



Featuring

Rarely heard marches
and concert pieces by

JOHN PHILIP SOUSA



Summer Session

BAND

DIRECTED BY DONALD S. GEORGE

Wednesday, August 9 8 p.m.

Gantner Concert Hall, Fine Arts Ctr.

PROGRAM

TRANSCONTINENTAL MARCH

Harry R. Hughes

LIGHT CAVALRY OVERTURE

Franz von Suppe

Franz von Suppe's overtures continue to be played by every kind of organization, from symphony orchestras to brass bands. They represent an era of nostalgia and are familiar to audiences of all ages. It is for this reason that they deserve to be heard as serious and highly entertaining compositions.

IRISH TUNE FROM COUNTY DERRY

Percy Grainger

This work is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland in 1885. Grainger's setting was written in 1909 and was dedicated to the memory of Edward Grieg. The "perfect" melody and the rich sonorities of the arrangement have kept the Irish Tune in a favored position for decades.

THE BATTLE PAVANE

Tielman Susato
arr. Bob Margolis

Thomas Morley states in "A Plaine and Easie Introduction to Practicall Musicke" (London, 1597) that a pavane is "a kind of musicke, ordained for grave dauncing, and most commonlie made of three straines, whereof everie straine is plaid or sung twice...." The present pavane (a four-strain variety) appears to be more of a battle piece in pavane form, although one could envision a performance using dancers dressed as soldiers such as those depicted in Arbeau's "Orchesography", a dancing treatise of the period. Perhaps this pavane is a sort of Renaissance marching-band piece; the antiphonal horn calls in the middle section and the majesty and sweep of the ending suggest a ceremonial or processional use.

SECOND SUITE IN F

Gustav Holst

1. March (Morris Dance, Swansea Town, Claudy Banks)
2. Song Without Words (I'll Love My Love)
3. Song of the Blacksmith
4. Fantasia on the Dargason (introducing Green Sleeves)

The Second Suite in F, together with the "First Suite in E Flat", stand today as masterpieces of music originally composed for concert band. Composed in 1911, the Second Suite uses English folk songs and folk dances throughout. The suite has four movements, each with its own distinctive character.

INTERMISSION

RARELY HEARD WORKS BY JOHN PHILIP SOUSA

John Philip Sousa composed over 300 musical works, including 136 marches, 15 operettas, 11 waltzes, 20 fantasies, and 70 songs. Today's average listener, and many musicians, are perhaps familiar with a handful of his marches. Tonight's concert is an attempt to show that "The March King" wrote not only many great marches that are rarely heard, but also concert works that are deserving of greater exposure on band and orchestra programs throughout the world.

WISCONSIN FORWARD FOREVER - march (1917)

Sousa received numerous appeals from a student at the University of Wisconsin named Maxon Judell asking him to write a march for the college. He finally did so, and this is the result. It was dedicated to the faculty and students of the University. Wisconsin poet Berton Braley wrote words, and the noted American artist Howard Chandler Christie painted a colorful frontispiece for the sheet music.

PRESIDENTIAL POLONAISE (1886)

President Chester A. Arthur, one of five Presidents of the United States whom Sousa served as leader of the U.S. Marine Band, requested this composition. It was intended as a replacement for "Hail to the Chief" when Sousa revealed to Arthur that "Hail to the Chief" was originally an old Scottish boating song. Sousa used Presidential Polonaise for state affairs at the White House until he left the Marine Corps in 1892. One might wonder why this composition is not used today for official functions, but this can be explained, as follows: Sousa's successor as leader of the Marine Band performed very few Sousa compositions (he was severely criticized for this and subsequently court-martialed), reverting to the use of "Hail to the Chief" rather than Presidential Polonaise, for example. "Hail to the Chief" became traditional with successive leaders of the Marine Band, for reasons not fully understood. Presidential Polonaise has recently come to be recognized as substantial music, however, and may some day regain its original stature.

ESPRIT DE CORPS - MARCH (1878)

Although the subject of this march is certainly the United States Marine Corps, it is noteworthy that the march was published for piano two years before Sousa assumed leadership of that organization and was not published for band until a year after his resignation.

THE COLONIAL DAMES WALTZES (1896)

This piece has been revived from a long list of Sousa's compositions which have practically faded into obscurity, despite exposure under two different titles. Originally called "Wissahickon Waltz" (1885), it appeared in a magazine published by a Philadelphia department store, Strawbridge and Clothier. Eleven years later, apparently dissatisfied with the limited distribution it had received, Sousa revised it, added new material, and dedicated it to an organization known as the National Society of Colonial Dames of America.

THE DAUNTLESS BATTALION - march (1922)

Sousa's "dauntless battalion" was not a unit of fierce, proud warriors, as his title suggests. Rather, it was the cadet student body of the Pennsylvania Military College in Chester, which had presented him with the first of this two honorary doctorates some three years earlier.

ROSE, THISTLE AND SHAMROCK - fantasy (1901)

Just before leaving America for his second European tour, Sousa arranged this medley to use in his concerts abroad. The rose signifies England, the thistle Scotland, and the shamrock Ireland. It was sometimes billed as "British Patrol" or "United Kingdom."

A CENTURY OF PROGRESS - march (1931)

Sousa and his band were engaged for the 1933 World's Fair in Chicago, but he did not live to see the fair. However, before his death, he had completed this march to fulfill a request by fair officials. "A Century of Progress" was the motto of the fair which, despite the depression of the time, drew nearly fifty million visitors.

THE FREE LANCE - selections from the operetta (1905)

Although *The Free Lance* was not one of the most successful of early twentieth century stage productions, newspaper accounts of the time stated that the operetta was hilarious and full of happy music. Songs from the operetta included in this selection are: 1) The Goose Girl, 2) Hair, 3) The Carrier Pigeon, 4) The Mystery of History, 5) Song of the Free Lance, 6) On to Victory.

KANSAS WILDCATS - March (1931)

On October 10, 1928, at a Sousa Band Concert in Manhattan, Kansas, Sousa was presented with a handsomely bound petition requesting that he compose a march for the Kansas State College of Agriculture and Applied Science. Apparently Sousa was working on three marches simultaneously: one for the Kansas Wildcats; one which was titled "The Sword of San Jacinto", and one which remains untitled to this day. The title "Kansas Wildcats" was given to the march originally titled "The Sword of San Jacinto". Of the three marches, this was the only one to be published.

SUMMER BAND PERSONNEL 1989

PICCOLO

Tracy Severson

FLUTE

FLUTE

Sally Bohl

*Lori Cruciani

Sara Denk

Jackie Goplin

Kim Guyette

Karen Haas

Mary Larson

Theresa Seppa

Sara Steig

Tami Stodola

L.C. Tomlinson

Jayne Woodburn

OBOE

Sarah Thames

BASSOON

Susan Strait

E♭ CLARINET

*Linda Mertz

B♭ CLARINET

Jean Derks

Brenda Drath

Karen Eitland

Nicolas Gay

Mary Hisrich

Angela Honadel

Holly June

Yousok Kim

James Kloth

John Krings, Jr.

Frederick Larson

Lynn Maca

Elizabeth Rage

Tanya Rice

Kathy Richmond

*Cathy Seipel

Laurie White

Lori Wolf

BASS CLARINET

Laurie Johnson

April M. Mangelsen

*Heidi Racanelli

ALTO SAXOPHONE

Dawn Legge

*Laurie Nason

Rory O'Neill

Rory Schmidt

TENOR SAXOPHONE

Lori Mullen

Bill Seipel

BARITONE SAXOPHONE

Kris Rose

TRUMPET

Barry Baker

Joel Combe

Joseph Kasperek

David Kloth

Michael Larson

Duane Oldham

Wm. Shawn Smith

*Keith Thompson

Diane Woodford

HORN

Donna Alms

Stacy Bandelin

Anna Felt

Lois Grassl

Merton Johnson

*Ann Zastrow

TROMBONE

Gerard Anderson

Mic Bauer

Peter Guenther

Jeffrey Kasperek

Jeff Rosendahl

*Dave Schepp

EUPHONIUM

Caryn Becker

*Joan Draxler

Danny Smith

TUBA

David Grassl

Douglas Paul

*Phil Richardson

James Woodford

PERCUSSION

*Ronald Gard

Michael Fenton

Ronald Keezer

Mary T. Wirkus

*Denotes principal