

WJU 2026 SUMMER PROGRAM NOTES (Updated June 24, 2026)

A TRIBUTE TO MERLE EVANS FANFARE, J.P. Hicks [Manuscript, 1965] - *From Don Covington*: Written for the 1965 edition of Ringling Brothers and Barnum & Bailey. Merle Evans then included it in his repertoire for concerts. In that context, it appeared again on the 1967 Midwest Clinic recording where Merle Evans conducted an all-star band playing circus favorites. It was also used on the Golden Crest 3-LP album, "A Tribute To Merle Evans," featuring the New England Conservatory Band plus some special guests. This album was reissued as a double CD album in 1997 by Windjammers Unlimited.

THUNDER AND BLAZES, Julius Fučík / arr. Laurendeau [Apollo 1897; Fischer 1901] - *From the WJU "Snippets"*: *Einzug der Gladiatoren (Vjezd gladiátorů)* was originally titled *Grande Marche Chromatique*. It was composed by Czech bandmaster, Julius Fučík (sometimes called "the Bohemian Sousa"). Four years after its initial publication, it was arranged in a different key and assigned a faster tempo by Canadian composer and bandmaster Louis-Philippe Laurendeau (1861-1916). It was also re-titled *Thunder and Blazes*. American circus bandmasters quickly adopted it. As such, it has definitely become one of the most recognized and beloved circus tunes, and thus, a musical icon for circus entertainment. Its style matches the antics of the clowns, but it was also often used to introduce the elephants.

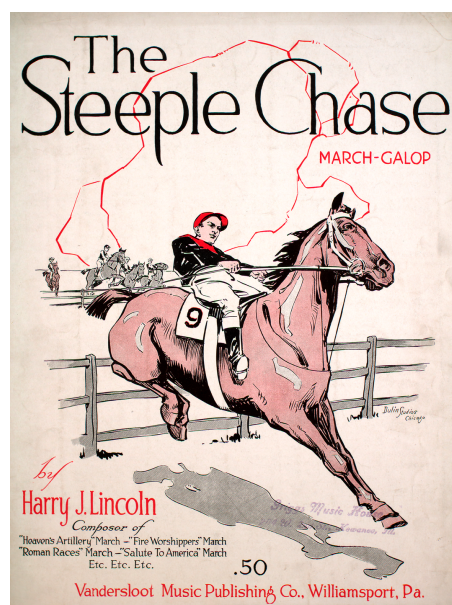
BARNUM AND BAILEY'S FAVORITE, Karl King [Barnhouse, 1913] - *From karlking.us*: King wrote this march for the thirty-two-piece Barnum and Bailey Circus Band at the request of the director, Ned Brill. Brill liked a lot of brass, and boy did King deliver! King was twenty-two at the time, and was preparing to join the band as a euphonium player. The euphonium can be heard playing a rousing countermelody in the final strain. His use of the word 'favorite' in the title proved quite appropriate, as a 1980 international music survey ranked this march fourth in the top 140 marches. Karl King was the first composer to be placed in the Windjammers Hall of Fame. For more on the life of Karl King, visit <http://www.karlking.us/>.

CHARIOTEERS OF SEMIRAMIS, Russell Alexander [Barnhouse, unpublished] - *From Bob Hoe and Andy Glover*: This set of parts was found in the files of the Barnhouse Music Publishing Co. Apparently it was submitted for publication, but for unknown reasons, Mr. Barnhouse decided against it. It is a fine galop, and possibly dates from Alexander's time with Barnum & Bailey. Bob and Chuck Barnhouse submitted it to be recorded in the Heritage of the March project.

CONGRESSIONAL LIMITED, Russell Alexander [Barnhouse, unpublished] - *From Bob Hoe and Andy Glover*: The title refers to a popular Pennsylvania Railroad line that ran for many years between Washington D.C. and New York, starting in 1885. The galop features train whistle effects. This is another Alexander composition that Mr. Barnhouse decided not to publish, but Bob and Chuck Barnhouse submitted it to be recorded in the Heritage of the March project.

STAR POINTER GALOP, Dexter W. Platt [Barnhouse, 1898] - *From Bill Baker, Heritage of the March*: Dexter "Dick" Platt (1862-1902) was one of the foremost trombone players of the time. He played under Thornton Boyer, and also with Clarence Dalbey and the Iowa State Band. His musical compositions naturally favored the trombone. He also played and traveled with the Ringling Circus, and was friendly with Russell Alexander, Walter English, and Charley Duble.

THE STEEPLE CHASE, Harry Lincoln/arr. Losey [Vandersloot, 1914] - *From Jay Kahn*: You are encouraged to check out exhaustive, detailed entries on Harry Lincoln at [RagPiano.com](https://www.ragpiano.com/ragtime4.shtml) (<https://www.ragpiano.com/ragtime4.shtml>), and at the Heritage Encyclopedia of Band Music (<https://hebm.info/>). Many of the titles issued by the Vandersloot Publishing Company refer to exciting spectacles such as fires or chariot races. The covers of the piano editions of these pieces are colorful, and are prized by collectors. Frank Hoyt Losey, was the composer of more than 400 pieces and the arranger of 2,500 pieces for band and orchestra. This included completing (or "filling out") the march sketches of other composers much as Harry Alford did. Don Covington reports that *The Steeple Chase* was used on the Cole Bros Circus in 1935 for the leaps over elephants.



VISALIA GALOP, J.J. Richards [Barnhouse, 1909] - *From the LP "The Sound Spectrum of J.J. Richards"*: This galop along with *Geneva Galop* represents the earliest published compositions by Richards. Both were apparently written while he was a member of the Forepaugh-Sells Circus Band, and were published when he was with the Barnum and Bailey Band. Both galops illustrate very distinctly Mr. Richards' excellent use of modulations to create more interest in his compositions. Don Covington reports that *Visalia Galop* was used for a perch act by Clyde Beatty-Cole Bros in 1973. The only incorporated city in the U.S. named Visalia is in California's San Joaquin Valley, south of Fresno, and is known as "The Gateway To The Sequoias." J.J. Richards was elected to the Windjammers Hall of Fame in 1981. For more on J.J. Richards, see the entry on *Golden Bear*.

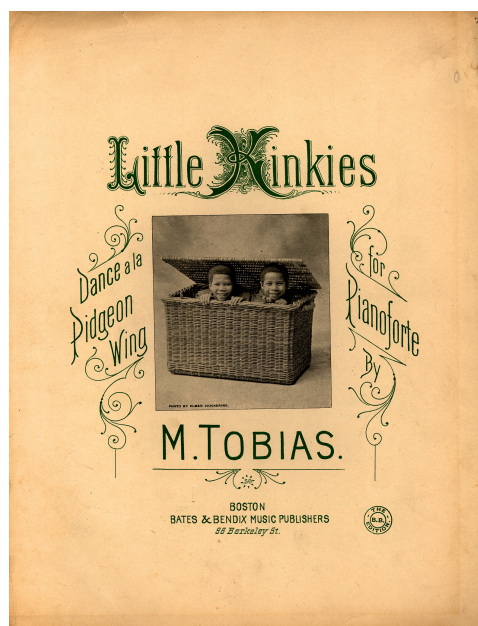
AIN'T WE GOT FUN, Richard Whiting/arr. Lampe [Remick, 1921] - *From Wikipedia*: *Ain't We Got Fun* is a popular foxtrot published in 1921 with music by Richard A. Whiting, and lyrics by Raymond B. Egan and Gus Kahn. It was first

performed in 1920 in the Fanchon and Marco revue *Satires of 1920*, then moved into vaudeville and recordings. *Ain't We Got Fun* and its jaunty response to poverty and its promise of fun ("Every morning / Every evening," and "In the meantime, / In between time") have become symbolic of the Roaring Twenties, and it appears in some of the major literature of the decade, including *The Great Gatsby* by F. Scott Fitzgerald and in Dorothy Parker's award-winning short story of 1929, "Big Blonde." The song also contains variations on the phrase "The rich get richer and the poor get poorer" (substituting, e.g., "children" for "poorer"); though this phrase predates the song, its use increased with the song's popularity. An exhaustive, detailed biography of "J.B." Lampe can be found at [RagPiano.com](https://www.ragpiano.com/ragtime4.shtml) (<https://www.ragpiano.com/ragtime4.shtml>).

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG, Powell [Francis, Day, & Hunter 1916] - *From Wikipedia: Pack Up Your Troubles in Your Old Kit-Bag, and Smile, Smile, Smile* is the full name of this World War I marching song, published in 1915 in London. It was written by Welsh songwriter George Henry Powell under the pseudonym of "George Asaf", and set to music by his brother Felix Powell. The song is best remembered for its chorus. It was featured in the American show *Her Soldier Boy*, which opened in December 1916. Performers associated with this song include the Victor Military Band, James F. Harrison, Adele Rowland, Murray Johnson, Reinald Werrenrath, and the Knickerbocker Quartet. A later play presented by the National Theatre recounts how these music hall stars rescued the song from their rejects pile and re-scored it to win a wartime competition for a marching song. It became very popular, boosting British morale despite the horrors of that war. It was one of a large number of music hall songs aimed at maintaining morale, recruiting for the forces, or defending Britain's war aims. Another of these songs, *It's a Long Way to Tipperary*, was so similar in musical structure that the two were sometimes sung side by side.

IN A PERSIAN MARKET, Albert Ketèlbey [Bosworth, 1923] - *From Wikipedia: Albert William Ketèlbey (1875 – 1959)* was an English composer, conductor and pianist, best known for his short pieces of light orchestral music. He was born in Birmingham and moved to London in 1889 to study at Trinity College of Music. After a brilliant studentship he did not pursue the classical career predicted for him, instead becoming musical director of the Vaudeville Theatre before gaining fame as a composer of light music, and as a conductor of his own works. For many years Ketèlbey worked for a series of music publishers, including Chappell & Co and the Columbia Graphophone Company, making arrangements for smaller orchestras, a period in which he learned to write fluent and popular music. He also found great success writing music for silent films until the advent of talking films in the late 1920s. The composer's early works in conventional classical style were well received, but it was for his light orchestral pieces that he became best known. One of his earliest works in the genre, *In a Monastery Garden* (1915), sold over a million copies and brought him to widespread notice; his later musical depictions of exotic scenes caught the public imagination and established his fortune. Such works as *In a Persian Market* (1920), *In a Chinese Temple Garden* (1923), and *In the Mystic Land of Egypt* (1931) became best-sellers in print and on records; by the late 1920s he was Britain's first millionaire composer. *From Don Covington: In A Persian Market* quickly became a favorite with circus bandmasters whenever they needed to emphasize the exotic or unusual. Among many verified instances of its being used are the 1961 edition of Ringling Bros and Barnum & Bailey Circus when Merle Evans used it for Jack Joyce's mixed animal act with camels, llamas, zebras and ponies. In 1971 Ringling bandmaster Izzy Cervone used it for the elephant act.

WEARY RAGGLES (DANCE OF THE HOBOS), M. Tobias [Oliver Ditson, 1897] - *From Wikipedia: Weary Raggles* is a late 19th-century American slang term and fictional hobo caricature popularized by *Puck* humor magazine illustrator Louis Dalrymple in 1894, which subsequently inspired an early silent comedy short film in 1898 as well as vintage concert band sheet music. According to [Green's Dictionary of Slang](#), "Weary Raggles" (along with variants like Rusty Raggles, Wandering Willie, and Dusty Rhodes) was used in funny papers and common vernacular to describe vagrants, fakirs, or hobos traveling the country on freight trains. Today's circus fan will no doubt remember Emmett Kelly's character, "Weary Willie," or comedian Red Skelton's character, "Freddie the Freeloader." Weary Raggles also appeared in C.L. Barnhouse's novelty, *Weary Raggles' Troubles*, where the hobo is bothered by a dog until he finally shoots the dog! The composer is a complete mystery with only one other published composition to be found: *Little Kinkies*. Searches on [ancestry.com](https://www.ancestry.com) have also turned up nothing.



BASSES CONQUEST, Walter "Woody" P. English [Rubank, 1927] - *From the Heritage Encyclopedia of Band Music* (www.hebm.info) and *WJU*: "Dedicated to Don Montgomery." This march was originally issued as *King Bombardon* by Rossiter in 1912. The 1927 edition arranged by Harry Alford shows no significant changes from the original. Woody English was a colorful character. A big tuba player with a walrus mustache and a fondness for whiskey, he could easily serve as a model for the popular concept of a tuba player. It has been alleged that he had no compunctions about "lifting" music from a circus pageant and incorporating it into one of his marches. However, if true, then he probably preserved some circus music history than might otherwise have been lost. He played tuba with most of the largest and best circus bands, including the Great New York Circus (1891) and Carl Clair's Barnum & Bailey's Greatest Show on Earth. He toured Europe with Barnum & Bailey. While performing with these circuses, English wrote many pieces for the Barnum

& Bailey band, and assumed leadership of that band in 1907. In 1908, he left that circus but occasionally played in circus bands until 1916 when he came to an unfortunate and untimely death in Denver, Colorado. Walter P. English was elected to the Windjammers Hall of Fame in 1984.

BELFORD'S CARNIVAL, Russell Alexander [Barnhouse, 1897] - *From HEBM, Andy Glover, and Charles Conrad*: In a life cut tragically short by tuberculosis (1877-1915), Russell Alexander composed some of the finest and most popular circus marches of all time. This march was written in 1897 when Russell Alexander was playing euphonium with the 8-member G. W. Belford's Carnival of Noveties. Merle Evans, the great leader of the Ringling Brothers, Barnum and Bailey Circus Band, used this march for the high pole acts and the liberty horse routines. 1897 was also the year when Alexander joined the Barnum & Bailey Circus Band to go on the European tour with Bandmaster Carl Clair. He obviously had extensive musical training, because he was also entrusted with the task of arranging music used by the band while on tour. After leaving the circus, Russell joined James Brady and brothers Newton and Woodruff in a musical comedy vaudeville act called "The Exposition Four." His importance to the Barnhouse Publishing Company is considerable, as he is credited with being the first composer, other than C.L. Barnhouse himself, to generate a series of "hits," bringing international attention to the company. Alexander was elected to the Windjammers Hall of Fame in 1978. For more on the life of Russell Alexander, the reader is encouraged to get Andy Glover's book, *Russell Alexander: His Life and Music*, available from the Barnhouse Company.

BENNET'S TRIUMPHAL, Melvin H. Ribble [Rubank, 1925] "To My Friend Dr. John P. Bennet" - *From HEBM*: Melvin H. Ribble was born on January 11, 1870, but the place of his birth is not known. It has been determined, however, that in 1889, he was a cornetist with the Ashman Band in Lincoln, Nebraska. In 1898, he moved to Chicago, where he was a staff arranger for Harry Alford's company which made custom arrangements. While in Chicago, he also composed and arranged for the Victor Music Company and its associated companies. He moved back to Lincoln in 1931 and established his own arranging business. He died there on May 3, 1964. Don Covington says that Chuck Schlarbaum used *Bennet's Triumphal* on the Clyde Beatty-Cole Brothers show in 1973, probably for spec, opening, or as a chaser. It was also used by the Texas A&M band as a street march.

BUFFALO BILL'S EQUESTRIAN MARCH, William Paris Chambers [Fischer, 1903] - *From Dr. Richard Birkemeier and HEBM*: Chambers, a famous turn-of-the-century cornet virtuoso and composer, wrote this piece (along with *Sweeney's Cavalcade*) specifically for Cowboy Band director William Sweeney to use in Buffalo Bill's Wild West show—likely for riding acts. Don Covington says it was used as an entrance march in 1904. Although his ability as a conductor was recognized, Chambers' magnificent cornet work made him famous. He had a fantastic range on the instrument (to the third high "C"). As a stunt, he once played a cornet solo on the summit of Pike's Peak (elevation 14,500 feet). In the late 1890's and early 1900's, Chambers was manager of the C.G. Conn store in New York City, where he gave demonstrations of his great skill with the cornet for visiting musicians and others. He was truly a versatile player; in addition to his amazing range, he could play a simple melody with lovely trills in the upper reaches of the register. Very humble about his accomplishments, he would explain his amazing talents thusly: "It is all very simple, really." Many interesting stories have been told about Chambers. Although a kind and unassuming person, he loved to add sparkle to his demonstrations. For example, he would play difficult solos with the instrument inverted (pushing the valves up instead of down).

CHAUTAUQUA QUICK STEP, Charles Lloyd Barnhouse [Barnhouse, 1888] - *From Robert Hoe Jr. and Cynthia Stirling*: Charles "Charley" Barnhouse (1865-1929) was a well-rounded man of many interests. He quit school at age 14, and with the encouragement of several uncles, pursued his musical ambitions. He traveled extensively as a bandleader and cornet soloist. In 1882 he started his own music publishing company, C.L. Barnhouse Co., and in 1888 moved to Oskaloosa, Iowa, where it remains to this day as the world's oldest and largest music publishing company devoted exclusively to band music. The publishing company came about partly because he had worked as a machinist, and was able to fashion his own engraving tools. From this house came the works of such famous names in the band world as Karl L. King, Russell Alexander, and Fred Jewell. When he bought the old Oskaloosa College building for the purpose of making a home for himself and the publishing business, he took a personal interest in the grounds, plants, and trees. The landscape architect working with him on the project, Ray Wyrick, stated that Barnhouse planted many of the flower beds himself, and helped the teams of men who constructed a lake on the grounds. Barnhouse was the leader of the Knights of Pythias Band which later became the Iowa Brigade Band. Barnhouse directed the Iowa Brigade Band for many years, reorganizing and supplying its library, building a permanent band hall for it, and fashioning it into one of the most famous bands in the country.

THE CIRCUS KING, Charles Duple [Fillmore, 1916] - "To my good friend Jack Phillips, Musical Director, John H. Sparks Shows." *From HEBM*: Duple was playing in the Sparks Shows Band when he composed this march. Charles (Charlie) Edward Duple was born on September 13, 1884, in Jeffersonville, Indiana. At an early age, he exhibited a strong talent for music and a great love of circuses. He became a trombone player. The impressive number of circus or minstrel bands with which he performed (at least eight) attests to his proficiency on the trombone. Duple was a man of unique character. He had a clever sense of humor but was quiet and reserved. His best known march is *Bravura*, the authorship of which has often been incorrectly attributed to other composers. His two marches, *Wizard of the West*, and *Battle of the Winds*, are among the most difficult of all marches to play at the fast circus tempo. Duple returned to his home in the town of Jeffersonville after a career of 23 years on the road, and he died there in August of 1960. *From Jay Kahn*: Merle Evans had no proof, but he suspected that at least some of Duple's marches were ghost composed by Frank Losey. That is, Duple would send the sketch of a march to Losey who would then flesh out a full arrangement. (Arranging services were not uncommon in the early years of the 20th century.) Charles E. Duple was elected to the Windjammers Hall of Fame in 1980. For more on his life see the article at the WJU website: <https://www.mywju.org/wp-content/uploads/2020/02/1980-CEDuple.pdf>

CLARINDA MARCH, Galuska [Berry-Dalbey, 1919] - "As played by Geo. Landers Clarinda, Iowa, Band"-*From Jay Kahn*: It was October of 1908 when the Royal Hungarian Orchestra made a stop on its tour that was to have a profound effect on music in Iowa. The 11-member orchestra disembarked from its train, and found itself in the small Jackson County, Iowa, town of Lost Nation (pop. 600). Despite the size of the community, the concert was a well-attended success, and the orchestra members were treated like the royalty of their name. They were treated so well in fact, that when the next train came through, one member decided to stay behind. John Francis Galuska (1881-1946) was born in Hungary, and emigrated to the U.S. with his mother when he was eight. She died three years later, and nothing is known about his youth until he graduated with honors from the Leffingwell Violin School in Chicago. Upon his arrival in Iowa, Galuska quickly became an integral part of the music scene in Jackson County. He went on to direct bands and orchestras

in the Iowa towns of Maquoketa, Red Oak, and Newton. He took a break during the three year period of 1921-1923 to concentrate on composing in Atwood, Kansas. While he was never connected with a circus, several of his compositions have proved to be popular with circus bandmasters, including *Holton Special*, *Lazy Luke*, and *Brass Buttons* (discovered in the Merle Evans collection at the Circus World Library in Baraboo, Wisconsin). *Clarinda March* was discovered in an ad in a 1921 edition of "Jacob's Band Monthly." After over 15 years of searching, it was thought to be a lost march until the fall of 2025 when a set of parts was discovered in the Newton Municipal Band library. Galuska's *Leviathan* march, published by Barnhouse in 1923, was also dedicated to George Landers. The two marches begin similarly. Major George Landers was the "father" of the Iowa band law, and one of the founders of the Iowa Bandmasters Association. See *Missouri Maze*.

6 MARCHES 6
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COLOR GUARD MARCH, T.H. (Rollinson [Cundy, 1887] - From Robert Hoe Jr.: Thomas H. (Rollie) Rollinson (1844-1928) was born in Ware, Massachusetts, on January 4, 1844, about ten years after his parents came to the United States from England. The family moved to Willimantic, Connecticut, in 1853, and Thomas received his public school education there. He entered the music department of the Providence (Rhode Island) Conference Seminary at age 18 and later studied cornet, piano, organ, counterpoint, harmony, and composition at the Providence Conservatory of Music. Rollinson organized his own band in Willimantic in 1872, and it was known as the Willimantic Brass Band. In addition to serving as organist in several churches, he taught bands throughout the state. He moved to Boston in 1872 and played solo cornet for one season with the famous Boston Cadet Band, conducted by Tom Baldwin. In 1883, he was appointed leader of the Waltham Watch Company Band (Waltham, Massachusetts), and this band earned an enviable reputation for its concert and parade work while under his direction. In 1887, Rollinson was employed by the Oliver Ditson Company as arranger for the department of publications. He held that position for nearly 40 years until his death on June 23, 1928, at his home in Waltham. It is estimated that Rollinson composed 400 original works and made arrangements of approximately 1,500 others. He was also the author of several books on harmony, counterpoint, and instrumentation. His column, *Rambles in an Office Chair*, appeared in the *Jacobs Orchestra Journal* for 17 years and provided interesting sidelights on a New England musician's life. *Color Guard March* was a popular march in the repertoire of Buffalo Bill's Cowboy Band.

THE CONQUEST, Russell Alexander [Fillmore, 1913] - From Andy Glover: One of two marches published in 1913 (the other was *Baltimore's Boast*), and one of the few Alexander marches not published by Barnhouse. Neither march bore a dedication. *The Conquest* represents Alexander's collaboration with his largest publisher to date, although this was the only Fillmore-published march the composer would live to see. For more on Alexander, see the entry on *Belford's Carnival*.

CRIMSON FLUSH, Russell Alexander [Barnhouse, 1897 - reissued 1926] - From Andy Glover: Of the four marches published in 1897, *The Crimson Flush* was apparently the most successful. In a 1900 letter to Alexander, publisher Barnhouse mentioned a promising new Alexander work that "...will beat *Crimson Flush*." For more on Alexander, see the entry on *Belford's Carnival*.

EMBOSSING THE EMBLEM, Russell Alexander [Barnhouse, 1902 - reissued 1926] - "To my friend Lou Anderson, Newark, NJ." - From Andy Glover: "Where did you get that title???" asked Barnhouse in a January 1902 letter to Alexander. The title remains an enigma. For more on Alexander, see the entry on *Belford's Carnival*.

GOLDEN BEAR, J.J. Richards [Barnhouse, 1948] - From Robert Hoe Jr.: The life pattern of Joseph John "Johnny" Richards (1878 - 1956) was similar to that of many of his contemporaries in American band music. He grew up in the American Midwest, was drawn to music and bands at an early age, had a long career in circus music, and eventually left the circus to direct municipal bands and to teach. He was the last conductor of the Ringling Brothers Circus band, holding this position until 1919 when the show merged with Barnum & Bailey. He was, like Karl L. King and Fred Jewell, not only a talented musician but was also a conductor and a composer who received the admiration and respect of those who worked with him. In 1945, Richards was called to California to direct the renowned Long Beach Municipal Band. He held that position until mandatory retirement at age 72 in 1950. The title is a reference to the mascot of the University of California at Berkeley and at Los Angeles.

HONEY BOYS ON PARADE, E.V. Cupero [Fillmore, 1914] - From The Wind Repertory Project: This minstrel march, with its optional challenging piccolo-clarinet-cornet feature, was dedicated to George "Honey Boy" Evans, and published by Fillmore Brothers Co. of Cincinnati in 1914, one year before the death of the famous minstrel. Evans was born in the little town of Pontytllyn, Wales, in 1870. After migrating to the United States, he sang with the Columbia Quartet in Canton, Ohio, in 1891; traveled with medicine shows for a few months, and then appeared with Haverly's Minstrels in Chicago the following year. He later joined the blackface troupes of W.S. Cleveland and Primrose & West before returning to Haverly's Minstrels. Evans subsequently performed in several whiteface minstrel comedies, such as *The Good Old Summertime* and *The Runaway*. In 1908 he starred in the minstrel revival produced by Cohan and Harris at Atlantic City, New Jersey. Two years later he owned the show. Evans was always billed as "Honey Boy" because of the popularity of his song *I'll Be True to My Honey Boy*. Other songs include *In the Good Old Summertime*, *Standing on the Corner*, and *Down Where the Watermelon Grows*. E.V. Cupero conducted the Honey Boy Minstrels Band and Orchestra from about 1910

until Evans's death in 1915. The march was meant to feature the dazzling technique of the circus bands of that era. In his interview on the Golden Crest 3-LP album, "A Tribute To Merle Evans," featuring the New England Conservatory Band, Merle Evans stated that he was most proud of the band's spectacular rendition of *Honey Boys On Parade*. From *Don Covington*: The march was definitely a favorite of Merle's, and he would often use it for liberty horse acts.

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IDAHO MARCH, C.L. Barnhouse [Barnhouse, 1906] - "Dedicated to my friend, A.T. GORDON" - *From the Wind Repertory Project*: Best known throughout the United States for his Barnhouse Publishing Company, Charles Barnhouse began his music career as a cornetist and composer. The publishing company came about partly because he had worked as a machinist and was able to fashion his own engraving tools. Barnhouse continued to compose and arrange even after starting the company. An unsourced newspaper article in the possession of the C.L. Barnhouse Company entitled "Idaho March - Barnhouse Dedicates March to Prof. Gordon of Caldwell Band - Caldwell Band Getting Famous" indicates that Barnhouse intended to dedicate the march to the Caldwell, Idaho, band director in return for "past favors." The article includes a letter from Barnhouse to Gordon dated June 20, 1906. This dedication is likely the origin of the title of this march.

KANSAS CITY - FLORIDA SPECIAL, J.J. Richards [Barnhouse, 1928] - Inspired by the famous passenger train that operated on the Frisco Railway during the early to mid-20th century. For more on the life of J.J. Richards, see the entry on *Golden Bear*.

MARCH OF THE MIGHTY, Al Hayes (Henry Fillmore) [Fillmore Bros, 1912] - "Al Hayes" was actually a pseudonym used by the legendary American composer and publisher Henry Fillmore (1881–1956). Fillmore utilized multiple pen names to avoid over-saturating the market with music published under his real name. Other pseudonyms included Harold Bennett, John R. Clements, Ray Hall, Harry Hartley, Gus Beans, Will Huff, and Henrietta Moore. Al Hayes was used for easier marches. The reader is encouraged to get the book *Hallelujah Trombone!*, by Paul Bierley (available from Carl Fischer or Amazon) for an entertaining biography of Fillmore, who was one of America's greatest showmen.

MARCH POMPOSO, Roland Seitz [Seitz, 1922] - *From Cynthia Stirling, Heritage of the March*: Roland Seitz (1867-1946) was apprenticed as a printer after completing his public school education, but he dreamed of pursuing a career in music. Unfortunately, his family was very poor, and his earnings were necessary for the support of his widowed mother. Seitz was 27 before he could enroll in Dana's Musical Institute in Warren, Ohio. He earned his Bachelor of Music degree in 1898 after four years of hard work and severe budgeting. Returning to his home town of Glen Rock, Pennsylvania, he devoted himself to music: teaching, composing, directing the Glen Rock Band, and playing organ in the church. His training as a printer proved invaluable when he founded his own music publishing business, and like Barnhouse, King, and Jewell, published his own marches. Don Covington says that *March Pomposo* was used by Merle Evans in 1946 for the entrance of the flying act.

MARCH TO MECCA, Fred Jewell [Barnhouse, 1919] - *From Wikipedia and Charles Conrad*: At the age of 16, Fred Jewell (1875-1936) ran away from home, and joined the Gentry Bros. Dog & Pony Show as a euphonium player. He also played the calliope. After making excellent impressions with successful circus officials, Jewell rose through the ranks. He eventually landed himself as the leader of the Ringling Bros. and Barnum & Bailey Circus band. He also played in or directed the Hagenbeck-Wallace Circus and the Sells-Floto Circus. Jewell retired from circuses in 1918. He traveled to Iowa and took leadership of the Iowa Brigade Band. From there he began his own publishing company, and moved back to his hometown, Worthington, where he served as the founding high school band director, as well as a steady composer of band music. He also directed local bands in Florida and Indiana. Jewell was elected to the American Bandmasters Association in 1932. He died in 1936 at the age of 61 in Worthington. Don Covington tells us that *March To Mecca* was used by Merle Evans in 1947 for a display of three wild animal acts. In 1963 he used it for the elephant act. Finally, Merle Evans included it amongst his favorites in the Golden Crest 3-LP album, "A Tribute To Merle Evans", reissued by Windjammers Unlimited as a double CD in 1997. For more on the life of Fred Jewell, see the display on the WJU website at <https://www.mywju.org/wp-content/uploads/2023/04/1975-Jewell-in-Oscalooza.pdf>, as well as Charles Conrad's thesis: <https://cardinalscholar.bsu.edu/items/54507828-bff9-424d-878d-28a924355abc>.

THE MISSOURI BANDMAN, Karl King [King, 1929] - "To Lyle Richmond, Bandmaster, Senath, Mo." For more on the life of Karl King, visit <http://www.karling.us/>.

OZARK TRAILS, J.J. Richards [Barnhouse, 1925] - For more on J.J. Richards, see the entry on *Golden Bear*.

PAGEANT OF PROGRESS, Fred Jewell [Jewell, 1923] - *From Don Covington: Pageant of Progress* was used by circus bandmasters for opening spectacles (or "spec") and finales. Merle Evans used it for the finale of the first nationally televised Ringling Bros TV special in 1955. Clyde Beatty - Cole Bros Circus bandmaster Walter Robbins utilized the march for spec in 1957. For more on Fred Jewell, see the entry on *March To Mecca*.

PATRIOTS OF THE POTOMAC, Russell Alexander [Barnhouse, 1903] - *From Andy Glover: One of Alexander's few 6/8 marches, it is dedicated to "J.B. Hudson and the Aurora Zouaves," a crack military drill team known for their precision marching.*

PRIDE OF MISSOURI, J.J. Richards [Barnhouse, 1929] - "To the boy scouts band, Springfield, MO" - For more on the life of J.J. Richards, see the entry on *Golden Bear*.

RADIO WAVES, Fred Jewell [Jewell, 1922] - *Radio Waves* was composed after Jewell's retirement from circus life, in 1922, when he was conductor of the Iowa Brigade Band. *From Don Covington: Carson & Barnes Circus bandmaster Charles Stevenson used Radio Waves for the elephants.* For more on the life of Fred Jewell, see the entry on *March To Mecca*.

ROUGH RIDERS, Harry Augustus Fischler [Star, 1914] - An extensive, detailed biography of H.A. Fischler can be found at <https://www.ragpiano.com/comps/fischler.shtml>. Fischler lived in the Williamsport, Pennsylvania area, and played cornet or piano with the local ensembles, including the famous Repasz Band. The "Rough Riders" was a nickname given to the 1st United States Volunteer Cavalry, one of three such regiments raised in 1898 for the Spanish–American War and the only one to see combat. The Rough Riders were famously led by Theodore Roosevelt at the Battle of San Juan Hill in Santiago de Cuba in July 1898. However, the term was borrowed from Buffalo Bill, who called his traveling Western show "Buffalo Bill's Wild West and Congress of Rough Riders of the World."

SALUTE TO KANSAS CITY, Charles Southwell [Geo. Southwell, 1907] - *From HEBM: Charles Southwell (1860-1925) was the younger brother of George Southwell, founder of the Southwell Music Publishing Company, which printed a large volume of band music. He was born in the state of Illinois on February 3, 1860. Most of the Southwell company's music was intended for beginning bands, i.e., grades I and II. Charles was a prolific composer of music suitable for bands of that type. He took over the business when his brother, George, died in 1916 and managed it until his death on March 31, 1925, in Jackson County, Missouri. The company continued until 1934, at which time it was sold to the Volkwein Brothers in Pittsburgh.*

SALUTE TO SEATTLE, Russell Alexander [Barnhouse, 1905] - *From Andy Glover: This march was dedicated to James Brady, the non-Alexander member of "The Exposition Four." Apparently Seattle was Brady's hometown.*

UNITED WE STAND, Al Hayes (Henry Fillmore) [Fillmore, 1915] - "Al Hayes" was actually a pseudonym used by the legendary American composer and publisher Henry Fillmore (1881–1956). Fillmore utilized multiple pen names to avoid over-saturating the market with music published under his real name. Other pseudonyms included Harold Bennett, John R. Clements, Ray Hall, Harry Hartley, Gus Beans, Will Huff, and Henrietta Moore. Al Hayes was used for easier marches. The reader is encouraged to get the book *Hallelujah Trombone!*, by Paul Bierley (available from Carl Fischer or Amazon) for an entertaining biography of Fillmore, who was one of America's greatest showmen.

WIZARD OF THE WEST, Charles Duple [Fillmore, 1908] - *From Don Covington: Wizard of the West* was used for spec on the Toby Tyler Circus by bandmaster Charles Schlarbaum. See the entry on *The Circus King*.

YOURS TRULY, Jewell [Barnhouse, 1908] - "Dedicated to Albert C. Sweet, Bandmaster, Ringling Shows"

THE BLUE RIBBON OVERTURE, Russell Alexander [Barnhouse, 1926] - *From Andy Glover: In 1926, Barnhouse posthumously released The Blue Ribbon Overture, the only Alexander overture to be published. This large concert work was only modestly successful, and did little to further the reputation of this great composer of marches.*

DANCE OF THE COMEDIANS, Bedřich Smetana [Schirmer, 1919] - *From Wikipedia: Dance of the Comedians* is an infectious, high-energy orchestral piece from the comic opera *The Bartered Bride* (1866) by Czech composer Bedřich Smetana (1824 - 1884). Serving as a joyful Act III finale, it showcases traditional Bohemian folk rhythms and remains a staple of the classical repertoire.

THE MAGIC GARDEN OVERTURE, King [King, 1928] - For more on the life of Karl King, visit <http://www.karling.us/>.

THE MERRY WIVES OF WINDSOR OVERTURE, Otto Nicolai [Fischer, 1900] - *From Wikipedia and HEBM: The Merry Wives of Windsor*, is an 1849 opera in three acts by Otto Nicolai based on Shakespeare's play. Published as a comical-fantastical work in three acts with dance, its structure consists of musical numbers linked by spoken dialogue, harkening back to the then-outmoded *Singspiel* format. It remains popular in Germany and Austria, and its overture is often heard in concert in other countries. The music is of such high quality that the work is performed with increasing regularity. The first performance of this opera, Otto Nicolai's (1810 - 1849) most famous work, took place on March 9, 1849, but he did not live to enjoy any success. He died on May 11 of that year in Berlin.

REVELRY OVERTURE, Fred Jewell (Barnhouse, 1916) - *From HEBM: Revelry Overture* was composed while Jewell was touring with the Hagenbeck-Wallace Circus as the band director (1916 - 1917). For more on the life of Fred Jewell see the entry on *March To Mecca*.

THE CLOWN BAND CONTEST, F.E. Noel (Leon Metcalf) [Fillmore, 1927] - *From HEBM: Leon Metcalf (1899 - 1993) used the pseudonyms F.E. Noel (which is Leon in reverse), Vincent Vitelle, and Leo Vitello (Vitello is Italian for "calf").*

From early childhood, he and his brother Horace were taught music by their father, an accomplished musician. Later, Leon studied trombone, violin, and string methods. After graduating from Marysville (Washington) High School in 1918, Metcalf became leader of the Marysville Town Band. He played trombone with the Foley and Burke Circus band during the 1920-1921 season and with the Al G. Barnes Minstrels during the 1921-1922 season. The reader is directed to the Heritage Encyclopedia of Band Music (<https://hebm.info>) for a thorough biography on Leon Metcalf's incredibly varied life in music (teaching and administration), anthropology, linguistics, and research into reading for small children.

APPLE JACK (SOME RAG), Charles Johnson [Vandersloot, 1909] - *From Ted Tjaden* (www.ragtimepiano.ca): Charles Leslie Johnson was an extremely prolific composer of ragtime and ragtime-related music. Although not often mentioned in the group of the "Big Three" – Joplin, Scott, and Lamb – he deserves serious recognition as a leading ragtime composer, not only due to the volume of his work but the enduring quality of a number of his compositions. See <https://www.ragtimepiano.ca/rags/johnson.htm> for a thorough biography of Johnson.



Charles Johnson



Cover of the piano edition

MISSOURI MAZE, Ulysses Cross / E. W. Berry [Berry, 1913] - *From HEBM (William Baker)*: There is no information on Ulysses Cross, and *Missouri Maze* is his only known composition. Although Berry was known primarily as a conductor, he also composed and arranged. Shortly after taking up residence in Kansas City, he was employed by the Kansas City music publisher George Southwell (see *Salute To Kansas City*). One noted publication of the Southwell Company was a collection of Berry's works consisting of 16 marches, waltzes, overtures, and two-steps. There is evidence that Berry and Southwell severed their relations sometime in 1909, after the publication of *Operatic Mingle*. During that same year, Berry began his own publishing business in Kansas City. In order to gain a greater distribution of his music, he joined forces with the Dalbey Music Company. None of the publications of the new firm shows any copyright dates, nor did the firm publish any of Berry's music. Although Dalbey died in 1912, the Kansas City directory continued to list the Berry-Dalbey firm until 1919 (see *Clarinda March*). In 1918, the association of Berry with Southwell resumed with the publication of two marches and a waltz.

MISSOURI RAG, W.C. Powell/arr. Lars Sorensen [Morris, 1908] - William Conrad Polla was an American composer, lyricist, arranger and publisher of popular music perhaps better known under his pseudonym, W.C. Powell. He was a prolific composer and wrote numerous popular songs, several ragtime works and some orchestral pieces. Most of his rags were written as W.C. Powell. Many of his works were graced with covers of beautiful women, several by the now famous "pinup" artist Rolf Armstrong whose early 20th century portraits are among the best female portraits ever. His best known works include *The Gondolier* (1903), *Missouri Rag* (as W. C. Powell 1907), *Johnny Jump Up* (as W. C. Powell 1910), *Dope Rag* (as W. C. Powell 1909), *Funny Folks* (1904 as W. C. Powell) and *My Castles in the Air are Tumbling Down* (1919) For more information on Polla, there is an extensive, thorough biography and listing of his works at RagPiano.com. Go to <https://www.ragpiano.com/comps/wcpolla.shtml>.

NOODLES, Percy Wenrich [Arnett, 1906] - *From HEBM*: Percy Wenrich was born on January 23, 1887, in Joplin, Missouri. He studied at the Chicago Musical College and then joined the staff of a music publisher there. He later moved to New York and toured on vaudeville circuits for 15 years. He and his wife, the former Dolly Connolly, were popular vaudeville performers. Wenrich wrote many popular songs and scores for Broadway shows. His best known songs are *Put On Your Old Gray Bonnet*, *Moonlight Bay*, and *When You Wore a Tulip*. He was known throughout his lifetime as "The Joplin Kid". He died in New York City on March 17, 1952.

PASQUINADE, Louis Moreau Gottschalk [Jacobs, 1928] - *From HEBM and Wikipedia*: Louis Moreau Gottschalk (1829 – 1869) was a Louisiana Creole and Jewish-American composer, pianist, and virtuoso performer of his own romantic piano works. He was born in New Orleans, and consequently was exposed to a variety of musical traditions and influences. He began playing the piano at an early age, and was soon recognized as a prodigy by the New Orleans bourgeois establishment. He received classical training in Europe. He toured extensively throughout the Americas, and was known as the "American Liszt." His legendary performances featured spectacular, flamboyant playing that fused European romanticism with syncopated Caribbean and American folk rhythms. Known for his showmanship, he popularized his own virtuosic, highly rhythmic compositions worldwide. *Pasquinade* (The Clown), described as a caprice for piano, was one of Louis Moreau Gottschalk's most popular works. He performed it in Philadelphia and across the nation in his extensive tours, but it was not published until 1870, a year after his death. *Pasquinade* was first performed in 1863, five years before Scott Joplin was born, and 36 years before the publication of *Maple Leaf Rag*. Joplin and his *Maple Leaf Rag* have been credited with starting the ragtime craze, but Gottschalk was the first composer to notate ragtime-like syncopated rhythms in his music.

FOND HEARTS, Karl King [Barnhouse, 1912] - *From www.KarlKing.us*: Written when King was playing baritone in the Robinson Famous Circus Band. For more on the life of Karl King, visit <http://www.karling.us/>.

LAND OF DREAMS, C.L. Barnhouse [Barnhouse, 1910] - *From Andy Glover*: This lyrical serenade dates from 1910, and is a great example of the "concert in the park" sound of the turn of the century. It brings to mind images of a warm Sunday afternoon in small town Victorian America.

GEE WHIZ, Fuhrer[H.N. White, 1915/1921] - *From HEBM*: Frank Xavier Fuhrer (1870 - 1955) was born in Schamese, Bohemia. He emigrated to the United States in 1883, and traveled with touring entertainment groups and minstrel shows, playing cornet and violin. In 1915, he settled in Shreveport, Louisiana, teaching music and leading several bands. He organized the band at Shreveport's Byrd High School and also led the El Karnbah Temple Shrine Band of that city. Of his compositions for band, many were written for Shrine ceremonies. He died in Shreveport.

MUTTERING FRITZ, Frank Losey [Fischer, 1910] - *From the Heritage Encyclopedia of Band Music*: Frank Hoyt Losey, was the composer of more than 400 pieces and the arranger of 2,500 pieces for band and orchestra. He is best known for his march, *Gloria*. (*From Jay Kahn*: Merle Evans had no proof, but he suspected Losey might have ghost composed or arranged at least some of Duple's marches.) Around 1920 he was chosen by Thomas Edison as his confidential music advisor and critic. Because of that association Henry Ford approached him to arrange American music to be played and recorded by the Ford Orchestra. Losey composed a number of "folksy" characteristic marches, including *Muttering Fritz*.

SLIPERITIS, Samuel E. Morris [J.G. Richards, 1908] - "A Tomfool Tune to Tickle the Trombones" - *From HEBM (William R. Baker)*: Samuel E. Morris (1867 - 1935) one of the better known bandmen of Ohio during the early part of the 20th century, was born in England on November 1, 1867. He immigrated to the United States, settling in Youngstown, Ohio. He soon established himself in that city's music circles as a composer and arranger and was director of the local opera house orchestra. A clarinetist of outstanding ability, Morris left Youngstown in 1905 to be first clarinet with the Sells Brothers Circus band. In 1908, he joined the Kilties Band of Ontario, Canada, participating in the band's world tour. He also played with Fred Neddermeyer's Band in Columbus, Ohio. Finding that traveling and marriage don't always mix (he had married Margaret Gormerly of Youngstown prior to his traveling days and now had six children), he settled in Cleveland, Ohio. During the 1920s, he was active as a composer and arranger of various types of music for band, working with publishers in the Cleveland area. His interest in composing for band continued until his death in Cleveland on December 13, 1935. Of his six children, only his son William chose to make music his profession.

SWANKY PETE, William Barrington-Sargent [Cundy-Bettoney, 1912] - *From HEBM*: William Alonzo Barrington-Sargent, Jr. (1860-1949) was born on December 19, 1860, in Irasburg, Vermont. His father, William Alonzo Barrington-Sargent, Sr., was a shoemaker and a gardener who was especially remembered for the beautiful flowers he grew. While still a youth, Barrington-Sargent (junior) was a minstrel band leader, traveling with such shows as Hi Henry, Whittmore and Clark, the Hennessey Brothers, and the Guy Brothers. He was often called upon to act as interlocutor in addition to his duties as band leader, composer, and arranger of the musical numbers. Barrington-Sargent became bandmaster of the Rutland City Band in 1904, leaving in 1906 to become the leader of the 9th Regiment Band, the James Coughlin 101st Regiment, and the Commonwealth Federal Bands. His bands appeared at many of the Boston Braves (baseball) home games, as well as at several World Series games. William Barrington-Sargent was a personal friend of President Calvin Coolidge, and as a hobby he raised and exhibited champion collie dogs. He composed many marches, the most famous of which are *Hobo Reel*, *Slippery Ike*, and *Swanky Pete*. These were adapted by Boston's well-known drummer, George Lawrence Stone, and performed by him as xylophone solos. *From Don Covington*: *Swanky Pete* was a minstrel tune utilized by sideshow bands on the Sells Floto, Al G. Barnes, and Cole Bros shows.

TROMBONE SNEEZE, Chris Sorensen/Chambers [Fischer, 1908] - Chris Sorenson, Jr. (1881 - 1945) was most likely a student of Arthur Pryor. *Trombone Sneeze* is his only known composition. Sousa's Band issued a popular recording of this piece. See the entry on *Buffalo Bill's Equestrian March* for information on W. Paris Chambers.

BELLES OF SEVILLE, Jens Bodewalt Lampe [Walter Jacobs, 1903] - See <https://www.ragpiano.com/comps/jblampe.shtml> for an extensive biography of Lampe.

MISSOURI WALTZ, Lee Settle / arr. Bellstedt [Forster, 1914] - *From Wikipedia*: *The Missouri Waltz*, which had originally been a minstrel song, became the state song under an act adopted by the Missouri General Assembly on June 30, 1949. The song came from a melody John Valentine Eppel heard Lee Edgar Settle play. Settle was a well-known ragtime piano player and the song he wrote and played, *The Graveyard Waltz*, was the actual melody for *The Missouri Waltz*. John V. Eppel claimed he wrote it but it was well known at the time that Lee Edgar Settle actually wrote the melody. This arrangement for band was made by Herman Bellstedt, a well-known cornet soloist. *From Don Covington*: Russell Bros Circus was at one time the largest motorized circus in the United States. Owners Claude and Pauline Webb made big money in the 1930's by playing small and medium sized towns that the railroad shows skipped. The tenter was based out of Rolla, Missouri. L. Claude Myers was the bandmaster heading up a ten-piece big top band including the legendary Earl Woltz on calliope. The side show featured the multi-talented musicians of Mills All Star Minstrels. Maestro Myers always included *The Missouri Waltz* in the musical program, often using it to accompany the flying act.

ROSES OF MEMORY, Fred Jewell [Barnhouse 1918] - Jewell wrote and published the piece while living in Oskaloosa, Iowa, where he was directing the Iowa Brigade Band. During the golden age of traveling circuses, *Roses of Memory* was heavily used as background accompaniment for aerial acts and flying trapeze performances. For more on the life of Fred Jewell, see the entry on *March To Mecca*.

THE SILVER FOUNTAIN, Karl King [Barnhouse, 1923] - For more on the life of Karl King, visit <http://www.karling.us/>

SPANISH WALTZ, Joseph A. Emidy [Fischer, 1894] - *From HEBM*: Joseph Antonio Emidy was born in 1835 in Truro, Cornwall, England. Both his grandfather and father were noted English violinists. Joseph learned to play French horn at the age of six, cornet at ten, and keyed bugle at twelve. By this time he was traveling with a show band. In 1857, the American circus of Howe and Cushing traveled through England, and Emidy played with its band. He soon became director of the band and was retained to lead the tours of 1858 and 1859. Between 1860-1870, Emidy toured with Howe and Cushing, and led the 50-piece band of Hengler's Circus. In 1871, he was engaged to organize a band for the American tour of Howe's Great London Circus. This band featured Ben Bent on cornet. Emidy traveled with this circus for three seasons. In 1875, Emidy took a band from New York to San Francisco to join Montgomery Queen's Circus, which toured from California to Pennsylvania. He also led a band for Queen's Circus during its 1876 tour and later served in a similar capacity with Stone's Circus. Eventually, he was regarded as one of the finest circus bandmasters of his era. In 1878, he became the leader of the Woonsocket Cornet Band. He also led the Uxbridge Band. The year of his death is unknown. Of Emidy's reportedly numerous works for band, most were never published, and are virtually unknown today.