



Newsletter

February 2018

I – Thanks and Appreciation

First of all, let me express my thanks to all of you for the support you have given over the years to the Heritage Encyclopedia of Band Music. Your use of the Encyclopedia and your help and suggestions is most essential and appreciated.

There are three people who, through their untiring support and efforts, have made the Encyclopedia a much more complete and comprehensive research and informational tool:

HARRINGTON “KIT” CRISSEY & LYALYA SERGEEVA

Kit Crissey, who was a teacher of English to foreign adults who came to the United States to live, began, many years ago, to have some of his students translate information about composers and their compositions from original sources. This allowed the Encyclopedia to present for the first time, original material from many foreign countries in English. He met and married his wife, **Lyalya Sergeeva**, a former student, and together they have spent many years researching, discovering, and translating the titles and dedications of literally more than 500 Russian band works for the Encyclopedia. It is to their efforts, that The Encyclopedia is the most comprehensive source about Russian composers and their band music in English. In addition, Kit is a regular contributor to the ACB Journal, producer of the Crissey Concerts, and the Manager and Producer of the annual East Coast Band Conference.

DAVE STRICKLER

Dave Strickler is a tireless worker in the field of music for bands and winds. He is active with the Wind Repertory Project (windrep.org) and is also active in a number of national and international band societies and associations. He has also spent many hours of his time, adding new publications, and the names of publishers, dates, and arrangers that were missing from entries in the Encyclopedia.

I can not thank these three fine people for all the work and effort they have devoted to supporting the Encyclopedia and adding many things that make it a better and more complete publication. KUDOS!

II The 2018 East Coast Band Conference

The 2018 East Coast Band Conference will be held on Saturday, March 10 in the band room of the Ringgold Band, located at 3539A Freemont Street, Laureldale, PA.

The Conference begins at 9 AM with the morning session devoted to presentation of these papers:

- 1) Update on the **Robert Hoe Collection** and the Digitization of His Music - William Rehrig
- 2) Playing March and Dance Music **the Vandercook/Revelli Way** - Howard Toplansky
- 3) **Pavel Vranicky** (Paul Wranitzky) (1756-1808) and His Wind Works -James Ackerman
- 4) How Do We **Define Community Bands?** (discussion) - Joshua Long
- 5) **James O. Brockenshire** – Arthur Himmelburger
- 6) **Bugle Calls and Bugle Marches** in the Works of **John Philip Sousa** – Jari Villanueva

Lunch will be taken at a local restaurant.

The afternoon session (2-4 PM) will be devoted to **performance** of a variety of interesting, **significant and forgotten works for band**. Conference attendees are invited to **bring their instrument** and sit in with the Ringgold Band to participate in this reading session.

Questions can be directed either to **Kit Crissey at hcrissey45@gmail.com** or to Bill Rehrig at **william.rehrig@yahoo.com**. There is **no charge to attend**, but we do need you to indicate that you will attend so that we can have enough hand-outs and information available for all. **You can indicate your attendance to either of the two emails above.**

III – What’s Coming Next

We continue to work on keeping the Encyclopedia up-to-date by adding not only newly published works, but also by adding older, newly-discovered ones. I am currently going through a very large privately-held library (more about that project in the next newsletter) which will garner several hundred never-before catalogued Austrian and German marches and concert works. Our most recent upload was completed at the end of January, and currently the Encyclopedia contains:

- Material on 25,520 composers
- Listings of 188,340 pieces of music for band
- Program notes for 7,781 works

We also are busy updating and expanding the number of pieces for which we include Program Notes.

As always, we want your input about:

- ◆ Works that you can not find listed in the Encyclopedia.
- ◆ Questions about publisher or arranger listings in the Encyclopedia.
- ◆ Inquiries about program notes for pieces that do not have them in the Encyclopedia. In many instances, there are a number of program notes that have been written to add to the Encyclopedia that are still sitting in my computer. I will share those with you upon request.
- ◆ Questions about sources, references, and those who have been noted as contributors in the **Reference** section after each biography.
- ◆ Questions about access to the hebm pages and about account status.

Questions and input should be directed to:

editor@hebm.com

IV– Composer’s Gallery

With each newsletter we will include photos of a number of respected band music composers. In this issue we feature six composers:



E.E. Bagley—U.S.A.

Wrote National Emblem
March



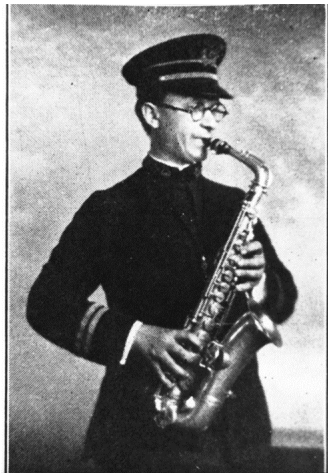
**Alex Lithgow—
Australia**

Wrote Invercargill



**Semyon
Chernetsky
Russia**

Wrote Salute to Moscow

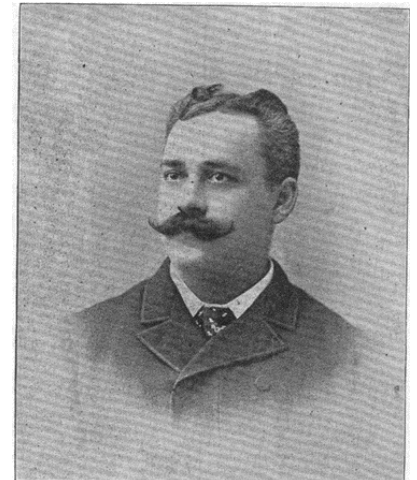


F.E. Bigelow—U.S.A.

Wrote Our Director March



**L.P. Laurendeau
Canada/U.S.A.**



**T.M. Tobani
U.S.A.**

L.P. Laurendeau and Theodore Moses Tobani were the chief arrangers and house composers for Carl Fischer in New York from 1882-1933.

V—Some Notes on the Leisure Activities of John Philip Sousa

John Philip Sousa was basically a simple, unassuming man with an unbounded optimism. He had a seemingly insatiable curiosity, partly satisfied by being an inveterate reader. The library of his Sands Point home contained over 3,000 volumes, covering everything from light poetry to scientific subjects. Home after tour, he could hardly be torn away from the rare book catalogs which had arrived during his absence.

He had self-control never to let a habit – smoking, for instance – get out of hand. He had no use for cigarette or pipe smoking, but he did find a solace in tobacco by smoking cigars after concerts. He never smoked during the morning, and when he did smoke, he indulged in cigars that were custom made. He took pride in these and sued the P. Lorillard Company for \$100,000 in May, 1925, when they introduced, without his knowledge, a cheap cigar with his picture on the label.

His favorite non-competitive sport was horseback riding. He usually kept a stable of several horses at his Sands Point home for use between tours. He was frequently seen in the area atop one of his favorite steeds, and it was not unusual for him to ride from his home to the extremities of Long Island. In 1916 he traveled nearly 1,000 miles entirely by horseback to participate in a trapshooting event.

Horses brought him many happy horse, but they also brought him grief. On September 12, 1920, he was thrown from his horse *Patrician Charley*, and he suffered a cracked upper vertebra, and painful head and shoulder injuries. He never fully recovered from the fall, and from then on had only limited use of his left arm, severely handicapping his conducting style for the rest of his life.

Sousa's favorite competitive sport was baseball; to him it was the greatest game in the world. The Sousa Band had its own baseball team, complete with uniforms, its pitcher was often Sousa himself. In a 1916 charity game the Sousa Band was beaten by Arthur Pryor's Band, 29 to 15. Sousa and Pryor were opposing pitchers for the first inning. Sousa's march **The National Game** was inspired by baseball.

Other than horseback riding and baseball, Sousa liked trapshooting best. He was regarded as one of the best trapshooters in the country, and he had the medals to prove it. His shooting score at meets ranged from 75-98 percent. He was elected president of the American Amateur Trapshooters Association in 1916, and chairman of the National Association of Shotgun Owners in 1917.

He also found fascination in the manly art of boxing, and in the late 1890s he sparred regularly at Jack Cooper's Gymnasium in New York City. He was a good friend of heavyweight champion Bob Fitzsimmons and once sparred with him bare-handed.

A man of considerable self discipline, John Philip Sousa excelled in nearly every undertaking. If one word were to be applied to Sousa's temperament it would suffice to say that he was a gentleman. He was unassuming, approachable, tolerant-almost saintly in disposition, maintaining the highest in moral standards and integrity. Foremost in his mind at all times, however, were thoughts of how best to please his public. And those missing his sparkling sense of humor through personal contact were sure to sense it in his comic operas and songs.

(Note: *Much of the material and all of the photographs for this article were based on material found in Paul Bierley's magnificent biography of Sousa, **John Philip Sousa, American Phenomenon***