

Creating an Aural History:
The Detroit Concert Band's *Sousa American Bicentennial*
Collection

By
© 2018

Anthony Michael Messina
D.M.A., University of Kansas, 2018
M.M., Indiana University, 2015
B.M.E., Wayne State University, 2008

Submitted to the graduate degree program in Wind Conducting and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

Chair: Paul W. Popiel

Colin Roust

Sharon Toulouse

Matthew O. Smith

Martin Bergee

Date Defended: 5 April 2018

The dissertation committee for Anthony Michael Messina certifies that
this is the approved version of the following dissertation:

Creating an Aural History:
The Detroit Concert Band's *Sousa American Bicentennial
Collection*

Chair: Paul W. Popiel

Date Approved: 5 April 2018

Abstract

The name Leonard B. Smith has permeated the wind band world for many years. Known primarily as conductor of the Detroit Concert Band, the extent of Smith's musical heritage and legacy have been largely forgotten over the years. Smith was a workhorse who felt it his purpose in life to continue and preserve the legacy of his boyhood idol, John Philip Sousa. In no way is this more evident than in the band's ten-album series titled the *Sousa American Bicentennial Collection*.

Considered by his contemporaries to be the foremost interpreter of Sousa's works, Smith set out to record all one hundred sixteen known Sousa marches. This series, created by Leonard B. Smith and the members of the Detroit Concert Band, acts as an aural history of Sousa's legacy. In addition to preserving Smith's musical interpretation of Sousa's works, the collaboration with several former Sousa band members and Sousa's biographer, Paul Bierley, elevate the significance of the recordings. Smith believed that the repertoire of the professional band movement was important and deserved the same respect as other major facets of music history. Because of his belief and undying reverence for John Philip Sousa, we have a musical record that future generations are able to consult.

Acknowledgments

I would like to thank Dr. Matthew O. Smith, Dr. Colin Roust, Professor Sharon Toulouse, and Dr. Martin Bergee for their continued support during my time at the University of Kansas; to Tonya Mitchell, Brett Keating, Nicholas Waldron and Brooke Humfeld for their friendship, musicianship, and encouragement; to Dr. Kevin Wilt for his support, friendship, and guidance throughout the years; to Tom Zarro, my long-time trumpet teacher who inspired my passion for music; and to my family for always supporting me regardless of the crazy journey I decided to take. Lastly, I would be remiss if I did not acknowledge the support of my mentor and teacher, Dr. Paul W. Popiel. For seventeen years, you have encouraged me, guided me through dark times, and saw in me what I could not see in myself. I would not be the man I am today without the continued love and support of you, Julie, Nick, and Keith. Thank you.

I would like to dedicate this work to my father, Salvatore Messina, and my mother, Catherine Messina. Mom and dad, your love does not go unnoticed and it means more to me than you can possibly know.

Table of Contents

Leonard B. Smith – Life Until 1946	1
Leonard B. Smith and the Detroit Concert Band.....	6
The Making of the <i>Sousa American Bicentennial Collection</i>	10
The Importance of the <i>Sousa American Bicentennial Collection</i>	19
Appendix I: Union Contracts.....	21
Appendix II: Correspondence.....	26
Appendix III: Handwritten Notes by Leonard B. Smith.....	33
Appendix IV: Discography of the <i>Sousa American Bicentennial Collection</i>	37
Appendix V: Discography of the Complete Marches of John Philip Sousa	40
Bibliography	41

Leonard B. Smith – Life Until 1946

Leonard Bingley Smith was a hard-nosed taskmaster who had a deep passion for the music and spirit of Edwin Franko Goldman and his childhood hero, John Philip Sousa. Evidence of Smith's love for this music and drive to be a successful musician was evident in the early days of his career and would continue throughout his life. Smith displayed impressive musical skills. Whether he was playing his cornet at the Ernest Williams School of Music, with the Detroit Symphony Orchestra, or soloing with the Goldman Band, his virtuosity was second to none. On the podium with the Detroit Concert Band and Cleveland Blossom Band, Smith shared a level of musicianship and musical leadership that made those groups some of the finest in the world.

As a businessman, Smith never let a challenge get in the way of a great opportunity. When he saw the need for ensembles to learn fundamentals in new, creative ways, he set to work composing them and then created the companies necessary to distribute his products. When he saw an opportunity to corner a market with a unique product that had not been sold before, he dove in. Smith was constantly busy with aspects of recording, publishing, managing, guest conducting, directing the Detroit Concert Band and Cleveland Blossom Band, and marketing. Leonard B. Smith was a Renaissance man in the music industry.

Like many great musicians of the era, Smith came from humble beginnings. The son of Frank and Ethel May Schubert Smith, Leonard was born on 5 September 1915 in Poughkeepsie, New York. Music was an important part of Smith family. His father was a professional pianist with his own orchestra and his mother was a soprano soloist who also served as the choir director at their local church. Because of his parent's deep musical convictions, Leonard and his older brother Schubert received a high-quality musical education from an early age.

Born at the height of great professional bands, it is no surprise that young Leonard's first instrument was the cornet he received as a gift for Christmas in 1923. Smith recalled,

I can still remember that morning. I got up and went to the tree and found the cornet. I picked it up and blew. I played a big blast. I am sure it didn't sound good, but my father thought I had real talent because I formed an embouchure and actually got a sound. He just knew I was going to be a wonderful player. All I knew was that I was really excited and wanted to do this.¹

Smith began studying cornet shortly thereafter with Robert Coon who charged \$0.50 per lesson. In addition to teaching him the cornet, sessions with Coon also included scales, harmony, and theory. A gifted student, Smith progressed quickly and after two years of study, Coon suggested that Leonard had learned all he could from him and was ready for a new teacher.

Through various family connections, Smith was placed with Ernest Williams in Brooklyn, New York, the head of the famed Ernest Williams School of Music. Ten-year-old Leonard and his father would travel by train once every three weeks for cornet lessons. In conversations with John Vincent Polce, Smith remembered these lessons vividly. "This was the big time for me! Going to Brooklyn to study with the great Ernest Williams was very exciting. Sometimes my lessons would last four or five hours! Of course, we didn't play all that time, but we would talk about theory, harmony, and other musical things."² Smith remained a diligent student with Williams, who would give him a copious amount of material to prepare for the next lesson.

At the age of eleven, Smith encountered his first band experience with his peers. The band played for minor functions at their town school under the direction of Frank Scofield. Scofield also directed the 21st Regiment Band of Poughkeepsie, a Civil War band that was no

¹ John Vincent Polce, *The Influence of Leonard B. Smith on the Heritage of the Band in the United States*, (PhD diss., Ohio State University, 1991), 13, <http://search.proquest.com.www2.lib.ku.edu/docview/303964620?accountid=14556>, 13.

² Polce, 14.

longer associated with the military but retained the name. Upon the recommendation of Ernest Williams, a close friend of Scofield's, Leonard became a member of this group and sat last chair in the cornet section.³ Playing in this ensemble was a wonderful experience for young Leonard, one that he would recall fondly for the rest of his life. "We'd play everywhere—in parks, local celebrations, big regional Grange meetings for the farmers. Once the band played at a major bridge dedication on the Hudson River and Franklin D. Roosevelt, the governor, was there listening to us."⁴

In 1930, Leonard auditioned for and received a full scholarship to attend the New York Military Academy in Cornwall. While at the Academy, Smith received an excellent education and also gained other experiences that widened the scope of his musical knowledge, such as performing in the dance band with fellow student, Les Brown. In addition to the dance band, Smith was a member of the Academy band and would occasionally solo with the West Point Band.

Despite his success, his father convinced him that a career in music would not provide enough money to make a living and upon his graduation from the Academy in 1933, Smith planned to pursue study as an architecture major. Fortunately for Smith, he had attended the Williams Summer Camp growing up, run by his cornet teacher, and decided to attend one last time following his graduation. That summer, the bands at the Williams Summer Camp had two guest conductors, Edwin Franko Goldman and Arthur Pryor. A post-concert conversation between Pryor and Smith's father would change his future.

I can remember us drawing straws to see who would play with which band. I drew Pryor, [Frank] Elsass drew Goldman. I played *Bride of the Waves*, and I recall Pryor discussing my dilemma with my father. He explained to Pryor that he wanted me to study architecture and not music. Pryor convinced him that he

³ Polce, 17.

⁴ Leonard Yourist, "The Music Man," *Circus Fanfare* 15, no. 1 (February 20, 1985): 4.

should send me down to the Ernest Williams School for at least one year. My father could then decide about my future as either a musician or an architect. My father then told me of his conversation with Pryor and I was enrolled in the Williams School of Music.⁵

Smith excelled at the Ernest Williams School of Music. While there, he was surrounded by other talented and future star-performers and guided by teachers such as Mayhew Lake and Erik Leidzen for composition, Arthur Pryor for arranging, Colonel George Howard of the Air Force for conducting, and Williams on cornet. Smith graduated from the Williams School of Music in 1936 and was immediately hired by Edwin Franko Goldman to serve as first chair and solo cornetist with the Goldman band, a position he would hold until 1942. During his time with the Goldman Band, Smith became widely known for his solo cornet playing and was often referred to as “America’s premiere cornet soloist.”⁶

Smith received ample opportunities to solo with the Goldman Band and his display of virtuosic skill made him a crowd favorite. An article in the *Detroit Free Press* dated 17 June 1979 highlights Smith’s popularity.

So popular with audiences was Edwin Franko Goldman’s budding virtuoso that Leonard B. Smith was soon on his way to setting a melodic endurance record never since equaled. He was called upon to render 500 cornet solos in a period of 175 days, from the Golden Gate International Exposition in San Francisco through the close of the summer season in Central Park, New York City. Goldman is said to have considered Smith “the greatest cornet talent I have ever known.”⁷

After Smith’s first year playing summer concerts with the Goldman band, he was hired as principal trumpet of the Detroit Symphony Orchestra. The appointment was beneficial to Smith in a few ways. First, while his performance obligations with the Goldman band consumed his summer schedule, his position with the Detroit Symphony Orchestra allowed for a steady income

⁵ Polce, 27.

⁶ William Rehrig and Loras John Schissel, “Obituary: Leonard B. Smith,” *Circus Fanfare* 32, no. 6 (October 20, 2002): 14.

⁷ John Mantle, “The Detroit Concert Band Forever,” *Detroit Free Press*, June 17, 1979, 139.

and performance opportunities through the winter months. Playing with the symphony also meant that he would be heard on the radio as part of the *Ford Sunday Evening Radio Hour*. Begun in 1934, the Ford Sunday Evening Radio Hour allowed the Detroit Symphony to be the first regularly broadcast orchestra. Through this program, Smith interacted with many of the leading orchestral conductors of the time, including Victor Kolar and Eugene Ormandy.⁸

After several years as cornet soloist with the Goldman Band and principal trumpet of the Detroit Symphony Orchestra, Smith enlisted in the Navy. It was Eugene Ormandy, conductor of the Philadelphia Symphony Orchestra at the time that steered Smith to join. Smith recalls,

[Ormandy] was serving as guest conductor with the Ford Hour in Detroit. On this particular visit in 1941, Ormandy had come to Detroit and visited my home for dinner. He came not only to visit, but he said he wanted to organize a band for the Navy. It would be in Philadelphia with some of the greatest players from the Curtis Institute, Eastman, Julliard [*sic*] and all the other great schools. He was going to conduct what he thought would be a “band unlike any ever heard.” His plans were to go into the Navy as a commissioned officer and lead the band. I would be the assistant conductor, and we would use the library I had been developing.⁹

Unfortunately, Ormandy was not offered a high enough rank to secure his enlistment, but Smith enlisted anyway on 9 March 1942. He served as assistant conductor and soloed on many occasions with the Naval District 4 Band, a 28-member group based at the Navy Yard in Philadelphia that was often featured on WCAU radio. He also performed with the Washington-based United States Navy Band, under the baton of Commander Charles Brendler.

After a little over three years with the Navy Band of Philadelphia and with the close of World War II, Smith decided it was time to move on and in 1945 he was honorably discharged. Continuing as soloist with the Goldman Band was a primary motivating factor for this decision, however it was an opportunity that Goldman could no longer provide as that position was

⁸ “Orchestra History,” Detroit Symphony Orchestra, accessed April 25, 2017, http://www.dso.org/page.aspx?page_id=242.

⁹ Polce, 38.

currently filled by the cornet virtuoso Del Steigers. This allowed Smith to return to Detroit and pursue another idea, conducting his own band.

Leonard B. Smith and the Detroit Concert Band

Upon leaving the United States Navy Band and moving to Detroit in 1945, Smith resumed playing with the Detroit Symphony Orchestra. He also began conducting the Detroit Shrine Temple Band. Of his involvement with this group, Smith noted,

I belonged to the Masonic Order since I was 21 so I had a strong loyalty toward them. Harry Philip was the leader of the band, and I took over when he became ill. Upon his death, they elected me to continue. It was, as far as Shrine bands went, very good. A Shrine Band is a lot like a high school band except the players are more older [sic] and stubborn. We played at the Masonic Temple here in Detroit and had some quality musicians. When I took over the band there were seventeen people coming to rehearsal. When I left some twelve years later, we had 104 on the rolls with around 75-80 coming regularly to rehearsals.¹⁰

Smith's talent for successfully steering an ensemble is evident in the growth of the Detroit Shrine Temple Band. Many of the same practices that he used to grow this ensemble, such as his high expectations for performance, regular rehearsal schedule, and keen ear, are the same that he would use later to guide another ensemble in need of direction.

In 1946, Smith took over leadership of the Detroit Federation of Musicians Union Band. Prior to Smith's appointment, the band provided a free concert series to the city. However, they often performed with little or no rehearsal that left the quality of the ensemble lacking. This deprivation of rehearsal did not go unnoticed by the city or its new conductor. Smith recalled, "These concerts were pretty bad. In fact, they were so bad that Mayor Edward Jeffries put the ultimatum to the Federation of Musicians Union that the city would cease funding the band

¹⁰ Polce, 81.

unless it became more organized and functional for the city! That's how I got into the act."¹¹

Having been tasked with creating a concert band that the city could be proud of, Smith was finally able to put to good use the George W. Steart band library. He had acquired this collection several years earlier and it consisted of high-quality wind band literature. With this position and "available music, Smith's dream was now becoming a reality. He was able to perpetuate the great tradition of the concert band as set forth by his boyhood idol, John Philip Sousa."¹²

Now in charge of the Detroit Federation of Musicians Union Band, Smith used his musical connections in the city of Detroit to "surround [himself] with musicians of such discriminating musical taste and performance that [the] band would quickly achieve a reputation for musical finesse and distinction."¹³ He did not require members to be professional musicians; they simply needed to be fine players. Various band members corroborated this practice. Judy Peters, a member of the band from 1982 until 1991, recalled in a conversation with the author, "We were people from all walks of life. The trombone player, Bill Lane. . . was an engineer, car engineer. There were lots of teachers in the group. There were some professional musicians, but mostly people that did other things."¹⁴

In 1950, the Detroit Federation of Musicians Band changed its name to the Belle Isle Band to honor the location of the Jerome H. Remick Music Shell, where their outdoor concerts were held until 1979. Belle Isle is a two-and-a-half mile long, 982-acre island park that is located on the United States side of the Detroit River. Still owned by the city of Detroit today and now operated by the state of Michigan, currently the island is home of the Belle Isle Aquarium and

¹¹ Polce, 83.

¹² Polce, 83; Even though John Vincent Polce asserts that Leonard B. Smith identified John Philip Sousa as a boyhood idol of his, no indication is given with Smith's first interaction with the band, either live or through other means.

¹³ Polce 85

¹⁴ Judy Peters, telephone conversation with author, October 30, 2016.

was considered the crown jewel of the city at its economic height in the middle twentieth-century.

The band rehearsed Saturday mornings each week during the summer. Rehearsals lasted four hours, from ten in the morning until noon, and again from one to three in the afternoon.¹⁵ Being a long-time Mason, Smith had access to the Masonic Temple building where the band rehearsed on the fifth floor. In his rehearsals, Smith reviewed repertoire to be performed for the following week's concert series. However, rehearsing all the music for the concert series was impossible. Robert Finzel noted that the band rehearsed "as much as we could in four hours, but obviously, you couldn't go through every piece for six different concerts. [Smith] would tend to hit the high spots on that. You had to be on your toes and you had to be a pretty good reader and get to know that library."¹⁶

The band performed on Belle Isle every night of the week except Monday during the summers. Prior to becoming a member of the band, Judy Peters recalled attending concerts as a child while her father performed in the tuba section. "As a kid, the concerts down on Belle Isle were very popular because the boats were going along the river and you could hear them toot. He played a lot of marches."¹⁷ Performances for the band always began the same way with band members standing and performing Smith's own arrangement of "The Star-Spangled Banner." Concerts included a wide variety of repertoire and were structured similarly to Sousa's concerts.

The concerts continued unchanged until the shifting sands of social upheaval took their toll on Detroit and the Detroit Concert Band. Following the 1967 riots, racial tensions in the city were running high and many citizens did not venture out often. Concert attendance on Belle Isle dipped. Because of this, the band began splitting its performances between Belle Isle and the

¹⁵ Robert Finzel, telephone conversation with author, November 4, 2016.

¹⁶ Finzel interview.

¹⁷ Peters interview.

State Fairgrounds, which were further north. This continued for several years, until the atmosphere of the city changed beyond a manner acceptable to Smith. In 1979, the band permanently abandoned Belle Isle as a concert locale. Smith articulated the incident at the band's final concert on the island that caused their permanent departure.

There were those big vans with speakers all over the place with kids blaring their music so loud we could not even hear the *Star-Spangled Banner*. There simply were no police or other security to help the situation so I simply turned and told the audience that I could not continue under the circumstances. This was always known as the 'Blue Van Incident.' The band and I left the stage and I've never returned.¹⁸

This situation, while not his first negative experience with the community, caused further strain on Smith's relationship with the city of Detroit. The community's reaction was evident in the amount of press it received as well, but for Smith, "what happened that night was really just the tip of the iceberg. For years we were fighting deficiencies with regard to concert environment. The shouting of obscenities, vagrants, drunkards, motor bikes, and hecklers were becoming part of the norm."¹⁹ While this incident sparked a permanent change in venue to the State Fairgrounds, it did not harm audience attendance. Their final concert of 1979 summer series at the State Fairgrounds brought in over 5,000 listeners. This served as clear evidence to Smith and the band that their place in the cultural life of Detroit was still cemented.

In 1992, Smith retired as conductor of the Detroit Concert Band with no intention of allowing someone else to take it over. Robert Finzel remembers discussing Smith's wishes. "He said when he retired, that was going to be the end of the band. He didn't want anybody to take it over. And the truth of the matter is, at the time he retired in 1992, I don't think there was another musician in the city of Detroit that had the knowledge or experience to take that band over."²⁰

¹⁸ Polce, 98.

¹⁹ Polce, 99.

²⁰ Finzel interview.

While we may never know if this was the case, Leonard B. Smith and the Detroit Concert Band's cultural impact on the city of Detroit and the wind band medium will continue to be felt for many years to come.

The Making of the *Sousa American Bicentennial Collection*

Leonard B. Smith and Detroit Concert Band's cultural influence is apparent in the history of Detroit, but their influence on the wind band medium is far more prominent. Not only did the band continue the tradition of John Philip Sousa well into the latter part of the twentieth century, but they also created an important aural record of great works for the wind band through various recording projects. Still commercially available today through Walking Frog Records, the *Sousa American Bicentennial Collection* was Smith's, and the Detroit Concert Band's, first foray into professional recording.²¹

In 1969, Kenneth Corden, head producer for the British Broadcasting Company (BBC), approached Leonard B. Smith and the Detroit Concert Band. He sought to engage the band in recording the soundtrack for a one-hour documentary on the life of John Philip Sousa called *The March King*.²² Raised in the model of the Sousa Band and having dedicated his life to preserving the legacy of legendary bandmasters such as Sousa, it is no surprise that Smith and the Detroit Concert Band were chosen after an exhaustive three-year research expedition of bands both in the United States and Europe.²³ Corden's confidence in Smith and the Detroit Concert Band was evident in his October 1969 interview in *International Musician* where he said,

²¹ The collection has been digitally remastered and renamed *The Complete Marches of John Philip Sousa*. It is commercially available through Walking Frog Records.

²² Polce, 144.

²³ "Famed 'Sousa Sound' To Be Recreated in Documentary," *Lubbock Avalanche-Journal*, February 15, 1970, 80.

The name Leonard Smith loomed so prominently in all discussion and recommendations, that it could not be ignored. His reputation for unswerving fidelity to the classic concert band tradition, as delineated by John Philip Sousa, his uncompromising insistence upon excellence in performance, his knowledgeable and disciplined rehearsal techniques, his vast professional experience in film, TV and radio procedures, his genuine knowledge of Sousa and his compositions, his close association with members of the Sousa Band, his accurate interpretations relative to tempi and dynamics of the Sousa marches, all led us to seek him out.²⁴

While documentation for the documentary recording session is not available as of this writing, Paul E. Bierley, who performed in the recording session, wrote in his book *John Philip Sousa: American Phenomenon* that the Detroit Concert Band was “augmented to sixty-six players to simulate the sound and appearance of the Sousa Band.”²⁵ Which specific Sousa marches are included in this documentary is also unknown. Among the musicians present were three distinguished individuals: former principle tubist with the Sousa Band, William J. Bell; former clarinetist with the Sousa Band, Edmund C. Wall; and as stated above, Paul E. Bierley, noted Sousa biographer and tubist. All three members were brought out at Smith’s request to be a part of this feature documentary and added an additional layer of significance to the performance (see Appendix II).²⁶

This project was extremely successful and brought Smith, the band, and the city of Detroit positive press from newspapers around the country including *The Herald-Palladium* of St. Joseph, Michigan, the *Lubbock Avalanche-Journal* of Lubbock, Texas, and *The Journal News* of Hamilton, Ohio. Smith received fan mail praising the quality of playing in the BBC documentary and he saw an opportunity for the band to produce a series of albums that would document all of Sousa’s known march compositions, making them readily available to the general public.

²⁴ Polce, 145.

²⁵ Paul E. Bierley, *John Philip Sousa: American Phenomenon* (Miami: Warner Bros. Publications, 2001), 220.

²⁶ Bierley, 220.

The recording session on 2 July 1974 at the Masonic Temple Theater in Detroit, Michigan resulted in the tracks on the first volume of the *Sousa American Bicentennial Collection*. Sixty-five musicians were contracted for this date and were each paid a total of \$101.00 for the three-hour session (see Appendix I). While one can speculate that some of the marches included on this album were also included on the original BBC documentary, no direct evidence of this is currently available. Some of the marches included are many of Sousa's most popular compositions including *The Liberty Bell*, *The Pathfinder of Panama*, *The Thunderer*, *The Washington Post*, and *The Stars and Stripes Forever*.²⁷ With the cost of recording, it is also a distinct possibility that Smith and the band recorded items during that session for future albums as well.

The popularity of this album is evident in a *Detroit Free Press* article from 18 August 1974. According to the article, the first pressing of the album produced five thousand copies of which half were sold by the time of the article's publication. It goes on to state that this is a remarkable amount of sales considering "hardly anyone has known about it except Leonard B. Smith, and some sound engineers."²⁸ Smith's intention was to record all 116 known Sousa marches on thirteen volumes.²⁹

The second recording session took place on 4 August 1975 at the Masonic Temple Theater (see Appendix I). Specific pieces recorded on this particular date are not documented in materials filed for the session, however using available information regarding instrumentation and players contracted, it seems likely that the session was used to complete the series' second

²⁷ Detroit Concert Band, *Sousa American Bicentennial Collection, Vol. 1*, H & L Record Company HL-7241-S, 1976, 33 $\frac{1}{3}$ rpm.

²⁸ Chuck Thurston, "City's Sousa Specialists Find They Have A Hit," *Detroit Free Press*, August 18, 1974, 8-D.

²⁹ Leonard B. Smith indicated the intention of thirteen volumes in a letter to Edmund C. Wall dated 17 May 1974, however, the completed set only became ten volumes.

and third volumes.³⁰ Smith, being a clever businessman and creative marketer, gave each remaining volume in the collection a unifying theme. The second volume, released in 1975, was titled “Exposition Marches” and included marches that were somehow affiliated with a World’s Fair or Exposition, such as the 1894 St. Louis Exposition for which Sousa composed *The Directorate*.³¹ The remaining marches included *King Cotton*, *A Century of Progress*, *Sesquicentennial Exposition*, *Yorktown Centennial*, *La Flor de Sevilla*, *The Fairest of the Fair*, *The Legionnaires*, *The Invincible Eagle*, and *Hail to the Spirit of Liberty*. Marches included on the third album, titled “Classic Marches,” were works that did not have the notoriety of some of the more famous compositions, including *The Royal Welsh Fusiliers*, *Semper Fidelis*, *America First*, *Power and Glory*, *The Picador*, *Sabre and Spurs*, *Naval Reserve*, *The Wolverine March*, *The Aviators*, and *Magna Charta*.³²

Another three-hour recording session occurred 29 June 1976, again at the Masonic Temple Theater in Detroit with a compliment of sixty-three performers including Smith himself, Paul Bierley, and Edmund C. Wall. Specific repertoire recorded at this session is again unavailable, however a reasonable assumption based on the sixty-two players contracted is that it included marches from the fourth and fifth volumes of the collection. The fourth album titled “Fraternal Marches” was comprised of compositions dedicated to or written for a fraternal organization. The album included *National Fencibles*, *The Boy Scouts of America*, *The Gridiron*

³⁰ In a letter to Harvey Phillips dated 9 December 1977, Smith indicated that coming release of the sixth volume in the series. This would imply that he was efficient during recording sessions and recorded as many marches as possible in each of them. The inclusion Edmund C. Wall, Paul E. Bierley, and Harvey Phillips (former student of William Bell and professor of tuba at Indiana University), as well as the use of sixty-two musicians (larger than the normal Detroit Concert Band instrumentation), would indicate that this session most likely consisted of Sousa recordings. Additionally, volumes three, four, and five were all released in 1976 and that would indicate a significant amount of the recording took place prior to the 29 June 1976 recording session.

³¹ Bierley, 61.

³² Edmund C. Wall and Paul E. Bierley again performed on this recording session, as well.

Club, The Circumnavigators Club, The Beau Ideal, The Lambs', Nobles of the Mystic Shrine, Comrades of the Legion, The Crusader, and The Corcoran Cadets.

On 1 August 1977, the band held their next recording session. Again, little information is available on the exact repertoire recorded, however it is believed that this session finished any remaining works for the fifth volume and completed the sixth.³³ Compositions on volume five, “Marches for His Friends,” included *Manhattan Beach, Resumption, The Gladiator, Congress Hall, The Salvation Army, The Pride of the Wolverines, The National Game, Guide Right, Keeping Step with the Union, The Diplomat, and Imperial Edward*. Sousa composed *Imperial Edward* for King Edward VII as a thank you for having received the Victorian Order on 1 December 1901 at the end of the Sousa Band’s European tour.³⁴

Both albums were well received as indicated in a brief review in the 14 January 1977 edition of the *Detroit Free Press*. Writer John Smyntek wrote that the “Detroit Concert Band winds up the bicentennial year with a bang” and that these albums contain “stirring music and a treat to the ears, no matter what your musical persuasion.”³⁵ Smith titled the sixth album “A Sousa Potpourri” and included *The Glory of the Yankee Navy, Atlantic City Pageant, Ancient & Honorable Artillery Co., Jack Tar, Who’s Who in Navy Blue, Hands Across the Sea, The High School Cadets, The Gallant Seventh, The Bride Elect, Harmonica Wizard, From Maine to Oregon, and The Rifle Regiment*. A review of this album by a *Detroit Free Press* music contributor seems to indicate that the sixth album was not as popular. In a 22 January 1978 submission, John Smyntek, who also reviewed several other *Sousa American Bicentennial Collection* albums stated, “this effort is the band’s latest attempt to record John Philip’s Sousa

³³ Again citing the letter to Harvey Phillips dated 9 December 1977, Smith would have had to complete the sixth volume prior to writing this letter and the next session date would not happen until 8 August 1977. Additionally, this session includes the same size and instrumentation of other session and also includes Wall and Bierley.

³⁴ Bierley, 69.

³⁵ John Smyntek, “Detroit Concert Band Stirs Up More Sousa,” *Detroit Free Press*, January 14, 1977, 27.

best stuff for posterity, and now they are into material unfamiliar to all but Sousa fanatics.”³⁶ He goes on to say that the album is “glorious for Sousaphiles, [but] a bit tedious for the less-enthralled listener.”³⁷ It is interesting to note that while it seems this album was not as enthusiastically received by general audiences of the time, there are several marches that are still regularly performed by ensembles today including *The Glory of the Yankee Navy*, *Who’s Who in Navy Blue*, and *The High School Cadets*. It is also imperative to note that official release date indicated for the sixth volume is 1976, however the review of the album by Smyntek did not occur until 1978. Further research into this discrepancy is required to determine the reason behind the two-year delay.

For the 1 August 1977 recording session, a significant rise in union scale was paid to the players. Just one and a half years earlier, the average union scale wages for a musician in the ensemble was \$116.60 for a three-hour recording session with an additional nine percent contributed to the American Federation of Musicians pension fund, and three percent was contributed to the musician’s union health and welfare account. However, for the three-hour session in 1977, those costs had risen to \$155.46 for base scale, plus \$15.55 and \$3.25 that were contributed to the American Federation of Musicians pension fund and the health and welfare account, respectively (see Appendix I). This translates to an increase in staffing costs of \$2,570.71 or about \$10,458.88 by today’s standards; not an insignificant amount of money considering the year of the session and that fact that Smith was essentially using the sales of previous albums to fund future recording dates.

Among Smith’s recording session notes, there is a folder for a session that occurred on 14 May 1978 at the Lake Shore High School auditorium located in Saint Clair Shores, Michigan, a

³⁶ John Smyntek, “Detroit Concert Band Stirs Up More Sousa,” *Detroit Free Press*, January 22, 1978, 40.

³⁷ Smyntek, “Detroit Concert Band Stirs Up More Sousa,” 40.

suburb of Detroit. Included in the folder is a correspondence between Smith and Fred Lingeman of the Lakeshore Public Schools that seems to indicate the change in venue occurred suddenly (see Appendix II). Based on available information, it is this author's belief that the one-and-a-half-hour session at Lake Shore High School was not used for any portion of the Sousa collection, but instead was Smith's first foray into recording pieces for his *Gems of the Concert Band* series; however, no direct information is available to confirm this.³⁸

Found with documentation of the next session is verification of what was recorded. The session, which took place on 8 August 1978 from eleven o'clock in the morning until two o'clock in the afternoon at the Masonic Temple Theater, carried a compliment of sixty-three players including Smith. Notes in his hand indicate that he intended to record the marches that would become the seventh album of the collection, plus a few others that would go on later albums (see Appendix III). The marches of this album, "Marches for the Military," include *Anchor and Star*, *The Black Horse Troop*, *Bullets & Bayonets*, *Esprit de Corps*, *Globe and Eagle*, *Loyal Legion*, *The Man Behind the Gun*, *Riders for the Flag*, *Right Forward*, *Right Left*, and *Sound Off*. In addition to these pieces, Smith indicated that he intended to record six other marches for future albums. Those marches were *Daughters of Texas*, *The Dauntless Battalion*, *Northern Pines*, *On the Campus*, *Prince Charming*, and *The Chantyman's March*. While his notes mention these other works, the notes for a future session also indicate that these last six works were recorded later as well. Perhaps the 8 August 1978 session ran out of time to lay down those tracks or higher quality recordings were needed. It is interesting to note is that the total scale wages decreased to \$128.26 per musician for the session.

³⁸ A note in Smith's hand is included and lists four compositions that would end up on the *Gems of the Concert Bands* series, leading to the conclusion that this session was not used to record any of the Sousa marches.

For the last session of the 1970's, Leonard Smith prepared a tall order. It was his intention to record the marches for the next two albums during the session. As mentioned above, he initially intended to record six of the works for volume eight at the previous session, however those same marches reappear in Smith's handwritten notes that include other information regarding the 7 August 1979 session. The remaining marches included on this album, titled "The Collegiate Marches," are *Marquette University*, *University of Illinois*, *Kansas Wildcats*, *University of Nebraska*, *Wisconsin Forever Upward*, *New Mexico*, and *The Minnesota*. Chuck Thurston, columnist for the *Detroit Free Press* favorably reviewed this album saying, "somewhere, someone may have recorded more Sousa than Smith has, but never with more feeling" and that these "marches are monotonous by nature because they must adhere to the left-right unchanging beat. It takes deft use of the concert band's broad voice to individualize the 11 marches, a deft touch that Smith and the band obviously have. The album sounds good."³⁹

In addition to *Prince Charming* and *The Chantyman's March* mentioned above, Smith and the band also recorded *Transit of Venus*, *The Occidental*, *The Volunteers*, *On Parade*, *Powhatan's Daughter*, *Solid Men to the Front*, *Mother Hubbard*, *Pet of the Petticoats*, *Bonnie Annie Laurie*, *On the Tramp*, *The White Plume*, and *The Free Lance*, all of which would end up on the ninth volume, titled "A Sousa Kaleidoscope" (see Appendix III).

The 1980's kicked off a fruitful decade of recording that would see Smith's *Gems of the Concert Band* series take life. Before he could fully dedicate himself to this new series however, he had one last Sousa album to produce with the band. This would be the tenth and final album, titled "Through the Years with Sousa." The session took place on 26 August 1980 from ten o'clock in the morning until one o'clock in the afternoon at the Masonic Temple Theater and

³⁹ Chuck Thurston, "Detroit Concert Band earns high marks for Sousa works," *Detroit Free Press*, October 18, 1980, 6A.

included a compliment of sixty-two performers, including the conductor. According to notes from the session's folder, this studio date served a dual purpose of finishing the Sousa marches and also starting to record pieces that would go on *Gems of the Concert Band* albums such as Bach's *Fugue a la Gigue*, as transcribed by Holst, and Percy Grainger's *Country Gardens* (see Appendix III). The marches that Smith recorded on this date for what he nicknamed the "Sousa Leftovers" album were *Revival March*, *Triumph of Time*, *The Federal*, *Mikado*, *The Triton*, *Mother Goose*, *The White Rose*, *Ben Bolt*, *Flags of Freedom*, *The Charlatan*, *When the Boys Come Sailing Home*, *Across the Danube*, *Pushing On*, *Liberty Loan*, and *Golden Jubilee*. As noted by Chuck Thurston in his 16 August 1981 article for the *Detroit Free Press*, this album contains Sousa's very first march composition, *Revival March*, and his last, *Golden Jubilee*. Thurston goes on to say that the "Detroit Concert Band, under Leonard B. Smith's baton, interprets Sousa better than anyone," reinforcing the popularity of the entire collection.⁴⁰

One thread to note from all the recording session dates is their approximate time of year. The majority of sessions took place in the month of August, with one taking place in late June and one other occurring in early July. The timing of these recording dates coincides with the active performing season the Detroit Concert Band had in the summer months. It would not be unreasonable to assume that many of the pieces recorded in these sessions were rehearsed and performed as part of the regular concert series the band that would save the project money by efficiently using rehearsal time.

The method by which Smith funded the entire collection is also interesting to note. When asked about how the albums were funded, Robert Finzel, former band member and personnel manager of the band shared that Smith "had his own recording label [H & L Records] and the way it was set up, the sale of one recording more than paid for the cost of doing another

⁴⁰ Chuck Thurston, "Sousa: A Regal Collection of the King's Marches," *Detroit Free Press*, August 16, 1981, 6C.

recording. They got to the point where they were sort of self-sustaining.”⁴¹ This coupled with a mailing list cultivated with names of concert-goers helped to support projects for the band. Again, we see Smith’s keen business sense in this project, further reinforcing his understanding of the professional business band model and the legacy of John Philip Sousa.

The Importance of the *Sousa American Bicentennial Collection*

In his interview with John Vincent Polce, Leonard B. Smith stated, “could you imagine George Washington’s ‘Farewell Address’ or Lincoln’s ‘Gettysburg Address’ being heard live once and never committed to paper for posterity?”⁴² This was Smith’s impetus for creating both the *Gems of the Concert Band* series and the *Sousa American Bicentennial Collection*. Further research could be conducted into the process by which the *Gems of the Concert Band* series came to be and the repertoire Smith planned to include on volumes that were completed due to his death.

With respect to the Sousa collection, Smith’s education and career, as well as his close association with former Sousa band members and leading Sousa biographer Paul Bierley add weight and significance to these recordings. During his career, Smith and the Detroit Concert Band were known the world over as the leading interpreter of Sousa’s marches and the documentation of this tradition is an aural legacy that Smith left to future generations. Of the 136 marches that scholars such as Patrick Warfield and Paul E. Bierley attribute to Sousa, Smith and the Detroit Concert Band recorded 116. In the almost 40 years since the release of volume ten of this collection, twenty more marches by Sousa have been discovered. While interpretation of these works by Smith will forever be unavailable, “The Presidents Own” United States Marine

⁴¹ Finzel interview.

⁴² Polce, 142.

Band, is currently involved in a multi-year project to record all of Sousa's marches, including those not available on the *Sousa American Bicentennial Collection*.

Still available today on Walking Frog Records as a five-disc set, a Sousa fan, educator, or musicologist can listen to a documented tradition of Sousa's marches as interpreted through Leonard B. Smith.⁴³ Among his many other contributions to the field of music, this legacy is one of Smith's most substantial and offers future generations a glimpse into the story and mind of John Philip Sousa himself.

⁴³ Detroit Concert Band, *The Complete Marches of John Philip Sousa*, Walking Frog Records WFR300, 1999, compact disc.

Appendix I

Union Contracts

I.	Phonograph Recording Contract, 25 June 1974.....	22
II.	Phonograph Recording Contract, 4 August 1975.....	23
III.	Phonograph Recording Contract, 10 December 1976	24
IV.	Phonograph Recording Contract, 1 August 1977.....	25

(Employer's name) H & L Record Co.

Phonograph Recording Contract Blank AMERICAN FEDERATION OF MUSICIANS

Local Union No. 5 OF THE UNITED STATES AND CANADA No. 13648 - 5

THIS CONTRACT for the personal services of musicians, made this 25 day of June, 1974 between the undersigned employer (hereinafter called the "employer") and sixty five (65) musicians (including the leader).

WITNESSETH, That the employer hires the employees as musicians severally on the terms and conditions below, and as further specified on reverse side. The leader represents that the employees already designated have agreed to be bound by said terms and conditions. Each employee yet to be chosen shall be so bound by said terms and conditions upon agreeing to accept his employment. Each employee may enforce this agreement. The employees severally agree to render collectively to the employer services as musicians in the orchestra under the leadership of Leonard B. Smith as follows:

Name and Address of Studio Masonic Temple, 500 Temple.

Date(s) and Hours of Employment July 2, 1974 11:00 A.M. - 2:00 P.M.

Type of Engagement: Recording for phonograph records only. Plus pension contributions as specified on reverse side hereof.

WAGE AGREED UPON \$ 7460.94 (Terms and amount)

This wage includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of engagement.

To be paid _____ (specify when payments are to be made)

Upon request by the American Federation of Musicians of the United States and Canada (herein called the "Federation") or the local in whose jurisdiction the employees shall perform hereunder, the employer either shall make advance payment hereunder or shall post an appropriate bond.

Employer's name and <u>H & L Record Co.</u> (Name of Record Company) Authorized signature <u>Leonard B. Smith</u> Street address <u>20962 Mack</u> <u>Grosse Pointe Woods, Mi. 886-1980</u> City State Phone	Leader's name <u>Leonard B. Smith</u> Local No. <u>5</u> Leader's signature <u>Leonard B. Smith</u> Street address <u>20962 Mack</u> Phone No. <u>886-1980</u> <u>Grosse Pointe Woods, Mi.</u> City State Name of Artist or Group <u>Detroit Concert Band</u>
---	--

(1) Label Name	Session No.
Master No. No. of Minutes TITLES OF TUNES	Master No. No. of Minutes TITLES OF TUNES

(2) LOCAL UNION NO.	(3) LOCAL UNION CARD NO.	(4) EMPLOYEE'S NAME (Last, First, Initial) HOME ADDRESS (Street, City, State & Zip)	(5) SOCIAL SECURITY NUMBER	(6) MARITAL STATUS & EXEMPTIONS	(7) DOUBLING	(8) TOTAL SCALE WAGES	(9) CARTAGE	(10) % AFM-EPW	(11) H & W
5		Smith, Leonard B. 20962 Mack, Detroit, Mi.	099-10-2546			202.00		18.18	
5		Aleitelli, Emilio W. 9382 Dale, Detroit, Mi.	370-24-9555			101.00		9.09	3.00
5		Alexander, Susan 2900 Glacier Way Ann Arbor, Mi. 48105	200-34-3192			101.00		9.09	3.00
5		Archer, Martha 1716 Millard, Madison Hts, Mi.	477-20-3765			101.00		9.09	3.00
5		Anderson, Glenn W. 18777 Rochester Lincoln Park, Mi. 48146	376-58-5637			101.00		9.09	3.00
5		Autroy, Byron L. 8350 Park Lane, Ed. 48823 East Lansing, Mi.	452-20-4340			101.00		9.09	3.00
5		Baldwin, Kenneth W. 2012 Aubury Park Detroit, Mi. 48228	383-01-4877			101.00		9.09	3.00
5		Barnes, Ernestine D. West Bloomfield, Mi. 48033	403-12-4534			101.00		9.09	3.00
5		Barnes, Edgar L.	477-10-2985			101.00		9.09	3.00

Phonograph recording contract portion included in 25 June 1974 recording folder. (Detroit Concert Band Inc. Archives at the C.L. Barnhouse Co.; used by permission.)



(Employer's name) H & L Record Company

Phonograph Recording Contract Blank
AMERICAN FEDERATION OF MUSICIANS

Local Union No. 5 OF THE UNITED STATES AND CANADA No 12853 -S

THIS CONTRACT for the personal services of musicians, made this 4th day of August, 1975 between the undersigned employer (hereinafter called the "employer") and 62 musicians (hereinafter called "employees"). (including the leader)

WITNESSETH, That the employer hires the employees as musicians severally on the terms and conditions below, and as further specified on reverse side. The leader represents that the employees already designated have agreed to be bound by said terms and conditions. Each employee yet to be chosen shall be so bound by said terms and conditions upon agreeing to accept his employment. Each employee may enforce this agreement. The employees severally agree to render collectively to the employer services as musicians in the orchestra under the leadership of _____ as follows:

Name and Address of Studio Masonic Temple, Detroit

Date(s) and Hours of Employment August 4, 1975 - 11:30 a.m. - 2:30 p.m.

Type of Engagement: Recording for phonograph records only. Plus pension contributions as specified on reverse side hereof.

WAGE AGREED UPON \$ \$7,468.02 (Terms and amount)

This wage includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of engagement.

To be paid Following engagement (specify when payments are to be made)

Upon request by the American Federation of Musicians of the United States and Canada (herein called the "Federation") or the local in whose jurisdiction the employees shall perform hereunder, the employer either shall make advance payment hereunder or shall post an appropriate bond.

Employer's name and <u>H & L Record Company</u> (Name of Record Company)	Leader's name <u>Leonard B. Smith</u>	Local No. <u>5</u>
Authorized signature <u>[Signature]</u>	Leader's signature <u>[Signature]</u>	
Street address <u>P.O. Box 5109</u>	Street address <u>403 Shore Club</u>	Phone No. <u>772-3946</u>
<u>Grosse Pointe Branch, Mich. 886-1980</u> City State Phone	<u>St. Clair Shores Mich. 48080</u> City State	
Name of Artist or Group <u>Detroit Concert Band</u>		

(1) Label Name			Session No.		
Master No.	No. of Minutes	TITLES OF TUNES	Master No.	No. of Minutes	TITLES OF TUNES

(2) LOCAL UNION NO.	(3) LOCAL UNION CARD NO.	(4) EMPLOYEE'S NAME (Last, First, Initial) HOME ADDRESS (Street, City, State & Zip)	(5) SOCIAL SECURITY NUMBER	(6) MARITAL STATUS & EXEMPTIONS	(7) DOUBLING	(8) TOTAL SCALE WAGES	(9) CARTAGE	(10) 9% AFW-EPW	(11) H & W
5		403 Shore Club, St Clair Shores Mich. Smith, Leonard B. (Mich.)	099-10-2546			\$212.00		\$19.08	4.00
5		Acitelli, Mille V. (48239) 9382 Dale, Detroit, Mich.	370-24-9555			106.00		9.54	3.00
5		Alexander, Susan H. (Mich.) 2900 Glacier Way, Ann Arbor	200-34-3192			106.00		9.54	3.00
5		Aubrey, Byron L. (Mich.) 5330 Parklake, E. Lansing	452-20-4340			106.00		9.54	3.00
5		Baldwin, Kenneth Harold 7492 Asbury Park, Detroit, Mi.	383-01-4577			106.00		9.54	3.00
5		Barrow, Edgar Lyman (48227) 15358 Ward, Detroit, Mich.	497-10-2985			106.00		9.54	3.00
103		Bierley, Paul E. (43219) 3888 Morse, Columbus, Ohio	298-18-2498			106.00		9.54	3.00
5		Bronson, Burton B. (48008) 1779 Penistone, Birm., Mich.	375-24-4976			106.00		9.54	3.00
		Collins, Robert Keane (Mich.)	378-12-0834			106.00		9.54	3.00

Phonograph recording contract portion included in 4 August 1975 recording folder. (Detroit Concert Band Inc. Archives at the C.L. Barnhouse Co.; used by permission.)

Please type or print with ball point pen on hard writing surface and press firmly. Make sure all copies are legible.



(Employer's name) B & L Record Co.
Phonograph Recording Contract
AMERICAN FEDERATION OF MUSICIANS

218737

Local Union No. 5
THIS CONTRACT for the personal services of musicians, made this 10 day of December, 1976
(hereinafter called "employee") and 5 (including the leader) musicians

WITNESSETH, That the employer hires the employee as musicians severally on the terms and conditions below, and as further specified on reverse side. The leader represents that the employee already designated have agreed to be bound by said terms and conditions. Each employee yet to be chosen shall be so bound by said terms and conditions upon agreeing to accept his employment. Each employee may enforce this agreement. The employees severally agree to render collectively to the employer services as musicians in the orchestra under the leadership of Leonard R. Smith

Name and Address of Studio Masonic Temple, 500 Temple, Detroit, MI. as follows:

Date(s) and Hours of Employment December 10, 1976 11:00 A.M. - 2:00 P.M.

Type of Engagement: **Recording for phonograph records only.** Plus pension contributions as specified on reverse side hereof.
WAGE AGREED UPON \$ _____ (Terms and amount)

This wage includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of engagement.
To be paid _____ (specify when payments are to be made)

Upon request by the American Federation of Musicians of the United States and Canada (herein called the "Federation") or the local in whose jurisdiction the employees shall perform hereunder, the employer either shall make advance payment hereunder or shall post an appropriate bond.

Employer's name and address B & L Record Co.
(Name of Record Company)
Authorized signature Leonard R. Smith
Street address 20962 Mack
Grosse Pointe Woods, MI. 48834
City State Phone

Leader's name Leonard R. Smith Local 5 No.
Leader's signature Leonard R. Smith
Street address 20962 Mack Phone 861 1801 No.
20962 Mack, Grosse Pointe Woods, MI.
City State
Name of Artist or Group Detroit Concert Band

(1) Label Name, No. of Minutes, TITLES OF TUNES, Master No., Session No.

(2) LOCAL UNION NO.	(3) LOCAL UNION CARD NO.	(4) EMPLOYEE'S NAME (Last, First, Initial) HOME ADDRESS (Street, City, State & Zip)	(5) SOCIAL SECURITY NUMBER (6) MARITAL STATUS & EXEMPTIONS	(7) DOUBLING	(8) TOTAL SCALE WAGES	(9) CARTAGE	(10) 9% AFM-EPW	(11) H & W
		Smith, Leonard R. 403 Shore Club, St. Clair Shores, Mich. 48083	098-24-4559		213.00		23.37	6.50
		Attwell, Edna 9332 Dale, Detroit, MI. 48239	270-24-9559		116.00		11.60	3.75
		Alexander, Susan Ann Arbor, MI 685 Adams Valley #103 48104	299-34-3199		116.00		11.60	3.75
		Aurey, Byron MI. 48823	452-20-4316		116.00		11.60	3.25
		5350 Park Lake Rd., R. Lansing, Michigan Kenneth 48923	740-01-4877		116.00		11.60	3.25
103		7422 Ashbury Park, Detroit, MI. Shirley Paul 48219	250-10-2490		116.00		11.60	3.25
		3803 Morse Rd., Columbus Ohio 43234, Burton Michigan, MI 2804 Cassatt Woods Ct., Grosse Pointe Woods, MI 48834	373-26-4976		116.00		11.60	3.25
		3512 Wynn Dr., Farmington Hills, Michigan 48334	303-24-2400		116.00		11.60	3.25
275		2059 Selmi St., Detroit, MI. 48142	377-40-2853		116.00		11.60	3.25
		William Robert 48273 18740 Westphalia, Detroit, MI. 48223	376-12-4846		116.00		11.60	3.75
		48209	376-12-4846		116.00		11.60	3.75

PAID
DEC 15 1976
DETROIT FEDERATION OF MUSICIANS

FOR FUND USE ONLY: Total Pension Contributions (Sum of Column (10)) \$ _____
Make check payable in this amount to "AFM & EPW Fund."
Total Health and Welfare (Sum of Column (11)) \$ _____
Date pay't rec'd _____ Date posted _____ By _____

Phonograph recording contract portion included in 10 December 1976 recording folder. (Detroit Concert Band Inc. Archives at the C.L. Barnhouse Co.; used by permission.)

Please type or print with ball point pen on hard writing surface and press firmly. Make sure all copies are legible.



(Employer's name) _____
Phonograph Recording Contract
AMERICAN FEDERATION OF MUSICIANS
OF THE UNITED STATES AND CANADA

Local Union No. _____

THIS CONTRACT for the personal services of musicians, made this _____ day of _____, 19____, between the undersigned employer (hereinafter called the "employer") and _____ musicians (hereinafter called "employees"). (including the leader)

WITNESSETH, That the employer hires the employees as musicians severally on the terms and conditions below, and as further specified on reverse side. The leader represents that the employees already designated have agreed to be bound by said terms and conditions. Each employee yet to be chosen shall be so bound by said terms and conditions upon agreeing to accept his employment. Each employee may enforce this agreement. The employees severally agree to render collectively to the employer services as musicians in the orchestra under the leadership of _____ as follows:

Name and Address of Studio _____

Date(s) and Hours of Employment _____

Type of Engagement: **Recording for phonograph records only.** Plus pension contributions as specified on reverse side hereof.

WAGE AGREED UPON \$ _____ (Terms and amount)

This wage includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of engagement.

To be paid _____ (specify when payments are to be made)

Upon request by the American Federation of Musicians of the United States and Canada (herein called the "Federation") or the local in whose jurisdiction the employees shall perform hereunder, the employer either shall make advance payment hereunder or shall post an appropriate bond.

Employer's name and _____ (Name of Record Company)	Leader's name _____ Local No. _____
Authorized signature _____	Leader's signature _____
Street address _____ City _____ State _____ Phone _____	Street address _____ City _____ State _____ Phone No. _____
Name of Artist or Group _____	

(1) Label Name			Session No.		
Master No.	No. of Minutes	TITLES OF TUNES	Master No.	No. of Minutes	TITLES OF TUNES

(2) LOCAL UNION NO.	(3) LOCAL UNION CARD NO.	(4) EMPLOYEE'S NAME (Last, First, Initial) HOME ADDRESS (Street, City, State & Zip)	(5) SOCIAL SECURITY NUMBER	(6) MARITAL STATUS & EXEMPTIONS	(7) DOUBLING	(8) TOTAL SCALE WAGES	(9) CARTAGE	(10) 9% AFM-EPW	(11) H & W
5		Smith, Leonard B. MI, 403 Shore Club St. Clair Shores	509-10-2886			318.90		31.92	6.50
4		Adelstein, Bernard 21631 Wenderer Secaucus, N.J.	068-21-6090			155.40		15.55	3.25
5		Alexander, Susan 605 Hidden Valley Ave. Labor MI	000-31-9192			155.40		15.55	3.25
5		Autrey, Byron 5300 Park Lake E. Lansing MI	159-20-4460			155.40		15.55	3.25
5		Baldwin, Kenneth 7500 Academy Park Detroit MI	003-01-1877			155.40		15.55	3.25
103		Hierley, Paul 3888 Morse Rd. Columbus Ohio	008-20-2100			155.40		15.55	3.25

Phonograph recording contract portion included in 1 August 1977 recording folder. (Detroit Concert Band Inc. Archives at the C.L. Barnhouse Co.; used by permission.)

Appendix II

Correspondence

I.	Letter from Leonard B. Smith to Edmund C. Wall, 17 May 1974.....	27
II.	Letter from Edmund C. Wall to Leonard B. Smith, 19 May 1974.....	28
III.	Speed Message from Leonard B. Smith to Harvey G. Phillips, 8 August 1975	29
IV.	Speed Message from Leonard B. Smith to Paul E. Bierley, 8 August 1975	30
V.	Speed Message from Leonard B. Smith to Edmund C. Wall, 8 August 1975	31
VI.	Letter from Leonard B. Smith to Fred Lingeman, 20 May 1978	32

May 17, 1974

212-884-6413
 Mr. Edmund C. Wall
 5572 Netherland Avenue
 Apartment 6E
 New York, New York 10471

Broxy
 Dear Eddie,

Glad to talk with you on the phone last evening. The recording will be at 10:00 AM on Tuesday, June 25, at the Masonic Temple main auditorium. It is a three hour date.

It would be my suggestion that you call me collect when you arrive back in the USA on Monday at 313-886-0394 (office) and I can advise you of any possible changes (which at this time I cannot foresee) and we can make arrangements to meet you etc. I will make a reservation for you at the Holiday Inn East in Detroit, at 11 560 Harper Ave. (The reservation is confirmed at this time.) You will be picked up-at the motel and taken to the recording session and then to the airport or whatever you wish.

We will take care of all your expenses incurred and the recording fee, which is symphony orchestra rate for the three hours.

I hope you will enjoy the session. I'm using 65 men and this first record will be only one in a series of some 13, which will encompass just about all the Sousa marches. If you see anybody along the way on your trip who might want records, I'm enclosing some of my cards! We will be looking for European outlets.

I hope you and Mrs. Wall have a wonderful time on your trip and I'll await a call from you when you arrive in New York.

All the best.

Sincerely,
Leonard B. Smith
 DETROIT CONCERT BAND, INC.

~~Leonard B. Smith~~

INC. 111.

Letter from Leonard B. Smith to Edmund C. Wall, 17 May 1974. (Detroit Concert Band Inc. Archives at the C.L. Barnhouse Co.; used by permission.)

5572 Netherland Avenue Apt.6E
Bronx, N.Y. 10471
May 19, 1974

Dear Lennie,

As I mentioned in our last phone conversation, my wife and I expect to reach New York (JFK Airport) from London on BOAC Flight 591, Monday June 24 at 3.50 PM

I have reserved a seat on American Airlines Flight 193 from NY to Detroit, the same day, leaving NY at 9.30 PM and arriving Detroit 11.13 PM. This is the last flight for Detroit out of NY.

In between these two flights I will have to take my wife home from the airport, pick up my clarinet, and return to JFK Airport.

I would rather not get into Detroit so late but am allowing all possible time between flights in case our BOAC plane is delayed by the weather, etc. There is always an element of uncertainty in overseas flights. In case I find that I cannot make it in Detroit in time for the downbeat I will make every effort to let you know. Meanwhile let's hope that everything goes on schedule and that I will arrive Detroit at 11.13 PM. Monday May 24.

I have booked a return flight Detroit to NY for Tuesday, May 25, leaving Detroit at 4.30 PM American Airlines. My wife's cousin will accompany me back from Detroit to visit us here in New York.

Incidentally, this isn't the longest distance I ever traveled to make a rehearsal. In 1958 I came back all the way from Sydney, Australia, just in time to make a rehearsal with the Goldman Band here. That was just before jet planes and it took me two days.

With best regards and looking forward to seeing you soon,

Sincerely,

Eddie

SPEED MESSAGE

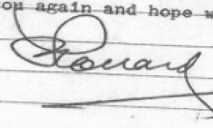
TO Harvey G. Phillips
TUBARANCH RR #8 Box 70
Bloomington, Indiana 47401

FROM DETROIT CONCERT BAND INC.
30251
Grosse Pointe Woods, Mich.
(313) 833-2334

SUBJECT _____

DATE 8-8-75
19

Thanks, Harvey, for doing the recording with us. I think we got a good take and will be working on the editing of it in a week or so. I am enclosing an expense check in the amount of \$100.00 and your check for the session I have made out and the Detroit local will forward it to 802 who in turn will mail it to you; and you should have it, I would estimate, in a week. Let me know if you don't receive it in 2 weeks. Good to see you again and hope we'll do it again soon.

Best regards. Cordially,


SIGNED _____

Chrysler "Snap-A-Way" FORM 44-900 3-PARTS
WILSON JONES COMPANY • 1961 • PRINTED IN U.S.A.

1074

Speed Message from Leonard B. Smith to Harvey Phillips, 8 August 1975. (Detroit Concert Band Inc. Archives at the C.L. Barnhouse Co.; used by permission.)

SPEED MESSAGE

TO: Paul E. Bierley
3888 Morse Road
Columbus, Ohio 43219

FROM: DETROIT CONCERT BAND
20351
Grosse Pointe Woods, Mich.
(313) 880-0584

SUBJECT:

DATE 8-8-75 19

Am enclosing an expense check, Paul, which I hope will cover some of same in connection with the recording. Your session check will be sent to you by the Columbus local. I have sent it to Detroit local who will send it to your local. What a way to do it! Busy as usual but no books returned yet. Regards.

Leonard B. Smith

SIGNED _____

Cherilyn "SNAP-A-WAY" FORM 44-900 2-PARTS
WILSON JONES COMPANY © 1961 PRINTED IN U.S.A. 1074

Speed Message from Leonard B. Smith to Paul E. Bierley, 8 August 1975. (Detroit Concert Band Inc. Archives at the C.L. Barnhouse Co.; used by permission.)

SPEED MESSAGE

Mr. Edmund C. Wall
5572 Netherland Ave. Apt 6E
Bronx, New York 10471

FROM **DETROIT CONCERT BAND INC**
20881 West A Street
Grosse Pointe Woods, MI 48230
(313) 866-0386

SUBJECT _____

DATE 8-8-75₁₉

It was good to have you here for the recording, Eddie. Hope we can do some more in the not too distant future. I am enclosing a check in the amount of \$130 for your expenses etc. The recording check I have made out and given to the Detroit which will forward it to 802 and they will send it to you. That check would be \$105.82; \$106 less 3% work dues plus \$300 H & W. Let me know if you don't get it in a week or so. All the best to you and Mrs. Wall. Sincerely,

Leonard B. Smith

SIGNED _____

Chryslair "SNAP-A-WAY" FORM 44-900 2-PARTS
WILSON JONES COMPANY © 1961 - PRINTED IN U.S.A. 1074

Speed Message from Leonard B. Smith to Edmund C. Wall, 8 August 1975. (Detroit Concert Band Inc. Archives at the C.L. Barnhouse Co.; used by permission.)

May 20, 1978

Mr. Fred Lingeman
Lake Shore Public Schools
St. Clair Shores, Michigan 48082

Dear Mr. Lingeman:

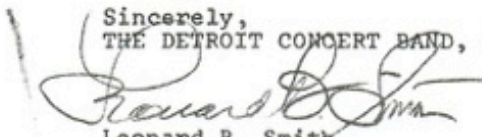
Please accept our sincere appreciation for your courtesy in making available, on such short notice, the High School auditorium on May 14th.

Mr. Boren was there and everything was handled very well in every respect. We had a good recording session and accomplished what we had hoped to do.

Our check in the amount of \$52.50, as per your invoice is enclosed as well as the portion of the application sheet, duly signed. I hope everything is in order.

Again, our thanks and my personal thanks also.

Sincerely,
THE DETROIT CONCERT BAND, INC.



Leonard B. Smith
Music Director

LBS:mlh
R
Enclosures

Appendix III

Handwritten Notes by Leonard B. Smith

I.	Handwritten notes from 8 August 1978 recording folder.....	34
II.	Handwritten notes from 7 August 1979 recording folder.....	35
III.	Handwritten notes from 26 August 1980 recording folder.....	36

✓	Multi N273	Anchor + Star Log	3:28	3:28 $\frac{1}{2}$ C + F
✓	T2	Black Horse Troop Band	3:16	6:44 $\frac{1}{8}$ F + Bb
✓	N374	Bullets + Responses Band	3:28	10:12 b F + Bb
✓	S111	Aspirin duobys	2:28	12:40 ϕ g - Eb
✓	S112	Slope + Leap	2:28	15:08 ϕ Eb - Ab
✓	N375	Lojal Legion	2:34	17:42 ϕ d - Bb
✓	T3	Man Behind the Sea	2:18	20:09 $\frac{1}{2} + \frac{3}{4}$ g (Eb) Eb
✓	N380	Riders for the Fle	2:30	22:30 $\frac{1}{2}$ C + F
✓	T1	Rigal Forward	2:12	24:32 $\frac{1}{4}$ Ab + Bb
✓	N470	Right Left	1:50	26:22 $\frac{1}{2}$ F + Bb
✓	T-1	Sound Off	2:44	29:06 ϕ C + Ab
<hr/>				
School	✓	N400	Saugaters, Texas	3:16 - 32:22
	✓	N405	Sainters Battalion	2:44 - 35:06
	✓	N392	Northern Pines	3:30 - 38:36
	✓	T2	On the Campus	2:52 - 41:28
	✓	N389	Prince Charming	3:24 - 44:56 4 sec
	✓		Charlymas	

Du W & J. 15 Str

4	Daughters of Texas	316	X	
X	Daughters Battalion	244	X	
4	North Pine	330	X	
4	On the Campus T2	252	X	
X	Prince Charming	328	X	
X	Charityman	240		Is it done? yes X
X	Miscellaneous Forever	158		get original X
X	The Minnesota	316		5-12 X
4	Univ of Illinois	340		852 X
X	Univ of Nebraska	228		11:20 X
X	Volunteers	3:12		1432 X
X	Kansas Wildcats	2:28		17:00 X
X	Marquette	2:38		18:38 X
X	White Plume T3	1:36		21:14 X
X	On Parade T1	2:26		23:40 X 372
X	Charleston T3	2:52		26:32 X 360 12
X	Occidental T1	2:40		29:12 X
X	Pomona Daughters T3	3:08		32:20 - 612 X
X	Solid Men to Front	3:48		36:08 X
X	New Mexico	2:49		38:57 X over

Handwritten notes by Leonard B. Smith included in 7 August 1979 recording folder. (Detroit Concert Band Inc. Archives at the C.L. Barnhouse Co.; used by permission.)

Appendix IV

Discography of the

*Sousa American Bicentennial Collection***Detroit Concert Band. *Sousa American Bicentennial Collection, Vol. 1.* H & L Record Company HL-7241-S, 1974, 33 $\frac{1}{3}$ rpm.**

<u>Cut</u>	<u>Side 1</u>	<u>Side 2</u>
1	The Thunderer	U.S. Field Artillery
2	The Liberty Bell	We Are Coming
3	Our Flirtations	George Washington Bicentennial
4	The Washington Post	The New York Hippodrome
5	The Pathfinder of Panama	The Belle of Chicago
6	El Capitan	The Stars and Stripes Forever

Detroit Concert Band. *Sousa American Bicentennial Collection, Vol. 2.* H & L Record Company, 1975, 33 $\frac{1}{3}$ rpm.

<u>Cut</u>	<u>Side 1</u>	<u>Side 2</u>
1	The Directorate	La Flor de Sevilla
2	King Cotton	The Fairest of the Fair
3	A Century of Progress	The Legionnaires
4	Sesquicentennial Exposition March	The Invincible Eagle
5	Yorktown Centennial	Hail to the Spirit of Liberty

Detroit Concert Band. *Sousa American Bicentennial Collection, Vol. 3.* H & L Record Company HL-8452-S, 1976, 33 $\frac{1}{3}$ rpm.

<u>Cut</u>	<u>Side 1</u>	<u>Side 2</u>
1	The Royal Welch Fusiliers	Sabre and Spurs
2	Semper Fidelis	The Naval Reserve
3	America First	The Wolverine March
4	Power and Glory	The Aviators
5	The Picador	Magna Charta

Detroit Concert Band. *Sousa American Bicentennial Collection, Vol. 4.* H & L Record Company HL-62961-S, 1976, 33 $\frac{1}{3}$ rpm.

<u>Cut</u>	<u>Side 1</u>	<u>Side 2</u>
1	National Fencibles	The Lamb's March
2	Boy Scouts of America	Nobles of the Mystic Shrine
3	The Gridiron Club	Comrades of the Legion
4	The Circumnavigators Club	The Crusader
5	The Beau Ideal	Corcoran Cadets

Detroit Concert Band. *Sousa American Bicentennial Collection, Vol. 5.* H & L Record Company, 1976, 33 $\frac{1}{3}$ rpm.

<u>Cut</u>	<u>Side 1</u>	<u>Side 2</u>
1	Manhattan Beach	The National Game
2	Resumption March	Guide Right
3	The Gladiator	Keeping Step With the Union
4	Congress Hall	Imperial Edward
5	The Salvation Army	The Diplomat
6	The Pride of the Wolverines	

Detroit Concert Band. *Sousa American Bicentennial Collection, Vol. 6.* H & L Record Company, 1977, 33 $\frac{1}{3}$ rpm.

<u>Cut</u>	<u>Side 1</u>	<u>Side 2</u>
1	The Glory of the Yankee Navy	The High School Cadets
2	The Atlantic City Pageant	The Gallant Seventh
3	Ancient and Honorable Artillery Company	The Bride Elect
4	Jack Tar	Harmonica Wizard
5	Who's Who in Navy Blue	From Maine to Oregon
6	Hands Across the Sea	The Rifle Regiment

Detroit Concert Band. *Sousa American Bicentennial Collection, Vol. 7.* H & L Record Company, 1978, 33 $\frac{1}{3}$ rpm.

<u>Cut</u>	<u>Side 1</u>	<u>Side 2</u>
1	The Black Horse Troop	Bullets and Bayonets
2	Globe and Eagle	Anchor and Star
3	Riders for the Flag	The Loyal Legion
4	Right Forward	The Man Behind the Gun
5	Esprit du Corps	Sound Off
6	Right-Left	

Detroit Concert Band. *Sousa American Bicentennial Collection, Vol. 8.* H & L Record Company, 1980, 33 $\frac{1}{3}$ rpm.

<u>Cut</u>	<u>Side 1</u>	<u>Side 2</u>
1	The Dauntless Battalion	On the Campus
2	The Northern Pines	Kansas Wildcats
3	Marquette University March	University of Nebraska
4	Daughters of Texas	Wisconsin Forward Forever
5	University of Illinois	New Mexico
6		The Minnesota March

Detroit Concert Band. *Sousa American Bicentennial Collection, Vol. 9.* H & L Record Company HL-82480-S, 1981, 33 $\frac{1}{3}$ rpm.

<u>Cut</u>	<u>Side 1</u>	<u>Side 2</u>
1	Prince Charming	Solid Men to the Front
2	Transit of Venus	Mother Hubbard March
3	The Occidental	Pet of the Petticoats
4	The Chantyman's March	Bonnie Annie Laurie
5	The Volunteers	On the Tramp
6	On Parade	The White Plume
7	Powhatan's Daughter	The Free Lance

Detroit Concert Band. *Sousa American Bicentennial Collection, Vol. 10.* H & L Record Company HL-82580-S, 1981, 33 $\frac{1}{3}$ rpm.

<u>Cut</u>	<u>Side 1</u>	<u>Side 2</u>
1	Revival March	Ben Bolt
2	Triumph of Time	Flags of Freedom
3	The Federal	The Charlatan
4	Mikado March	When the Boys Come Sailing Home
5	The Triton	Across the Danube
6	Mother Goose	Pushing On
7	The White Rose	Liberty Loan
8		Golden Jubilee

Appendix V

Discography of

The Complete Marches of John Philip Sousa

(Detroit Concert Band Recordings Re-released by Walking Frog Records)

Detroit Concert Band. *The Complete Marches of John Philip Sousa*. Walking Frog Records WFR300, 1999, compact disc.

VOLUME 1: The Thunderer; The Gladiator; Harmonica Wizard; The Pathfinder of Panama; Esprit du Corps; Boy Scouts of America; U. S. Field Artillery; Triumph of Time; The Loyal Legion; Bonnie Annie Laurie; The Black Horse Troop; Who's Who in Navy Blue; The White Rose; Jack Tar; University of Nebraska; The Crusader; Power and Glory; The Triton; Comrades of the Legion; The White Plume; When the Boys Come Sailing Home; America First; The Occidental

VOLUME 2: El Capitan; Bullets and Bayonets; Keeping Step With the Union; The National Game; Our Flirtations; Daughters of Texas; The High School Cadets; Revival March; Magna Charta; The Atlantic City Pageant; The Liberty Bell; The Royal Welch Fusiliers; Sabre and Spurs; Ancient and Honorable Artillery Company; The Minnesota March; The Glory of the Yankee Navy; La Flor de Sevilla; Across the Danube; Imperial Edward; Right Forward; Mother Goose; Globe and Eagle; The Wolverine March

VOLUME 3: The Washington Post; George Washington Bicentennial; The Gridiron Club; The Dauntless Battalion; On Parade; Sesquicentennial Exposition March; Manhattan Beach; Transit of Venus; The Naval Reserve; Powhatan's Daughter; The Invincible Eagle; The Diplomat; Corcoran Cadets; Solid Men To the Front; The Picador; The Chantyman's March; New Mexico; The Volunteers; Mikado March; Kansas Wildcats; From Maine to Oregon; National Fencibles; The Man Behind the Gun

VOLUME 4: Hands Across the Sea; A Century of Progress; The Federal; Riders for the Flag; The Lamb's March; University of Illinois; King Cotton; On the Tramp; Wisconsin Forward Forever; The Northern Pines; The Circumnavigators Club; Anchor and Star; he Fairest of the Fair; The Pride of the Wolverines; Sound Off; Nobles of the Mystic Shrine; Liberty Loan; The Legionnaires; Congress Hall; Golden Jubilee; Prince Charming; Ben Bolt; Flags of Freedom

VOLUME 5: Semper Fidelis; The Gallant Seventh; The Belle of Chicago; The Salvation Army; The Rifle Regiment; Hail to the Spirit of Liberty; The Directorate; Resumption March; The Aviators; Yorktown Centennial; The Free Lance; The Beau Ideal; The New York Hippodrome; The Bride Elect; Guide Right; The Charlatan; Marquette University March; Pushing On; Right-Left; On the Campus; We Are Coming; Pet of the Petticoats; Mother Hubbard March; The Stars and Stripes Forever

Bibliography

- Detroit Symphony Orchestra. "Orchestra History." Accessed April 25, 2017, http://www.dso.org/page.aspx?page_id=242.
- "Famed 'Sousa Sound' To Be Recreated in Documentary." *Lubbock Avalanche-Journal*, February 15, 1970.
- "Features-News: Detroit Concert Band Plays Sousa for BBC Film." *The Instrumentalist* 24, no. 1 (08, 1969): 26.
- Finzel, Robert. Phone interview. November 4, 2016.
- Glover, Andrew. "2014 Windjammers Annual Convention Banquet Presentation: Leonard B. Smith." *Circus Fanfare* 44, no. 1 (January/February 2014): 15-17.
- Goldman, Richard Franko. *The Wind Band*. Boston: Allyn and Bacon, Inc., 1962.
- Haller, Steven J. "Sousa: Marches, All." *American Record Guide* 63, no. 2 (Mar, 2000): 188-189. <https://search-proquest-com.www2.lib.ku.edu/docview/223397202?accountid=14556>.
- Mantle, John. "The Detroit Concert Band Forever." *Detroit Free Press*, June 17, 1979.
- North, James H. *Boston Symphony Orchestra: An Augmented Discography*. Lanham, MD: Scarecrow Press, Inc., 2008.
- Polce, Vincent John. "The Influence of Leonard B. Smith on the Heritage of the Concert Band." PhD diss., Ohio State University, 1991. ProQuest (AAT 9130540).
- Rehrig, William and Loras John Schissel. "Obituary: Leonard B. Smith." *Circus Fanfare* 32, no. 6 (October 20, 2002): 14-15.
- "Ross High Concert To Feature Famous Soloist, Conductor." *The Journal News*, May 13, 1971.
- Smith, Leonard B. *On Conducting the Professional Concert Band*. Scottsdale, AZ: Bovaco Press, 1992.
- Smart, James Robert, and Library Of Congress. *The Sousa Band: A Discography*. [Library of Congress For sale by the Supt. of Docs., U.S. Govt. Print. Off., Washington, monographic, 1970] Pdf. Retrieved from the Library of Congress, <https://www.loc.gov/item/70604228/>. (Accessed March 11, 2018.)
- Smyntek, John. "A Sixth Sousa From Detroit." *Detroit Free Press*, January 22, 1978.
- Smyntek, John. "Detroit Concert Band Stirs Up More Sousa." *Detroit Free Press*, January 14, 1977.

Sousa, John Philip,. *Six Marches*. Edited by Patrick Warfield. Middleton, WI: A-R Editions, 2010.

Thurston, Chuck, "City's Sousa Specialists Find They Have A Hit." *Detroit Free Press*, August 18, 1974.

Thurston, Chuck, "Detroit Concert Band Earns High Marks for Sousa Works." *Detroit Free Press*, October 18, 1980.

Thurston, Chuck, "Sousa: A Regal Collection of the King's Marches." *Detroit Free Press*, August 16, 1981.

Warfield, Patrick. *Making the March King: John Philip Sousa's Washington Years, 1854-1893*. Urbana, Il: University of Illinois Press, 2013.