

In Concert with the University of Illinois Symphonic Band
The Begian Years * Vol. IV
Great Marches of the World

American Marches

1. University of Illinois..... Sousa
2. World is Waiting for the Sunrise...Seitz/H. Alford
3. Tenth Regiment.....Hall
4. National Emblem.....Bagley
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6. Rolling Thunder..... Fillmore
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8. In Storm and Sunshine..... Heed
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Henry Fillmore Marches

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15. Lassus Trombone
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- ABOUT THIS SERIES -

In order to preserve and make permanent the artistic accomplishments of Dr. Harry Begian at the University of Illinois, Mark Custom Recording Service, Inc. is producing a limited number of compact disc recordings. Compact discs such as this one have been remastered from the original University of Illinois tape recordings made between 1970 and 1984. Works which have been included on this compact disc were selected personally by Dr. Begian. This project was undertaken by Mark Records as a tribute to Dr. Harry Begian and the memory of Vincent S. Morette and his great admiration of Dr. Begian. Many of the older Master Tapes in the recording industry have undergone a chemical change between the acetate and the polyester substrate binding that holds them together. To keep the original integrity and historical perspective, the compact discs in this series have not been altered to compensate for these changes.

NOTES ON THE SELECTIONS

by Frank Byrne

The University of Illinois - John Philip Sousa (b. Washington, DC, 1854 - d. Reading, PA, 1932) Sousa made it his business to know the best up and coming people in the band business and among those for whom he had the greatest admiration was Albert Austin Harding, Director of Bands at the University of Illinois. Sousa is said to have considered this the finest college band in the world and it is not known if the march was composed at Harding's request, or if Sousa simply wanted to express his admiration for the Illinois Band. It was completed June 6, 1929, and was given its premiere on June 17th in a Sousa Band broadcast. When Sousa next visited the Illinois campus he was made honorary conductor of the Illinois Band, and for good reason the band has performed the march regularly since then with great pride.

The World is Waiting for the Sunrise - Ernest Seitz and Eugene Lockhart - Paraphrased and scored by Harry Alford (b. Blissfield, MI, 1883- d. Chicago, IL, 1939) This work is described on the score as a "Concert Marche Militaire" and was commissioned by A.A. Harding (Director of Bands at the University of Illinois 1905-1948) for one of the first football field extravaganzas ever produced in the nation. Alford's paraphrase is based upon the popular song by Seitz and Lockhart and is copyrighted 1939, which would indicate that it was one of the last things he did before his death in that year. Harry LaForrest Alford began composing at an early age and had his first march played in Hudson, Michigan, by a visiting show band when he was 14. He became proficient on trombone and played professionally in theater orchestras. He was the director of many musical comedies but became very well known for his professional arranging bureau in Chicago, where he employed a full staff of copyists and arrangers doing work for vaudeville pit orchestras.

Tenth Regiment - Robert Browne Hall (b. Bowdoinham, Maine, 1858 - d. Portland, Maine, 1907) is known as the "New England March King" and "State of Maine Bandmaster." He studied E-flat cornet with his father, who was a trained musician as was his mother. Following his father's death, Hall worked in a shoe factory to help bring in money to support the family. He was recognized as an accomplished cornet soloist at 19 when he took a position with the professional Old Orchard Beach Band. He later played in Boston with the 1st Corps of Cadets Band and then returned to Maine where, in 1878, he formed Hall's Richmond Cornet Band. Just after the turn of the century, Hall was called to Albany, NY, to reorganize the 10th Regiment Band. He suffered a stroke in 1902, from which he never fully recovered. In addition to these military duties, Hall also taught music at Colby College and composed over 70 marches. The **Tenth Regiment March** (subtitled "Death or Glory") was dedicated to the 10th Regiment Band. Hall's contributions to this band were great. Before he took it over, the commanding officer had described the group as being "musically bankrupt." Within a relatively short period of time, its stature was such that the band was invited to play

at the Pan-American Exposition in Buffalo, one of only 22 professional bands to do so (including the bands of Sousa, Conway, Missud, and Brooke).

National Emblem - Edwin E. Bagley (b. Craftsburg, Vermont, 1857 - d. Keene, New Hampshire, 1922) Bagley began his musical career with a group of travelling Swiss bell ringers. He began playing cornet at age 14 and performed with various ensembles and theater orchestras in New England. He married in 1877 and, in 1893, moved to Keene, New Hampshire, where he conducted several bands, including the Keene City Band. In recent years, the city's bandstand was named in his honor. **National Emblem** is one of the most famous of all marches, yet many non-musicians may be hard-pressed to know its name. In whole or in part, **National Emblem** has been used extensively as background music on radio and television, in addition to thousands of concert performances. The title is derived from Bagley's overt (and to some controversial) use of "The Star Spangled Banner" in the first strain of the march. Reportedly, the forceful repeated figure in the trio was inspired by Bagley having seen herds of buffalo crossing the western prairies in the late 19th century.

Bravura - Charles E. Duple (b. Jeffersonville, Indiana, 1884 - d. Jeffersonville, Indiana, 1960) "Charlie" Duple was a well-known character among circus musicians who was associated with the Sun Brothers Circus in 1909 and 20 other circuses in his lifetime. He composed a total of 30 marches: beginning with "Floral City" (1905) and his last being "Radio Waves" (1928). "**Bravura**" was published in 1918. The exact circumstances of its composition are not known but it has become exceptionally popular, especially for circus use.

Rolling Thunder - Henry Fillmore (b. Cincinnati, Ohio, 1881 - d. Miami, Florida, 1956) [see Fillmore biography] This march (©1916), with its blazing technical passages, probably reminds more players of lightning than of thunder. It is dedicated to Ed Hicker, who in advertising for the march was described as "a trombone ace." If this march is taken up to tempo, that becomes something of an understatement.

The Free Lance - John Philip Sousa (b. Washington, DC, 1854 - d. Reading, PA, 1932) This march is drawn from Sousa's 1905 operetta of the same name, which was written in collaboration with Harry B. Smith. It ran for only seven months but is said to have been well received during that period. The march contains a number of popular melodies from the operetta, culminating in "On to Victory," a fact which led some editions of the march to be published under the title "On to Victory."

In Storm and Sunshine - John Clifford Heed (b. Hackettstown, New Jersey, 1862 - d. Newark, New Jersey, 1908) Heed composed 73 marches and was known in some circles as the "March Wizard." He joined the Hackettstown Cornet Band at age 9 or 10 and was made its director while still in his teens. He became a skilled performer on cornet, piano, violin, and many band instruments. A local music professor named Charles Grobe gave Heed lessons and helped him to publish some of his first pieces. Heed directed the George Herrick Band in Providence, RI, at age 17 and then moved to Worcester, MA, where he continued his

activities. Around 1891 he moved to Newark to become solo cornetist with Voss' First Regiment New Jersey National Guard Band. After the turn of the century, he contracted tuberculosis, which eventually ended his cornet career. Heed was confined to his home for the last years of his life. **In Storm and Sunshine** is his most popular march, composed when he was 23, but not copyrighted and published until 1905 by Fillmore. Although Heed had no known association with circuses, **In Storm and Sunshine** has been "adopted" for many circus acts.

Quality Plus - Frederick Alton Jewell (b. Worthington, Indiana, 1875 - d. Worthington, Indiana, 1936) Jewell composed 109 marches under both his own name and that of a pseudonym, J.E. Wells. He learned to play the baritone after a travelling minstrel show went bankrupt in his hometown and was forced to sell its instruments to pay bills. Fred Jewell's father, a singing teacher, bought the instruments and formed a family band with his 8 children. At age 16, Fred began playing professionally with Gentry Brothers Dog and Pony Show. During his life, he was associated with many different circuses, including Sells-Floto, Barnum and Bailey and Hagenbeck-Wallace. From 1907-1908 he also toured as euphonium soloist with the Ringling Brothers Band. Following years on the road with various circuses, he moved to Oskaloosa, Iowa, to direct the Iowa Brigade Band, which he took over from C.L. Barnhouse. After his experience working with Barnhouse's publishing firm, Jewell decided to start his own publishing company in 1919 and returned to Worthington, Indiana. He was a member of the American Bandmasters Association and was also director of the Murat Temple Shrine Band. **Quality Plus** (©1913) was not composed for any known specific event, other than for general use in one of the many professional circuses active at this time. At the turn of the century, it is estimated that there were nearly 100 touring circuses performing all over the country, not to mention numerous other smaller regional shows.

New Colonial - Robert Browne Hall (see bio. information about **Tenth Regiment**) This is Hall's most popular march and is dedicated to John Behr, assistant Director of the Germania Band of Boston. It was premiered by Hall's own military band at the laying of the cornerstone for the new city hall in Waterville, ME, in 1901.

The Glory of the Yankee Navy - John Philip Sousa (b. Washington, DC, 1854 - d. Reading, PA, 1932) In addition to his own music for operetta and theater productions, Sousa was occasionally called upon to contribute music to a struggling production. Such was the case in 1909 with the musical comedy *The Yankee Girl*, starring Blanche Ring, to whom the march was dedicated. Librettist Kenneth S. Clark added the words and, independent of the show, Sousa's march enjoyed considerable success. Sousa biographer Paul Bierley has reported that prior to the opening of the show, the march carried the title "The Honor of the Yankee Navy" for a time.

The Southerner - Russell Alexander (b. Nevada, Missouri, 1877 - d. Liberty, New York, 1915) Like many of the other composers represented on this recording, Alexander spent a

considerable amount of time in and around circuses. At 20 he signed a five-year contract with Barnum and Bailey to be euphonium soloist with their band during an extended tour of Europe and Great Britain. His talent was such that he was also the arranger for the band during this tour, handling all musical arrangements which were needed. During the same period, Russell Alexander's brothers, Newton and Woodruff, had formed a musical comedy team called "The Exposition Four." All members were accomplished musicians and one of the highlights of the act was that Newton was capable of playing two trumpets simultaneously. When one of the members of the team departed, Russell replaced him, thereby placing three Alexander brothers in the act. Unfortunately, both Russell and Woodruff contracted tuberculosis. They were treated for their illness but Russell died in a sanitarium in Liberty, NY, at age 38. After his death, Russell's wife was left penniless and sold all rights to his music to Barnhouse for the total sum of \$125.00. Ironically, **The Southerner** (©1908) was dedicated by Russell "to my wife."

Barnum and Bailey's Favorite - Karl Lawrence King (b. Paintersville, Ohio, 1891 - d. Ft. Dodge, Iowa, 1971) [For biographical information on King see **Begin Years CD Volume V**] In the minds of many people, this is the consummate circus march. Karl King was one of two baritone players in the Barnum and Bailey band during the 1913 season. The 22 year-old King no doubt impressed bandmaster Ned Brill to a great degree, for Brill asked King to compose a march for the band. King responded with this march and dedicated it to Ned Brill. It was one of King's most favorite and frequently requested selections with his Fort Dodge Municipal Band.

James Henry Fillmore was born February 3, 1881, in Cincinnati, Ohio. His was a musical family: his grandfather was a singing teacher and his father a composer and publisher of church music. Henry's father, James Sr., and his uncle Charles established the Fillmore Brothers Co. in 1870 as a publisher of church hymnals.

Henry was educated at the Miami Military Institute in Miami, Ohio, where he organized and led his first band. He graduated from there in 1901 and later received additional training at the Cincinnati College of Music. As a boy, he had studied piano and harmony with private teachers but began teaching himself the trombone in secret. The secrecy was essential because his father, being a religious man, considered the trombone an evil instrument, one which would not be taken up by any upright individual. Fortunately, his mother was more liberal in her thinking and secretly saved enough money to buy Henry a second-hand instrument. After high school, he had played 1-2 seasons with Hi Henry's Minstrels, and later with Weber's Band of Cincinnati, where he met Frank Simon (who would go on to become Sousa's solo cornetist and later lead the Armco Band). Fillmore's interests were eclectic, and he was willing to try almost anything in his younger days. An enthusiastic sports fan all his life, his activities included sportscasting, bicycle racing and semi-professional football.

At first he seemed destined to join his father in the publishing business, but the conflicts

were too great. His father's insistence on the "evils" of band music drove Henry from the business and into the world of circus music (almost certainly, in his father's mind, the express lane to hell). To make matters worse, Henry had met and fallen in love with Mabel Jones, an exotic show dancer from Port Huron, Michigan. They married on April 10, 1905, and both joined the Lemon Brothers Circus Band, where Mabel played calliope and Henry played trombone, as well as doing a stunt routine where he jumped over elephants on a bicycle (his earlier bike racing skills coming in handy). In all, Henry was affiliated with five different circuses throughout his life.

The separation of father and son brought about some degree of reconciliation and Henry returned to work in the music publishing business, his father having finally agreed to allow Henry to publish his compositions through the family business. As were many prominent musicians during this period, Henry was an active Shriner and conducted the Syrian Shrine Band of Cincinnati from 1921-1926. He improved the band dramatically and showcased it at Shrine events around the country. In 1926, he resigned from the Syrian Temple directorship to organize his own professional band, "The Fillmore Band," which he led from 1927-1934. The Fillmore Band achieved great success and became known nationally through radio broadcasts over WLW in Cincinnati, a powerful station which was heard over much of the Midwest. Henry also took his professional band on some tours, although not to the extent of the major touring bands of Sousa and others. The Fillmore Band made recordings for the Columbia Phonograph Company, the most notable featuring Henry's famous dog "Mike," known through the radio broadcasts as "Mike the Radio Hound" (the name came from the dog's exposure through the microphone or "mic" for short). Henry had trained Mike to bark on cue and often featured him in his composition "The Whistling Farmer Boy at Feeding Time," which he subsequently recorded for Columbia, dog barks and all.

During the Depression, he took over the family publishing business from his father and turned it into one of the country's finest, due in no small part to his own highly successful compositions. His years of hard work and long hours took a toll on him and he developed a heart problem, which at one point led physicians to speculate that he only had months to live. Doctors advised an immediate change of lifestyle and climate, which led him to leave Cincinnati in 1938 and move to Miami, Florida, a favorite winter home for years.

After the move to Florida, Henry's health improved and he resumed a fairly normal, though reduced, work schedule. He is said to have told a younger colleague that in order to be successful in life, you had to do only two things: answer your mail and hold your liquor. He never turned down an invitation to guest conduct (one of his favorite engagements was the annual Orange Bowl game) or to work with bands in the area, notably the University of Miami. It was estimated that, with the assistance of former Sousa percussionist John Heney, Henry helped to organize 32 high school bands in Florida. He became known affectionately as "Uncle Henry" to all the students with whom he worked and he left an indelible impression

on everyone.

Colleague Harold Bachman described Henry as "a superb showman" who entertained the audience *and* the band when he conducted. While guest conducting bands he would often yell out encouragement to the band with phrases such as "Good Enough!", "Ho!", and "C'mon Now!" When conducting his own music, he would add his own personal performance changes, re-voicing lines and adding accents, a procedure he called "updating his music." These resulted in unforgettable performances. After World War II, Henry gradually turned more and more of the publishing business over to his associates, and in 1951-52 sold the business to Carl Fischer, Inc. with the understanding that the Fillmore Catalog would retain a separate and unique identity.

In 1954, his beloved wife of 49 years, Mabel, died. Henry was never the same after that. He died in Miami on December 7, 1956. Having no children, Henry's will stated that his estate and all future royalties be turned over to the University of Miami Band Department, an endowment which went into the hundreds of thousands of dollars and paid for the construction of Fillmore Hall at the University which now houses a Fillmore museum.

During his lifetime, he received many honors and awards. He was a member of the American Bandmasters Association and served as its President during the war years (1941-1946). This long term as President is explained by the fact that the A.B.A. suspended most of its activities during the war years and did not have conventions at which a new President could be elected. Although the activities were on a reduced scale, Henry remained very involved in the organization. He also received an Honorary Doctorate in Music in February, 1956, from the University of Miami and was named "permanent guest conductor."

These accolades aside, it is Henry's music which is the most lasting memorial. He composed a total of 256 original compositions and arranged 774 others. He often worked late into the night completing this work, which included expanding and updating older arrangements to be playable by modern bands. In order to avoid "flooding the market" with his own compositions, he published under a total of 8 names. In addition to his own, his 7 pseudonyms were: Harold Bennett, Al Hayes, Harry Hartley, Ray Hall, Will Huff, Henrietta Moore, and Gus Beans. The "Gus Beans" pseudonym came about when one of the players in the Fillmore Band commented that some music sold only because of the name of the composer. To prove him wrong, Henry had the player choose a name at random from the phone book and used it for his "Mt. Healthy" March, which sold quite well and proved his point.

His most significant contributions to music education were his *Bennett Band Books*, a set of 4 beginning band method books which sold over a million copies and revolutionized public school music instruction. Henry had a conscious plan in mind to provide good music for young players and published a great deal of music using the name "Harold Bennett" for the easiest music, and "Al Hayes" for music of medium difficulty.

In addition to his 112 marches, perhaps his most famous contributions are his 15 brilliant "trombone smears" which took the country by storm. These were direct descendants of his vaudeville and minstrel days, with titles and subtitles such as "Pahson Trombone," "Bones Trombone" (He's jus' as warm as "Hot Trombone"), "Dusty Trombone" (He's de next door neighbor to "Bones Trombone"), and the famous "Lassus Trombone" (De Cullud Valet to "Miss Trombone"). While this music dates from the days of blackface minstrel shows, the titles and subtitles are offensive to many today. While "Uncle Henry" is not here to defend himself, it seems clear that such titles were not born of malice but were a function of a very different time and culture, a fact which should not inhibit performances of what is certainly some of the finest ragtime band music ever composed. His "trombone family" of compositions earned him the title "Mr. Trombone," an appellation which he no doubt enjoyed.

The most common comment made about Henry's music is that which was offered by both Harold Bachman and Paul Yoder: "Henry wrote *happy* music." There is no doubt that Fillmore was a giant in the history of American bands. If he made people happy in the process, there could hardly be a greater contribution.

Miami (©1938) was dedicated "to the folks of greater Miami, Florida" and was written the same year he moved there from Cincinnati, perhaps as a statement of his affection for the area and his friends there. **Lassus Trombone** (©1915) carried the subtitle "De Cullud Valet to Miss Trombone" and was Henry's favorite of his "trombone smears." It was also recognized by John Philip Sousa, who included it on every corner of his last tour with his band. The sheet music to **Lassus Trombone** sold over two million copies. **Noble Men** (©1922) is a product of his Shrine years and carries the dedication "to Ralph A. Tingle, Potentate Syrian Temple and members A.A.O.N.M.S." Henry's name on this march is followed by the title "Bandmaster, Syrian Temple, Cincinnati."

Golden Friendships (©1926) was one of the few works he recorded with the Fillmore Band for Columbia, and was dedicated to "the members of the Syrian Temple Shrine Band, Cincinnati, Ohio." **Americans We** (©1929) is dedicated "to All of Us" and is considered one of his very finest marches. After resigning as Director of the Syrian Temple Band, Henry formed his own professional band and one of its first engagements was at the Cincinnati Zoo. The appearance coincided with the annual "Pure Food and Health Show" and Henry is reported to have included this march on every program, sometimes announcing it as the "Pure Food and Health" March and at other times as the "Cincinnati Zoo" march. After it was broadcast on the radio, it became so popular he decided to publish it and then changed the title to **Americans We**.

The President's March (©1956) was composed in 1954 and was his last composition. It was dedicated to "the Presidents of the University of Miami, Coral Gables, Florida," notably then President Jay F.W. Pearson. **The Circus Bee** (©1908) was one of the first works

published after father Fillmore and son Henry reconciled their differences. The elder Fillmore finally agreed to allow Henry to publish his works through the family publishing business, even though father did not agree with the kind of music it was. The title is taken from an imaginary circus newspaper. **Miss Trombone** (©1908) was Fillmore's first "trombone smear." Subtitled "a slippery rag," **Miss Trombone** would be the matriarch of the famous "Trombone Family," which was advertised with a drawing of a minstrel figure playing the trombone followed by this testimonial: "an attroupement uv unprecedented dithyramb premonstrating de jocoseness uv de perambulatin' trombone."

The Footlifter (©1935) was composed for a Cincinnati insurance agency which sponsored the radio broadcasts of the Fillmore Band, and was dedicated "to Harry T. Garner, Secretary of the Cincinnati Automobile Dealer's Association." The motto of the agency was "A penny a day" for insurance and, as he had done with other marches, Henry used the rhythm of the phrase "A penny a day" to dictate the opening rhythm of the march. It was reportedly first played at a Festival of 10 bands from Ohio's Miami Valley. The title was suggested by a personal friend of Henry's who made the comment that the march was "a footlifter."

His Honor (©1934) is one of Fillmore's most famous marches. In 1933, the Fillmore Band had few engagements apart from several appearances at the Cincinnati Zoo. Curiously, Henry composed few works that year but one he did compose was this march. It was dedicated to Mayor Russell Wilson of Cincinnati, who held that office from 1930-1937. **His Honor** was premiered August 2, 1933 at a concert at the zoo and has become one of his most frequently performed works.

The Klaxon (©1930) [also known as the **March of the Automobiles**] was composed for the 1930 Cincinnati Auto Show held at the Music Hall in January, 1930. Its purpose was to demonstrate the new electric car horns manufactured by Delco-Remy. Fillmore worked with the manufacturers to design the "klaxophone," a set of 12 car horns designed and tuned to play a complete chromatic scale. They then rigged the horns to play the new march. The idea caught on and car dealers across the country eagerly purchased copies of the march to promote lagging sales. The printed dedication reads "to the producers of the klaxon automobile horn."

Men of Ohio (©1921) is dedicated "to President Harding and his staunch loyalists." It was written in 1921, the year Harding became President. Henry knew that President Harding had played alto horn in his hometown band as a boy and of the new President's interest in bands. Of all his many compositions, Henry considered this his best march.

Orange Bowl (©1939) was written as a tribute to the annual football event which Henry so enjoyed. An avid sports fan, he once wrote in a letter to Harold Bachman: "Dear Harold - What a game Florida is playing - 28 to 7 just now. Just heard you knock the socks off of Orange Bowl March during a time out." Henry frequently guest conducted the band at the Orange Bowl game for many years.

Shoutin' Liza Trombone (©1920) carried the subtitle "Mose Trombone's Ah-finity."

Recalling Henry's early conflicts with his father about his music, it is interesting to note that this was originally titled "Hallelujah Trombone" in reference to the opening motif which is taken from Handel's "Hallelujah Chorus." Knowing that his hymnal-publishing father would never approve of such blasphemy, Henry recalled the first printing which did go out with the title "Hallelujah Trombone" and retitled it **Shoutin' Liza Trombone**. When performing this work as a guest conductor, Henry would bring the trombone section to the front of the stage, play the introduction and, before the pick-ups to the first strain, would say to the audience, "Let us have a moment of prayer for the trombone section." He would then yell "Shoot 'em!!" and tear into the first glissando, that section marked "with pep."

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- DR. HARRY BEGIAN -

Conductor and Director Emeritus, University of Illinois Bands

Dr. Harry Begian is one of the world's most renowned band conductors. He was Director of Bands at the University of Illinois, Urbana-Champaign from 1970 to 1984. Prior to that appointment he was Director of Bands at Michigan State University for three years and at Wayne State University for the previous three years. Dr. Begian's work at both M.S.U. and W.S.U. carried forward the reputation he earned during his many years at Detroit's Cass Technical High School where he developed one of the finest high school bands in the country. In addition to his band conducting duties, during his last few years at Cass Tech, Begian headed the Music and Performing Arts Departments.

Begian's early musical training was in the Detroit area where he studied trumpet with Leonard Smith and flute with Larry Teal. He received undergraduate and masters degrees at Wayne State University and a Ph.D. at the University of Michigan at Ann Arbor.

Begian organized and conducted his first band and orchestra while in his teens and has studied conducting at Tanglewood, summer home of the Boston Symphony Orchestra. He has appeared as guest-conductor, clinician and lecturer throughout the United States, Canada and Australia. Along with his band conducting activities, he has also conducted operatic and musical comedy performances, community bands and orchestras, and a church choir. In 1987, the musicians of the Detroit Symphony Orchestra invited Dr. Begian to conduct a formal concert in Detroit's Orchestra Hall.

A charter member of the American School Band Directors Association, he is also a past-president of the American Bandmasters Association and a member of the College Band Directors National Association. An honorary member of the National Band Association and Phi Beta Mu Band Fraternity. Begian is also a member of Phi Mu Alpha Sinfonia, Phi Delta Kappa and Omicron Delta Kappa.

Most recently he was conferred honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Dr. Harry Begian is a recipient of the National Band Associations Citation of Excellence, the Edwin Franko Goldman Award, the Notre Dame St. Cecelia Award and was elected to the Academy of Wind and Percussion Arts. His more than 50 record albums produced with the University of Illinois Symphonic Band comprise, what has been called "the most distinguished and complete collection of recorded band performances in existence."

After a year of retirement, Begian returned to the podium for two years as conductor of the Purdue University Symphonic Band from 1985 - 1987. He is presently active as guest-conductor, clinician, adjudicator and lecturer with over 20 engagements a year, is a Consulting Editor to The Instrumentalist magazine and serves on the Board of Directors of the Mid-West International Band and Orchestra Clinic.

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MCD-1386 Mfg. 1993
 Mark Custom Recording, 10815 Bodine Rd.
 Clarence, NY 14031 / (716) 759-2600
 Layout: MARKART, Christopher Kucharczyk

