

WINDJAMMERS HALL OF FAME

At the banquet close of the 45th Annual Windjammers Unlimited Convention, Charles Conrad, Chair of the Windjammer Hall of Fame Committee, announced two new Hall of Fame inductees for 2017. They are Keith Greene and Paul Edmund Bierley.

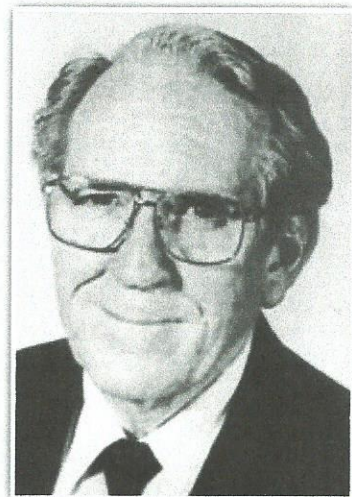
Paul Bierley (2017 Inductee)

Paul Bierley (1926-2016) is known as one of the most significant researchers and authors on the topic of band music history. He had a career as an engineer in the aerospace industry while playing the tuba at a professional level in the Columbus, OH area. He established Integrity Press and wrote *John Philip Sousa, American Phenomenon* in 1973 and never stopped researching and writing. He followed that with an annotated revision of Sousa's autobiography *Marching Along, The Works of John Philip Sousa* (which program note writers and conductors refer to on a daily basis), and *The Incredible Band of John Philip Sousa*, a colossal book that is testament to his tireless research.

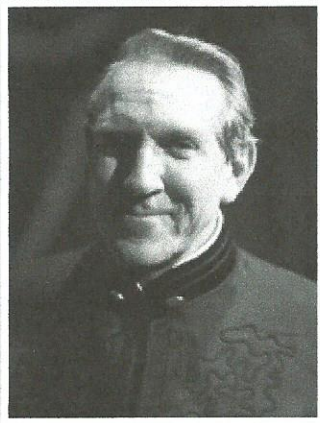
He wrote a biography of important circus composer Henry Fillmore entitled *Hallelujah Trombone* and a book about

Fillmore and fellow Ohio composer Will Huff. He was the overall editor and important contributor, along with William Rehrig in the landmark series *Heritage Encyclopedia of Band Music*.

Paul died April 9, 2016 in Columbus, OH at the age of 90. See Pages 6 & 7 of the July/August 2016 *Circus Fanfare* for more information about Paul. That info is also posted on the Windjammers Unlimited website at www.circusmusic.org within the Windjammer Hall of Fame tab.



OBITUARY: PAUL EDMUND BIERLEY, WJU #255



Paul Bierley, 90, of Columbus, OH, passed away April 9, 2016 and a memorial service was held May 7, 2016 at Northwest Christian Church in Upper Arlington. He was born in Portsmouth, Ohio, in 1926, the son of William and Minnie Bierley. He served in the Army Air Corps during World War II

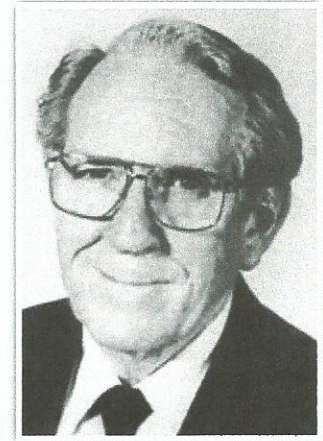
as a B-25 radio operator/gunner. After marriage to Pauline Allison in 1948 he moved to Columbus, graduating from Ohio State University in 1953 in aeronautical engineering. He was employed by North American Aviation and subsequently Ellanef Manufacturing at Port Columbus.

During his 35-year career designing airplanes and missiles, he pursued an active career as a musician as well. As a child, he began playing the music of John Philip Sousa as a tubist in his high school band.

His love of music enriched his life from his earliest years. His affiliation with musical organizations included: Wheeling Steel Band of Portsmouth, Columbus Symphony Orchestra, North American Aviation Concert Band, World Symphony Orchestra, Detroit Concert Band, Brass Band of Columbus, Ohio Village Brass, the New Sousa Band, and the Virginia Grand Military Band.

He is well known for his scholarly books and publications on American composers John Philip Sousa and Henry Fillmore. In 1976, he founded Integrity Press and the Integrity Research Foundation to bring to light and publish band-related literature. He authored many magazine articles, wrote liner notes for CD and LP series, lectured on band subjects, and was known for his portrayal of

Uncle Sam as a narrator at band concerts. He was the recipient of numerous music-related awards, most notably an Honorary Doctor of Music from Ohio State University and the Society of American Music Lifetime Achievement Award. He was a charter member of the International Tuba and Euphonium Society and a proud member of the Tubists Universal Brotherhood Association.

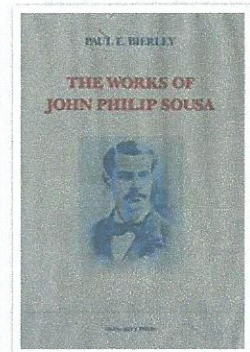
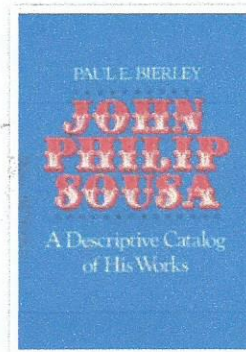
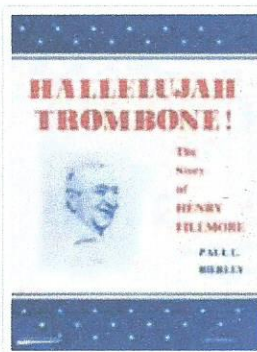
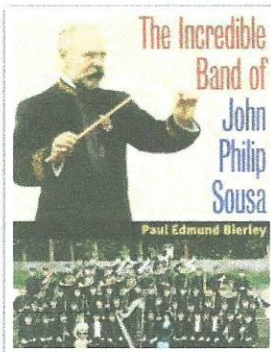
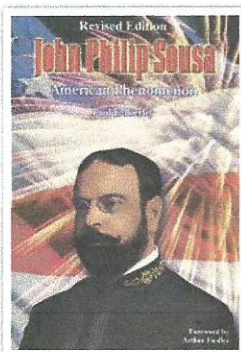


FROM UNIVERSITY OF ILLINOIS PRESS:

For us, Bierley wrote *The Incredible Band of John Philip Sousa*. He penned other words on Sousa as well as acting as principal author of the three-volume *Heritage Encyclopedia of Band Music*. Considered the world's foremost expert on Sousa, Bierley came by his enthusiasm honestly, for in addition to writing and scholarship, he played the tuba. He lent his musical talents to municipal orchestras and a variety of other organizations. Our thoughts go out to his family and friends.

FROM WINDJAMMERS UNLIMITED:

With membership number 255, Paul was one of the early members of our organization, and an excellent supporter of our efforts to preserve traditional circus music. WJU made a monetary donation to Paul's publishing efforts regarding Sousa and Fillmore, for which he was very grateful. Our appreciation to Paul for his contributions to music heritage, and our condolences to his family.



PAUL E. BIERLEY: THE PERSONIFICATION OF INTEGRITY

By Andrew Glover, WJU #423



Detroit Concert Band alums Paul Bierley, Chuck Turner, and Andy Glover at the Midwest Clinic, December 1988.

Paul Bierley was a great mentor, good friend, fellow musician, and business colleague. My first contact with Paul was in early 1978, when I purchased his “John Philip Sousa: A Descriptive Catalog of His Works” and asked Paul to sign the book. I was a high school student, and our school band had recently inherited a large music library from a man reputed to have played with Sousa’s Band, which later turned out to be true. In organizing that music, I uncovered some manuscript materials that looked quite similar to Sousa’s hand (which I recognized from Paul’s books.) I wrote to Paul, and was surprised to receive – almost immediately – a multi-page letter analyzing the manuscript and my assumptions about it. Sadly, it turned out not to have been Sousa’s. Nevertheless, Paul was very complimentary of my analysis, and we soon became regular correspondents. I met him in person in January, 1982, at the Windjammers convention in Fort Mitchell, Kentucky. He was so happy to meet me and offered many compliments on my playing, even going as far (albeit unjustly) to compare it to Simone Mantia, Sousa’s famous euphonium soloist. High praise indeed from a learned source!

Later that summer, he joined me for Detroit Concert Band recording sessions, and we spent many hours talking about band history and music. I had become interested in various research projects, but knew little about how to conduct research. Paul offered many suggestions on how and where to look for information, and what to do with it once I found it. Through these discussions and my contact with him in the ensuing years, it became obvious that Paul was not only the author of several important books on band history, but his research techniques and methods were not

just thorough, but extremely thoughtful and complete.

As he was researching Sousa (a task that never really ended until his passing) he had conducted and recorded many personal interviews with surviving Sousa bandsmen. He realized that memories fade, and details blur, so when he discovered facts that didn’t line up, he was keen to researching further, trying to get to the bottom of the issue. If he couldn’t, he wouldn’t merely assume one was right – he would explain that

details were unclear. He found the same to be true of press clippings – newspaper accounts. I assumed that papers always “got it right,” but Paul taught me that reporters and editors are always on a tight deadline, and errors of content in print accounts were somewhat common. Again, that would propel Paul into an added round of research to “get to the bottom” of the issue.

Books on band history are seldom, if ever, financially successful; there is no way Paul ever came close to recovering the expenses he incurred traveling and conducting research for his projects. But for Paul, it was a true labor of love. His first two books attracted significant publishers, but as he updated them and produced more works, he struggled to find a publisher willing to take these on. Finally, he decided to self-publish, and Integrity Press was born. Never a wealthy man, Paul invested more of his resources into printing, advertising and distributing his Fillmore books, the Sousa updates, and other projects. Jokingly, he once referred to his company as LYA Publishing (which stood for “Lose Your Ass”) but he felt his books had to be made available, even if it meant a significant personal investment. During his last decade, I got involved as the distributor for Integrity Press, when Paul’s health made it difficult for him to continue.

His books remain a legacy for him, but more importantly, exist for all time to be enjoyed and used by students, teachers, musicians, and anybody interested in learning about John Philip Sousa or Henry Fillmore, their lives, and their music. No greater resources exist, thanks to Paul Bierley and his great integrity, and his love of band music.