

KARL KING

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WINDJAMMERS UNLIMITED, INC.

**CIRCUS**

**FANFARE**

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The Al Ringling Theater in Baraboo. Site of the Grand Windjammer Concert.  
Photo courtesy of April Zink

**Windjammers Unlimited Annual Convention**  
**January 21, 2003—January 26, 2003**  
**Sarasota, Florida**



# << WINDJAMMERS CIRCUS FANFARE >>

[www.circusmusic.org](http://www.circusmusic.org)

Circus Fanfare is published 6 times a year and distributed to Windjammer members. Letters, comments, articles and requests for advertising should be submitted to the Fanfare Editor, Bob Peckham, 195 Kingswood Dr., Athens, GA. 30606. Change of address should be sent to the Secretary/Treasurer.

Windjammer membership is available to all those interested in preserving the heritage of traditional circus music by applying to the Secretary/Treasurer.

- Individual U.S. Annual Membership dues - \$15, Canadian Dues - \$20 U.S.
- Family U.S. Annual Membership dues - \$22
- Family memberships are available to persons residing at the *same* mailing address. Only one copy of the Circus Fanfare will be mailed to a family
- **Membership expires at the end of each calendar year.**

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<p><b>Vice President</b> Bill Roosa R.R. #1 Great Valley, NY 14741 (716)-945-5165 <a href="mailto:hamilton62@hotmail.com">hamilton62@hotmail.com</a></p>	<p><b>Circus Fanfare Editor</b> Bob Peckham 195 Kingswood Drive Athens, GA. 30606-3145 (706) 549-5772 <a href="mailto:rdewpeck@aol.com">rdewpeck@aol.com</a></p>	<p><b>Trustee - Term Exp. 1/05</b> Henry Carr 418 Wellington Rd Delmar, NY 12054-3018 518.439.5146</p>	<p><b>Trustee - Term Exp. 1/05</b> Nada Vencel 6613 Cheryl Ann Dr Independence, OH 44131-3718 216.524.9333 <a href="mailto:acbsec@aol.com">acbsec@aol.com</a></p>
<p><b>Secretary/Treasurer</b> Mike Montgomery 1204 Hobson Oaks Ct Naperville, IL 60540-8136 (630) 428-1747 <a href="mailto:mike.montgomery@circusmusic.org">mike.montgomery@circusmusic.org</a></p>	<p><b>Publisher</b> O'Bannon Publishing 301 N. Capitol Avenue Corydon, IN. 47112</p>	<p><b>Trustee - Term Exp. 1/03</b> Joe Losh 1662 W 8th St Brooklyn, NY 11223-1243 (718) 372-7497</p>	<p><b>Trustee - Term Exp. 1/03</b> Fred Williams 8313 Shawnee St Philadelphia, PA 19118-3906 (215) 247-0410</p>
		<p><b>Trustee - Term Exp. 1/05</b> John Reeves PO Box 3748 Pinehurst, NC 28374 910.295.4856 <a href="mailto:jareevesmdret@pinehurst.net">jareevesmdret@pinehurst.net</a></p>	<p><b>Trustee - Term Exp. 1/03</b> Bill Yoh Jr. 1219 Creek Side Cir Rockledge, FL 32955-8226 (407) 631-8118 <a href="mailto:yoh@metrolink.net">yoh@metrolink.net</a></p>

## WINDJAMMERS HALL OF FAME AWARDS

Karl L. King	1974	Ramon Escorsia	1979	Earle Moss	1987	Hale A. Vandercook	1995
Merle Evans	1974	Charles Duble	1980	Henry Fillmore	1988	Perry-G. Lowrey	1996
Robert Hoe Jr.	1975	J. J. Richards	1981	Douglas D. MacLeod	1989	William Pruyne	1997
Fred Jewell	1975	Albert Sweet	1982	Ward Stauth	1990	Everett James	1998
Vic Robbins	1976	Charles L. Barnhouse	1983	Clinton "Johnnie" Evans	1991	Edward Woekner	1999
Henry Kyes	1976	Walter P. English	1984	James A. Perkins	1992	Robert D. Peckham	2000
A. Lee Hinckley	1977	Dr. Leonard B. Smith	1985	Ray (Red) Floyd	1993	Jack Bell	2001
Russell Alexander	1978	Paul Yoder	1986	Paul Luckey	1994		

### WINDJAMMERS MEMBERSHIP APPLICATION - Dues \$15

Name	Instrument (if performing member)
Street, Route or Box Number	Phone
City	State
Zip	Mail to: Mike Montgomery
(OK to Photocopy)	1204 Hobson Oaks Ct
	Naperville, IL 60540-8136



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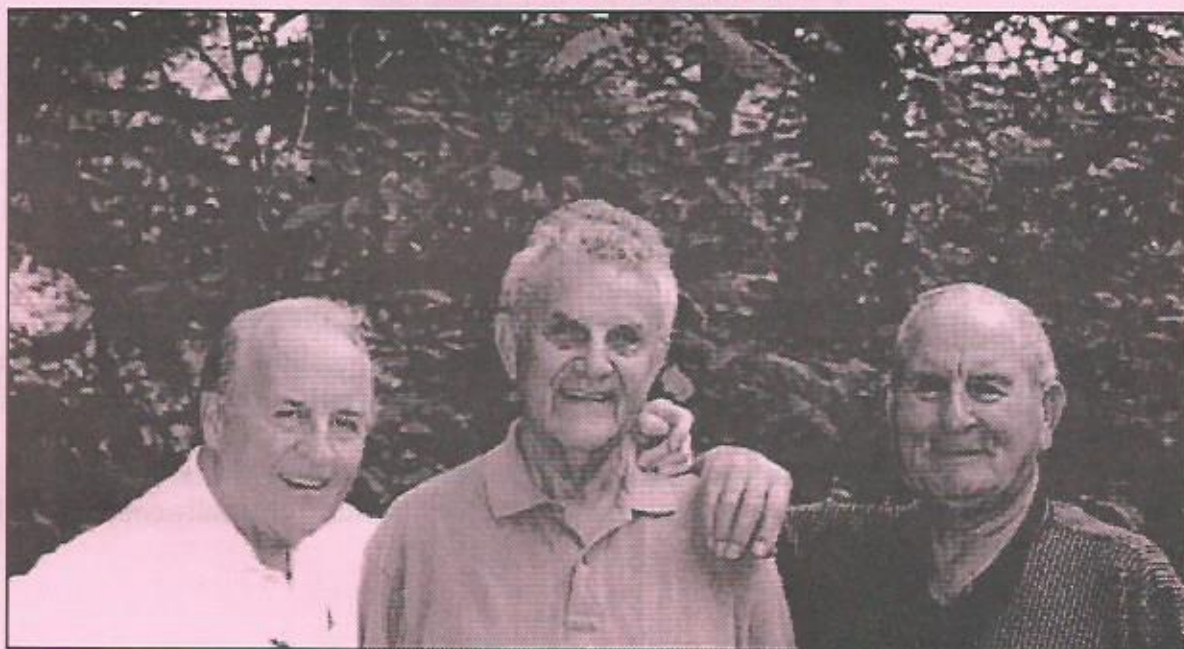
## BILLBOARD of COMING EVENTS

January 11, 2003 International Showmans  
Assn. Circus, Riverview, Fla.

January 21, 2003--January 26, 2003  
Windjammers Unlimited Annual  
Convention, Sarasota, Fla.

July 23, 2003--July 27, 2003  
Windjammers Unlimited Summer  
Meet, Jamestown, New York

## "PEOPLE OF NOTE"





## PLANS PROCEED APACE ON THE ESTABLISHMENT OF A WINDJAMMER MUSIC LIBRARY

The Board of Trustees of Windjammers Unlimited has been discussing the establishment of a Windjammer Music Library containing music to be used by the organization in providing selections for conventions and meets. The need for such a library has been occasioned by the resignation of Douglas MacLeod, our long time librarian. Over the years Doug has supplied all of the music performed by Windjammers at conventions and meets through selections from his own library, and music provided him by the C. L. Barnhouse Company. At the conclusion of a convention or meet the music was made available to Windjammer members.

With the need for a new method of handling music for Windjammer functions, the Board of Trustees asked President elect Bill Roosa, who has had the problem under study since the 2002 Sarasota Convention, to propose a solution. As part of his study, Bill contacted the C. L. Barnhouse organization, and has received a proposal from Barnhouse which will be presented to the Trustees at the 2003 Sarasota Convention.

Briefly, the Barnhouse Company will donate complete band sets of each of the 10 march books published by the company, containing marches by J J. Richards, Russell Alexander, Fred Jewell and Karl King. Windjammers will be permitted to make copies of any marches in the set, but only sufficient copies for Windjammer activities. Music, copyrighted initially before January 1, 1923 is in the public domain and maybe copied without violating the copyright law.

Barnhouse has made this offer on the condition that any music provided Windjammers, be copied only to produce sufficient parts for Windjammer organizational activities, and may not be copied for the private use of members for their own collections or their own bands.

The Barnhouse company recognizes that the proposal represents their official permission as the copyright holder, for Windjammers to produce authorized copies without the payment of copyright fees. Additionally Barnhouse has never sought, nor do they seek now any mechanical licenses from Windjammers or its members for recordings produced from Windjammer sessions. The historical intent and nature of Windjammers deserves the company's support to record and preserve much of this music.

Basically, the only thing that is different from the current procedures concerning music for Windjammer activities, is the disposition of music following a convention or meet. Under the new procedures, the practice of making the music available to members will cease. The only limitation is that no person, other than a convention or meet organizer, may reproduce any music (either copyrighted or public domain) furnished by the Barnhouse Company under this arrangement; It is to be noted that the restriction against copying music applies only to music originally copyrighted by the Barnhouse Company.

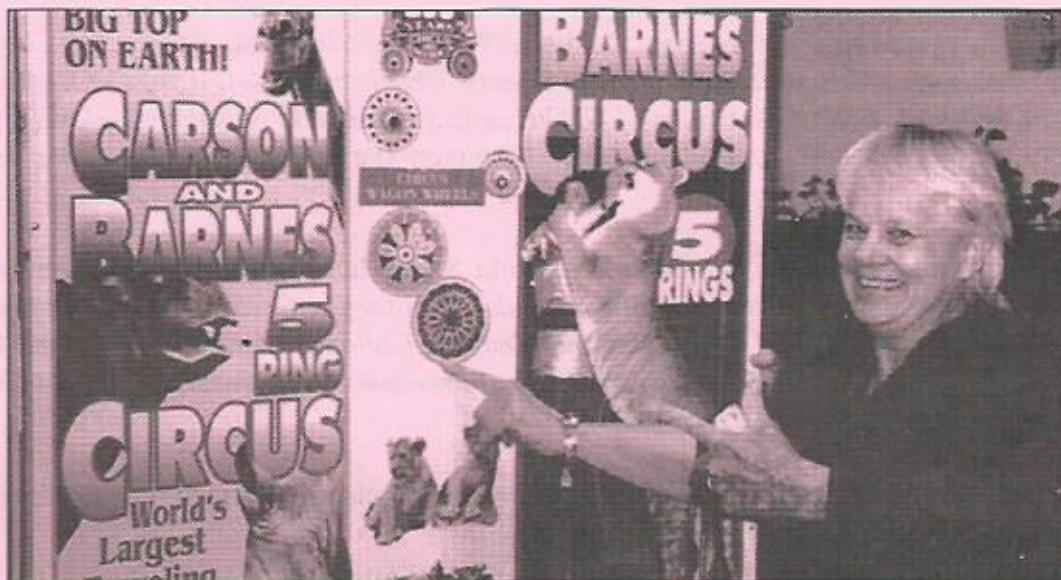
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## WINDJAMMERS IN THE WOODS



The Hardy Ottumwa Woods Circus Band



Janeen Morel, Trombonist in the Woods Circus Band does a bit of "pasting" on a circus poster.



## ON REVIEW

**GOLDEN AGE OF THE MARCH.** The Washington Winds, Edward Peterson Conductor Vol 1, (WFR 101); Vol 2 (WFR 174); Vol 3 (WFR 325), Maybe purchased from the C.L. Barnhouse Company, PO Box 680, Oskaloosa, Iowa 52577, or by calling toll free 1-888-673-4718, at \$14.95 for each CD plus shipping and handling.

The review for this issue is a triple header---three CD's containing great renditions of band music performed by the same group, The Washington Winds, which was mentioned in the June 20, 2002 issue of *Circus Fanfare*, in the article on recordings of circus music. This group is the organization that the Barnhouse turns to each year for the recording of new selections for elementary and high school bands. The band is located in Washington, D. C. and is made up of both retired and active members of the premier service bands from the Washington area. It is a group that records music to a perfection.

In these three volumes, the Washington Winds performs 58 marches in a superb manner. Volume 1 contains marches by King, Barnhouse, Richards, and Fred Jewell, including: *Barnum and Bailey's Favorite, Emblem of Unity, Allied Honor, Quality Plus, Alamo March,, Harmony Heaven, The Trombone King, The Walking Frog, E. Pluribus Unum, Valley Forge March, Hosts of Freedom, The Messenger March, , Broadway One-Step, The Purple Pageant, United Nations March, Bonds of Unity and Coast Guards March.*

Volume 2 contains marches by King, Goldman, Wagner, Codina,. Alexander, and Lithgow including *Robinson's Grand Entry, Chimes of Liberty, Under the Duble Eagle, The Big Cage, Military Escort, Invercargill, Zacatecas. On the Mall, Circus Days, Kentucky Sunshine, Invictus, Rough Riders, Torch of Liberty, Our Heritage, Pan American, Lexington March, Monterey, and Colossus of Columbia.*

Volume 3 contains marches by Fillmore, Grafulla, Seitz, Hanssen, Alfred, Bagley, Sousa, Barnhouse and Alexander including *Rolling Thunder, Washington Greasy, Grandiose, Big Four, Vales, Call to Victory, Colonel Bogey, National Emblem, Gallant Marines, Men of Ohio, Fairest of the Fair, King Cotton, Lasses Trombone, Emblem of Freedom, Hometown Boy, Battle of Shiloh, Olympic Hippodrome, and The Melody Shop.*

The totality of these CDs is a treasury of well known marches, performed by a superior band that all true lovers of band music will want to possess.

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The ON REVIEW column for the June 2002 issue of *Circus Fanfare* reviewed The Circus Kingdom Band CD and stated that copies of the CD could be obtained through Reverend David Harris' widow. Word has been received that the records have been turned over to the Dorothy Herbert Fund for sale with all proceeds going to the fund which is administered by the Showfolks Club of Sarasota, Florida for use in helping destitute circus persons. Copies of the CD may be ordered through Dale Riker, PO Box 2085, Sarasota, Florida 34230.

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## WINDJAMMERS IN THE WOODS AGAIN---TAKE TWO

BY

CHARLES BENNETT, JR.

As we did last year, the final weekend in October found us deep in the woods at Forest Lake Camp near Ottumwa, Iowa for the annual Circus Model Builders conclave. This year's get-together was a bit larger than last year, and so were the tall stories around the fire place at night.

The early arrivals compared notes on Wednesday afternoon, and we all tried a new Mexican Restaurant in town, on Wednesday night. Thursday morning a van load of us made our way to the Barnhouse Publishing Company in Oskaloosa, Iowa. After being given the royal tour and looking through much of the good old band music, we left with our arms full of CDs, band books and full scores of some great old numbers.

We played a lot of music on Thursday and this continued all day on Friday and Saturday morning. Saturday afternoon we gave a concert for the Circus Model Builders in attendance. Again this year, the event was a joint effort, with the Windjammers playing circus music, and the Model Builders displaying the various circuses in miniature. We shared all meals, including the Saturday night banquet, and all cut up jackpots in the big recreation room in the evening. We hope to do the same next year.

### BAND PERSONNEL

Cornets: Charles Bennett (Director), Vic Anderson, Amy Elmore

Baritones: Ed Ballenger, Don Johnson, Jay Kahn

Trombones: Sam Callahan, Mary Lu Graves, Janeen Morel, Keith Cooper

Drums: Janice Cummings

Clarinets: Mr. and Mrs. Bob Taube

Piccolo: Bob Hills (Conductor)

Tuba: Bob Van Hal

Also present were Bev Bennett and Dick Cummings. Our number plus about 15 model builders made for a nice sized group

### THE BOOK.

Thursday and Friday AM Bob Hills led us through 3 Band Books (Tip Top, Richards Sweet Sixteen and Douglas Band Folio) We played all the Richards music (McGehee, Port Conway, Shadwell, Kinderhook, Westmoreland, Berkeley, Campus Queen, Jr. and Sr Frolic, Greenway, Quincy, Macklenburg, Hillsboro, Summerhill, Cove Gap, Hardin, and Raleigh). We played numbers out of the other 2 books. The trombones loved Dusty Dan by Mesang, Cheer March also gave the trombones a chance to sing!

After our pre-show concert, the rest of Friday and Saturday was devoted to our circus program, built around music that yours truly furnished.

(CONTINUED)



WINDJAMMERS IN THE WOODS AGAIN---TAKE TWO  
(CONTINUED)

1. Grand Entry: *Windjammers Unlimited*, Harper  
*Gentry Entry*, Huffer
  
2. Lions/Tigers: *Cyrus The Great*, King  
*Burma Patrol*, King  
*Nazir Grotto*, King  
*Jungle Queen*, Barnard  
*Big Cage Galop*, King
  
3. Clowns *Intoxication Rag*
  
4. Spec *Marco Polo's Caravan, From Cathay*  
*La Caravanne*, Getry  
*Eastern World*, Chenette
  
5. Wire Act *El Caballero*, Olivdoti
  
6. Wild West *Beyond The Rockies*, English  
*Passing of the Redman*, King  
*Wyoming Days*, King
  
7. Balancing *Porcupine Rag*, Johnson  
*Run Away Galop*, Laurendau
  
8. Elephants *Circusdom*, Jewell  
*Gentry's Triumphal*, Jewell  
*Radio Waves*, Jewell
  
9. Clowns *Miss Trombone*, Fillmore
  
10. Comedy Mule *Old Black Joe*, Foster  
*Massas in the Cold Ground*, Foster  
*Stampede Galop*, Laurendau
  
11. Flyers *World Events*, Zamnecik  
*Enchanted Night Waltz*, King  
*Circus Echoes Galop*, Hughes

We all went home with tired lips but refreshed memories and we hope to be on the bandstand at Ottumwa again next year. We also hope that more of you will share the fun of Windjammers in the Woods.

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## OBITUARIES

### EDWARD (DOC) BEBKO

Dr. Edward J. Bebko, known as "Doc" to all Windjammers, 92 years of age, died on October 26, 2009 at Olean, New York. Born in Brooklyn, New York, he began playing the piano at the age of 5 and by the age of 13 was playing for silent movies in New York City. His interest soon shifted to the pipe organ which he began playing and soon was recognized as an extremely competent theater organist. Places where he served as house organist included the Manhattan Grand Opera House, Cosmo and Daily in Brooklyn, Madison Square Garden, Waldorf-Astoria and Carnegie Hall, culminating with being house organist at Radio City Music Hall, all under the professional stage name of Eddy Baker. He was well known for a 33 r.p.m. recording he released in 1960 entitled "Shuffle Off To Buffalo" which he recorded on the Marr & Colton pipe organ at the Shea's Roosevelt Theater in Buffalo;

He changed careers in 1940 when he graduated from the Eastern Chiropractic Institute of New York, and moved with his wife to Olean where he opened a chiropractic practice and practiced for 60 years.

An ardent music lover, he became a Windjammer in 1985 and along with his wife Stella were faithful attendees at our Sarasota conventions. Although he didn't play any band instrument, he soon was installed as Windjammers Caliopist and for the next 17 years provided caliope renditions of typical circus music at the Sailor Circus performances as the crowd filed into their seats. He also could be counted on to sit in as a piano player for Hal Hazen's dance band. He will be greatly missed for his words of wisdom, friendship and musical knowledge.

The condolences of all Windjammers are extended to his wife Stella and his brother Windjammer Ted Bebko.

### HERBERT N. JOHNSON SR

Windjammer Herbert N. Johnson Sr 91, of Ambler, Pennsylvania died on October 3, 2002 following a lengthy illness. Known to his friends as "Herb", over his lifetime, he was successful in combining two separate careers; one as an industrial engineer, and the other as a most successful musician.

A cornetist, Herb began his music career as a boy when his family took him to concerts by Sousa at the old Willow Grove Park where he decided he wanted to be a bandleader. He got his wish when he succeeded his father as bandmaster of a National Guard band. As an engineer employed by Philco, he organized the famous Philco Band composed of 76 employees which performed throughout the Philadelphia area for over 20 years. Subsequently he served as a guest conductor at numerous concerts in the area. His musical abilities were recognized by being elected president of the American Bandmasters Association and the Pennsylvania Bandmasters Association.

Although extremely active in the music field, he was well recognized as an industrial engineer and held a number of important positions with such companies as Philco, The Ford Motor Co. and Catalytic, Inc.

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## NEW MEMBERS

Herewith, a list of our newest members:

BILL NICHOLAS, 3553 Ocean Drive, Apartment 704S, Vero Beach, Florida 32963-5115. Bill plays the trumpet in the Melbourne Florida Municipal Band and found out about us by attending the Adult Band Camp at Meadsville, Pennsylvania. He collects band recordings, but only in the CD format.

GEORGE SINNOTT, 2352 Canoe Circle Drive, Lake Orion, Michigan, 48369-1881. George, a retired marketing executive, plays the saxophone as his primary instrument with the clarinet and flute as his secondaries. He currently is playing in the North Oakland Concert Band and knows a number of Windjammers including Ken Kalina, Earl Whitney, Mike Montgomery and Bill Albrecht, and became a member after association with them over the past few years

JOHN McDIVITT, 1106 Sheraton Road, Syracuse, New York 13219-3119. John is a retired Banking Officer who plays the trombone. He currently is playing in the Brass Ensemble and "some others." He knows Windjammer Stan Howell, meeting him at the Adult Band Camps at Edinboro University and at Allegany Collage, and has joined Windjammers by reason of Stan's description of our group.

OTELLO MEUCCI, 22 Seaside Vig #645, Bethany Beach, Delaware 19930-9166k. A professional musician, Otello plays the clarinet as his primary instrument with the flute, all the saxophones and the bass clarinet as his secondaries. He currently is playing in the National Concert Band of America, The Grand Virginia Military Band, the Salisbury University Wind Ensemble, and the Salisbury Symphony Orchestra. He joined Windjammers through the urging of Windjammer Wayne Killian.

GUY ATON, 445 East 12th , Alton, Illinois 62002. Guy, who is a physician, plays the cornet in the New Horizon Riverbend Brass Quintet. He is a collector of band recordings in all formats. Guy stumbled onto Windjammers "accidentally" when he went to Baraboo to see the Circus World Museum during the -period of the Windjammer Summer Meet in Baraboo. He saw Windjammers in action and went to all of our concerts and is now a member.

PATRICIA HICKS, PO Box 580, North, Virginia 23128-0580. Patricia is in the bulb raising business on her family farm, and plays clarineta in the Chesapeake Bay Wind Ensemble. She is a collector of band recordings in all formats, and knows Windjammer Laurie Deremer. She learned about us by finding the name "Windjammers" and information about our group on the web site.

RICHARD NEMCEK, 23 June Street, Binghamton, New York 13903. Retired, Richard plays the Bb Tenor Sax in the German Club Band. He knows Windjammer George Kotrch and became a member through George's efforts and after seeing the Saioor Circus.

GEORGE KEEN, 1112 Ditchley Road, Virginia Beach, Virginia 23541. A retired construction product engineer, George plays the Eb Alto Saxophone in the Khedive Temple Shrine Band of Norfolk, Va. and the Hampton Road Metro Band. He knows Windjammer Lincoln Fogelsanger and became acquainted with Windjammers through talking with him at the Mid-Atlantic Shrine Convention at Virginia Beach.



## NEW MEMBERS

(CONTINUED)

JOSEPH STRITE, 6360 Greenbriar Lane, Fayette, Pennsylvania 17222. Joseph, who is a retired physician says the trumpet is his primary instrument with the cornet, flugel horn and bugle as his secondaries. He currently plays in the Shippensburg Town Band, a German Band and a Jazz Band. He is a collector of band recordings in the CD format. He knows Windjammers Ken Slater, Karl Thompson and Lincoln Fogelsanger and became acquainted with Windjammers through them.

JEFFREY PHILLIPS, 128 Allen Drive, Hendersonville, Tennessee 37075. Jeffrey lists the trombone as his primary instrument with the euphonium as his secondary. He is an instrumental music teacher at the Pop John Pius VIII King School in Hendersonville and is the adjunct trombone instructor at Western Kentucky University. He currently plays in the Nashville Wind Ensemble and the Southern Kentucky Concert Band. He knows Windjammer Nick Contorno and found out about us through Nick.

PATRICIA IRELAND, PO Box 16625 St. Paul Minnesota 55116 Patricia plays the trombone in the Minnesota State Band and the Gulf Coast Big Band. She originally found out about Windjammers through Danny Tetzloff and his wife Faye Anne, and when she got to Florida and started looking for a band to play with Ruth Conroy told her about Windjammers--she found us and joined.

STANFORD ROWE, 2140 Old Pine Trail, Midland, Michigan 48642. Stanford, who is retired, plays the tuba in the Midland Concert Band and the Saginaw Eddy Band. He collects band recordings in the CD format. He knows Windjammers Arnie Huntress, John Leiprandt and Harold Chase. He became acquainted with us through conversations with Arnie and Harold.

TIMOTHY TEGGE, PO Box 661, Baraboo, Wisconsin 53913. Timothy, who was a member of Windjammers in the late 11070's, is a circus performer who plays the drums as his primary instrument with the trumpet as his secondary. He is a collector of band recordings in all formats and knows Windjammers Charles Bennett, Jr. Lloyd Fengel, Bob Unterreiner, and Harry and Helen Saloutos.

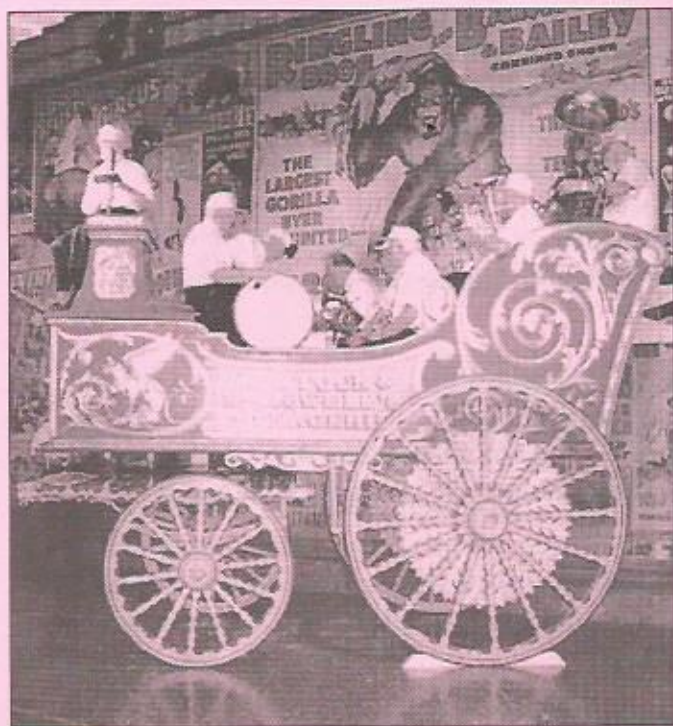
JOHN BAUER, 209 Indian Lake Road, Morrow, Georgia 30260. John says he plays the trombone, but hasn't practiced in 16 years. He joined Windjammers after hearing about us through his father and mother Tryan and Jervey Bauer, both of whom are members.

DONALD MIHOK, 620 Montgomery Avenue, Jenkintown, Pennsylvania 19046. Donald is a snare drummer who says his secondary instrument is "the bass drum and small accessories". He plays in the Tri-County Band in Montgomery County Pennsylvania. He knows Windjammers Bob Grothman, Tom Miller, Fred Williams, Paul Ferla, Dale Habel and John Roman. He joined Windjammers on their urgings.

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BARABOO PHOTOS FROM APRIL ZINK'S ROVING CAMERA  
WAGONS! WAGONS! WAGONS!





**PART VII**  
**THE LIFE OF KARL KING**  
ADAPTED FROM A PHD DISSERTATION BY JESS LOUIS GERARDI, JR.  
(CONTINUED)  
**PERFORMANCE PRACTICE AND PHILOSOPHY OF KARL KING**

Karl King was well known and respected in Fort Dodge, Iowa, the city where he spent most of his life. People there knew King as a friend and fellow citizen. King's musicianship, outside of the fact that he composed much band music, is not a major concern to the majority of the people in Fort Dodge, and since there are virtually no good recordings of King's band available, information about its performance practice is quite limited. This section, by also including the present and past use of King's music, as well as his personal philosophy, will give more insight into King's music through a better understanding of Karl King as a person.

The Past and Present Use of King's Music

The reason that King had for writing his music are quite diversified. One hundred and forty-four of the two hundred and eighty-eight numbers that were published were dedicated by King to someone. In most instances the dedications were made to his personal friends, generally not associated in any way with the specific musical reason for writing the compositions. Several cases however, do give a clue as to the reason for the music.

King's earliest compositions, mostly marches, were written to be played by professional, military type, bands such as those with which he was associated in the Canton, Ohio area. These numbers were dedicated to his friends and former band directors in the Canton area. There was no specific use intended for these compositions other than performances in concert or while marching. Examples from this era would include marches like *Carrollton* dedicated to a Canton tuba player, or *Ponderoso* dedicated to a clarinet player with whom King was associated.

King's circus days reflect a considerable different light on the use of his compositions. Almost all of the music that King wrote while he was associated with circuses was for use with the circus. More specifically much of the music was for a certain performer or act. *Robinson's Grand Entry*, *Garland Entry*, *Barnum and Bailey's Favorite and Sells-Float Triumphant* were all marches written for the grand entry of the circus. *In Old Portugal*, a waltz, was written for an aerial act by Lillian Leitzel, a performer with the Barnum and Bailey Circus, however, it was dedicated to Joe Corres, a person unknown to any of King's living associates.

An excellent example of the use King intended for his music is the music he wrote for the Buffalo Bill Wild West Show. These intermezzos, *Passing of the Red Man*, *On the Warpath and Wyoming Days*, were the selections used with the action of the Buffalo Bill Show.<sup>1</sup>

(CONTINUED)

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<sup>1</sup>Program, Fort Dodge Municipal Band Concert, Band 11, 1970.



**THE LIFE OF KARL KING**  
PERFORMANCE PRACTICE AND PHILOSOPHY OF KARL KING  
(CONTINUED)

Another example, *Kentucky Sunrise*, a novelty number in the style of a rag, was written for Rhoda Royal, a famous circus equestrian trainer.

*Enchanted Nights, Sarasota, Woody Vans, Mystic Call, Sir Henry* and *Wanderlust* are examples of music dedicated to King's associates of the circus. It is not known if all of the titles of King's published works during the time that he spent with the circuses were actually used for specific acts. It is known that King later published most of the manuscripts that he had been using for specific acts, simply by adding a title and sending them to a publisher.<sup>2</sup>

After his circus days, King continued to write music to be used with circus acts, as well as music for special events. His *Broadway One-Step*, written 1919, has probably been used for more clown walkarounds than any other piece of music.<sup>3</sup> *Cyrus The Great*, a Persian march written in 1921, has been used by many circus bands for the cat or elephant acts.<sup>4</sup> *The Big Cage*, written 1934, and dedicated to the famous wild animal trainer, Clyde Beatty, was King's most famous circus galops and one of the most famous pieces of circus music ever written. It has always been associated with wild animal acts and as an exit march.

Music that King wrote for specific events includes the *New Corn Palace*, written for the opening of the Mitchell, South Dakota Corn Palace in 1921; *Hawkeye Fair* which he wrote for the Fort Dodge Iowa fair; and his last march *Hometown Boy*, which he wrote for the 1963 Mason City, Iowa *Music Man* festival.

Other music King wrote for specific purposes includes the many marches dedicated to colleges and universities and an enormous number of marches written especially for school bands. The music written for young students was generally not dedicated and King himself was not familiar with many of the titles since most of the titles were added by Barnhouse.<sup>5</sup>

Today, King's compositions are used by bands for both concert and marching purposes. Like Sousa, King's marches are often heard but his other compositions are played only on a special occasion such as an all Karl King Concert. *Banum and Bailey's Favorite* is also used by marching units, perhaps most effectively by the Argonne Rebels Drum and Bugle Corps of Gret Bend, Kansas

Some of King's marches that are played by present day high school marching bands are: *Hosts of Freedom, Trombone King, Trouping Days, Invictus*, and *United Nations*.

Finally, the use of King's music in the present day circus should be mentioned. The one hundred  
(CONTINUED)

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<sup>2</sup>Personal Interview with Carl Pray, August 9, 1970

<sup>3</sup>Charles Bennett, Jr. *Karl King the March King, The Little Circus Wagon*, 33, No. 6, (October-December 1970k, p. 30)

<sup>4</sup>Ibid

<sup>5</sup>Personal Interview with Mrs. Karl King, August 10, 1972



**THE LIFE OF KARL KING**  
**PERFORMANCE PRACTICE AND PHILOSOPHY OF KARL KING**  
(CONTINUED)

and second season of Ringling Brothers and Barnum and Bailey Circus as performed in Denver, Colorado on September 20-24 1972, by the Blue Unit, featured the following Karl King compositions: *Barnum and Bailey's Favorite*, *The Big Cage*, *Invictus*, and *Cyrus The Great*. These selections were found among the one hundred and six selections played at each performance.<sup>6</sup>

Performance Practices

There is very little information available concerning the performance practices of Karl King. His Fort Dodge band was recorded only on a couple of occasions and these were just before King's death. The -present members of the Fort Dodge Municipal Band, who had played under King, are presently working on a project that will show King's interpretations of his favorite selections. Some of King's musicians however, as well as a few of the more famous former "Big Ten" band directors who heard King's band on several occasions, were in agreement on some of the more outstanding of King's performance practices.

The two major practices that King stressed in his performances beyond the normal concepts of intonation, precision, balance and blend were accents and tempo. Musicians that knew of King's performances all agree that accents and tempos had to be absolutely one-way he wanted them. Dr. William. Revelli said:

There are two things about Karl. One of them, accents. He was very meticulous about accents. He wanted them just the way he played them. The other was tempo. He would take for instance Barnum and Bsiley's march and play it about as fast as anybody I ever heard.<sup>7</sup>

King's desire for a good execution of accents also reflects his desire to work with a good bass drummer and cymbal player, as explained in the following excerpt from a letter written by King:

Bass drummers have been my pet peeve for years and Henry Fillmore says the same thing. Wherever we go to guest-conduct, we suffer from dumb bass drummers. We swing out for an accent and nothing happens. The guy just looks at us with a dumb expression as if to say, what does the man want?

Another thing that gets my goat: In the old day a bass drummer played the cymbals too, attached to the bass drum. Sousa always did, and so do the big service bands in Washington. I like it that way, but I have no objection to them having separate players for the cymbals if they will just play along with the bass drum so the parts are together as in the past. The average high school leader thinks those lower notes are for bass drum alone and you will hear them play marches that way in concert, with the cymbal player just standing there and playing only when a cymbal solo is indicated. For that reason when I put out *Tiger Triumph* march, I had a separate part engraved for bass drum so the guy should have nothing to distract his attention from those single notes on a single line and also had printed on it "Bass Drum and Cymbals to be played together throughout unless otherwise indicated."

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<sup>6</sup>The author was a member of the Ringling Brothers and Barnum and Bailey Band for the 1972 Denver, Colorado performances.

<sup>7</sup>Personal Interview with Dr. William Revelli, August 6, 1972



## THE LIFE OF KARL KING

### PERFORMANCE PRACTICE AND PHILOSOPHY OF KARL KING (CONTINUED)

A bass drummer has nothing to do but read single notes on a single line, he doesn't have to learn any scales or key signatures, he doesn't even have to worry about pitch, and still the guy will miss them.<sup>8</sup>

King was also very concerned that his music was played at the correct tempo. He often said that most bands, even the better college and military bands, didn't know the correct tempos, especially for marches and galops. Although it is generally known King adhered to the musical score as he wrote it,<sup>9</sup> he would set the tempo usually faster than most conductors would interpret. A longtime member of King's band, Mr. Carl Pray, said "Karl's interpretations always had the feeling of a circus act; he always felt his original inspiration for writing a composition when he conducted it."<sup>10</sup> King's desire for correct tempos was so strong that he would often put metronome markings on some of his past compositions after he had played them enough times to arrive at a definite tempo; he would then send these marked parts to the publisher for tempo indications in future reissues.<sup>11</sup>

There were many stories told about how circus performers liked to perform when King was conducting the band because he knew the tempos so well for music used with their act. In many circus acts, where timing is involved, the tempos of the accompanying music had to be just right. Directing tempos under this kind of pressure was instilled in King as a youthful conductor and stayed with him throughout his life.

Another of King's conducting attributes was his feeling for expression. His band members felt that he stopped playing in rehearsals, most often, to correct flaws in dynamics and expressive interpretations. Glenn Bainum, an outstanding musician in his own right, felt that King's band played with a great deal of expressiveness. He said, "The band always gave a fantastic performance because of King's personality; it was a reflection of the soul of Karl."<sup>12</sup> King achieved much of his success of expression by emphasizing the melody. He was constantly pointing out the importance of "letting the melody be heard."<sup>13</sup>

King was well respected as a conductor by his players. He was easy to follow, gave every beat and ever cue, set and maintained the tempos and always rehearsed his band under pleasant conditions.<sup>14</sup> There is a general feeling of enjoyment among the members of the King band toward their participation in the rehearsals and concerts that King conducted.

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<sup>8</sup>Letter from Karl King to C. L. Barnhouse, June 14, 1955.

<sup>9</sup>Personal interview with Glenn C. Bainum, former director of the Northwestern University Band, August 20, 1972.

<sup>10</sup>Personal interview with Carl Pray, August 9, 1972.

<sup>11</sup>Scores from overtures, examined at C. L. Barnhouse Company, Oskaloosa, Iowa.

<sup>12</sup>Personal interview with Glenn C. Bainum, August 20, 1972.

<sup>13</sup>Personal interview with Keith Aldemeyer, member of King's band and director of bands at Fort Dodge High School, August 10, 1972.

<sup>14</sup>*Ibid.*



## THE LIFE OF KARL KING

### PERFORMANCE PRACTICE AND PHILOSOPHY OF KARL KING (CONTINUED)

The final performance practice of Karl King to be mentioned is his art of programming. King's Fort Dodge band concerts were always one hour in length. He always strived for variety, and scheduled several different categories of music in every program. His concerts during the Sixties were no different than those he played in the Twenties. King was always interested in pleasing his audience. He always played what he thought the people wanted to hear, and he never worried about what other directors would say about him. He once said:

You have to keep in touch with the public. Keep down on their level a little bit and when we get up our programs, let's don't think about how they will look in print when we mail them to other bandmasters. Let's think a little bit about the people out in front who are there to listen to us. Lets make our program for them.....rather than trying to amaze our fellow bandmasters.<sup>15</sup>

King hardly ever played a concert without a featured soloist. The soloist was either a member of the band or a guest such as a singer or a former band member. King arranged many of the accompaniments that were used for these solos, however, the scores and parts were destroyed in the fire of 1971.<sup>16</sup>

The format of King's concerts was always quite similar. He would program from ten to twelve selections. The order was usually as follows: the first and second selections were marches; usually his own, these were followed by an overture of some magnitude ;such as an operatic transcription; next came a waltz, again usually one of his own compositions; the soloist was featured at this time, always -performing two successive selections; another march followed the soloist, again usually a King composition; this was followed by another piece of some magnitude such as a suite or an o-peratioc excerpt; sometimes a light number, such as one by Paul Yoder, or a novelty number would be found at this time; specific circus music such as a galop or intermezzo would occupy the second to last place on the program; the finale was always a march, but not always a King march, as many of his concerts ended with a Sousa march.

King's Fort Dodge concerts always featured a printed program. The summer concerts were printed in the *Fort Dodge Messenger*, while the winter concerts featured a printed program to be passed out at the door.

#### Philosophical Attributes

King's success as a composer and conductor is directly related to his attitude toward life itself. King was a humble man, went about his business in an honest friendly manner, and he took pleasure in making other human beings happy.. One of his bandsmen put it this way: "King's music expressed his personality---very outgoing, zestful---Karl had a real zest for living, and this shows in his music"<sup>17</sup>

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<sup>15</sup>Holvik, Part II, *op. cit.*, p. 27

<sup>16</sup>Personal interview with Carl Pray, August 3, 1972.

<sup>17</sup>Personal interview with Keith Aldemeyer, August 10k, 1972.



**THE LIFE OF KARL KING**  
PERFORMANCE PRACTICE AND PHILOSOPHY OF KARL KING  
(CONTINUED)

King's humbleness is mentioned time and time again by people that knew him well. Persons who did newspaper reporting on King's many honors and awards claim that King was always saying that he didn't deserve those honors.<sup>18</sup> William Revelli, who was with King on numerous occasions, had this to say about him as a person:

I knew King personally for many years. He was a great human being and he had a great sense of humor. He was a genuine person. . . he was all character and integrity. He was the kind of a man who told you something that you could depend on all the way. He was an honest man, and he was a simple man from a standpoint of his tastes. In all my experiences, and I was with him many times, like I had him at Michigan as a guest conductor several times, I never knew that man ever to pretend to know something he didn't know. He was always generous with his time to help students and conductors. He was a genius.<sup>19</sup>

Like many of his contemporaries, King was not an advocate of the modern day compositions for band. He strongly felt that if the music was not extremely melodious it was not worth programming. In the early Sixties, King became quite concerned about the market for his music since there was a major push on the part of the college band directors to stress contemporary music for band. With the consolation that the majority of the bands in the nation were not capable of playing some of the contemporary music, King made some major efforts to stress marches and earlier publications for bands. In one instance he mailed out sample conductor scores of marches to band directors stressing "tuneful" band music. While he was still gentleman enough not to criticize the modern composers, he had hoped to gain recognition for his kind of music through the imagination of the persons reading his articles and brochures.<sup>20</sup>

When King was in Mason City, Iowa for the "Music Man Festival," a reporter approached him and asked him what his opinion was about the *Music Man*. This was King's characteristic reply:

The great American public has always liked entertainment which is clean, wholesome and nostalgic. That is why people have always liked circuses, minstrel shows, barbershop quartets and Disneyland. If Hollywood would produce more pictures like *Music Man*, theater managers from coast to coast would no longer have to depend upon popcorn for their profit.<sup>21</sup>

King's philosophy in terms of tuneful music was also expressed by his contemporaries from time to time, using King's compositions as examples of what was good music. Clarence Sawhill in an interview on philosophical concepts said the pieces like the *Night in June* still have a place in the repertoire of the modern band.

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<sup>18</sup>Personal interview with Carl F. Haugen, former City Editor for the *Fort Dodge Messenger*, August 9, 1972.

<sup>19</sup>Personal interview with Dr. William Revelli, August 6, 1972.

<sup>20</sup>Letter from Karl King to C. L. Barnhouse, March 25, 1961.

<sup>21</sup>Jellinek, *op. cit.*



THE LIFE OF KARL KING  
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On occasion, King was asked to reminisce. His ideas of what would make a band successful were hidden in his thoughts. Karl Holvik captured some of these thoughts, as King states in an interview:

I think the bands are missing quite a bit by turning their backs completely on the old repertoire, the traditional type of band music. Of course, I'm an old man, and sentimental, and maybe the things that took place years ago in the band business wouldn't be quite so romantic if they were happening again today. But the people have always loved the band and band music, and I think they always will as long as the bands play band music that is understandable.

I don't think they ought to lose sight of the real reason for bands. The very first bands that were ever organized were small military-type organizations, and their original purpose was morale-raising; that's why they were created; probably to raise the morale of the marching men, the soldiers. But in this troubled period we're in today everybody, not just the military needs his morale lifted a bit in this crazy world we are living in now. . .

And you can't listen to a really fine band playing *The Stars and Stripes Forever*, and still have your chin down. I think they should take up again that activity of trying to raise the morale of people by playing a little inspiring, uplifting and cheerful music.

After all, I don't see anything wrong with pretty music. And if there is anything lacking in some of our latter-day things, it's a flack of melodic content and a lack of emotional content. I think that music should say something. I have always thought that it should sing out a bit. I've always liked the kind of music that has a message, even if it is emotionalism. I don't think a man should sit down to write unless he's got a song in his heart.

That's what I think. Now I sang my song. It was a rather simple song; it wasn't too involved. I'm happy about it. In the last couple of years people have asked me why I'm not writing any more, and my simple answer is that I'm out of tunes. I believed it was time to quit, and I'd like to recommend that as a matter of policy to all other composers.<sup>23</sup>

In a subsequent interview, King's philosophy about bands and band music in general again comes to light when Karl King and Karl Holvik were discussing the early band days of King. In his humble way, King stated:

Well, I've loved every minute that I've spent in the band business, because I love bands and band music. It's just something I haven't any regrets at all, and even though the picture has changed and they're doing things differently now, I still love it. If I had my life to live over again, I'd still want to be a band man; I don't think there's anything else I'd want to do. There's something about it---there's sort of a kinship in it; people who have given their lives for band music have something in common with the others in the field.

Every once in a while, somebody will tell me he played in a little old town band years ago when he was young, and maybe hasn't for 30 or 40 years, but still he has a liking for it---a love for the band and band music. These old band fans keep popping up all the time, and you can tell that they still recall the day when they played in the band when they were young and it meant something to them. They still have it in their hearts, and whenever a parade comes down the street, anyone who has even tooted a horn is out there in a hurry to see it go by. They come from law offices and doctor's offices and every place else....The people who will kill the band movement, if it is ever killed---will be the band men themselves. I don't want to go into that! As long as they'll give the public what

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<sup>23</sup>Holvik, Part I, *op. cit.*



**THE LIFE OF KARL KING**  
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(CONTINUED)

bands have been trying to give them all these years---inspiration and morale up-lift, a little boost, a spine-tingling, happy feeling once in a while. The public just loves to listen to good band music---they always have.<sup>24</sup>

King's success as a composer and conductor can partly be attributed to his eagerness to learn. In his earliest years he learned from the example of some of the greatest band musicians that ever lived. Names like Sousa, Pryor, Mantia and Clarke were always coming up in conversations that King had concerning his musical interpretations that King had concerning his musical interpretations. A fitting close to this chapter on King's philosophy is the only major article that King ever wrote, entitled "The Best Advice I Ever Had." The article in full states:

Previous writers on this subject have talked about "oral" advice so I think I will confine my remarks mostly to another type of advice. I refer to the kind of indirect advice one received by EXAMPLE.

Not having too much formal schooling I had to learn from example, observation and imitation. I learned to conduct from watching good conductors. I learned the interpretation of standard works by listening to them as conducted by the best conductors. While I had some early instruction on brass instruments from a good teacher I think I learned as much from watching and listening to good performers as I did from actual lessons. I learned to arrange for band by studying the arrangements of all the music I could lay my hands upon, going over every part to see how those arrangers wrote for the various instruments.

In the matter of program building, audience reaction and public relations (quite necessary to one who has had to keep a tax supported Municipal Band in existence for forty years) I learned much from some fine old time performers and good showmen with whom and for whom I worked in those days when I was definitely in show business.

All this leads me to believe that the best advice I ever received was by example, but to profit from these things, several things are necessary. We have to observe, assimilate, retain and make use of this material.

Here are a few observations that I feel have influenced my life and work. I pass them on to you for nay good you may get from them.

1. The pains taking care, patience and long hors of hard work that all great musicians put into their work whether they were performers, conductors or composers.
2. The quiet dignity with which Mr. Sousa conducted his band.
3. The gracious dignity with which Herbert Clarke presented his solos (to say nothing of his exquisite taste and technique.

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<sup>24</sup>Holvik, Part II, *op. cit.*



# THE LIFE OF KARL KING

## PERFORMANCE PRACTICE AND PHILOSOPHY OF KARL KING (CONTINUED)

4. The fine interpretations that Arthur Pryor gave to all of the old "standard" compositions on the recordings he made with his band for the Victor Company long before microphones were invented. His interpretation of opera and symphonic literature was superior (in my opinion) to the interpretation given those same works by many of the symphony orchestra leaders of his time.
5. The observation that many fads come and go but the fundamentals of musical excellence remain unchanged.
6. Ego and aggressiveness are not sufficient for success unless accompanied by talent, and with talent, the first two items are not necessary.
7. The remark of a very successful performer-showman of years ago who said "Audiences are the nicest people in the world". I agree with that 100 percent, for they have been wonderful to me.
8. The firm opinion (after over a half century as a professional bandsman) that the public will always love bands as long as they play BAND music, keep their feet on the ground and don't venture too far into "outer space."<sup>25</sup>

## SUMMARY AND CONCLUSION

### Summary

Karl L. King, famous band musician, was a prolific composer and conductor. The purposes of this study was to ascertain significant influences in the life of King; to locate and catalog his published music. While not definitive, this study approached the description of Karl King's life and music through a historical overview, highlighting those factors that directly influenced his musicianship, and through an analysis of his compositions, a study of his performance practices, and an understanding of his philosophies.

The various periods in Karl King's life, including his boyhood years, the years that he spent with circuses, and the fifty years he spent as conductor and publisher in Fort Dodge, Iowa were traced. An additional approach showed various aspects of King's musical abilities, both in composing and in conducting.

Significant influences found in King's life (1) his participation in the Thayer and Neddermeyer bands, (2) the publication of several compositions early in his life, (3) his eight year association with circus bands as a performer and a conductor, (4) his continued success as a composer in having his works published and sold, (5) the location of his home and business in Fort Dodge, Iowa, and the continued success that he had there both as a composer and conductor, (6) his national affiliations, especially with the American Bandmasters Association and the 1939 convention, (7) the

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<sup>25</sup>Karl L. King. "The Best Advice I ever Had," *The School Musician*, 11, No. 8 (April 1960), p. 38



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encouragement he received in the form of numerous honors, especially, the testimonial dinner in 1951, an honorary doctorate in 1953, and the dedication of the Karl King Viaduct in 1962, and (8) his association with school as well as professional bands through teaching conducting, adjudicating and composing.

In this study, virtually all of the published music of Karl King was located, analyzed, graded and cataloged according to category, publisher and difficulty. It was found that King published two hundred and eighty-eight titles, of which one hundred and eighty-eight were marches. The others were divided into seven additional categories: overtures, intermezzos, serenades, waltzes, novelties, galops and dirges. His music was, at one time, found in the catalogs of ten different publishers, however two hundred and sixty of the two hundred and eighty-eight titles were published by only two publishers: the C. L. Barnhouse Publishing Company of Oskaloosa, Iowa and the K. L. King Music House of Fort Dodge, Iowa. Ten compositions written under the *non de plume* of Carl Lawrence were also included in this study.

In identifying specific characteristics concerning his compositions, it was found that special attention was given to form, melody and countermelody. Rhythmic characteristics, harmony, and instrumentation were also discussed and found to be of a lesser importance. Comparisons to other composers of the era showed many similarities.

While there was limited, prime source information available concerning the performance practice of Karl King, this study showed how the use of King's music in many cases dictated the manner of performance. A consensus of opinions related the fact that King was meticulous about tempo and accents. Dynamics and expressive interpretations were also found to be important in King's performances. Another item contributing to King's success as a performer was his knack for programming.

King's philosophical attributes were also discussed and it was discovered that much of his success as a composer and conductor were directly related to his attitude toward life and other human beings

### Conclusions.

Karl L. King was one of the greatest band musicians who ever lived. His contributions to band music have made him a world known figure. His compositions are played by bands of all sizes, ability levels and natures.

Karl King lived in a world centered around the band as a medium of musical communication, fellowship and brotherly love. From the time of his childhood, the hours that he spent writing, arranging, publishing, rehearsing and performing were an example of true dedication to the field of band music. Through his efforts, he helped foster the band movement in the public schools of America, which today is one of the primary medium of instrumental music for young musicians



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**THE LIFE OF KARL KING**  
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In his circus days, King was an example of excellence. The *Billboard* reviews of the early 1900's as well as the loyalty of the circus performers to King, demonstrated the ultimate in a young musician. The compositions he wrote while a member of the circus bands have proven their worth through a survey of their sales over the years, as well as the fact that they are still a part of the circus repertoire. The acceptance of his compositions, including the ones that he wrote after the circus era, by bands of all standards is a major feat in itself.

Karl King's many honors and awards over the years are a reflection of the acceptance that he had of his friends, colleagues and business associates. His stature in the city of Fort Dodge is recognized, even today, by the citizens of that community. His travels to perform at fairs, direct massed bands at the half-time of football games, conduct clinics and take part in adjudication has made him a nationally known figure.

;While there were some discrepancies in the total number of titles that he published, and while the very first publications are a bit ambiguous, Karl King will go down in history as one of the greatest composers of band music that ever lived. His two hundred and eighty-eight published titles of band music represent a wealth of music rivaled only by those of his predecessor, John Philip Sousa, a man respected by King.

Above all, King was a kind human being. He believed in life and strived to promote love and friendship through band music. He believed in the band as he believed in people. He believed that there will always be a place for the band in America. Karl King conveyed his message, and the tributes of his many friends speak loudest for him: "Karl King was a great man, and the test of a great man is the sincerity of his friends. Karl had friends that could never say enough about him!"<sup>1</sup>

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[This marks the end of the serialized *Life of Karl King*, which was written as a Phd Dissertation by Jess L. Gerardi, Jr of Denver, Colorado as part of his work for a Doctoral Degree at the University of Colorado k in 1973. Windjammers greatly appreciate Dr. Gerardi's permitting the publication of this most important study of a great American.]

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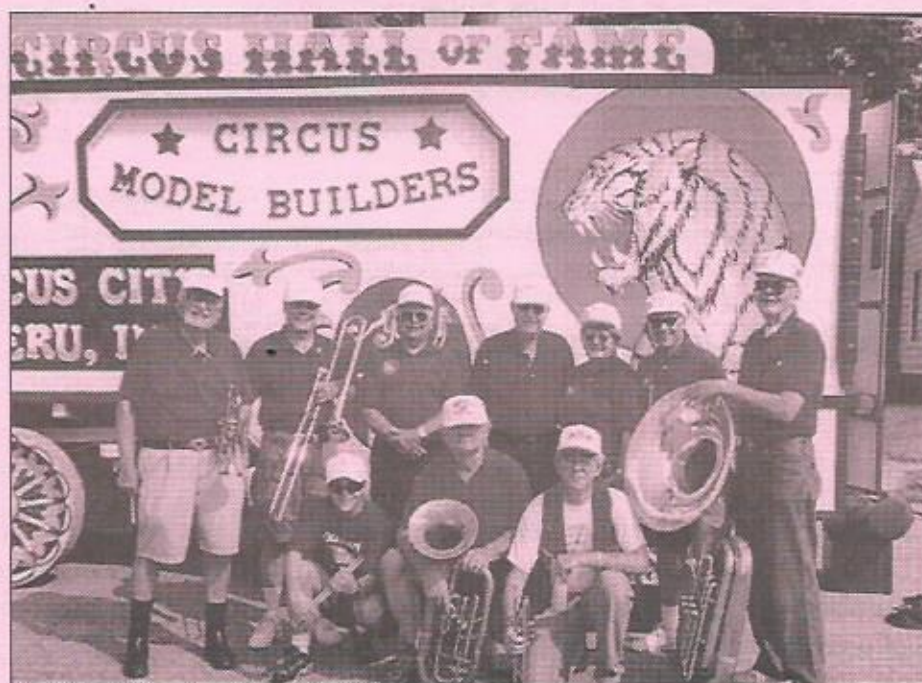
<sup>1</sup>Personal interview with Meredith Willson, March 16, 1971



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