



John Philip
SOUSA

**Music for
Wind Band • 20**

**El Capitan
A Bouquet of
Beloved Inspirations
Good-Bye**

**Royal Welsh College
of Music and Drama
Wind Orchestra**

Keith Brion



John Philip Sousa (1854–1932)

Music for Wind Band • 20

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. 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 him 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 US musical life. No finer band than Sousa's was ever heard. Sousa modified the brass band by decreasing the brass and percussion instruments, while 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 dance," 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 Oh, How I've Waited for You

Using a number of "waiting" songs, Sousa constructed this humoresque on a song from the Broadway show *By the Way*, written by Nat Ayer and Harry Carlton. Sousa's medley also includes *Wait Till the Clouds Roll By*, *Oh Boy*, *Wait for the Wagon*, and *Waiting at the Church*.

❷ First Fantasia for Wind Band from *El Capitan*

For this recording series, Ragone's extensive *Fantasia* from Sousa's popular 1895 operetta *El Capitan* has been divided by Keith Brion into two complimentary first and second segments. The *Second Fantasia* may be found as part of *Volume 19* of this series (8.559839) where it is performed by the Royal College of Music Wind Orchestra. Both *Fantasias* have been edited for modern bands by David Stern.

Although Sousa made his own published arrangement of the popular *El Capitan* music, Ragone's setting (largely unknown today) was apparently the one most frequently conducted by Sousa for performances with his own band.

❸ Chris and the Wonderful Lamp –

Act II: The Patient Egg

The Patient Egg is a humorous "patter song" from Sousa's operetta based on the Aladdin legend, *Chris and the Wonderful Lamp*.

❹ The Free Lance – Act II: Girls Who Have Loved

Also called *The Mystery of History*, *Girls Who Have Loved* was a popular ditty from Sousa's successful musical *The Free Lance*.

❺ The Bride Elect – Act II: The Snow Baby

Sousa often adapted successful ballads from his operettas for his band concerts as lyrical cornet solos. *The Snow Baby* is based on an aria from his operetta *The Bride Elect*. The cornet soloist for this recording is Hannah Plumridge.

❻ A Bouquet of Beloved Inspirations

Although Sousa is listed as the arranger of this work, in a modern sense we might say it was a "paste up" of other existing arrangements and was simply "curated" by Sousa. Orchestral classics found here include: excerpts from *Carmen* (Bizet), *Invitation to the Dance* (Weber), *Spring Song* (Mendelssohn), and the *William Tell Overture* (Rossini).

❼ Good-Bye

Based on the idea of Haydn's '*Farewell*' *Symphony*, Sousa's *Good-Bye* was composed for his band's initial tour in 1892. The premise is about rebellious band members gradually leaving the stage because of their conductor's unjust criticisms. However, unlike Haydn's "farewell" model, Sousa's players would finally remember it was in fact their payday and come rushing back onto the stage.

❽ Follow the Swallow

Sousa used this humoresque for his tours during the early years of prohibition. The title is based on a Broadway show tune by Ray Henderson with words by Billy Rose. It was later popularized by the comedian Eddie Cantor. Sousa's scoring includes jazz variations and suggests a swallow's flight from north to south.

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, Percussionist, New Sousa Band; and The Sousa Collection at the University of Illinois.

Keith Brion

Royal Welsh College of Music and Drama Wind Orchestra

Flute

Robert Catney
Felicity Latham
Alicia Higgs

Piccolo

Andrew Martin

Oboe

Gayle Hearn
Aimee Bilsborrow

B flat Clarinet 1

Kieran Lewis
Joanna James
Laura Deignan
Catrin Soons
Paul Smith

B flat Clarinet 2

Jennifer Moss
Carwyn Thomas
Sarah Jenkins

B flat Clarinet 3

Megan Kelly
James Hart
Jason Hill

B flat Clarinet 4

Abigail Pettican
Lowri Thom
Lauren Glover

E flat Clarinet

Eleanor Hall
Sophie Young

Alto Clarinet

Jimmy So

Bass Clarinet

Jesse Goss
Lauren Glover

Bassoon

Polly Horton
Mollie Stallard

Contrabassoon

Matthew Harrison

Alto Saxophone

Sarah Smith
Qu Jie

Tenor Saxophone

Chloe Buttery

Baritone Saxophone

Peter Savvides

Bass Saxophone

Olivia Madaffari

Horn

Lawrence Plant
Angharad Muir-Davies
Alys Jones
Sam Holburt
Cara Watson

Cornet 1

Gareth Johnson
Emily Humphries

Cornet 2

Hannah Plumridge*
Harvey Rees

Trumpet

Alex Morgan
Will Mead

Flugelhorn

Jac Thomas

Trombone

Joe Arkwright
Bethan Cooke
Ben Williams-Stacey
Mark Choi

Euphonium

Grant Jameson
Elizabeth Connell

Tuba

Ben Peplar
Peter Greenwood

Percussion

Graeme Law
Aaron Townsend
Robbie Wills
Harry Bone

Harp

Eluned Hollyman

*cornet soloist on 5



Keith Brion, Mike Purton, Hannah Plumridge

Royal Welsh College of Music and Drama

Photo: Nick Guttridge



Royal Welsh College of Music and Drama Wind Orchestra



The Royal Welsh College of Music and Drama, the National Conservatoire of Wales, and part of the University of South Wales Group, competes alongside an international peer group of conservatoires and specialist arts colleges for the best students globally, enabling students to enter and influence the world of music, theatre and related professions.

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 • 20

- 1 Oh, How I've Waited for You** (1926) (Based on the original melody by Nat D. Ayer, 1887–1952, and Harry Carlton, d. 1961) (Text: from *Waiting at the Church* by Fred W. Leigh, 1871–1924) **6:46**
- 2 First Fantasia for Wind Band** from *El Capitan* (1895) (arr. Vincent Ragone, 1859–1929; ed. D. Stern) **11:02**
- 3 Chris and the Wonderful Lamp – Act II: The Patient Egg** (1899) (version for wind band) **2:53**
- 4 The Free Lance – Act II: Girls Who Have Loved 'The Mystery of History'** (1905) (version for wind band) **2:33**
- 5 The Bride Elect – Act II: The Snow Baby** (1897) (version for wind band) **3:30**
- 6 A Bouquet of Beloved Inspirations** (1921) **17:54**
- 7 Good-Bye** (1892) **11:57**
- 8 Follow the Swallow** (1926) (Based on the original melody by Ray Henderson, 1896–1970) **5:30**

**Royal Welsh College of Music
and Drama Wind Orchestra**

Keith Brion

Recorded: 24–26 September 2017 at the Dora Stoutzker Hall,
Royal Welsh College of Music and Drama, Cardiff, UK
Producer and editor: Mike Purton • Engineer: Odilon Marcenaro
Booklet notes: Keith Brion • Publisher: Willow Blossom Music
For further information on the printed scores in this series,
please email sousa@naxos.com
Cover: Painting of Sousa during US Marine Band era
(photographer unknown) (Library of Congress Prints
and Photographs Division, Washington, D.C.)



AMERICAN CLASSICS

John Philip Sousa personified turn-of-the-century America – the comparative innocence and brash energy of an advancing nation. His ever-touring band represented America across the globe and brought lively and entertaining music to hundreds of American towns. Sousa's name is eternally connected with famous marches such as *The Stars and Stripes Forever*, but his exceptional inventiveness also saw the creation of popular operettas such as *El Capitan*. This program also includes Sousa's adaptations of humorous songs and popular ballads as well as his *Good-Bye*, based on the idea of Haydn's 'Farewell' *Symphony* but with a modern twist.

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