

AMERICAN CLASSICS



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.

1 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.

2 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.

3 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.

4 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*.

5 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.

6 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).

7 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.

8 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.

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

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

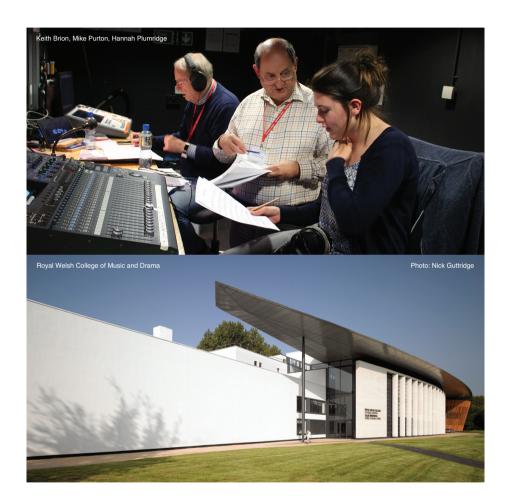
Euphonium Grant Jameson Elizabeth Connell

Tuba Ben Peplar Peter Greenwood

Percussion Graeme Law Aaron Townsend Robbie Wills Harry Bone

Harp Eluned Hollyman

*cornet soloist on 5

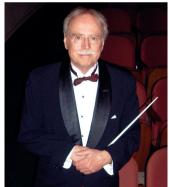


Royal Welsh College of Music and Drama Wind Orchestra



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)

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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 <i>Waiting</i>	
	at the Church by Fred W. Leigh, 1871–1924)	6:46
2	First Fantasia for Wind Band from <i>El Capitan</i> (arr. Vincent Ragone, 1859–1929; ed. D. Stern)	
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 Lov 'The Mystery of History' (1905) (version for wind band)	ved 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

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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-ofthe-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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Playing Time: **62:49**