



AMERICAN CLASSICS



John Philip
SOUSA

Music for Wind Band • 18

The Stag Party

The Charlatan – Incidental Suite

March of the Pan-Americans – Part 2

Trinity Laban Wind Orchestra

Keith Brion



John Philip
SOUSA
(1854–1932)

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❶	The Merry-Merry Chorus (1923)	8:30
❷	The Stag Party (1885)	9:24
❸	Among My Souvenirs (Symphonic Sketch) (1928)	9:27
	The Charlatan – Incidental Suite (arr. K. Brion for wind band) (1898)	8:08
❹	I. Social Laws	1:38
❺	II. The Faithless Knight and the Philosophic Maid	1:59
❻	III. Golden Cars	1:25
❼	IV. Mazurka	3:02
	Chris and the Wonderful Lamp (1899)	
❽	Fanny	2:39
	March of the Pan-Americans – Part 2 (1915)	21:38
❾	XIV. Mexico	1:35
❿	XV. Nicaragua	2:01
⓫	XVI. Panama	1:38
⓬	XVII. Paraguay	2:51
⓭	XVIII. Peru	2:25
⓮	XIX. El Salvador	2:38
⓯	XX. Uruguay	3:52
⓰	XXI. Venezuela	1:35
⓱	XXII. United States of America	2:33

John Philip Sousa (1854–1932)

Music for Wind Band • 18

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 3,500 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.

❶ The Merry-Merry Chorus (1923)

Sousa's *The Merry-Merry Chorus* is an arrangement of the March King's favorite opera choruses. Sousa claimed the score was created to do honor to opera's grand choral scenes and the opera choruses who sang them. His score opens with "*Vin ou biere*," the "wine and beer" chorus from Gounod's *Faust*, and concludes with the rousing *Anvil Chorus* from Verdi's *Il trovatore*.

❷ Stag Party (1885)

This Sousa humoresque was composed during his period as conductor of the United States Marine Band (1880–92). It depicts the adventures of a happy party of students on their "night out." Among the familiar melodies are *I Won't Go Home till Morning*, *Drink to Me Only*, *Auld Lang Syne*, and the *Soldier's Chorus* from *Faust*.

❸ Among My Souvenirs (1928)

Sousa's setting was based on a popular tune of the day which was originally composed by Horatio Nicholls and Edgar Leslie. Sousa's notes for his "humoresque" arrangement were as follows:

"The Nicholls song, *Among My Souvenirs*, is lengthened into a sketch. Among his souvenirs is a photograph, letters and a broken heart. As he meditates, he goes back before the broken-hearted time and remembers when he and she were softly singing *Twinkling Stars are Laughing at You and Me*. Then his mind reverts to the time when he was 'Seeing Her Home,' recalling the songs of years gone by at 'Aunt Dinah's Quilting Party' – as he was 'Seeing Nellie Home,' and then he travels to the Far East, and visions

of ‘The Road to Mandalay’ come to him – from that he meditates on the ‘Sweet Mysteries of Life’ and then comes the closing picture, as he is once more ‘Among His Souvenirs.’”

④–⑦ **The Charlatan – Incidental Suite** (1898)

Sousa’s operetta *The Charlatan* was perhaps second in popularity after *El Capitan*, and was highly praised for its musicality. Dictionary synonyms for “charlatan” include: “a person falsely claiming to have a special knowledge or skill: a quack, sham, fraud, phony, fake, impostor, cheat, etc.”

At various times throughout his career Sousa arranged individual songs and choruses from the operetta for performance by his own band. He also had one of his staff arrangers create a band arrangement of the operetta’s *Russian Peasant Dance*. Keith Brion has combined these four individual settings into an *Incidental Suite* from *The Charlatan*.

⑧ **Chris and the Wonderful Lamp – Fanny** (1899)

In the 1899 Sousa operetta, *Chris and the Wonderful Lamp*, Chris successfully competes with the genie for the affection of Fanny, who is portrayed here in a lilting waltz. Sousa frequently transcribed the most popular arias from his operettas as cornet solos for his band concerts.

⑨–⑰ **March of the Pan Americans – Part 2** (1915)

Sousa created this unusual work to fulfill requests from both the Pan-American Union and the American Scientific Congress. His nearly unknown and previously unrecorded *March of the Pan Americans* is not a march at all. Instead it is a lengthy non-stop arrangement of the national anthems or national songs of the independent nations of North and South America as they existed in 1915. Not included in the 1915 scoring were those Western hemisphere nations aligned with other countries, for one instance Canada, then more closely connected to Great Britain.

Part 1, which has already been recorded on *Volume 17* (8.559811) of the Naxos *Sousa for Wind Band* series, begins with a short introduction (based on the

Star Spangled Banner and *Yankee Doodle*), after which the various Pan-American songs and anthems appear in alphabetical order and without pause:

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* and Haiti: *La Dessalinienne*. Part 1 concludes with Honduras: *Dios Salve a Honduras*.

Part 2, recorded here in *Volume 18*, and also in alphabetical order, contains the remaining half of Sousa’s 40-minute long *March of the Pan-Americans*. The selections include: Mexico: *Mexicanos, al grito de guerra*, Nicaragua: *National Hymn: Blas Villallas*, Panama: *Canto Patriótico Istmeño*, Paraguay: *Paraguayos, República o Muerte*, Peru: *Somos Libres*, Salvador: *Saludemos La Patria*, Uruguay: *National Air*, and Venezuela: *Gloria al bravo pueblo*. The entire work concludes with the US national anthem as arranged by Sousa à la Wagner’s *Tannhäuser Overture*.

Keith Brion

Booklet 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.

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.

Trinity Laban Wind Orchestra

Flute

Aoife Galvin
Georgia Cooke
Sophie Bowes
Laura Cioffi

Piccolo

Laura Cioffi

Oboe

Olivia Fraser
Helen Cockcroft

Clarinet

Jessica Tomlinson
Elliott DeVivo
Liliana Luongo
Alice Brooks
Katie Walters
Darryl Noel-Davila
Caitlin Jeffery
Hannah Hever
Chris Hatton
Livia Frankish
Emily Maloney

E flat clarinet

Katie Walters

Alto clarinet

Chris Hatton

Bass clarinet

Livia Frankish

Contrabass clarinet

Emily Maloney

Bassoon

Dan Bosinceanu
Deanna Greenwood

Contrabassoon

Natalie Bernard

Saxophone

Bethany Miles (Alto and Soprano)
Giles Rozier-Pamplin (Alto)
Harry Methley (Tenor)
Wesley Frankel (Baritone)

French horn

Derryck Nassib
Lucy Gray
Sam Peate
Freya Gillon
Sean Davies

Cornets and Trumpets

Peter Athans
Natalie Mellers
Andy Pitt
Alisdair Ashman (Cornet solo ⑧)
Ella Vickers
Sarah Owens

Trombone

Vanessa Ritchie-Suarez
Nic Jones
Philip Entwistle
Sam Leahy Byard

Tuba

Joe Palmer
Josh Bennett

Euphonium and Baritone horn

Phillipe Schwartz (guest)
Anna Brown

Timpani

Tom Daley

Percussion

George Jones
Daniel Robinson
Laura Prescott
Henry Fynn

Harp

Gabriella Jones ③
Cherry Fung ③

Trinity Laban Conservatoire



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www.trinitylaban.ac.uk

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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(1854–1932)

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|-------------|--|--------------|
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| 9–17 | March of the Pan-Americans –
Part 2 (1915)* | 21:38 |

***WORLD PREMIERE RECORDING**

Trinity Laban Wind Orchestra
Keith Brion

A detailed track list can be found inside the booklet.

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Music **4–7**, Willow Blossom Music **8**, Carl Fischer Edition **9–17**

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

Booklet notes: Keith Brion

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AMERICAN CLASSICS

Spanning over 40 years of composition, *Volume 18* reveals Sousa to be a master of operetta and the ‘humoresque’ just as much as the marches for which he is still revered the world over. *Stag Party* depicts a students’ night out via a string of imperishable popular melodies, while *Among My Souvenirs* sees the song lengthened into a vivid narrative ‘sketch’. There is also the *Incidental Suite* from *The Charlatan*, one of his best-known operettas, and *March of the Pan-Americans, Part 2*, the national anthem spectacular (*Part 1* can be heard on 8.559811).

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Playing
Time:
59:44