Gustave	Fantasia on Lucretia Borgia	Donizetti	Cavallini
1896 (Fri. June 19)	Manhattan Beach, NY	Stengler / Norrito / Wadsworth	The Three Gossips	Val Hamm	
1896 (Fri. June 26)	Manhattan Beach, NY	Stengler / Messinger / Wadsworth	The Three Gossips	Val Hamm	
1896 (Fri. July 10)	Manhattan Beach, NY	Steng./Wads./Mess./Baumgartel	The Four Gossips	Val Hamm	
1896 (Sat. July 11)	Manhattan Beach, NY	Stengler / Messinger / Wadsworth	The Three Gossips	Val Hamm	
1896 (Thurs. July 16)	Manhattan Beach, NY	Stengler, August Gustave	Oblig. - "Cavatina"/ "Robert the Devil"	Meyerbeer	
1896 (Thurs. July 23)	Manhattan Beach, NY	Stengler, August Gustave	Air Varie	Gatti	
1896 (Mon. Aug. 3)	Manhattan Beach, NY	Steng./Wads./Mess./Baumgartel	The Four Gossips	Val Hamm	
1896 (Wed. Aug. 19)	Manhattan Beach, NY	Stengler, August Gustave	Shadow Dance from Dinorah	Meyerbeer	
1896 (Fri. Aug. 21)	Manhattan Beach, NY	Stengler / Messinger / Wadsworth	The Three Gossips	Val Hamm	
1896 (Mon. Aug. 24)	Manhattan Beach, NY	Stengler / Norrito / Wadsworth	The Three Gossips	Val Hamm	
1896 (Wed. Aug. 26)	Manhattan Beach, NY	Steng./Wads./Mess./Baumgartel	The Four Gossips	Val Hamm	
1896 Thurs. Sept. 3)	Manhattan Beach, NY	Stengler, August Gustave	La Sonnambula	Bellini	Baermann
1897 (June)	Manhattan Beach, NY	Stengler / Messinger / Wadsworth	The Three Gossips	Val Hamm	
1898	St. Louis Exposition	Norrito, Joseph	Home, Sweet Home	Bishop	

1898	St. Louis Exposition	Fritsche, Otto	Nocturne	Chopin	
1898	St. Louis Exposition	Norrito / Wads. / Mess. / Koch	The Four Gossips	Val Hamm	
1898 (Wed. Oct. 26)	St. Louis Exposition	Norrito / Wadsworth / Messinger	The Three Gossips	Val Hamm	
1898 (Fri. Oct. 28)	St. Louis Exposition	Fritsche, Otto	Grand Fantasia on Traviata	Verdi	
1898 (Sat. Oct. 29)	St. Louis Exposition	Fritsche, Otto	Grand Fantasia on Traviata	Verdi	
1898 (Sat. Oct. 29)	St. Louis Exposition	Norrito, Joseph	Norma	Bellini	
1901 (Sat. June 1)	Willow Grove Park / Philadelphia	Norrito, Joseph	Norma	Bellini	
1901 (Thurs. July 18)	Manhattan Beach, NY	Norrito, J. / Christie, L.	Nanine	La Jarte	
1901 (Thurs. Aug. 22)	Manhattan Beach, NY	Norrito, J. / Christie, L.	Nanine	La Jarte	
1901 (Mon. Sept. 30)	USMS "St. Louis" / Main Saloon	Norrito, Joseph	Obligato for "Evening Serenade"	Haertel	
1902 (Tues. Aug. 5)	Steel Pier / Atlantic City (NJ)	Norrito, Joseph	Norma	Bellini	
1902 (Tues. Aug. 19)	Steel Pier / Atlantic City (NJ)	Norrito, Joseph	Norma	Bellini	
1906 (Mon. Aug. 27)	Willow Grove Park / Philadelphia	Norrito, Joseph	La Sonnambula	Bellini	
1906 (Sept. 17)	Pittsburgh Exposition	Norrito, Joseph	Solo for Grand Clarinet		
1906 (Oct. 3)	Illinois Music Festival	Norrito, Joseph			
1907 (Wed. Aug. 21)	Willow Grove Park / Philadelphia	Norrito, Joseph	Obligato - Welsh Song "Jenny Jones"		
1907 (Thurs. Aug. 22)	Willow Grove Park / Philadelphia	Norrito, J. / Norrito, G.	Lo, Here the Gentle Lark	Bishop	
1907 (Tues. Sept. 10)	Pittsburgh Exposition	Norrito / Spindler	Lo, Here the Gentle Lark	Bishop	
1907 (Mon. Sept. 16)	Pittsburgh Exposition	Norrito, Joseph	Norma	Bellini	
1907 (Sun. Oct. 13)	Dreamland Rink	Norrito, Joseph	Norma	Bellini	
1907 (Oct. 30)	Dreamland Rink	Norrito, Joseph			
1907 (Tues. Nov. 5)	Salt Lake City	Norrito, Joseph			
1908 (Sun. Feb. 23)	The Hippodrome (NY)	Norrito, Joseph	Air Italien		Norrito
1908 (Thurs. Feb. 27)	Mechanics Hall / Worcester	Norrito, Joseph	Italian Air		Norrito
1908 (Tues. Mar. 3)	Providence, RI	Norrito, Joseph	Italian Air		Norrito
1908 (Wed. Aug. 19)	Willow Grove Park / Philadelphia	Norrito / Spindler	Lo, Here the Gentle Lark	Bishop	
1908 (Wed. Aug. 26)	Willow Grove Park / Philadelphia	Norrito, Joseph	Norma	Bellini	
1912 (Sat. Sept. 20)	Pittsburgh Exposition	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1913 (Thurs. Aug. 21)	Willow Grove Park / Philadelphia	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1913 (Mon. Sept. 8)	Pittsburgh Exposition	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1913 (Tues. Sept. 9)	Pittsburgh Exposition	Norrito / Fritze	Morceau Eligant for flute and clarinet	Howgill	

1913 (Mon. Sept. 15)	Pittsburgh Exposition	Norrito / Schensley	Villanelle for clarinet and saxophone	Dell'Acqua	
1913 (Thurs. Nov. 13)	Automobile Show / Atlanta, GA	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1914 (Sat. Aug. 15)	Coney Island	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1914 (Wed. Sept. 9)	Willow Grove Park / Philadelphia	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1914 (Mon. Sept. 14)	Pittsburgh Exposition	Norrito, Joseph	Italia		Norrito
1914 (Thur. Sept. 24)	Pittsburgh Exposition	Norrito, Joseph	Norma Fantasia	Bellini	Norrito
1914 (Fri. Sept. 25)	Pittsburgh Exposition	Clarinet Section	Air Varie for clarinet corps	Klose	
1915 (Mon. June 7)	Panama-Pacific Expo./San Fran.	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1915 (Wed. Aug. 4)	Spokane, WA	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1915 (Tues. Sept. 14)	Pittsburgh Exposition	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1916 (Mon. Aug. 28)	Willow Grove Park / Philadelphia	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1916 (Tues. Dec. 19)	Albany, NY	Norrito, Joseph	Air Italien		Norrito
1917 (Mon. July 23)	Dominion Park / Montreal	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1917 (Fri. Sept. 7)	Willow Grove Park / Philadelphia	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1918 (Sun. June 30)	Dominion Park / Montreal	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1918 (Thurs. July 4)	Dominion Park / Montreal	Norrito, Joseph	Norma Fantasia	Bellini	Norrito
1918 (Fri. July 12)	Dominion Park / Montreal	Norrito / Fritze	Lo, Here the Gentle Lark	Bishop	
1919 (Wed. Sept. 3)	Willow Grove Park / Philadelphia	Norrito, Joseph	Rigoletto	Verdi	
1920 (Wed. Aug. 18)	Willow Grove Park / Philadelphia	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1921 (Tues. July 19)	Dominion Park / Montreal	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1921 (Fri. Aug. 19)	Willow Grove Park / Philadelphia	Norrito and Clarinet Section	Concerto for clarinet corps	Klose	
1921 (Mon. Aug. 29)	Willow Grove Park / Philadelphia	Norrito / McDiarmid	A Dialogue between the Flute and Cl.	Van Hamm	
1921 (Wed. Sept. 7)	Willow Grove Park / Philadelphia	Norrito, Joseph	Operatic Themes		Norrito
1922 (Mon. July 24)	Dominion Park / Montreal	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1922 (Wed. Aug. 9)	Willow Grove Park / Philadelphia	Norrito, Joseph	Rigoletto Fantasia	Verdi	Norrito
1922 (Mon. Aug. 14)	Willow Grove Park / Philadelphia	Norrito, Joseph	Norma	Bellini	
1922 (Mon. Aug. 21)	Willow Grove Park / Philadelphia	Norrito and Clarinet Section	Concerto for clarinet corps	Klose	
1922 (Tues. Aug. 29)	Willow Grove Park / Philadelphia	Norrito, Joseph	Air Varied		Norrito
1922 (Tues. Sept. 5)	Willow Grove Park / Philadelphia	Norrito / Willson	Morceau Eligant for flute and clarinet	Howgill	
1926 (Mon. July 5)	Hershey Park	Schmidt, Roy	Concerto	von Weber	
1926 (Fri. July 16)	Steel Pier / Atlantic City (NJ)	Schmidt, Roy	Fantasia on Themes from Rigoletto	Verdi	Bassi
1926 (Fri. July 23)	Willow Grove Park / Philadelphia	Schmidt, Roy	Fantasia on Themes from Rigoletto	Verdi	Bassi

1926 (Tues. July 27)	Willow Grove Park / Philadelphia	Schmidt, Roy	Schön Rosmarin	Kreisler	
1927 (Sun. July 31)	Steel Pier / Atlantic City (NJ)	Wall, Edmund C.	Concerto Rhapsody	Klose	
1927 (Sat. Oct. 1)	Metropolitan Theatre / Seattle	Wall, Edmund C.	Il Trovatore	Verdi	Bassi
1927 (Sun. Oct. 9)	City Auditorium / Portland	Wall, Edmund C.	Il Trovatore	Verdi	Bassi
1928 (Fri. July 20)	Forest Park / Utica	Schueler, William	Concertina	Faber	
1928 (Tues. July 24)	Eastman Theat. / Rochester, NY	Wall, Edmund C.	Fantasia on Themes from Rigoletto	Verdi	Bassi
1928 (Tues. July 31)	Steel Pier / Atlantic City (NJ)	Wall, Edmund C.	Concerto	Klose	
1928 (Sat. Aug. 4)	Steel Pier / Atlantic City (NJ)	Wall, Edmund C.	Il Trovatore	Verdi	Bassi
1928 (Thurs. Aug. 9)	Steel Pier / Atlantic City (NJ)	Wall, Edmund C.	Fantasia on Themes from Rigoletto	Verdi	Bassi
1928 (Sat. Sept. 8)	Michigan State Fair	Wall, Edmund C.	Il Trovatore	Verdi	Bassi
1928 (Mon. Nov. 5)	New Dreamland / San Fran.	Wall, Edmund C.	La Favorita	Donizetti	Bassi
1929 (Sat. Aug. 31)	Foshay Tower Ded. / Minn., Minn.	Wall, Edmund C.	Carnival of Venice		Bassi

## APPENDIX B: DISCOGRAPHY<sup>238</sup>

REC. LABEL	CATAL. #	DATE	SOLOIST	TITLE / INSTRUMENTATION	COMPOSER	ARRANG.	TAKE	PLACE
Berliner	301	1898 (Nov. 2)	Stengler, August	The Old Folks at Home (Cl, Pno) (Lib. of Congress)	Foster		Z	
Berliner	302	1898 (Oct. 11)	Stengler, August	Clog Dance (Cl, Pno)				
Berliner	303	1898 (Oct. 11)	Stengler, August	Echoes From Ireland (Cl, Pno)				
Berliner	304	1898 (Oct. 4)	Stengler, August	"Polonaise" from <i>Mignon</i>	Thomas			
Berliner	305	1898 (Oct. 11)	Stengler, August	"Polacca" from <i>I Puritani</i>	Bellini			
Berliner	307	1898 (Nov. 2)	Stengler, August	Athlete Polka			Z	
Berliner	308	1898 (Oct. 11)	Stengler, August	Sounds from Home				
Berliner	309	1897	Stengler/McNeice	The Two Volunteers (2Cl, Pno)				
Berliner	310	1898	Stengler/McNeice	Titt's Serenade (2Cl, Pno)			Z	
Berliner	314		Stengler/McNeice	"Duet" from <i>Norma</i>	Bellini			
Berliner	315	1898 (Nov. 2)	Stengler, August	Little Nell	Pryor			
Berliner	319		Stengler/McNeice	Lo, Here the Gentle Lark	Bishop			
Berliner	325	1898 (Nov. 2)	Stengler, August	The Blue Bells of Scotland	Traditional	McVicar	Z	
Berliner	333		Stengler, August	The Carnival of Venice	Benedict			
Berliner	334	1897 (Aug. 3)	Norrito, Joseph	Original Schottische (Cl, Pno) (Lib. of Congress)				NY
Berliner	335	1898	Norrito, Joseph	Andante Original (Cl, Pno)				NY
Berliner	336		Norrito, Joseph	"Aria" from <i>Rigoletto</i>	Verdi			
Berliner	337	1898 (Nov. 2)	Stengler, August	Home, Sweet Home (Cl, Pno) (Lib. of Congress)	Bishop		X	
Berliner	341		Stengler, August	<i>La Sonnambula</i>	Bellini			NY
Berliner	342	1897 (Dec. 2)	Stengler, August	Les Alsaciennes - Bolero (Cl, Pno)				NY
Berliner	347	1898 (Oct. 4)	Stengler, August	Manzanillo				
Berliner	348	1898 (Oct. 4)	Stengler, August	Bonnie Eloise Fantasie	Elliott	Thomas		
Berliner	349	1898 (Oct. 4)	Stengler, August	"The Heart Bowed Down" from <i>The Bohemian Girl</i>	Bunn	Balfe		
Berliner	7747	1899	Stengler/McNeice	Golden Robin - Polka (2Cl, Pno)	Bousquet			
Berliner	7748		Stengler/McNeice	Tarantella				
Berliner	7749	1899	Stengler/McNeice	Thoughts of Home - Polka (2Cl, Pno)				

<sup>238</sup> This list was compiled from Allen Koenigsberg's *Edison Cylinder Records, 1889-1912*, Paul Charosh's *Berliner Gramophone Records: American Issues, 1892-1900*, the Library of Congress (Motion Picture, Broadcasting and Recorded Sound Division), and the clarinet recordings of Dr. Stan Stanford, whose assistance with this discography is greatly appreciated.

Berliner	0697		Stengler/McNeice	Tarantella				
Columbia	A960	1911	Hughes, Thomas	The Butterfly (Cl, Fl, Band)				
Columbia	A1120	1912	Hughes, Thomas	Trio in C (Cl, Fl, Bsn)				
Columbia	A1902	1916	Hughes, Thomas	Seville (Cl, Ob, Vl, Cello)				
Columbia	A1984	1915	Hughes, Thomas	Humoresque (Cl, Fl, Ob)				
Columbia	A1984	1915	Hughes / Lufsky	The Butterfly (Cl, Fl)				
Edison	106	1909	Rubel / Rose	The Butterfly (Cl, Fl, Band)				
Edison	1870	1913	Rubel / Rose	The Butterfly (Cl, Fl, Band)				
Edison	9035	1905	Rubel / Tuson	Two Little Bullfinches - Polka (2Cl, Band)				
Victor	1454	1902	Christie, Louis	Comin' Thro' the Rye (Cl, Pno)				
Victor	2609	1904	Christie / Walker	Golden Robin - Polka (2Cl, Band)				
Victor	16212	1909	Christie / Lyons	Dreamy Moments (Cl, Fl, Band)				
Victor	17174	1912	Christie / Lyons	Tarantella (Cl, Fl, Pno)	Saint-Saens			
Victor	35035	1909	Christie / Lyons	Sweet Visions of Childhood (Cl, Fl, Orch)				
Victor G.P.	2635	1904	Christie, Louis	Blue Bells of Scotland				
Victor G.P.	5651	1909	Christie / Lyons	An Evening in Naples (Cl, Fl, Band)				
Victor G.P.	31167	1904	Christie / Lyons	Nightingale and the Frog (Cl, Picc, Band)				
Victor Del.	31186	1904	Christie/Whittaker	Golden Robin - Polka (2Cl)				
Victor G.P.	31610	1904	Christie / Lyons	Spring Greetings (Cl, Fl, Band)	Benedict			
Victor G.P.	31657	1904	Christie / Lyons	Ectasy Waltz (Cl, Fl, Band)				



## APPENDIX C: SOUSA'S CLARINET INSTRUMENTATION

	(Gil.) Sept. 1892	(S.) Sept. 1892	(S.) 1893	(S.) Feb. 1896	(S.) May 1897	(S.) Sept. 1898	(S.) May 1900
A-flat Clar.	1	0	0	0	0	0	0
E-flat Clar.	3	2	2	1	1	2	2
B-flat Clar.	29	12	14	11	14	14	16
Alto Clar.	2	1	1	1	1	1	2
Bass. Clar.	2	1	1	1	1	1	2
TOTAL	37	16	18	14	17	18	22
	(S.) 1901	(S.) Sept. 1902	(S.) 1903	(S.) 1905	(S.) Sept. 1907	(S.) Sept. 1908	(S.) 1911
A-flat Clar.	0	0	0	0	0	0	0
E-flat Clar.	1	1	1	1	1	1	1
B-flat Clar.	15	15	15	14	12	14	15
Alto Clar.	1	1	1	1	1	1	1
Bass. Clar.	1	1	1	1	1	1	1
TOTAL	18	18	18	17	15	17	18

	(S.) Nov. 1914	(S.) June 1915	(S.) Dec. 1916	(S.) Aug. 1919	(S.) 1919- 1920	(S.) 1921	(S.) 1921- 1922	(S.) 1923- 1924
A-flat Clar.	0	0	0	0	0	0	0	0
E-flat Clar.	0	2	1	1	1	0	0	0
B-flat Clar.	12	18	14	14	16	18	21	25
Alto Clar.	1	1	1	0	1	1	1	1
Bass. Clar.	1	1	1	1	1	1	2	1
TOTAL	14	22	17	16	19	20	24	27
	(S.) Nov. 1924	(S.) 1925- 1926	(S.) July 1926	(S.) 1927	(S.) 1928	(S.) 1929	(S.) 1931	
A-flat Clar.	0	0	0	0	0	0	0	
E-flat Clar.	0	0	0	0	0	0	0	
B-flat Clar.	22	26	20	22	23	19	14	
Alto Clar.	1	1	1	1	1	1	1	
Bass. Clar.	2	1	1	1	1	1	1	
TOTAL	25	28	22	24	25	21	16	

## APPENDIX D: CLARINETISTS OF THE SOUSA BAND

Adams, Ray	DeBueris, John [alto clar.]
Albrecht, John H.	DeLio, Giuseppe (Joseph)
Andrews, _____	Donati, A. [bass clar.]
Austin, James C.	Dornheim, Helmar [Eb clar.]
Babcock, Harold J.	Dougherty, William
Bagley, Henry Luther	Eckstein, Sol (Solly)
Baldwin, Harry	Elliot, Edward E.
Band, Julius	Engberg (Engerquasst), Lorenzo (Lew)
Barron, Henri J.	Engberg R.
Baskind, Harry W.	Fink, Leo
Bassett, Don	Flaster, Max [Eb clar.]
Baxter, Harry	Fleming, Robert
Becker, John U.	Fletcher, William
Bender, Walter H.	Foerster, William [also alto clar.]
Berry, Arthur L.	Fontanella, Ferd
Bishof, George	Foote, Earl van Wyck [also saxophone]
Boccavecchia (Bocca), Giuseppe (Joseph) [alto clar.]	Frankel, Joseph
Borrelli, James G. (Jimmy)	Frigga, Einar
Bortman, William T. (Bill)	Fritsche, Otto
Boscheck, Charles	Garrett, Paul
Brandenburg, William G.	Gatley, Ernest C.
Brant, Fred G. [also saxophone]	Gavin, Evert A.
Brissette, Fred J.	Geise, Henry
Bronson, Chet [Eb clar.]	Gentile, Americo [also bass clar.]
Bronson, Howard C.	Gentile, Pirro
Buonocore, E.	Germond, George H.
Burke, Thomas M.	Gerstenberger, Emil
Buys, Peter [Eb clar.]	Gionnone, G.
Byra, Stanley	Giordano, Frank R.
Carney, John	Grant, Theodore R.
Carr, John Carroll (Johnny, Hank)	Greyback, Joseph P. (Joe)
Carroll, Stephen L.	Hackert, Henry L. A.
Caster, Leslie D.	Hall, Clyde L.
Chaliff, Louis	Harper, J. Ernest
Cheney, Joseph J. [also bass clar.]	Harris, Samuel (Sam, Sammie)
Chiafarelli, Albert C.	Harris, Walter B., Jr.
Christie, Louis H.	Heuse, F.
Christman, C.	Hickey, Michael John (Jack)
Christman, Henry	Higgins, Thomas (Tom)
Ciccone, _____	Holl, William Benjamin (Bill)
Clifford, Paul E.	Holt, Walfred T. (Wally)
Colby, Louis	Howland, Paul Estey
Collins, Walter D.	Hudson, Carl H.
Crawford, Francis Marion (Frank)	Hughes, Thomas A. (Tommy)
Cromer, R. S.	Jacob, Otto (Mike)
Culley, William H.	Jacques, C. C.
Davis, Arthur C. [bass clar.]	Jahn, Paul
Davis, Isadore (Irving) (Izzy)	Jenkins, George M. [also bass clar.]
Davis, Robin W. (Doc)	Jeschka, William A.

Johnson, Edward D. (Ed)  
 Johnson, Herman R. [bass clar.]  
 Joste, Fred  
 Kalmbach, Herbert A.  
 Kampe, George C.  
 Kapralek, Frank Joseph [Eb clar.]  
 Kardasen, Charles M.  
 Keinke, Walter  
 Kensinger, Vane H. (Swipes)  
 Kerns, Jack William [bass clar.]  
 Kilgour, Earl D.  
 Kivlan, Edwin G.  
 Klemola, William M.  
 Knight, Harry  
 Knuttunen, George J.  
 Kroeder, B.  
 Lacalle, Joseph M. [also Eb clar.]  
 Langan, William H. (Billy)  
 Langenus, Gustav Jean  
 Lawnham, James (Jim)  
 Leiby, Charles A.  
 Leigl, John S.  
 Leory, H. L.  
 Levy, Abraham (Abe)  
 Livingston, Clarence R. (Livvy)  
 Livingston, Frederick  
 Lochmyer, A. [Eb clar.]  
 Locke, Edward E. [also saxophone]  
 Lomas, Joseph (Joe)  
 Lorenz, Robert J.  
 Lotz, John  
 Lubis, Theodore  
 Lundgren, Joram  
 Magnant, Rene [alto clar. & Eb clar.]  
 Major, U. H.  
 Mancini, Frank  
 Marchese, Pasquale  
 Matthes, Oscar [also Eb clar.]  
 McDonnell, H.  
 McGibney, C. G. (Doc)  
 McLaughlin, William  
 Mehl, Henry J.  
 Meyers, Harold  
 Miller, Roy M.  
 Moody, Leo W.  
 Moore, Fred C.  
 Morris, Louis (Lou)  
 Murdoch, John C.  
 Naevy, H. [Eb clar.]  
 Nelson, Henry (Hal)  
 Neumann, Arthur J.

Norrito, Joseph (Joe, Dad)  
 Novak, Louis  
 Noyes, H. F.  
 Oeconamacos, Nicholas  
 O'Leary, Eugene [Eb clar.]  
 Otto, Charles  
 Page, Clarence W. (Doc) [also sax]  
 Park, Robert A.  
 Payer, Joe  
 Perrier, Pierre  
 Peters, A. G.  
 Petzsch, Herman [alto clar.]  
 Pfaff, George  
 Pheney, J. J. [bass clar.]  
 Piates, David  
 Pomo, Ettore  
 Porlatto, Cal  
 Porpora, Steve  
 Preiss (Price), Emil G.  
 Prohaska, Fred B. [alto clar.]  
 Ragone, Vincent  
 Rasp, Walter F.  
 Reissner, Andrew (Andy) [also bass cl.]  
 Renz, Adolf  
 Reuffel, William [bass clar.]  
 Rice, Ed. L.  
 Ridgley, Clifford E.  
 Robinson, William J. (Willie)  
 Roeschel, William E.  
 Ross, Robert A. (Bob)  
 Rubel, George  
 Rumpff, Otto  
 Rundquist, Carl T.  
 Rundquist, Willard  
 Rupp, Jacob  
 Russo, Enrico  
 Saum, Joseph F.  
 Schaich, Samuel (Saul) [also sax]  
 Schentze, F.  
 Schmidt, Roy  
 Schroeck, Albert  
 Schroeder, Carl [bass clar.]  
 Schueler, William P. (Bill)  
 Schuetz, Franz  
 Schwartz, Charles (Charlee) [also sax]  
 Schwartz, Schofield (Schof)  
 Scott, Raymond F.  
 Seyfried (Seigfried), Henry  
 Shaeffer, Walter E. (Walt)  
 Shannon, Thomas F. [also saxophone]  
 Shepard, James W.

Sheridan, John  
 Silbach, John [alto clar. & sax]  
 Slick, Eugene, [also saxophone]  
 Smith, A.  
 Smith, Fred M.  
 Smith, J. E.  
 Spencer, John Henry  
 Staats, C. L.  
 Steinert, Leopold  
 Stengler, August (Gustave) P. Cercello  
 Stretz, Frank  
 Strothkamp, Charles C., Jr.  
 Thetford, Charles  
 Thomas, Bruce  
 Thompson, Ernest Leroy  
 Thompson, Harry A. [also sax]  
 Thompson, O. J.  
 Thomson, Walde E.  
 Tompkins, George B. [also sax]  
 Tozier, Cecil E. (Stub)  
 Tucker, Courtney S. (Mr. Hooligan)  
 Urbain, Fred M. [Eb clar.]  
 Urban, John W.  
 Van Ambergh, Fred  
 Van Fossen, John F. (Johnny)  
 VanPouke, Jacques Louis  
 Vinciguerra (Vinci) Michael  
 Wall, Charles A. (Charlie)  
 Wall, Edmund A.  
 Wall, Edmund C. (Eddie)  
 Walters, Clarence  
 Wavrek, Frederick J. (Fred)  
 Weaver, Frederick M. (Buck)  
 Webber, Randall B.  
 Weber, Henry  
 Whittaker, Adrian [Eb clar.]  
 Willaman, Robert G. (Bob)  
 Williams, Alexander  
 Williams, Ed (Ping)  
 Williams, Jan A.  
 Williams, Warren (Snorky)  
 Wingate, W. F.  
 Woolridge, Harold I.  
 Zangari, Giovanni [bass clar.]  
 Zuber, Frank J.

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## BIOGRAPHICAL SKETCH

Jesse Daniel Krebs joined the faculty at Truman State University (Kirksville, MO) as an Assistant Professor of Clarinet in August, 2005. Along with instructing the clarinet studio and directing the Truman Clarinet Choir, he teaches Perspectives in Music and Eighteenth-Century Counterpoint. Before coming to Kirksville, he was the Adjunct Clarinet Instructor and the Director of Chamber Winds at Bainbridge College in Bainbridge, G.A. He completed a Doctor of Music in clarinet performance from the Florida State University where he was a graduate teaching assistant. He received a Master of Music from the University of North Texas and Bachelor of Music from the University of North Carolina at Greensboro. His primary teachers include Frank Kowalsky, James Gillespie, Kelly Burke, Edwin Riley, and Curtis Craver. In 2002, he was one of three Americans selected as a semifinalist for the International Clarinet Association Young Artist Competition and competed in Stockholm, Sweden. He has published articles in *The Clarinet* journal and music reviews in the *NACWPI* journal. He has performed with the North Carolina, Greensboro, Fayetteville, Central Florida, and Tallahassee Symphony Orchestras. In August 2006, he will present a lecture on the clarinet soloists of the John Philip Sousa Band at the International Clarinet Association Conference (Clarinetfest) in Atlanta, GA. He regularly performs recitals throughout the United States and can be heard on recordings with the North Texas Wind Symphony (Klavier label, 2002-2003). He is a member of the *Phi Kappa Phi* and *Pi Kappa Lambda* National Honor Societies and in 2004 was named an Honorary Member of the *Tau Beta Sigma* National Music Fraternity.