

John Philip **SOUSA**

Music for Wind Band • 23

Over the Footlights in New York
What Do You Do Sunday, Mary?
The Fancy of the Town

The Band of Her Majesty's
Royal Marines Plymouth

Keith Brion



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 United States Marine Band. Within twelve years the vastly improved ensemble won high renown and Sousa's compositions earned him the title of "The March King."

In 1892 Sousa formed of his own civilian band and in its first seven years Sousa's Band, as it was known, performed 3,400 concerts at home and abroad, attracting worldwide acclaim. In an era dominated by rail and sea travel, the band 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 to 1911, when the band was at its zenith.

The unprecedented popularity of the Sousa Band came at a time when few American orchestras existed. From the Civil War to around 1920, bands capable of performing both military and symphonic music were the most important aspect of US musical life, and no finer band than Sousa's existed. Sousa modified his band by decreasing the brass and percussion instruments, increasing the 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 spread his fame further. His marches *The Stars and Stripes Forever!*, *The Washington Post* and *Semper Fidelis*, which was adopted by the US Marine Corps, 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 by no means restricted by the genre. He was 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.

The selection of pieces on this recording come from some of the lesser-known corners of Sousa's output. The fantasies and humoresque use familiar melodies from popular songs and classical works to tell a story or create an impression, and they reveal Sousa's broad musical tastes. The processional hymn *We March, We March to Victory* is one of few compositions in Sousa's catalogue of this kind. These works are joined by arrangements for wind band by Sousa of two highly popular compositions by other composers, both of which became more widely known through their various arrangements by other composers.

❶ Over the Footlights in New York, Fantasy (1897) is made up of a series of themes from various sources, beginning with Paderewski's *Minuet in G, Op. 14, No. 1*, a short composition for piano which became world famous. Sousa made a transcription of the work for his John Philip Sousa Band and took it to Rochester, NY on 12 November 1894. The *Fantasy* continues with the *Allegretto* from Sousa's operetta *El Capitan*, and then the *Sextet* from Donizetti's *Lucia di Lammermoor*, a favorite of Sousa's which he used in his *The Highbrows and the Lowbrows Fantasy*, 'A Study in Rhythm' (1920) and which appears on Volume 22 (8.559880). This is followed by *They All Follow Me* from the musical *The Belle of New York*, with music by Gustave Kerker (1857–1923) and words by Hugh Morton. The foot-stomping drinking song *Vin ou bière* from Gounod's *Faust* is followed by *Sister Mary Jane's Top Note* from the musical comedy *The Girl from Paris*, with music by Ivan Caryll (1861–1921) and words by F. Bowyer. Another Sousa favorite, the *Anvil Chorus* from Verdi's opera, *Il trovatore*, leads finally into Sousa's *Manhattan Beach* march.

❷ Melody in A major (1912) is the best-known work by Charles Dawes (1865–1951). Born in Marietta, Ohio, Dawes was a banker, diplomat and Republican who became the 30th vice president of the United States and was jointly awarded the Nobel Prize for Peace. Rather like Paderewski, who was Prime Minister of Poland, Dawes was also a composer. Self-taught, Dawes wrote *Melody in A major* for piano and violin in 1912 and the piece became very popular and was recorded by Fritz Kreisler in 1921. The composition has been arranged for orchestra, transformed into a song, and eventually became a pop standard. This arrangement is Sousa's orchestration for wind band.

❸ **En Revenant de la Revue** (known in English-speaking countries as ‘Boulanger’s March’) was composed by the French conductor and composer Louis-César Desormes (1840–1898), whose real name was Louis-César Marchione. Initially written as an instrumental waltz, *En revenant de la Revue* was converted into a protest song by the lyricists Lucien Delormel and Léon Gernier, a response to the political crisis in France in 1886 during which Georges Boulanger, the song’s ‘General Boulanger’, proposed expanding the French army and retaliating against Germany for losses endured in the Franco-Prussian War. This arrangement is Sousa’s orchestration for band from the march version.

❹ **What Do You Do Sunday, Mary?, Humoresque** (1924) is based on an original song composed in 1923, with music by Stephen Jones and words by Irving Caesar. Sousa’s humoresque also includes passages of traditional songs such as the popular American folk song *Oh! Susanna* written by Stephen Foster (1826–1864) and various other melodies, some hymn-like, some popular.

❺ **We March, We March to Victory** is a processional hymn based on music by the English composer and conductor, Joseph Barnby (1838–1896), and lyrics by Gerard Moultrie (1829–1885), an English public-school teacher who mainly wrote hymns. Sousa made this arrangement for choir (singing in unison) and wind band in 1914.

We march, we march to victory,
With the cross of the Lord before us,
With His loving eye looking down from the sky,
And His holy arm spread o’er us,
We come in the might of the Lord of light,
In rev’rent train to meet Him;
And we put to flight the armies of night,
That the sons of the day may greet Him,
Then onward we march, our arms to prove,
With the banner of Christ before us,
With His eye of love looking down from above,
And His holy arm spread o’er us.

❻ **The Fancy of the Town, Fantasy** (1921), completed and first performed in 1921, offers up a world tour of traditional and popular songs. Among the many tunes are the traditional Scottish song *I Love a Lassie* by Sir Harry Lauder (1870–1950); *A Little Love, a Little Kiss* (‘Un peu d’amour’) by the Italian Lao Silésu (1883–1953); *Y como le va?* by Spanish composer Joaquín Valverde (1846–1910); the British musical hall standard, *It’s a Long Way to Tipperary*; *Missouri Waltz*, from an original melody by John Valentine Eppel (1871–1931); *Dardanella* by Felix Bernard (1897–1944) with lyrics by Johnny S. Black (1891–1936); *Me-ow One Step* by Mel B. Kaufman (1879–1932); and finishing with Sousa’s *Comrades of the Legion March*.

Naxos

With the prior permission of the author, Paul E. Beirley (1926–2016), program notes for this Naxos Sousa series have been freely adapted from his book *The Works of John Philip Sousa*, Integrity Press, 1984.

The introduction is extracted from Roger Ruggeri’s program notes for the Milwaukee Symphony.

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The Band of Her Majesty's Royal Marines Plymouth

Director of Music: Captain Daryl Powell RM

Flute

Musn Andy Steele
Sgt Sarah Paxton
Musn Lauren Loveridge
WO2(B) Ann Miller RM

Oboe

Cpl Angela Duggan
(Cor Anglais)
Musn Kelly Sharratt

Solo Clarinet

Cpl Simon Topper
Sgt Charlotte Stus
Sgt Chris Edwards
Musn Emma Tavinor
(2nd E flat Clarinet)

2nd Clarinet

Cpl Maxine Cruise
Musn Erica Clothier

3rd Clarinet

Musn Holly Allender
Sgt Caitlin O'Malley

E flat Clarinet

Musn Richard Mackey

Alto Clarinet

Musn Nadia Richardson

Bass Clarinet

Cpl Alex McKenzie

1st Bassoon

Sgt Jamie Gunn

2nd Bassoon

Musn Phil Powell

Contrabassoon

Musn Aaron Cousins

Alto Saxophone

CSgt Gordon Carter
Musn Lucy Aslett

Tenor Saxophone

Musn Jamie Edgar

Baritone Saxophone

Musn Daniel Crittendon

French Horn

Musn Rhys Warner
Musn Tom Brock
Sgt Andy Platt
Musn Emily Mclean

Solo Cornet

Cpl Paul Saggars
Musn Ben Elliott
Musn Tom Harris

2nd Cornet

Musn Aaron Pitman
Musn Beth Leighton

3rd Cornet

Musn Tom Lane-Spouge
CSgt Eddie Neighbour

1st Trombone

Sgt Colin Hudson
Musn Alex Williams

2nd Trombone

LCpl Ed Pascoe
Musn George Turner

Bass Trombone

Musn Jack Lewis

Euphonium

Cpl Matt Green
Musn Henry Wray

E flat Tuba

Musn Josh Green
Musn Harry Hughes

B flat Tuba

Cpl Simon Badge

Harp

Mr Alex Rider

Percussion

WO1 Martin Andrew RM
CSgt Kevin Harvey
Musn Rich Sharp
Musn Anna McIlreavy

Choir

Musn Holly Allender
Musn Erica Clothier
Cpl Maxine Cruise
Musn Lauren Loveridge
Musn Emily Mclean
Musn Nadia Richardson
Sgt Charlotte Stus
Musn Ben Elliott
Musn Harry Hughes
Sgt Jamie Gunn
Musn Tom Lane-Spouge
Musn Jack Lewis
Musn Andy Steele
Musn George Turner
Musn Alex Williams

The Band of Her Majesty's Royal Marines Plymouth



The Band of HM Royal Marines Plymouth is based at HMS Raleigh, the home of Royal Navy initial training. Renowned for their versatility, Royal Marines bands perform in ensembles throughout the UK and continue to fly the flag abroad, delivering defence engagement worldwide in support of Her Majesty's Government and the Royal Navy. Over the past few years, the Plymouth Band has performed for audiences across Australia, New Zealand, Canada, India, Dubai and Abu Dhabi. Recording music by the American composer and bandmaster John Philip Sousa as part of this historical project presents a fantastic opportunity for the Plymouth Band to demonstrate its talent before an international audience. Director of Music, Captain Daryl Powell RM, commented: "It was a real pleasure to contribute to this seminal recording of Sousa's music. To be part of such a project, which fully captures the significance of such a prolific musician, has been truly inspirational."

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.

John Philip
SOUSA
(1854–1932)

Music for Wind Band • 23

- John Philip Sousa (1854–1932)**
[1] Over the Footlights in New York, Fantasy (1897) **17:00**
- Charles Dawes (1865–1951)**
[2] Melody in A major (1912)
(arr. Sousa for wind band) **3:59**
- Louis-César Desormes (1840–1898)**
[3] En Revenant de la Revue ('Boulanger's March')
(c. 1889) (arr. Sousa for wind band) **1:37**
- John Philip Sousa**
[4] What Do You Do Sunday, Mary?, Humoresque (1924) **8:48**
- [5] We March, We March to Victory, Processional Hymn (1914)** **1:48**
- [6] The Fancy of the Town, Fantasy (1921)** **27:37**

**The Band of Her Majesty's
Royal Marines Plymouth
Keith Brion**

Recorded: 20–23 May 2019 at HMS Raleigh,
Torpoint, Cornwall, UK

Producer and editor: Mike Purton

Engineer and mastering: Tony Faulkner

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

Cover: John Philip Sousa, c. 1894 (photographer unknown)
(Library of Congress Prints and Photographs Division,
Washington, D.C.)



AMERICAN CLASSICS

John Philip Sousa's fame as 'The March King' came about in part due to the tireless touring of Sousa's Band, attracting worldwide acclaim with thousands of concerts. This final volume in the series explores some of the lesser-known corners of Sousa's output. These include fantasies and humoresques that use renowned classical works and fashionable melodies of their day. Also featured are the rarely heard processional hymn with choir *We March, We March to Victory* and *The Fancy of the Town*, which offers up a world tour of traditional and popular songs.

www.naxos.com

Playing
Time:
61:18