



John Philip **SOUSA**

Music for Wind Band • 17

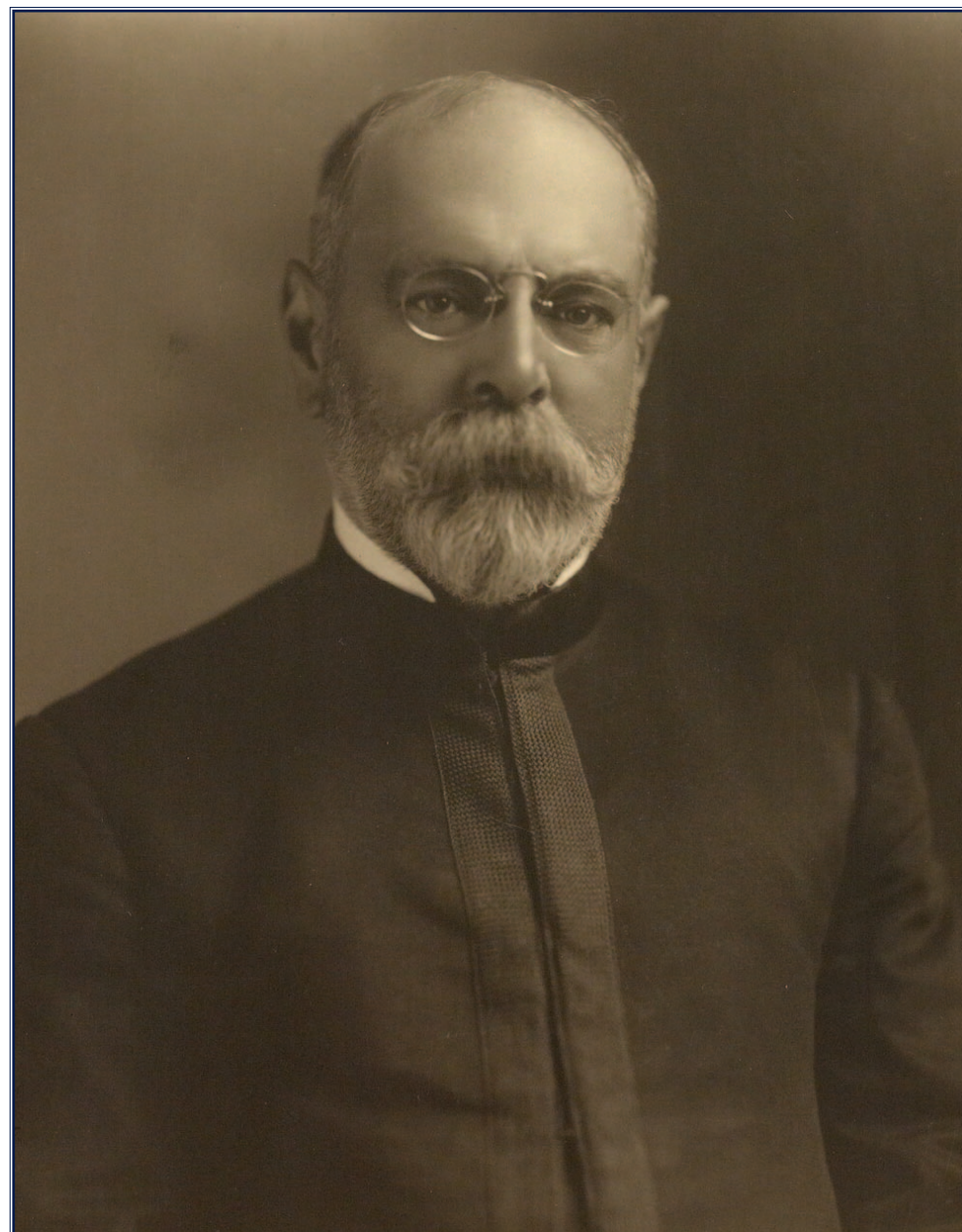
The American Maid – Suite

**The Salute of the Nations
to the Columbian Exposition**

March of the Pan Americans – Part 1

**Guildhall Symphonic
Wind Band**

Keith Brion



John Philip
SOUSA
(1854–1932)

Music for Wind Band • 17

| | | |
|---|---|--------------|
| The American Maid – Suite (1913) | | 10:33 |
| 1 | I. You Do Not Need a Doctor* | 5:25 |
| 2 | II. Dream Picture – The Bivouac (Sleepers on the ground at Santiago)* | 2:31 |
| 3 | III. Dance Hilarious – With Pleasure** | 2:37 |
| 4 | The Smugglers – Quintet (1882)† | 4:08 |
| The Salute of the Nations to the Columbian Exposition (1893) | | 12:37 |
| 6 | Humoresque: A Mingling of the Wets and Drys (1922)†† | 9:55 |
| March of the Pan Americans – Part 1 (1915) | | 18:54 |
| 7 | I. Introduction | 0:18 |
| 8 | II. Argentina | 2:09 |
| 9 | III. Bolivia | 2:45 |
| 10 | IV. Brazil | 0:56 |
| 11 | V. Chile | 1:41 |
| 12 | VI. Colombia | 1:34 |
| 13 | VII. Costa Rica | 1:16 |
| 14 | VIII. Cuba | 1:11 |
| 15 | IX. San Domingo | 1:32 |
| 16 | X. Ecuador | 1:56 |
| 17 | XI. Guatemala | 1:02 |
| 18 | XII. Haiti | 0:38 |
| 19 | XIII. Honduras | 1:56 |

* arr. Donald Patterson ** arr. Loras Schissel

† arr. Keith Brion †† arr. A.J. Garing, ed. Paul Maybery

John Philip Sousa (1854-1932)

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John Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still new nation. His ever touring band represented America across the globe and brought music to hundreds of American towns. Born 6 November 1854, he reached this exalted position with startling quickness. In 1880, at the age of 26, he became conductor of the U.S. Marine Band. In twelve years the vastly improved ensemble won high renown and Sousa's compositions earned him the title of "The March King." Sousa went one better with the formation of his own band in 1892, bringing world acclaim.

In its first seven years the band gave 3500 concerts; in an era of train and ship travel it logged over a million miles in nearly four decades. There were European tours in 1900, 1901, 1903, and 1905, and a world tour in 1910–11, the zenith of the band era.

The unprecedented popularity of the Sousa Band came at a time when few American orchestras existed. From the Civil War to about 1920, band concerts were the most important aspect of U.S. musical life. No finer band than Sousa's was ever heard. Sousa modified the brass band by decreasing the brass and percussion instruments, increasing its woodwinds, and adding a harp. His conducting genius attracted the finest musicians, enabling him to build an ensemble capable of executing programs almost as varied as those of a symphony orchestra. The Sousa Band became the standard by which American bands were measured, causing a dramatic upgrading in quality nationally.

Sousa's compositions also spread his fame. Such marches as *The Stars and Stripes Forever*, *El Capitan*, *The Washington Post*, and *Semper Fidelis* are universally acknowledged as the best of the genre. Sousa said a march "should make a man with a wooden leg step out," and his surely did. Although he standardized the march form as it is known today, he was no mere maker of marches, but an exceptionally inventive composer of over 200 works, including

symphonic poems, suites, operas and operettas. His principles of instrumentation and tonal color influenced many classical composers. His robust, patriotic operettas of the 1890s helped introduce a truly native musical attitude in American theater.

1-3 The American Maid – Suite (1913)

Originally titled *The Glassblowers*, the opening of Sousa's operetta *The American Maid* is set in a glass factory. However, since the finale involved scenes based on the 1898 Spanish-American War, Sousa later gave his operetta the decidedly more patriotic title. It was among the first theatrical shows to employ actual film footage, and featured newsreel clips from the Battle of San Juan Hill.

4 The Smugglers – Quintet (1882)

The Smugglers was one of Sousa's earliest operetta attempts and lasted for only a few performances. While it was not successful, Sousa later extracted a beautiful operatic quintet from the score for performances by five of the outstanding brass players from his band.

**5 The Salute of the Nations
to the Columbian Exposition (1893)**

After Sousa had formed his own national touring band in September 1892, the following spring his management secured a prestigious, long term engagement for him at Chicago's World's Fair ("The Columbian Exposition") where the band appeared opposite the Chicago Symphony. For this important international occasion Sousa composed *The Salute of the Nations to the Columbian Exposition*, a sprawling compilation of grand fanfares and patriotic tunes associated with the various countries who were present at the fair. Nations represented included Spain, Italy, Germany, Russia, France, Ireland, England, and Scotland. The work opens with patriotic American tunes including a choral setting of *Hail, Columbia* and a

fugue on *Yankee Doodle*. Sousa's grand finale is a spectacular setting of the *Star-Spangled Banner*, vigorously ornamented by the same florid obbligato used by Wagner in his overture to *Tannhäuser*.

6 A Mingling of the Wets and the Drys – Humoresque (1922)

From 1920 to 1933, US law forbade the manufacture, transportation, and sale of alcoholic beverages, even though the act of drinking alcohol remained legal. The legislation ushered in America's era of Prohibition. During this time, Sousa, who often enjoyed a drink or two himself, could not resist leading his band in a medley of well-known drinking songs. A.J. Garing's arrangement of *A Mingling of the Wets and the Drys* specially created for Sousa's performances in 1922, overflows with drinking related melodies such as *Tea for Two*, *How Dry I Am*, *Brown October Ale*, *The Old Oaken Bucket*, *The Soldier's Chorus* from *Faust*, and *Auld Lang Syne*.

7–19 March of the Pan Americans – Part 1 (1915)

Sousa's virtually unknown and previously unrecorded *March of the Pan Americans* (Part 1) is not a march at all, but a lengthy non-stop arrangement of all of the national anthems or national songs of the independent nations of North and South America as they existed in 1915.¹

Program notes are freely based on material taken from "The Works of John Philip Sousa," Integrity Press with the express permission of the author, Paul E. Bierley. The introduction is extracted from Roger Ruggeri's program notes for the Milwaukee Symphony.

Sousa created this unusual work to fulfill requests from both the Pan American Union and the American Scientific Congress. After a short introduction (based on the *Star-Spangled Banner* and *Yankee Doodle*), the various "Pan American" songs and anthems appear without pause and in alphabetical order: Argentina, *Old, mortales*; Bolivia, *Bolivia non el ha*; Brazil, *Hymn of the Proclamation of the Republic*; Chile, *Dulci Patri*, Columbia, *¡Oh Gloria Inmarcesible!*; Costa Rica, *De la Patria*; Cuba, *Himno Nacional Cubano*; San Domingo, *Quisqueyanos valientes*; Ecuador, *Salva, Oh Patria*; Haiti, *La Dessalinienne*. Part 1 concludes with Honduras: *Dios Salve a Honduras*. Part 2, recorded by the Wind Orchestra of the Trinity Laban Conservatoire of Music and Dance, on the forthcoming Volume 18 [8.559812] includes: Mexico, Nicaragua, Panama, Paraguay, Peru, Salvador, Uruguay, Venezuela, and concludes with the US National Anthem, the *Star-Spangled Banner* (à la Wagner).

Keith Brion

¹ In 1915, many North and South American nations who were aligned with other countries were not included in Sousa's scoring; for instance, Canada, then more closely connected to Great Britain.

Special thanks for their assistance in preparing this recording to: Loras Schissel, Sousa Collection, Library of Congress; John Sousa IV, Pres., John Philip Sousa Inc.; Paul E. Bierley, Sousa's biographer; John Bierley, cover photo assistance, The Library of The United States Marine Band; Brian Holt, New Sousa Band, percussion consultation; and The Sousa Collection at the University of Illinois.

Guildhall Symphonic Wind Band

Flute
Jack Welch
Simon Williams
Ruth Harrison (Piccolo)

Oboe
Evan Sanchez
Kaija Lappi

Clarinet
Sophie Creaner
Ashley Garfitt
Bethan Irving
Isha Crichlow
Rachel Coe
Rebekah Carpio
Liam Forster
Edward Holmes
Andrew Farnden
Miranda Lewis
Abigail Heath

Bassoon
Cerys Ambrose Evans
Michael Elderkin

Saxophone
Sophie Burrows (Soprano)
Murphy Robertson (Alto)
George Speck (Tenor)
Hannah Murphy (Baritone)

French horn
Alex Willett
Oliver Johnson
Ryan James
Ben Pollock
Victoria McBride

Cornet
Tom Harrison
Isabelle Draper
Oliver Haines
Jack Jones
Rebecca Toal
Tom Kearsey

Trumpet
David Muncey
Clara Hyder

Trombone
Ian Sankey
Peter Thornton
James Goodwin
Stephen Williams

Tuba
Chris Claxton
George Lee
Tom Steer

Baritone horn
Alistair Goodwin

Euphonium
Samuel Barber
Elinor Chambers

Timpani
Jordan Wright-Murray

Percussion
Vittorio Angelone
Peter Ashwell
Peter Rayner
Daniel Johnstone

Harp
Elin Samuel

Guildhall Symphonic Wind Band



The Guildhall Symphonic Wind Band is comprised of students from all years of the BMus (Hons) and Artist Masters courses. The band works together during each year as an essential part of the Wind, Brass and Percussion Department's programme, developing students' ensemble and musicianship skills, in repertoire from many genres. For this unique project we are delighted to have been guided by guest conductor Keith Brion, who provided a fascinating stylistic insight into this important historical repertoire.

Keith Brion

Keith Brion leads his own New Sousa Band and is a frequent conductor of light music orchestral concerts throughout America and internationally. He is a specialist in Sousa's period style and has published numerous performing editions of his music.

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– Humoresque (1922) **9:55**
7-19 March of the Pan Americans
– Part 1 (1915)* **18:54**

*WORLD PREMIÈRE RECORDING

Guildhall Symphonic Wind Band

Keith Brion

A detailed track list can be found inside the booklet.

Recorded: 3–5 January 2016 at Milton Court Concert Hall,
The Guildhall School of Music and Drama, London, UK

Producer and editor: Mike Purton • Engineer: Dave Foister

Publishers: arr. Donald Patterson, Willow Blossom Music
(tracks 1, 2); arr. Loras Schissel, Ludwig-Masters Music (track 3);
arr. Keith Brion, Willow Blossom Music (track 4);

Willow Blossom Music (tracks 5, 7–19); arr. A.J. Garing,
ed. Paul Maybury, unpublished (track 6)

For further information on the printed scores in this series,
please email sousa@naxos.com

Booklet notes: Keith Brion

Cover by an unknown photographer, c. 1914 (Library of
Congress Prints and Photographs Division, Washington, D.C.)



AMERICAN CLASSICS

Sousa, the American master of the march, also enjoyed great prestige in the realm of operetta. The suite from *The American Maid*, set in a glass factory and culminating in scenes based on the 1898 Spanish-American War, was among the first theatrical shows to employ actual film footage. The beautiful quintet from his early operetta *The Smugglers* was scored for his eminent brass virtuosi. The medley of drinking songs called *A Mingling of the Wets and the Drys* was composed during Prohibition, while the unusual and previously unrecorded *March of the Pan Americans – Part One* celebrates the independent nations of North and South America in 1915 with zest and elan.

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**Playing
Time:
56:06**