CHAPTER 34: THE GOLDEN AGE OF WIND BANDS, PT. 1: FROM AFTER THE CIVIL WAR TO THE 1920S[1]

Seventy six trombones led the big parade
With a hundred and ten cornets close at hand.
They were followed by rows and rows of the finest virtuosos,
The cream of ev'ry famous band.
–Meredith Willson, *The Music Man*[2]

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[1] This chapter is particularly indebted to Leon Mead, "The Military Bands of the United States," *Weekly*, v. 33, n.1710 (September 28, 1889), pp. 785-88; Richard Crawford, AMERICA'S MUSICAL LIFE: A HISTORY (W.W. Norton: New York, 2001), pp. 272-81, 455-79; Dr. Robert Eliason, "American Brass Bands of the 1800s," retrieved from http://www.yankeebrassband.org/roberteliason.html, August 20, 2016; Richard Franko Goldman, "The Golden Age of the American March," liner notes to *The Golden Ahe of the American March* (New World, NW 80266-2, 1976); "A History: The Bands, the Music,, and the Horns," retrieved from http://www.yankeebrassband.org/generalhistory.html, August 20, 2016; H.W. Schwartz, BANDS OF AMERICA: A NOSTALGIC, ILLUSTRATED HISTORY OF THE GOLDEN AGE OF BAND MUSIC (Doubleday: Garden City, NY, 1957); Frank L. Battisti, THE WINDS OF CHANGE (Meredith Music Publications: Galesville, MD, 2002); and, Richard Franko Goldman, THE WIND BAND: ITS LITERATURE AND TECHNIQUE (Allyn & Bacon: Boston, 1961). The Mead article has been made available for viewing by Google Books at https://books.google.com/books?id=08U4AQAAMAAJ&pg=PA785&lpg=PA785&dq=Leon+Mead+%22Military+Bands+in+the+United+States%22&source=bl&ots=U0yiAHQUYn&sig=ACfU3U15TL-2KnCss8dg2CZX8cDcsFFA6g&hl=en&sa=X&ved=2ahUKEwjHwa-VvoXlAhXSIjQIHYkIDvIQ6AEwBXoECAcQAQ#v=onepage&q=Leon%20Mead%20%22Military%20Bands%20in%20the%20United%20States%22&f=false, accessed 10/5/19. All musical programs listed in this chapter come from the Goldman book unless otherwise specified.

[2] Okay, okay, so it's the obvious quote for a chapter devoted to wind bands. But as anyone who's seen the musical knows, it's also the *best* quote. And if you *haven't* seen the musical, in heaven's name, why not? Do you *want* to be culturally stunted? Get on it, Clyde . . . this is part of

Introduction

American Wind Bands before and during the Civil War

The Golden Age of Wind Bands after the Civil War
- *Wind bands in the new musical landscape*
- *Patrick Gilmore*
- *John Philip Sousa*
  - *Sousa's theatrical music*
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- *An intermission: Life in the touring bands*
- *The second line*
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Wind Bands and Popular Orchestras from 1890-World War I

[The bibliography for this chapter can be found at end of Chapter 34, THE GOLDEN AGE OF WIND BANDS, PT. 2]

Introduction

There's a good reason why the chapter devoted to wind bands comes *after* the chapters devoted to art music, theater music, and popular music: That is because wind bands played all three of those types of music. Wind bands also had certain repertoire that was uniquely their own,

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your cultural heritage! Besides, Willson used to play under Sousa.

such as marches written expressly for wind band.[3] Even though art music, the theater, and even popular music had their own marches, such works as *The Washington Post March*, *The Thunderer*, or, above all else, *The Stars and Stripes Forever!* sound silly when played by anything less than a wind band at full roar. But even though there is a repertoire unique to wind bands, wind bands can also reach into the pockets of most other kinds of music to steal material.[4] As a result, works that could competently be performed by wind bands range from "Auld Lang Syne" to Beethoven's Ninth, from "There's No Business Like Show Business" to "Malagueña," from "Take Five" to "Louie, Louie,"[5] and from "Roll Out the Barrel" to [6]Boot Scootin' Boogie."

This chapter and its companion, CHAPTER 34: THE GOLDEN AGE OF

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[3] Yes, I know that orchestras and solo pianos played marches. Have you ever *heard* an orchestra play a march written for a wind band? It's like Joan Sutherland singing "Me and Bobby McGee." And even the best Steinway on the planet can't cope adequately with the cream of the wind band repertoire. To revive an old saying (now killed by the popularity of running shoes), "Shoemaker, stick to your last." Now go look up what a shoemaker's "last" is. For that matter, if you're young, you probably need to look up "shoemaker." I'm starting to feel like a survival from the age of reptiles.

[4] I say "most" because I have no urge to hear a wind band that's swiped music from the standard string quartet repertoire. And I once heard a wind band try "Stairway to Heaven." It reminded me of a hippo on its hind legs begging for quarters.

[5] Just to add a note of horror to your day, in 1983 Rhino Records issued an album entitled *The Best of Louie Louie*, a ten-cut LP that included a wind band version of the song by the Rice University Marching Owl Band. Not content with this effort (which also included the "Hallelouie Chorus" by the Impossibles), Rhino later released *The Best of Louie Louie, pt. 2*. Even I, who consider "Louie, Louie" to be rock's finest moment, found this to be excessive.

[6] A wind band could also appropriately play "You Light Up My Life" or "The Wind beneath My Wings," but I don't want to be there when it does.

WIND BANDS, PT. 2–CASE STUDIES, are exceptions in one respect: They're the only chapters in this portion of the history that aren't confined to the postwar era. They go well into the 20th century, right to the doorstep of WWI (and, in the biography of John Philip Sousa, they reach into the Great Depression of the 1930s). I can't help that: Different types of musical movements don't always fit neatly into the same time slots, nor do musical eras always fit neatly into historical periods of the non-musical sort. In addition, the present chapter includes more review of the previous history of our subject than do most chapters in this history. Unfortunately, we can't jump right into the post Civil War wind band right away. The trends in wind band music after the Civil War were a continuation of trends that had begun before that war. For that reason, to better understand the postwar American wind band, we need to review the history of brass and wind bands up to and including the Civil War.[7]

American Wind Bands before and during the Civil War[8]

Wind bands grew out of the military music tradition. That tradition fostered two types of music: Field music and harmoniemusik. Field music was music for the battlefield and for camp order. It gave signals for when to execute certain actions (ex., charge, retreat, come to mess, go to sleep, etc.), provided rhythms to ensure coordinated action (ex., marching in step.

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[7] I wouldn't have to do all this review if I could count on everyone's having read the previous stuff I wrote. Unfortunately, that's like expecting everyone to have read the World Book Encyclopedia before reading the news of the day.

For you younger folks, just ask the next decrepit old person you come across what an "encyclopedia" is. It's sort of like Wikipedia without the electricity.

[8] For a more thorough examination of the history of the wind band before the postwar period, see the subsections devoted to wind bands or brass bands in the chapters entitled REVOLUTIONARY MILITARY MUSIC, THE INTERREGNUM, AND THE EARLY MUSIC BUSINESS; ART MUSIC IN ANTEBELLUM AMERICA; and THE CIVIL WAR AND MILITARY MUSIC. Those chapters are also where you'll find the bibliographies containing the sources of the information from those chapters that I have condensed here.

turning in precise order), and gave gravitas to certain activities (ex., raising or lowering the flag, executions, and funerals). It was also used to impress the natives when recruiting. Drums, trumpets, and fifes were the instruments most common to field music, although hautboys (the ancestor of the oboe) and bagpipes were also used.

Harmoniemusik was the creation of Jean Baptiste Lully, the chief court musician and music czar under Louis XIV of France. Lully sought to introduce wind instruments into the military band. He eventually arrived at a military band consisting of two hautboys, two clarinets, two horns, two bassoons, and drums. Lully–and later such luminaries as Haydn, C.P.E. Bach, and Mozart–wrote marches and other music for this new harmoniemusik band. The British adopted Lully's innovations and passed them on to their colonies. Then. in the late 18th and early 19th centuries, harmoniemusik groups were supplemented by instrumentation and musical elements from Turkish *mehter* military bands. The new instruments included certain kinds of drums, bells, and an instrument which was approximated by the piccolo.[9] Musical elements included repeated notes, chromaticism, unison melodies, large intervallic leaps, simple harmonies, irregular phrasing, quick alterations of major and minor modes, duple meter with accents on strong beats, and sudden changes in dynamics.

The weakest link in the harmoniemusik unit was the horn. At the time, horns were "natural" horns. That is, like a bugle, they had no holes, keys, or valves for changing pitch; all pitch changes came as a result of changed lip tautness and wind pressure.[10] As long as horns were limited in the notes they could play and were much slower than the reeds in changing notes, it was difficult to write freely for harmoniemusik groups.

Fortunately, the 19th century saw a series of innovations that improved the flexibility and speed of horn playing. Most especially, keyed horns and then horns with valves allowed horn players to perform on

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[9] The triangle was also adopted at this time. Although it was similar in some respects to Turkish rhythm instruments, it was not Turkish in origin. That didn't stop everyone from calling it a Turkish instrument.

[10] Well, that's not strictly true. Some trumpets had pinholes that could alter pitch enough to enable a musician to play an entire diatonic scale in the upper octave, However, that technique, known as the *clarino* technique, was not widely known.

somewhat equal terms with the reeds. As horns improved, composers began writing more interesting music for what were now referred to as brass bands or wind bands.[11] In addition, some composers, especially German composer Wilhelm Wieprecht, began arranging the works of such masters as Mozart and Beethoven for wind band.

At the same time that trumpets were being improved, new instruments appeared that found their way into the wind band.[12] The most significant of these were invented by Adolph Saxe: the saxhorn and the saxophone (both of which came in a family of sizes and keys) Suddenly, wind bands had all sorts of new capabilities, and the music for wind band grew in complexity as the wind band expanded its reach.

Wind bands began to win local, regional, and even national renown. Perhaps the most famous was the band led by black cornetist Frank Johnson, based in Philadelphia. Johnson was just one of man black musicians whose bands dominated the wind band scene up to about 1840. Other African-American bandleaders included Joseph Anderson, James Hemmenway, Isaac Hazzard, Aaron Connor, Samuel Dixon, and Dubois Alsdorf, several of whom began their careers in Frank Johnson's band. The most famous white band was probably the Boston Brass Band, led by bugler D.C. Hall, although John Sigler and Peter Pomp also led well-regarded white bands. Much admired soloists also attracted attention, especially cornetists Frank Johnson and Ned Kendall.

By 1850, wind bands were entering a golden age. New instruments and more interesting music attracted more and more people interested in playing wind instruments and joining wind bands. By the late 1850s, there were about 60,000 musicians playing in about 3,000 bands across the

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[11] Wind bands differ from brass bands by having reed instruments as well as brass instruments. Oh, and saxophones are hermaphrodites: They're brass instruments that are played with a reed mouthpiece.

[12] Reed instruments were also being improved in the first half of the 19th century. Such folks as Theobald Boehm, Hyacinthe Klosé, Jean-Louis Buffet, and Johann Adam Heckel were improving the flute, clarinet, and bassoon at that time. This was less important than the improvements being made in the brass only because the brass instruments were in much more desperate need of improvement.

country.[13] Some of these bands were independent; some were attached to militia regiments, factories, fire departments, militia units, Commercial companies, and the like. Any town or hamlet with a smidgen of self-respect had its own wind band, however bad it might be. There were periodicals for wind bands, wind band contests, wind band uniforms, and, for all I know, wind band tattoos. Wind bands were to the second half of the 19th century what guitar bands were from the 1950s into the 1980s. They played for concerts, for store openings, to announce store sales, to spread Christianity, to preach temperance, to celebrate holidays, and for dances. They were everywhere.

The most popular band in the decade before the Civil War was the Dodworth Band. The Dodworth family band formed in the mid 1830s and were generally considered to be the best band in the country.[14] Their conversion to all-brass instruments in 1835 is regarded as the beginning of the age of the brass band, By the start of the Civil War, the Dodworths were attached to the 71st Regiment of New York's National Guard.

In 1853, two German immigrants named Kroll and Reitsel reorganized the New York Brass Band into a unit that contained reeds as well as brass. Reeds were used in brass bands in the same way that strings were used in orchestras, This gave bands the ability to play much of the same repertoire as orchestras, albeit with modified arrangements. The Dodworth Band added reeds soon afterward, and the rebirth of these two brass bands as wind bands is generally regarded as the start of the golden age of wind bands, Kroll and Reitsel's band merged with the Shelton band and became the band of the 7th Regiment. Then, in 1860, the band elected Claudio S. Grafulla as its leader. As Grafulla's 7th Regiment band, it became one of the leading bands of the era.

The other important band to emerge just before the Civil War was Patrick Gilmore's band. Beginning about 1850, Gilmore led a series of bands in Boston: the Suffolk Brass Band, and the Boston Brass Band, and

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[13] Estimate of Lawrence Levine, in Battisti, WINDS OF CHANGE, p. 8.

[14] One of the members of the Dodworth Band was Theodore Thomas, who would later create and lead the most influential symphony orchestra in the country. Other members included cornetist Alessandro Liberati and baritone horn players Carlo Cappa and David L. Downing, all of whom later formed their own bands.

the Salem Brass Band. Then in 1859, Gilmore became bandmaster and owner of the venerable Boston Brigade Band, which he renamed "Gilmore's Band."

The Civil War roiled the world of wind bands. In the first year of the war, any military unit of any size in the Union army that thought it could afford a band attached one to the unit. In some cases, the units hired already-existing bands; in other cases, they hired a well-respected band leader or musician and left it to him to recruit a band.[15] And, in some cases, they aimed at recruiting musicians, then they tried to form a band out of whatever was part of the pool in the unit.[16] The resulting bands usually consisted of about 24 musicians or fewer; a few bands had more than this.[17] The instrumentation of these military bands varied widely, but

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[15] Gen. Butler in New Orleans used this method, hiring Charles Bother to put together a band while Butler was stationed in New Orleans. The resulting band consisted almost entirely of the members of an ex-Confederate band that had played at Shiloh. You gotta work with what life gives you.

[16] This is not a recommended method for forming a band. This is how you wind up with a band that consists of one good cornet player, two bad cornet players, someone who's learning to play the clarinet, a sax player, and a couple of guys who play the drum because they like whacking things. Do you have any idea what someone learning to play the clarinet sounds like? Plus, some "musicians" were guys who wanted to join the army but had moral objections against being shot at. So, they bought an instrument and figured they could learn it in a couple of days, which would allow them to wear a swell uniform while staying far enough away from the bullets to avoid puncturing their hide. This usually didn't work out very well, either for the band or for the supposed "musician" who eventually got found out.

[17] Remember, all this is true just of the bands of the *Union* army. There were far fewer Southerners who played music (either because they did not regard "musician" as a fit occupation for a grown man or because they couldn't afford an instrument), and there were even fewer Southerners who could afford to hire or create a band. Southern bands were often small, irregular units that included such instruments as guitars, banjos, and

the following was fairly typical (with some of the instruments doubled in many bands): two E-flat cornets, a B-flat cornet, an E-flat alto horn, a B-flat tenor horn; a B-flat baritone horn, a B-flat bass horn, an E-flat bass horn; a snare drum, a bass drum, and (if they were lucky) cymbals. Woodwinds appeared occasionally. Partbooks of music for military bands appeared. Other music came from hymnbooks and books of popular music, often arranged by the unit's bandmaster.[18] As military units moved from place to place, they brought music with them, spreading particular pieces of music and a taste for wind band music.

For a year, hundreds of Union bands accompanied their units on the road, keeping the men's morale up, helping with recruiting, pacing marches, playing for dances, and taking part in parades.[19] Then, in July 1862, Congress dissolved the regimental bands in favor of division-level bands. Thousands of other musicians were discharged (and became eligible for the draft). But this also meant that thousands of musicians, now with wind band experience, were turned loose on the civilian world.

Despite a winnowing of the Union bands and the scarcity of good

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violins mixed in with any brass that might be available. Southern Brig. Gen. Lucius Polk's band consisted of one horn, two flutes, two violins, and a guitar. Try marching through Georgia supported by *that*.

[18] Civil War bands played all kinds of music, but the favorites of Union soldiers included "The Battle Cry of Freedom," "Three Hundred Thousand More," "John Brown's Body," "Weeping, Sad and Lonely," "Hard Crackers, Come Again No More," "When Johnny Comes Marching Home," "Grafted into the Army," "Tramp, Tramp, Tramp," "Yankee Doodle," "The Star Spangled Banner," "The Girl I Left Behind Me," "Johnny Fill Up the Bowl," Home, Sweet Home," "Annie Laurie," "Old Hundred," "Pop Goes the Weasel," "Come Where My Love Lies Dreaming," and "Who Will Care for Mother Now." Favorite band numbers of the Confederate army included "Dixie," "The Bonnie Blue Flag," "Maryland, My Maryland," "The Cavaliers of Dixie," "Lorena," "Eating Goober Peas," "Faded Flowers," "Home, Sweet Home," "Who Will Care for Mother Now," and "The Southern Soldier Boy."

[19] Even a bad band can help morale. There's an old army tradition of bragging that *my* unit has the absolute worst band in the army. So, if nothing else, a bad band can help you win status points.

Confederate musicians, there were still good bands to be found on both sides of the war. After his band was mustered out in the July 1862 purge, Gilmore went to New Orleans, where he organized a band for the occupation army of Gen. Nathaniel Banks.[20] Other notable Union bands included the 47th Pennsylvania Volunteers Band (The Thomas Coates Band); the 25th Massachusetts Regimental Band; the 3rd New Hampshire Infantry Regimental Band (aka: The Port Royal Band); and the Brodhead Silver Cornet Band/1st Brigade Band, 3rd Division, 15th Army Corps. Noteworthy Confederate bands included the 26th North Carolina Regimental Band; the Band of the 33rd Regiment, North Carolina; the "21st" Band/The Band of the 1st Battalion, North Carolina Sharpshooters; and the Americus Brass Band.[21]

The Golden Age of Wind Band after the Civil War[22]

The golden age of wind bands lasted from the 1850s into the 1920s. During that period, brass instruments had evolved sufficiently to play fluidly and easily in chromatic scales, wind instruments became reasonably

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[20] See the chapter entitled ART MUSIC IN THE POTWAR YEARS, PT. 1, the subsection *The National Peace Jubilee and Other Spectaculars* for Gilmore's work in New Orleans and immediately after the war.

[21] The first three Confederate bands were superb because they were Moravian bands. If you don't understand what that means, consult the chapter entitled THE COLONIES AND RELIGIOUS MUSIC IN THE 18TH CENTURY, the subsection *The Moravians*. The Moravians were the *creme de la creme* of the music world of colonial American and for much of the antebellum period.

[22] Wherever recordings or full scores of wind band music are available, I have cited them at the head of each subsection devoted to a particularl bandleader or composer. **HOWEVER**, you also need to know that many band scores from the golden age of wind bands are available for downloading free of charge from the BandMusic PDF Library website at https://www.bandmusicpdf.org/. If you are interested in such scores, you cannot afford to ignore this site!

priced (especially after the start of the Civil War),[23] and there were a sufficient number of music teachers (albeit of extremely irregular quality) to teach large numbers of people to play wind instruments.

Before we get into the histories of the major bands of the period, we need to make two points about wind bands that people are no longer familiar with today. First, most top-of-the-line wind bands rarely marched. These were *concert* bands, not marching bands. Every once in a great while, an important event involving a parade would appear that would require a band to march. The musicians would all grumble, they'd put on the most comfortable boots they could find, then they'd engage in the barbaric practice of walking and playing music at the same time, all the while complaining about the weather, the road, the distance, the repertoire, and the bandleader's ancestry. Mostly, however, they sat in a nice, comfortable concert hall, surreptitiously sipping on an ankle flask if they thought they could get away with it. And the bands took the "concert" part of their job seriously. Until symphony orchestras proliferated, the wind band was the medium by which Americans in small towns heard the music of Rossini, Wagner, Mendelssohn, and Verdi. Of course, the wind bands also played theater music and other kinds of popular music, too.[24]

Second, these bands were not only *concert* bands, they were also *dance* bands. At the big dance halls, resorts, and soirées, the popular dances of the time–waltzes, polkas, one-steps, two-steps, and the

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[23] By the 1850s, most of the baritone and bass brass instruments were valved, and, by the end of the Civil War, valves were successfully challenging keys in such instruments as the cornet. Valved instruments were dominant by 1870. In addition, American instrument manufacturers continued to appear, including the following important manufacturers appearing after the Civil War: Louis Schreiber, New York (1865-1884); Moses Slater, New York (865-1920); Hall & Quinby, Boston (866-1880); Henry G. Lehnert, Philadelphia (867-1914); John Howard Foote, New York (Chicago,1864-1880); Boston Musical Instrument Manufactory, Boston (869-1919); Charles G. Conn, Elkhart, Ind. & Worcester, Mass. (1875-1950); Henry Distin, New York, Philadelphia, & Williamsport, Pa. (1877-1909); and J. W. York, Grand Rapids, Mich. (1882-1940),

[24] Too much culture can give you a rash.

like–were danced with music provided by wind bands.[25] This was a big part of their income, just as it was an important part of the income of early jazz bands and early rock bands (until they became too artistic to lower themselves to playing for mere dancing). The music everyone danced to avoided much in the way of syncopation until the later 1890s, with the popularity of cakewalks, rags, and "coon" songs–all of which will have to wait until the next major section before we can examine them. Then the bands learned to syncopate or die.[26] The bands didn't swing or rock, but they were nevertheless capable of creating a pulse so powerful that, as Sousa once put it, even a man with a wooden leg had to step out. It wasn't music that we hear much today, but it was powerful in its own way. The wind bands were *the* most popular purveyors of music during most of the 19th century.[27]

Wind bands in the new musical landscape

We'll begin with the same quote that ended our discussion of wind bands prior to the Civil War.[28] It comes from Leon Mead's article, written in 1889, "The Military Bands of the United States":

> The evolution of the present military or brass bands in the United States from the crude organizations of a quarter of a century ago has been rapid and marked. Many of them were called into

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[25] That is, of course, if the dance organizer had the money for a wind band. Otherwise, you had to settle for whatever fiddles, banjos, and other assorted instruments local musicians could provide.

[26] Some of the older musicians preferred to die.

[27] I'll talk about the form of music most associated with the wind bands, the march, when I examine the music of John Philip Sousa. I've already examined the march to some extent in the subsection devoted to Claudio Gafulla in the chapter entitled ART MUSIC IN ANTEBELLUM AMERICA, *Wind bands*.

[28] To be found at the chapter entitled ART MUSIC IN ANTEBELLUM AMERICA, *Wind bands*.

existence to serve military purposes; others were scarcely more than street bands, whose *ripertoires* [sic] were almost exclusively confined to marches.

The primitive band masters of those days were not very ambitious, and whatever reputation for excellence they acquired was usually local. Then, as now, brass bands were conspicuous features in public parades and processional events. The majority of those who belonged to the brass bands of that period were self-taught, and the prevailing idea among people was that the superiority of the band largely depended upon the amount of noise it could make. Among those old-time bandsmen artistic individuality was rare, and when detected was not allowed due recognition. Seldom was a piece played in which "cracking notes" from one or two of the poor brass instruments then in use were not unpleasantly audible. *Ensemble*, pitch, perfection of tone, etc., were items that few provincial leaders pretended to understand.[29]

That describes the *average* band right after the Civil War. Even some of the better bands of the period were, by our standards, mediocre at best. The Allentown Band of Pennsylvania, which claims to be the oldest continuously-existing civilian band in the United States, consisted after the war of five cornets, two trombones, four clarinets, and about a dozen rear-facing Civil War era valve instruments. Reading, Pennsylvania's Ringgold Band consisted of only 23 players until 1885. Staunton, Virginia's Stonewall Brigade Band had only 14 members until 1875. Massachusetts' Shelburne Falls Band consisted of no more than 16 players until 1874, and the band played rotary valve cornets and saxhorns, plus various rear-facing horns of antebellum design. Even newly-formed bands in the early and middle postwar period were usually deficient by the standards of their own day. The Brass Band of Glenville, New York resisted the widespread turn to incorporating reeds into the band, consisting at its formation in 1876 of two E♭ cornets, two B♭ cornets, one B♭ valve trombone. two E♭ alto

[29] Leon Mead, "The Military Bands of the United States," *Weekly*, v. 33, n.1710 (September 28, 1889), p. 785.

horns, one B♭ tenor horn, one B♭ baritone horns, and one E♭ bass tuba.[30]

Gilmore's band was filled with excellent musicians and played a repertoire that included art music (such as works by Wagner, Brahms, and Mendelssohn), overtures and arias from contemporary operas, dance music, and popular pieces in addition to marches. But Gilmore was the exception.

Things improved over the next several decades, however. Twenty-five years following the brass band scene described above, Mead described the American brass band scene as follows:

> At present there are over ten thousand military bands in the United States. In the smaller cities they average twenty-five men each. In small country towns then number from twelve to eighteen members.
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> The average band, composed of twenty-five men, is usually made up in this wise: one piccolo, one E flat clarinet, four B flat clarinets, two alto horns, three trombones or tenor horns, two barytones [sic],[31] two tubas, one small drum, a bass drum, and cymbals. As the scores are written for military bands, the clarinets take the parts usually assigned to the first violins in the orchestra, and are supported by the cornets. The barytones assume the 'cello [sic][32] parts; while the bass tubas are a substitute for the double basses. Musical instruments, it may be observed, are designed to represent the different parts, chiefly, of the human voice, viz.: soprano, alto, tenor, bass, barytone, and contralto. Any composition may be adapted for a military band for which for which even the most

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[30] The band achieved its greatest success when it blew a competing band at a political rally into submission. It won according to the antebellum standard: The best band is the loudest one.

[31] This is an older spelling. It's actually a good one, since it makes clear the Greek root of the first part of the word, "bary-", meaning "heavy."

[32] The apostrophe denotes that this is an abbreviation and that something is missing at the spot indicated by the apostrophe. The full word was "violincello." Today, we just say "Screw it" as far as the "violin" part is concerned.

difficult piano-forte solos and now transcribed and arranged.

The native American musician now labors under great disadvantages, so far as the facilities for thorough musical training at home are concerned. To become a master of his art he must seek abroad that technical discipline which is indispensable to professional success. Were it not for the "foreign element," so largely represented in American bands, the latter would be far less sonorous, prosperous, and creditable. The lack of proper schools and conservatories in the United States explains this fact. Music is an exacting mistress, and her superficial votaries can hope but vainly for public recognition in these days.

Among the various nationalities represented in our military bands, the Germans, reliable as performers and steady-going in temperament, predominate ten to one. In the larger cities the Italians come next in numbers. There are comparatively few French musicians on this country, the number of native Americans being the smallest in the list–though they are increasing year by year. As musicians the English, Irish, and Scotch belong to about the same artistic grade, no appreciable superiority of skill or accomplishment being possessed by one over the other.

To become a first-class instrumentalist requires at least seven years' hard study and practice before a performer can take his place in a great military band, and even then he can learn something new every day about his art. . . . The band-master is constantly obliged to employ tact, and to exercise his powers of diplomacy, in order to issue at least the semblance of good feeling among the members of his organization. He often overlooks insolence, even gross insults, because the offender is a good performer whom he could not replace. But the band-master has other trials and anxieties which render his life a sort of martyrdom. If he be conscientious and enterprising he must studiously keep up with the musical times; not should he neglect his opportunities to popularized the best selections from the constantly increasing output from the composers. Not the least delicate and difficult of his duties is the preparation of his concert programme. A nice sense of proportion and good taste are required to properly balance the programme, and to secure a smooth adjustment of light and shade , of gay and sombre effect.

To several influences is attributed the vast improvement in

> military bands in this country with the past twenty-five years. Notable among them may be mentioned the larger musical field which military bands have entered and which was formerly monopolized by the stringed orchestra. Band-masters have learned that marches are not the only type of music which a band can render effectively. The gavot, the waltz, the polka, and compositions reaching into the classics are now the common property of military bands, Within the limits allowed for this article it would not be possible to name the many bands from Maine to California which or more or less celebrated. The Marine Band of Washington, under the direction of Sousa, which is supported by the government, deserves mention as a well-drilled and well-worked company of performers. It has more frequently charmed the ears of Presidents, members of cabinets, Senators, and, in short, the whole official retinue of Uncle Sam at the capital than any band in the country. This indeed is no meagre testimonial for the Marine Band.[33]

There's a few things to note about this excerpt. First, more than ten thousand bands even in a country as large as the United States *circa* 1890 is a *lot* of bands. Any town of any respectable size had at least one amateur band, and every town took great pride in that band. Richard Crawford quoted a poem that appeared in August 1898 in Wayne Country, Pennsylvania that praised the county's local band, the Keystone Band of Lake Como:

> The grand old town of Como lies resting 'neath the hills,
> While its waters run on daily, in quiet rippling rills;
> And its sights and scenes are glorious–in fact are simply grand,
> But there's one thing does excel all else–it's the music of its band. . .
> .
>
> And Como's lovely maidens go on practice nights to heat
> The band boys in their club room, and fill the place with cheer;

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[33] Mead, "The Military Bands of the United States," p. 785. The Marine Band praised in this excerpt was, of course, the band then led by John Philip Sousa. More about that later.

'Tis then the boys will play their best, and show that they've got sand,
By the music they will give you, they try to "beat the band."[34]

Townspeople and newspapers bragged about their band, declaring it was the best (or, sometimes declaring proudly that it was the worst) band in the county/state/region (pick one). A newspaper editor that published an article critical of a beloved local band took his life in his hands. Anyone who's traveled through the small towns in the Midwest has seen the bandstands that still survive in some towns, bandstands that were the site of concerts on summer evenings from the postwar period through the 1920s. (That's one important thing about wind bands: They're loud enough to be heard easily outdoors.) Local amateur bands also played at parades, dances, celebrations, picnics, and any other event that called for group fun. In the North, at least, financial prosperity allowed sufficient leisure time to relax on occasion in towns of all sizes and allowed sufficient spare cash to spend on the musical instruments that dozens of new American instrument makers were turning out. In the cities, of course, the amateur bands were supplemented by more proficient professional bands . . . but in most places, amateurs were the rule. This was a world in which travel (other than rail travel) was by horse; towns were isolated and thrown back largely on their own entertainment resources. Wind bands were a blessing, and one in which each locale took great pride.

Note, too, that the size of the average band had grown compared to bands before the war. Pre-war bands generally had somewhere between six and a dozen members. Postwar bands averaged 12 to 18 members. This was the result of increased numbers of music teachers, the products of conservatories, university music departments, and music conventions.[35]

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[34] Quoted in Richard Crawford, AMERICA'S MUSICAL LIFE: A HISTORY (W.W. Norton: New York, 2001), p. 453.

[35] See the chapter entitled ART MUSIC IN THE POSTWAR YEARS, PT. 2, Music Education for a discussion of improvements in American music education between 1865 and 1890. Toward the end of the postwar period, native born musicians could receive an excellent practical and theoretical education sufficient for a skilled music professional at a growing number of conservatories and university departments of music. While the absolute cream of performers and composers still looked to Europe to finish their

It was also the result of new music publications, including "how to" books for playing various instruments, affordable collections of sheet music, and cheaper musical instruments. There were more (and better) musicians available, allowing bands to play a wider range of music.

Further note that in the postwar years, there was an evolution from *brass* bands toward *wind* bands, which meant the inclusion of reeds in the unit (it also meant the inclusion of some other, odd instruments, discussed later). The instruments in the average band described toward the beginning of that long quote above had a proportion of about 35% reeds and 65% brass. As Schwartz observes, this is almost the exact opposite of the proportion of reeds and brass in the best wind bands of the day, such as Gilmore's band. In those bands, reeds were approximately 65% of the band and brass 35%.[36] Given the greater volume of the brass, this resulted in a more or less balanced sound between reeds and brass. Over time, the proportion of reeds in the average band would grow, as a greater number of competent reed players became available. Again, the greater diversity of available instruments–including reeds, which substituted for stringed instruments– allowed credible performance of an expanded repertoire that included orchestral music.

Notice something else, too. As described above, most of the wind band's instruments were set in E♭ or B♭. To make marches and other wind band music easier to play, most wind band arrangements were in flat keys (and occasionally in C major, just to irritate everyone). In the great majority of marches, the key modulates from the tonic key of the first strain or first and second strains to the subdominant for the trio section (the main section of the march).[37] In many cases, the march begins in B♭ and

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education (a later generation would make study under Nadia Boulanger *de rigeur*), this was by no means necessary for even a very good professional bandsman.

[36] See Schwartz, BANDS OF AMERICA, p. 129.

[37] The tonic note is the note that gives its name to the key. Thus, in the C major scale (C-D-E-F-G-A-B-C), C is the tonic note. The tonic chord in the C major scale is the major chord built on the tonic note, C. The subdominant chord is the major chord built on the fourth note of the scale (F, in the case of the C major scale). The subdominant key is the key

modulates to E♭ in the trio or begins in E♭ and modulates to A♭. The great majority of wind band arrangements are for the full band, rather than the sort of sub-band later common with the swing bands of the 1930s and 1940s[38] or for a band with one of more sections removed or reduced. And, typically in wind band arrangements, the melody was given to the cornets and/or clarinets, horns took the afterbeats, and trombones and baritones took the countermelody.

Mead concluded his article about the wind bands of his day with the following:

> In parts of the South good military bands are unknown, owing, for one thing, to the dearth of acceptable reed and brass performers. Throughout the Eastern and Middle States hundreds of excellent brass bands exist, and then there are others which, to put it mildly, should not be taken seriously. In New England, the Fitchburg, Mass., band, the Salem Cadet band, under Eugene Missul, and Baldwin's Boston Cadet band are among the best. In the West, many of the older bands have rosters of matchless musicians, and some of the more recently organized bands are forging ahead perfectionward with the usual Western vim. The First Brigade band of Greeley, Colorado, with twenty-six men, the Elgin Watch Factory band,[39] with an *ensemble* of seventy-six musicians, under the leadership of Professor J. Hocker, the Cleveland Gray's band,[40] the

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indicated by the subdominant chord (for F major, that's F-G-A-B♭-C-D-E-F). Don't worry about why. That can only bring heartache.

[38] Some bands, however, did have an occasional number for a saxophone quintet or something of that sort.

[39] For all you blues fans out there, this is the factory that produced the watch that Robert Johnson once compared to a woman said to have "Elgin movements from her head down to her toe." That metaphor wasn't original with Johnson, by the way. It first appeared on record in vaudeville blues singer Flo Bert's "Good Man Sam" in 1922.

[40] That was the band attached to Cleveland's volunteer militia force, created to supplement the local police force. The group saw service in the

> Toledo City Band, the Metropolitan Band of Dayton, the Kansas City Band, and other organizations in the West, including several along or near the Pacific seaboard, may be mentioned as among the foremost in the country. Among the other excellent bands supported by the United States government are the West Point band and the Second Cavalry band, with twenty-five men, under the direction of M.C. Meyelles, stationed at Walla Walla, Wash. In the larger cities, such as Philadelphia, Brooklyn, Chicago, Buffalo, etc., the military bands, without pausing to name them, are vital factors in their civilization and growth.[41]

Mead exaggerates the paucity of opportunities for musical education in the United States in 1890 and understates the number of acceptable, native-born instrumentalists available for playing in a decent brass band by 1890. There were enough good musicians, enough money and leisure time, and enough popular interest in band music to support a very large number of wind bands.

In addition, the more wind bands there were, the more *good* wind bands there were, too. Essentially what happened in the 25 years from 1865 to about 1890 was that in 1865 there were just a few bands that could play at the level of the best bands in the country (such as the 7th Regiment, Dodworth, and Gilmore bands); by 1890, bands playing at that 1865 level of excellence could be found all over the country. They weren't the *average* bands in the various locales, but that level of quality was no longer monopolized by just a few brass bands nationally. And the quality of the *average* brass band had risen, too, as more bandmasters received some sort of musical education. Moreover, after 1890, there was even *greater* improvement in the quality of wind brass bands.

Mead gives considerable credit for improvements in wind bands in the postwar period to a few leading bands. These bands toured the country, and they gave local bands an example of what a first-rate wind band could be. This encouraged emulation and a general raising of the standard by which bands judged themselves. Foremost among the touring

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Civil War, the Spanish-American War, the punitive expedition into Mexico, and World War I.

[41] Mead, "The Military Bands of the United States," p. 788.

bands, according to Mead, was the band of Patrick Gilmore. We've already looked at Gilmore's career prior to the Civil War,[42] at his military career during the Civil War,[43] and at his involvement in such spectacular concerts as the National Peace Jubilee.[44] What we need to look at now is his career as a band leader.

Patrick Gilmore[45]

Mead was effusive in his admiration for the band of Patrick Gilmore, and he considered it the leading band of its era:

> No article on military bands would be at all comprehensive without reference to the accomplished band-master P.S. Gilmore. Something more than casual allusion must be made to this remarkable man and musician, though words can but impotently describe his triumphs, heartaches, and eventfully checkered career.

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[42] See the chapter entitled ART MUSIC IN ANTEBELLUM AMERICA, subsection American performers in the antebellum era, *Wind bands*.

[43] See the chapter entitled THE CIVIL WAR AND MILITARY MUSIC, subsection Band Music in the Civil War, *Particular Civil War Bands*, *The Patrick Gilmore Band*.

[44] See the chapter entitled ART MUSIC IN THE POSTWAR YEARS, PT. 1: COMPOSERS AND INSTRUMENTAL MUSIC, subsection The National Peace Jubilee and Other Spectaculars.

[45] For about two dozen recordings by Gilmore's band online, see the UCSB Cylinder Audio Archive website, located at http://cylinders.library.ucsb.edu/search.php?nq=1&query_type=keyword&query=Gilmore%27s%20Band, accessed 10/19/19. For recordings of Gilmore's band on CD, see the various artists collections, *The Phongraphic Yearbook: The 1890s, v. 1, "Wipe Him Off the Land"* (Archeophone Records, ARCH 9004, 2001) ("The Thunderer March"), and *The Phongraphic Yearbook: The 1890s, v. 2, "Wear Yer Bran' New Gown"* (Archeophone Records, ARCH 9006, 2002) ("Grand March from *Tannhaüser*""). It's probable that all or nearly all of these recordings of Gilmore's band were made after Gilmore's death.

> Patrick Sarsfield Gilmore to-day stands without peer in his line in this country, if not abroad.[46]

Mead's precis of Gilmore's early career will suffice to bring those who haven't read earlier chapters up to date before discussing his postwar career (and add a few details about Gilmore for those who *did* read the earlier chapters):

> In childhood music became the dream and passkon of his existence, and the town band of Athlone, in the County Galway. Ireland, where he was born, he joined when he was but a mere lad. Though deprived of the advantages of a thorough musical training at that time, he received special instructions in instrumentation and harmony from Mr. Keating, the band-master, who took a fancy to him. Soon becoming an accomplished E flat cornet player, young Gilmore resolved to seek a more promising filed that the dull little town of Athlone. Poor and unknown, he landed in Boston in 1848. He was only nineteen, but his rare abilities were promptly recognized. Ten years later, in 1858, he organized his own band, having meanwhile been the leader successively of the Suffolk Band, of Boston, the Boston Brigade Band, and the Salem band. His promenade concerts in the Boston Music Hall for several seasons, the first on his long list of musical enterprises, met with success.
>
> Gilmore's entire band joined the Twenty-fourth Massachusetts Volunteers at the outbreak of the war, and subsequently accompanied the Burnside expedition to the Carolinas. While the "later unpleasantness" was in progress Gilmore was gaining a reputation in both armies, for he did not scruple to play "Dixie's Land" now and then, which thrilled many a Southern heart in a neighboring camp. The grand national concert given under Gilmore's direction on Lafayette Square, New Orleans, March 4, 1864, on the occasionof Michael Hahn's inauguration as Governor of "freed and restored Louisiana," was memorable for the participation in the programme of ten thousand children from the public schools. The singing of the "Star-spangled Banner" by a chorus of ten thousand strong, each boy

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[46] Mead, "The Military Bands of the United States,"p. 786.

and girl waving a tiny American flag, while the refrain reverberated through the vast ampitheatre, accompanied by five hundred musical instruments, and the boom of thirty-six pieces of artillery fired in exact time by electricity, produced a most impressive effect upon the large and enthusiastic concourse. It had simply been a Herculean task For Gilmore to induce the parents of these children to allow them to take part, and when he had obtained thier consent it had been another task to coach this large juvenile company and teach them to sing the national anthem in unison. His indefatigable labors were rewarded by a banquet tendered him through a committee of one hundred citizens of New Orleans. at which he was presented with a beautiful goblet filled with gold, and through General Banks, who previously had placed him in charge of all bands and music in the Department of the Gulf, received the thanks of the government.[47]

We break temporarily from Mead's account to provide a program from Gilmore's Grand Boston Band of 1868:

December 23, 1868
Part First

1. Grand Overture–"Poet and Peasant".....Luppe [sic][48]
Gilmore's Orchestra
2. Cornet Solo–Sixth Air et Varié.....De Berlot
M. Arbuckle
3. Pot Pourri–"Bohemian Girl".....Balfe
Gilmore's Orchestra
4. Nightingale Song–"The Marriage of Jeannette".....Masse
Miss Anna Granger
5. Clarinet Solo–Thème et Varié.....Schmidt

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[47] Mead, "The Military Bands of the United States,"p. 786.

[48] That should be "Suppe," for Franz von Suppé (ne Francesco Ezechiele Ermenegildo, 1819-1895), an Austrian composer and conductor. He had nearly 50 light operas to his credit, with the overtures *Poet and Peasant* and *Light Cavalry* being the most popular. You'll see *Poet an Peasant* in several other programs later in the chapter.

Herr Schmidt

6. Sailor's Song–With Cornet Obligato.....C. Krebs
Cornet by M. Arbuckle, Song by Miss Anna Granger

Part Second

7. Overture–"William Tell".....Rossini
Military Band
8. Cornet Solo–Carnival de Venice.....Paganini
M. Arbuckle, accompanied by Orchestra
9. Grand Cornet Waltz–"Soldaten Lieder".....Gungl[49]
Military Band
10. English Song.....
Miss Anna Granger
11. Grand Medley–"The Rage in London".....Riviere
(Introducing Popular Melodies of the Day)
Military Band

We now return to Mead's history of Gilmore's band:

> Two years after the close of the war, Gilmore conceived one of those gigantic projects the very mention of which among most of his intimate New York and Boston friends called for the expressions of doubt as to his sanity. But he was not to be balked by discouragement not disheartened by ridicule. He persisted in his idea, with which he accosted prominent men right and left. For a long time they laughed at what they considered his grandiloquent entreaties for assistance. Nothing, however, could daunt the soul that had been fired with an ambition whose realization people thought would be nothing less than a miracle. In the following year Gilmore publicly proclaimed that he was about to totally eclipse all previous undertakings of the kind by giving a gigantic musical festival

[49] This is either Joseph Gungle (sometimes spelled "Goongl"; 1810-1889) or his nephew, Johann Gungl (1828-1883). Both were Germans who wrote dance music; Joseph wrote marches as well.

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That mammoth festival included a temporary coliseum built to house the performances; an orchestra consisting of 215 violins, 65 violas, 65 cellos, 85 basses, 119 woodwinds, 295 brass, and 95 percussion; a chorus of about 10,000 voices, and, for a performance of the "Anvil Chorus," 100 firemen pounding 100 anvils. Bandleaders from all over the country, including the Dodsworths in New York and Thomas Coates in Easton, Pennsylvania, helped Gilmore with the recruiting; Oliver Wendell Holmes, Sr. wrote the words for a "Hymn of Peace"; and Ole Bull agreed to solo at the celebration. Edward Everett Hale, one of the most renowned speakers of the day, delivered the opening prayer, and Lowell Mason was the guest of honor. It was called the Peace Jubilee, and it so gripped the nation's imagination that attempts to imitate it appeared across the country for a decade (some of these led by Gilmore himself, hoping but failing to duplicate the original Jubilee).

Once the Peace Jubilee disease had run its course,[51] Gilmore became the bandmaster of the band of the 22nd Regiment of the New York State National Guard in 1873. Gilmore brought with him the memory of an international wind band competition that he had heard at the International Exposition in Paris in 1867. The music produced by the European bands in that competition far surpassed anything that American bands could manage. Then in 1871, Gilmore contracted to bring the British Grenadier Guards Band, the French Garde Républicaine Band, and the German Kaiser Franz Grenadier Regiment Band to Chicago for the 1872 Peace Jubilee. His comparison of those bands with three of America's top bands–his own band, the United States Marine Band (then under Henry

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[50] Mead, "The Military Bands of the United States,"p. 786.

[51] Indeed, the disease had run its course with Gilmore before it disappeared from the national constitution. Gilmore found himself wheedled and bribed into one last hurrah of Jubileeitis in Chicago in 1872, where local citizens insisted on a mammoth concert complete with a 1,000 voice chorus, tremendous numbers of anvils for the *Anvil Chorus*, and 300-piece band. The by then Jubilee-allergic Gilmore at least managed to talk the committee out of bells and cannons.

Fries, not yet under Sousa), and the 9th Regiment Band of New York[52]--confirmed Gilmore's opinion regarding the superiority of European bands. Gilmore vowed to put an end to that superiority.

Gilmore recognized that the superiority of the European bands rested on three legs. First, European bands consisted of better musicians than American bands. Many American bandsmen equated musical quality with volume: The best bands were the loudest ones. If Gilmore were to improve the quality of his band, he would have to bring the volume, tone, and phrasing of his bandsmen under his direction. Second, the balance of instruments was better in the European bands. Those bands had a greater percentage of reeds versus brass, which gave them a more subtle and flexible tone than that of the American bands. This, Gilmore recognized, required him to add reeds to his band. Third, the European bands played a more varied and sophisticated repertoire than did the American bands. Their repertoire included not only marches, popular songs, dances, popular opera overtures, and such crowd favorites as the *Anvil Chorus*, but also symphonies by the likes of Beethoven, Mozart, and Mendelssohn and operatic works by Wagner. Gilmore knew that he would have to expand his band's repertoire to compete with European bands. His intention, then, upon assuming leadership of the 22nd Regiment Band in 1873 was to improve its musicianship, balance, and repertoire with the aim of making it the best band in the world . . . and a model for future American bands.

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[52] The regimental bands of the New York militias competed vigorously with one another for supremacy in New York City. At various times, the Dodworth band, attached to the 71st regiment, the Grafulla band, attached to the 7th regiment, and Gilmore's band attached to the 22nd regiment were the most highly regarded, although the band of the 13th regiment under Frederick Innes also had its advocates. One example of the musical competition between regiments in New York City came in 1870, when Col. James Fisk, Jr. of the 9th Regiment hired David Downing to put together a regimental band that would be the best in the city. Considerable money was spent building up band library, hiring the best musicians available, and paying for rehearsal time. The result was, for a time, considered the best band in New York . . . at the cost of a small fortune.

Gilmore's hiring as leader of the 22nd Regiment Band was predicated upon his creating an entirely new band for the regiment. Upon assuming the position, he hired the best 65 musicians he could find, including two virtuosi that Monsieur Jullien had brought to America back in the 1850s: E.A. Lefebre on saxophone and Matthew Arbuckle on trumpet. The initial collection of bandsmen were not all the Gilmore wished for, and there was little time for rehearsal before performances were scheduled to begin, but the men *were* competent. When the group played their first concert on November 18, 1873 at New York's Academy of Music, they played the operatic overtures from *Der Freischutz*, *Semiramide*, and *Martha*, two new marches written by Gilmore, De Bériot's *Seventh Aire Varie*, and the *Concert Polka*, played as a finale by eight cornetists, including Gilmore himself. The band brought the house down. It was an auspicious start, but Gilmore knew that much work needed to be done to create the band that he aspired to lead.

Over the next few years, Gilmore fired and hired musicians as he found more skilled players to replace those he already had. He also experimented with the instrumental makeup of the unit. Although band members knew that they had to be the best player obtainable to keep their job, they also knew that Gilmore would treat them fairly, pay top dollar, and pay for rehearsals as well as performances, something that was unusual at the time. He worked his musicians hard, treated them fairly, and paid them well. Part of working his men hard was having them play difficult pieces. These included arrangements for orchestral works for wind band that stayed as close to the symphonic originals as possible.

While Gilmore was improving his band, he initiated a series of promenade concerts at the 22nd Regiment Armory in New York City.[53] These concerts resembled the promenade concerts that he had initiated in Boston before the Civil War, modeled after the music at the old pleasure gardens of England and Federalist era America. The audience was free to

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[53] Gilmore was not the first bandleader in New York City to conduct a series of promenade concerts. The Dodworth Band under David Downing had begun a series of promenade concerts in 1863. It should be noted, however, that the Dodworth promenade concerts were in imitation of the promenade concert series that Gilmore had begun in Boston before the Civil War.

walk about the room and chat while the band played light classics and popular numbers. These concerts were very popular and drew large crowds of New Yorkers to hear the band. The promenade concerts that Gilmore established in Boston and New York later became the model for today's "pops" concerts.

Despite the popularity of the promenade concerts, Gilmore found himself in economic difficulty. Primarily, this was because 1873 was a lousy year for forming a new band. The country had just entered one of the worst panics of the 19th century, and money was tight. Moreover, New York City was a lousy place to form a new band. When Gilmore formed his band, the big players already on the New York band scene were the Dodworth Band, Grafulla's 7th Regiment Band, and the 9th Regiment Band under David Downing. These three bands were some of the very best bands in the country, and they had a near lock on the New York music scene. As a new band, Gilmore had no pre-panic contracts to rely on for steady musical work and had no loyal fan base on which to depend. So, Gilmore needed to find additional revenue if he were to keep a band of 65 musicians afloat. The solution to his problem was obvious: He had to get out of New York City. That is, he and his band had to tour.

Gilmore was helped to this conclusion by the experience of Theodore Thomas in the field of art music. When Thomas formed his first orchestra in New York City in 1866, there were only two other orchestras in the entire country. Unfortunately for Thomas, both of them were in what is today's New York City: the New York Philharmonic and the Brooklyn Philharmonic Society. Thomas concluded that he had to find sources of income outside of New York City if the band were to survive while it established its reputation. In 1873, Gilmore found himself in a nearly identical situation to the one Thomas faced in 1866: He had to get out of town to places where he had no high-caliber competition. Thus, Gilmore began to tour.

Beginning in January 1875, Gilmore took to touring for the better part of two months each year. He hit the cities and some towns east of St. Louis and north of Louisville. To draw crowds–and knowing that Americans like songs better than instrumental pieces–he hired soprano Emma Thursby as vocalist.[54] Most of Thursby's numbers were popular hits

[54] Gilmore had gotten into trouble with New York's Musical Protective Union in 1874 when it backed Thursby's Brooklyn recital at Plymouth

that were sure to please the crowd, such as “Silver Threads among the Gold” and “Nearer, My God, to Thee,” but she also sang some pieces that allowed her to wow the crowd with vocal gymnastics, such as Heinrich Proch’s *Air and Variations*.[55] When Thursby was added to the virtuosic solos of Lefbre and Arbuckle, a nice shot of good ol’ show biz was added to the more subtle musical charms of Gilmore’s steadily improving wind band.[56] Audiences and critics were

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Church for a below-scale fee. We don’t know how he got himself out of hot water with the union over that, but somehow he did.

[55] Somewhere there is a leading coloratura soprano who has *not* recorded Proch’s *Air and Variations*, but I haven’t tracked her down yet.

[56] The cornet was the equivalent of the guitar in the 19th century. Just as “the guitar hero” was the pre-eminent soloist of the 1960s into the 1990s, so was the cornet soloist in the latter part of the 19th century and early 20th century. Arbuckle’s understudy was Ben Bent, and Arbuckle insisted that Bent play only when Arbuckle rested . . . then Arbuckle did whatever it took to ensure that he *never* rested, thus preventing a rival from soloiing. That changed when Gilmore hired cornetist Jules Levy, and Bent became the least of Arbuckle’s problems. It must have been a bit like the Yardbirds, who had both Eric Clapton and Jeff Beck on lead guitar at the same time and then, later, Jeff Beck and Jimmy Page simultaneously. That had to have gotten ugly. Oh, and let’s keep in mind that Gilmore himself was one of the country’s leading cornetists. Gilmore had to soothe Levy and Arbuckle by billing Levy as the greatest living cornet player and Arbuckle as the great favorite American cornet player. The band must have needed a special railroad car just to carry the egos involved.

The question as to which was the greater musician was impossible to settle because the two players were not comparable. Levy was a technician capable of playing solos with intricate variations and embellishments. Arbuckle was a master of tone and a beautiful turn of phrase. As Hi Henry, the leader and cornetist of Hi Henry’s Minstrels put it,:

> A just comparison of these two great artists is no disparagement to either. They were not at all comparable. Levy may be said to play

> that which no other living man can as brilliantly repeat. Arbuckle, while playing nothing others could not render, delivered it in such finished style that none could simulate it.

Quoted in Stephen L. Rhodes, "The Nineteenth Century American Wind Band," on the *History of the Wind Band* website. located at https://ww2.lipscomb.edu/windbandhistory/rhodeswindband_06_19thcenturyamerican.htm, accessed 10/25/19.

Eventually, Gilmore did the only sane thing a bandleader could have done: He held a series of cutting contests between the two cornetists that never settled who was the better cornetist was but made boatloads of money for the band. At stops all across the county, partisans for one trumpet player clapped and cheered loudly when their hero played, then booed equally loudly when his despised competitor played. At last, the two men resorted to fists, evidently attempting to pound one another into admitting that the one with the biggest fist was also the one with the most talented lip. Gilmore separated them, tearing Levy's coat in the process. Levy took that personally, so he challenged Gilmore to a duel. He was later talked into accepting a target shooting competition as a substitute. Gilmore won, which did nothing to improve Levy's temper. He quit the band, and Arbuckle followed shortly after. Ben Bent, Walter Emerson, and, for a time, Alessandro Liberati became Gilmore's name cornet soloists.

For a sheet music survey of solos by notable cornetists of the period, see THE CORNETIST'S FOLIO: CONTAINING THE PRINCIPAL SOLOS OF OUR GREATEST ARTISTS, ARRANGED IN THE BEST STYLE FOR CORNET AND PIANO-FORTE (selected and published by J.W. Pepper: Philadelphia, 1884), available at the Petrucci IMSLP Library website, located at http://imslp.simssa.ca/files/imglnks/usimg/e/e5/IMSLP500168-PMLP810082-M260C8161884score.pdf, accessed 10/25/19. The collection includes one solo by Liberati and eight by Levy, plus a ton of solos by other cornet luminaries of the period.

In addition to these cornet soloists and Lefebre on sax (whom many to this day still regard as the most technically proficient saxophonist of all time), the early Gilmore band also included such then-renowned soloists as Carl Kegel (clarinet), De Carlo (piccolo), F. Bracht (flute), and F. Letsch

bowled over, and Gilmore was well on his way to establishing his band as the gold standard for the Northeast and Midwest.

When Gilmore's band returned from its first tour in 1875, it established its headquarters at P.T. Barnum's old Hippodrome in midtown New York. The place, renamed Gilmore's Garden, enclosed an entire city block, and Gilmore rebuilt the place to include peaceful gardens with wide gravel walks and fountains. The band played there every evening and on Saturday afternoons, and they drew tremendous crowds.[57] From May 29 through October 28, 1875, Gilmore played 150 concerts to SRO audiences.[58] Newspapers covered his concerts . . . not always flatteringly but always describing his effect on audiences.

By early 1876, Emma Thursby had achieved sufficient popularity that she was offered far more engagements than she could accept. Given difficulties with her availability, Gilmore auditioned a new singer. He eventually hired Lillian Norton, then 20 years old. She toured the west with Gilmore in 1877 (by now, the band was touring all the way to the west coast). The following is a program from the Gilmore band of 1876 with the newly-hired Lillian Norton:[59]

December 9, 1876
Part First

(trombone). It would later include such great cornetists as Herbert L. Clarke and Bohumir Kryl.

[57] The gardens were such a popular spot that people came to enjoy themselves there even when the band wasn't playing.

[58] Mead estimates that Gilmore played over 600 concerts in his first four years in New York. Schwartz describes a performance that Gilmore gave on October 11, 1877 during which Gilmore surrounded himself with four other bands and built to a climax capped by Thursby's singing of the *Air and Variations*. The result was an eruption of cheers and applause. According to Schwartz, Gilmore's performances always added *something* new that kept audiences coming back.

[59] On this program, as on many others, the piano used by the band and the dealer who supplied it are noted at the end of the program.

1. Overture–"Stabat Mater".....Rossini[60]
Gilmore's Band

2. Piccolo Solo–"Canary Polka".....DeCarlo
Signor DeCarlo

3. Andante, Fifth Symphony.....Beethoven
Gilmore's Band

4. Cornet Solo–"Fantasie Original".....Hartman
Mr. M. Arbuckle

5. Piano Solo–"Paraphrase on Themes from Rigoletto".....Liszt
Master Hermann Rietzel
6. Song–"Good-Bye, Sweetheart".....Hatton
Mr. W.H. Stanley

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[60] Brother, you've got me on this one. The *Stabat Mater* was originally a 13th century poem (possibly written by Franciscan monk Jacopone da Todi or by Pope Innocent III). The poem portrays Mary's suffering at her son's death on the cross, and it is sung as part of the liturgy of Our Lady of Sorrows. Beginning in the Renaissance, pretty much every composer who had any hope of establishing a reputation put the poem to music. Rossini was hired to write a *Stabat Mater*, but illness prevented him from completing it, and he hired Giovanni Tadolini to compose the second half (Rossini nevertheless palmed it off as being entirely his own work). There's no singer indicated in Gilmore's program, so the piece seems to have been performed exclusively by the instrumental members of Gilmore's band. Now, there's about 21 bars of instrumental introduction before the singing starts in Rossini's *Sabat Mater*, but that's hardly an "overture." Moreover, Rossini's *Stabat Mater* was written *after* Rossini retired from writing operas, so it could hardly have been the overture of a Rossini opera (never mind that the subject matter of the *Stabat Mater* is utterly inconsistent with the sort of operas that Rossini wrote). All in all, I can't figure out what this item is supposed to be. Probably someone had hung out at the local bar a bit too tong before this program was written.

Part Second

7. Grand Opera Fantasie.....Meyerbeer
   (Including gems of Le Prophete, L'Aricaine, 'Etoile du Nord, Les Hugeuenots, and other Operas)
   Gilmore's Band

8. Scena from Il Trovatore.....Verdi
   Miss Lillian B. Norton

9. Saxophone Solo–Variation on "Casta Diva".....Bellini
   Mr. E. A. Lefebre

10. Overture–"Jubel".....Weber
    Gilmore's Band

As you can see, this is a far cry from some marches, dance numbers, popular songs, and perhaps a hymn.

By this time, other bands were beginning to follow Gilmore's lead.[61] For example, the military band attached to Fort Adams, Rhode Island performed the following program in 1877:

1. Quickstep.....Grafulla
2. Aria and Chorus, "Die Vier Haimonskinder".....Balfe
3. Song, "When May Breezes".....Krape
4. Waltz, "Dreams of the Ocean".....Gungle[62]
5. Overture, "Norma".....Bellini

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[61] A few organizations had already begun including serious art music in their concerts during the 1860s. One interesting example was the Germania Orchestra and Military Band of Boston. A program from their concert of January 13, 1869 shows them playing, in additions to marches, waltzes, polkas, solos, and songs, the overture to Gounod's *Orpheus*, the cavatina from Donizetta's *Lucia di Lammermore*, and the andante from Haydn's *Surprise Symphony* (No. 94),

[62] See the footnote regarding "Gungl" appended to Gilmore's earlier program from 1868.

6. Schottische, “Jessie”.....Downing
7. Selection, “Nabuco”.....Verdi
8. March.....Coates

Note not only the inclusion of pieces by Bellini and Verdi but also the use of works by some of the best contemporary American composers for wind band: Grafulla, Downing, and Coates.

Then, Gilmore decided to display the band on a European tour. By then, he believed that the band had reached a level of instrumental proficiency, achieved a balance of instruments, and mastered a sufficiently sophisticated repertoire to compete with the best bands Europe had to offer. At this time, Gillmore’s band had the following instrumentation:

Wind Instruments

2 piccolos
2 flutes
2 oboes
1 A♭ clarinet
3 E♭ clarients
8 first B♭ clarinets
4 second B♭ clarinets
4 third B♭ clarinets
1 alto clarinet
1 bass clarinet
2 bassoons
1 contrabassoon
1 alto saxophone
1 tenor saxophone
1 barintone saxophone
1 bass saxophone

Total wind instruments: 35 (53% of the total)

Brass Instruments

1 E♭ cornet
2 first B♭ cornets
2 second B♭ cornets
2 B♭ trumpets

2 flugelhorns
4 French horn
3 trombones
2 alto horns
2 tenor horns
2 euphoniums
5 BB♭ bass tubas

Total brass instruments: 27 (41% of the total)

Plus, 4 percussion instruments (6% of the total)[63]

This constituted, in percentage terms, more wind instruments than any major European band, and the balance of reed and brass most closely resembled the balance in the Prussian Guard Band, then regarded as the finest European band of the time.

Gilmore's band left for England on May 4, 1878. There, the band lost Lillian Norton when she and her mother had a disagreement with Gilmore.[64] After performing in the major cities in England, Gilmore appeared in Dublin, Edinburgh, Glasgow, and Aberdeen. The band then crossed to the continent, where they performed in Paris, Le Havre, Rouen, Lille, and other French cities, followed by Brussels, Rotterdam, The Hague, Antwerp, Amsterdam, and a two-month tour of the cities of Germany.

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[63] This was the size of his usual band. On special occasions, he temporarily expanded the band to include about 100 members.

[64] After her appearances with Gilmore, Norton would transition to *opera seria*. She would eventually become one of the most popular sopranos in the country. Those who have read the chapter entitled ART MUSIC IN THE POSTWAR YEARS, PT. 2: VOCAL MUSIC, THE BUSINESS OF ART MUSIC, AND MUSIC EDUCATION will already have read about Norton under her operatic stage name, Nordica.

Gilmore also lost his chief soloist on the cornet, Matthew Arbuckle, for the duration of the European trip–he was a British deserter who feared arrest if he came within the reach of British law. Jules Levy also did not make the trip, for reasons unknown. The trip gave Ben Bent a chance to show his abilities as a cornet soloist.

During the tour, according to Gilmore, the band played with 15 or 16 of the best bands of Europe and were adjudged the superior band by Europe's newspapers. Their musicianship, balance, and repertoire won praise from listeners. The tour made money and the band members were well paid, but it was not a huge financial success.[65]

Upon Gilmore's return at the end of September, Gilmore gave a series of performances at the Grand Opera House, then returned to Gilmore's Garden. The venue again came under the control of P.T. Barnum, who renamed it Madison Square Garden.[66] By 1880, Gilmore had reached the pinnacle of his career. He had the best band in the country–and perhaps in the world–and he had established a comfortable routine of playing at Madison Square Garden in the winter, playing at Manhattan Beach in the summer, and touring in the fall. Gilmore made his first tour of the South in 1888 and his first tour of Canada in 1889. The latter tour was part of a special tour in commemoration of his first Peace Jubilee Concert.[67] By then, Gilmore's band was packed with many of the world's greatest soloists, an incomparable collection of musicians.[68] The

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[65] While Gilmore was in Europe, the Theodore Thomas orchestra, Grafulla's 7th Regiment Band, and the Dodworth Band took over his spot at Gilmore's Garden.

[66] This was not at the site of the present Madison Square Garden. Today, the New York Life Insurance Building occupies the site of the old Hippodrome/Gilmore's Garden/Madison Square Garden.

[67] Luggage was a problem on that tour. Gilmore toted with him several anvils and six cannon for commemorative performances. You can't make this stuff up. By now. the band had been expanded to 100 persons for the tour and, between the luggage and the additional personnel, the band lost money on the tour. In fact, the expanded size of the band was making it a dicey commercial operation in general.

[68] These included Hrman Bellstedt (cornet), Ben Bent (cornet), Albert Bode (cornet), Michael Raffayolo (euphonium), August Stengler (clarinet), Stockigt (clarinet), Matus Uri (E♭ clarinet), Bruggman (alto clarinet), E.A. Lefebre (alto saxophone), John Cox (flute), De Carlo (piccolo), de Chiari (oboe), Rupp (bassoon), Ernest Weber (bass clarinet), Wilson (trombone),

band was also renowned for the balance of sound it achieved, reached in part because of Gilmore's willingness to experiment with novel instruments:

> The size of his band enables Gilmore to bring out the full effect of the most intricate musical compositions. He has always been an experimentalist, and is progressive in his theories concerning instrumentation. Unlike Signor Cappa and other great band-masters, he believes in the employment, where permissible, of saxophones. Other peculiar instruments used on this country only by Gilmore's band (with possibly one or two exceptions) are the antoelophone, surasophone, the helicon tuba, and the orpheon. By the introduction of these instruments he produced a quality of tone almost as delicate as a stringed orchestra, and of startling power, as well as weird cadences salient shadings in the bass and clearness in the minor runs–in consonance with the essential character of the music. Let us briefly consider the use, relations, and character of these instruments. . . .
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> The orpheon is a reconstructed euphonium, with about the same compass, although different in tone, on account of the difference in shape and build. It is supposed to be an improvement on the antoelophone, and is manufactured by Boosey of London. This instrument is played by a dashing young English Fifth Lancer with brilliancy, his manipulation of the pedal notes being remarkable. His great forte is in the rendition of pathetic passages in the old songs.
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> The euphonium trombone, an addition to the euphonium, is the creation of Signor Raffayalo. It is virtually a euphonium, buy by a trombone bell attachment the performer is anabled to use it as either instrument. By pressing down a piston the air passage can be changed from one bell to the other while performing. It is a noble and important instrument, and Signor Ruffayalo is acknowledged to be its greatest player. . . .
>
> The surasophone is an English instrument, copied from the ophicleide. It is pitched in E flat, and is employed as a

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Harry Weston (French horn), Herman Conrad (bass), Elden Baker (antoniophone), Ritze (flugelhorn), and Henry Ehittier (euphonium).

> contrabassoon both in stringed and military bands. It has a rich, organ-like tone peculiar to itself. . . .
>
> The antoniophone was introduced in this country by Alfred Phasey, of Gilmore's band. This instrument partakes of the qualities of the cornet, alto, barytone, and bass, though differently shaped, as will be seen in the illustration. Mr. Phasey's excellent performance on the barytone antoniophone has prompted one critic to designate it "vox humana." It has frequently been heard with appreciation in unaccompanied quartet. At present Mr. Phasey is filling his father's position as a solo euphoniumist at the Crystal Palace, London.
>
> The bass helicon tuba formerly had keys, and was first used in the bands of the German army. It was called the bombardon. Now, after many improvements, it is called the helicon or circular tuba. This immense instrument (here illustrated), which is really the largest in existence, was manufactured by Henry Gianckel [?], of Paris, expressly for Gilmore's band, and the gentleman who plays this ponderous bass, Herman Conrad, seems well fitted for the task, being a splendid type of the German soldier and musician. His height is six foot four and a half inches.[69]

This sort of experimentation signaled Gilmore's persistent search for the right balance of sound in his band. It was Gilmore's penchant for experimentation that made him the first bandleader to play reeds and brass against one another as the two main voices in the wind band.

Other reasons for Gilmore's success were that he made one voice of the band by bringing every musician under his control, had a superb array of soloists, and had an enormous library of musical selections:

> One secret of the excellence of Gilmore's band lies in the fact that every member of it is an artist who understands exactly what is expected of him by his leader in every point of phrasing and tone. In the organization there are twenty-one soloists capable of executing an intricate solo. With a musical library aggregating ten thousand pieces, two or three experts constantly employed in arranging new selections, and with a band that can play at sight without rehearsal

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[69] Mead, "The Military Bands of the United States,"p. 787.

difficult compositions, Gilmore is never at a loss to provide on short notice a unique and yet appropriate programme.[70]

Gilmore, too, was always looking for new ways to promote his band. The promenade concerts were one example of this. Another was Gilmore's successful request of the New York City Council in 1891 for a permit to welcome the new year with a band performance on the steps of New York's City Hall. Gilmore's performance became New York City's first public New Year's celebration. He was also musical director of the celebration of the the American Centennial in Philadelphia and of the festivities surrounding the dedication of the Statue of Liberty . . . and his band played a prominent role in both celebrations. In addition, beginning in 1891, he and his band played for some of Thomas Edison's first commercial recordings.

The year I892 found Gilmore in St. Louis, preparing for a quadricentennial celebration of the first voyage of Christopher Columbus. On September 23, Gilmore suddenly collapsed, and he died the next morning.[71] His body was returned to New York City for burial. About 500,000 people lined Fifth Avenue as his casket was brought to St. Xavier Church, with the procession led by his band. He was buried at Calvary Cemetery in Woodside, Queens, and his wife was later buried beside him. The day after Gilmore's burial, a new band played its first performance, leading the performance with Gilmore's *The Voice of a Departed Soul* in tribute to the respected bandmaster. The band was the new, independent band led by John Philip Sousa.

Gilmore's band survived Gilmore's death. It finished the season under one of its members, then D.W. Reeves took over the baton for a short time. The band was not able to turn a profit, and Reeves relinquished control. The defection of many of the members (often to join the Sousa band), made the survival of the band unlikely. Then fifty of Gilmore's bandsmen turned to Victor Herbert to assume leadership of the group. Some members of the band returned to play under Herbert, and his leadership lasted until 1897. The following program comes from the

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[70] Mead, "The Military Bands of the United States,"p. 787.

[71] Gilmore became a heavy drinker toward the end of his life, and this may have contributed to his death, although that is not certain.

Herbert-led Gilmore band of 1893:

November 26, 1893

1. Overture to “Tannhauser”.....Wagner
2. Träumerei.....Schumann
3. Intermezzo from “Naïla”.....Delibes
4. Grand Aria from “Mahomet II”.....Rossini
   Chevalier Luigi Colonnese, baritone
5. (a) Badinage.....Herbert
   (b) Nocturne in E Flat.....Chopin
6. Tarantella.....Cossman
   Victor Herbert, ‘cello
7. Aria, “Thou Brilliant Bird,” from “LaPerle Du Bresil”.....David
   Charlotte Maconda, soprano
8. Hungarian Rhapsody No. 2.....Liszt
9. Twenty-Second Regiment March.....Herbert
10. Romanza from “Maria Padilla”.....Donizetti
    Chevalier Luigi Colonnese
11. Pizzicato Polka.....Strauss
12. Loin Du Bal.....Gillet
13. (a) “‘Twas April”.....Nevin
    (b) “Les Filles De Cadix”.....Delibes
    Charlotte Maconda
14. Duo for Cornet and Trombone.....
    Herbert L. and Ernest H. Carke
15. American Fantasy.....Herbert

Herbert managed to make the band more or less commercially viable, thanks to extensive touring. Various formations of “Gilmore’s band” continued recording into the early to mid 1900s.

With the possible exception of Theodore Thomas’s orchestra, Gilmore’s band contributed more to the evolution of American musical taste than any other native American musical act of the 19th century. He toured across the country for twenty years, bringing a world class musical unit to audiences who otherwise would never have heard first-rate music in

their lives.[72] During almost that entire period, his band was the only touring wind band in the country. He also brought to his audiences works by masters of 19th century art music that they probably would never have heard but for his concerts. His bandsmen inspired both amateur and professional musicians across the country to raise their standards and work to make raised expectations for their own work a reality. The great cornetist, Herbert L. Clarke, who played for Gilmore before joining the Sousa band, describes the effect that a visit from Gilmore's band had on him:

> I remember a date when the famous Gilmore's Band was booked for a concert, and on the morning it arrived in town I was at the depot to have a look at these wonderful musicians who were supposed to be the greatest instrumental performers in the world. When the train pulled in and the men left the cars, I stood back in awe as they passed me, although I gladly would have helped "tote" their instruments to the hotel if I had had the nerve to approach any of them. I wanted to speak with the celebrated Ben Bent solo cornetist, and question him as to the correct way of practicing so that I might become a good player myself. But I could not muster enough courage to brazen it out and approach him, and so he too walked off with the rest of the bandsmen. I realized that with his going I had let an opportunity slip by, and for so doing never really quite forgave myself, as perhaps I might have learned more in a few minutes conversation with this solo cornet player, than so far, I had from all my studying. Anyway, I attended the concert and was enthralled beyond words by the playing of this magnificent aggregation, which then was the only traveling band in the United States. Oh, how to me our own town band sounded at our next rehearsal! For the first time I began to notice the mistakes we all made that were allowed to pass by the leader, and to observe how little he made of dynamic and expression marks, carrying everything through without trying to produce contrasts, and without paying any attention whatever to proper interpretation.

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[72] It was estimated that in 1889 alone his band was heard live by more than 1,000,000 people.

> Right then and there I made up my mind that if I became a good cornet player I would make every endeavor to become a member of Gilmore's great band, which was the best in the world.[73]

None of this was accidental. Gilmore did his best to inspire local musicians to do better. Clarke again tells us:

> One morning Mr. Gilmore invited every band in the county to report at the fair grounds for a massed band concert, and there must have been a thousand or more musicians playing under the direction of the great bandmaster. It was a wonderful experience, and my enthusiasm for band music mounted higher and higher. My! but was I proud to play under him.[74]

Gilmore also threw down the gauntlet with respect to repertoire. It was no longer enough to play marches, popular tunes, and dance music. After Gilmore, bands had to take on the challenge of art music if they expected to be taken seriously. And that meant that they had to modify their instrumentation to make a respectable stab at playing arrangements of what had originally been orchestral music. A brass-heavy contingent merely blaring away at full volume was no longer acceptable. The new repertoire also meant that the day of the musically-ignorant bandmaster was nearing its end. The new band and the new repertoire required a new leader, one who understood the intricacies of the instruments in his cohort and the demanding new music that those instruments had to play. Gilmore revolutionized the wind band, and it is for this reason that he is known as the “Father of the American Wind Band.”

Oh, and one other thing. He was John the Baptist to the greatest American bandmaster of them all, a man who followed respectfully in Gilmore’s footsteps. Which brings us to . . .

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[73] Quoted in Schwartz, BANDS OF AMERICA, p. 120; also found at the *Purtle.com* website, located at https://www.purtle.com/how-i-became-cornetist-herbert-l-clarke-chapter-13, accessed 10/18/19.

[74] Quoted in Schwartz, BANDS OF AMERICA, p. 121.

John Philip Sousa[75]

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[75] Four essential books were used in writing this section: John Philip Sousa, MARCHING ALONG: RECOLLECTIONS OF MEN, WOMEN AND MUSIC, rev. ed. Paul E. Bierly (Integrity Press: Westerville, OH, 1994; orig. 1928); H.W. Schwartz, BANDS OF AMERICA (Doubleday: Garden City, NY, 1957); Richard Franko Goldman, THE WIND BAND: ITS LITERATURE AND TECHNIQUE (Allyn and Bacon: Boston, 1961); and Frank L. Battisti, THE WINDS OF CHANGE (Meredith Music Publications: Galesville, MD, 2002). Other, more general music histories were also used, including those by Hamm, Crawford, Chase, and Mellers (see bibliography). In addition, the liner notes to the works of John Philip Sousa released by Naxos Records proved invaluable, even though repetitive. For those notes and, even more important, for the best source for an audio survey of Sousa's recordings, see the following CDs: Royal Artillery Band, *John Philip Sousa: Music for Wind Band, v. 1* (Naxos 8.559058, 2000); Royal Artillery Band, *John Philip Sousa: Music for Wind Band, v. 2* (Naxos 8.559059, 2001); Royal Artillery Band, *John Philip Sousa: Works for Wind Band, v. 3* (Naxos 8.559092, 2003); Royal Artillery Band, *John Philip Sousa: Works for Wind Band, v. 4* (Naxos 8.559093, 2004); Royal Artillery Band, *John Philip Sousa: Music for Wind Band, v. 5* (Naxos 8.559131, 2004); Royal Artillery Band, *John Philip Sousa: Music for Wind Band, v. 6* (Naxos 8.559132, 2007); Royal Artillery Band, *John Philip Sousa: Music for Wind Band, v. 7* (Naxos 8.559247, 2008); Royal Artillery Band, *John Philip Sousa: Music for Wind Band, v. 8* (Naxos 8.559248, 2010); Royal Norwegian Navy Band, *John Philip Sousa: Music for Wind Band, v. 9* (Naxos 8.559396, 2011); Royal Norwegian Navy Band, *John Philip Sousa: Music for Wind Band, v. 10* (Naxos 8.559397, 2011); Royal Swedish Navy Band, *John Philip Sousa: Music for Wind Band, v. 11* (Naxos 8.559690, 2012); Royal Swedish Navy Band, *John Philip Sousa: Music for Wind Band, v. 12* (Naxos 8.559691, 2013); Central Band of the Royal Air Force, *John Philip Sousa: Music for Wind Band, v. 13* (Naxos 8.559729, 2014); Central Band of the Royal Air Force, *John Philip Sousa: Music for Wind Band, v. 14* (Naxos 8.559730, 2014); Marine Band of the Royal Netherlands Navy, *John Philip Sousa: Music for Wind Band, v. 15* (Naxos 8.559745, 2015); Marine Band of the Royal Netherlands Navy, *John Philip Sousa: Music for Wind Band, v. 16* (Naxos 8.559746, 2017); Guildhall Symphonic Wind Band, *John Philip Sousa:*

We remember Sousa today primarily as a composer of marches and as the leader of a wind band that played those marches. Few Americans know that he wrote important music for the American theater; wrote symphonic music for both orchestra and band; wrote songs, suites, and operettas; and played an excellent violin. Sousa did not merely spread marches across the country: He was also an important conduit through which Americans in the hinterlands accessed art music.

John Philip Sousa was born in Washington, D.C. on November 6, 1854 to a father who was a trombonist in the United States Maine Band. He showed unusual musical talent at an early age so, in 1861 or 1862, Sousa began studying solfeggio with John Esputa, Sr. This ended in less

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Music for Wind Band v. 17 (Naxos 8.559811, 2017); Trinity Laban Wind Band, *John Philip Sousa: Music for Wind Band v. 18* (Naxos 8.559812, 2019); Royal College of Music Wind Orchestra, *John Philip Sousa: Music for Wind Band, v. 19* (Naxos 8.559839, 2019); Razumovsky Symphony Orchestra, *John Philip Sousa, v. 1: On Stage* (Naxos 8.559008, 1998); Razumovsky Symphony Orchestra, *John Philip Sousa, v. 2: At the Symphony* (Naxos 8.559013, 1999); and Razumovsky Symphony Orchestra, *John Philip Sousa, v. 3: On Wings of Lightning* (Naxos 8.559029, 1999). Four more CDs are scheduled to be released in the next few years, and these will complete the Naxos survey of Sousa's works. For historical recordings of Sousa's band, see *"Under the Double Eagle": The Marches of John Philip Sousa* (Pavilion Records-Pearl GEMM CD 9249, 1996). For recordings of Sousa's work by a band conducted by Sousa late in his career, see *John Philip Sousa: The March King Conducts His Own Marches and Other Favorites* (Legacy International CD 462, n.d.). For scores of compositions by John Philip Sousa, see the Petrucci IMSLP website, located at https://imslp.org/wiki/Category:Sousa,_John_Philip, accessed 10/25/19. For a list of recordings by Sousa's Band, see the Discography of American Historical Recodings website at https://adp.library.ucsb.edu/index.php/talent/detail/20973/Sousas_Band_Musical_group, accessed 11/1/19. To listen to recordings by Sousa's Band online, see the National Jukebox at the Library of Congress website, located at http://www.loc.gov/jukebox/artists/detail/id/1311/, accessed 11/1/19. Sousa's band is credited with at least 1,250 recordings.

than a year, thanks to the teacher's bad temper. Sousa then studied with John Esputa, Jr., his previous teacher's son. Junior had a bad temper, too, but not as bad as his father's. With Junior, Sousa studied violin, piano, flute, several brass instruments, and singing.[76] He was aided in his lessons by possession of perfect pitch. In about 1865, Sousa started his own "quadrille orchestra" octet. He was the only child in the aggregation, which quickly became one of the most popular dance orchestras in Washington, D.C

Sousa's graduate education began with George Felix Benkert in 1866. Benkert was a European-trained teacher who instructed Sousa in composition, counterpoint, harmony, and orchestration. He also began playing first violin for Benkert's Washington Orchestral Union. In addition, Sousa joined a group of musicians who performed string quartets on Tuesday evenings at the home of William H. Hunter, the Assistant Secretary of State, which would prove invaluable during Sousa's early career. In 1868, Sousa's father enlisted Sousa in the United States Marine Band as an apprentice, and Sousa remained an apprentice with the band during his stay in Washington, D.C.[77]

In his late teens, Sousa began playing in Washington's theater orchestras, including playing for legitimate theater at such venues as Ford's Theatre and for vaudeville at such venues as the Washington Theatre Comique. Before long, he found himself leading a theater orchestra, a position that required him to compose incidental music and arrange pieces for his musicians.

His work in the theaters of Washington led to his appointment as concertmaster and leader of a theater orchestra attached to an acting company touring the Midwest in 1875. Sousa temporarily resigned his apprenticeship and learned by experience how to run a touring musical organization. The tour ended in Philadelphia in 1876, just in time for the 21-year old Sousa to be hired for the first violin section of the orchestra for the 1876 Centennial Exposition. That orchestra was led by guest conductor, Jacques Offenbach.

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[76] Sousa also wrote his first composition while studying with Junior, but the piece was lost after Junior panned it.

[77] His father enrolled him in the Marine Corps band in part to keep the younger Sousa from running off and joining a circus band.

When the Centennial ended, Sousa remained in Philadelphia for three more years. There, he led several theater orchestras, wrote orchestrations for Gilbert and Sullivan's *The Sorcerer*, and composed his first operetta, *Katherine*. Then, in 1878, Sousa wrote the orchestrations for the American premiere on Broadway of Gilbert and Sullivan's *H.M.S. Pinafore*, a premiere for which he also conducted the theater orchestra.

Sousa finished writing a new operetta in 1879, *Our Flirtations*, married Jane van Middlesworth Bellis on December 30, 1879, and took the new opera on tour. While he was in St. Louis, a letter from his father told him that he had been offered an appointment as director of the United States Marine Band, known as "The President's Own" band. The position was not to his financial advantage . . . it paid about a third of what he was making as an independent bandmaster and conductor. Nevertheless, he had strong ties to the Marine Band and band music was very attractive to him. Sousa decided to accept the position. Sousa would remain director of the United Sates Marine Band position until 1892, playing under presidents Rutherford B. Hayes, James A. Garfield, Chester A. Arthur, Grover Cleveland, and Benjamin Harrison, including playing for the inaugurations of Garfield and Harrison.

Sousa's first step in taking control of the Marine Band was to grow a beard. The members of his new band were (to put it politely) "mature," and Sousa had a boyish-looking face which conveyed no gravitas. Once the beard was grown. Sousa took the second step, which was to turn the band upside down.

The United States Marine Band was a musical fossil. Any band worth its salt in the 1880s performed--in addition to music written specifically for wind band--contemporary popular music, stage music, religious music, and art music. The music library of the Marine Band was decades out of date. In particularly bad shape was the art music collection, which contained nothing by Wagner, Berlioz, Grieg, Tchaikovsky, or any other then-modern composer. So, Sousa began ordering contemporary music. Worse, he actually made the ancients in the band *play* the stuff, which they considered cruel and unusual punishment.[78]

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[78] The modern music had such horrors as the avant-garde, weird harmonizations and modulations of such madmen as *Brahms*, for god's sake!

As was to be expected, senior members of the band resented these attempts to de-fossilize them. Sousa responded by prompting new regulations that permitted band members to receive discharges from the band. The result was that a band of about 50 players was magically reduced to 33,[79] and Sousa began the process of replacing older, out-of-date musicians with younger, more modern ones.[80] Sousa also began fitting the music played by the band at public occasions to the spirit and nature of each occasion, rather than simply jamming away on something in the book chosen at apparent random.[81] He also composed new works as needed, including the *Presidential Polonaise* for use at many presidential functions and *Semper Fidelis*, adopted by the Marine Corps as its official march. The following is a program from a concert the United States Marine Band under Sousa played on August 20, 1882, to give you some idea of the repertoire that Sousa expected the band to play within months of his accession to the podium:

1. March, “Congress Hall”.....Sousa
2. Collocation, “Reminiscences of Mendelsohn.....Godfrey
   (Introduction–Overture from Midsummer Night’s
   Dream”; Pilgrims March from “Italian Symhony”;
   Song, “I Am a Roamer” from the “Son and Stranger”;

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[79] The band was only supposed to have 30 members, but it had somehow swollen to 50. The creation of this sort of reserve is not uncommon in the armed services, often in anticipation of Congress’s waking up one day and deciding that they need to do something helpful to . . . I mean, “for” . . . the military.

[80] As part of his program, of defossilization Sousa goosed his marches up to the regulation cadence of 120 steps per minute (as the band got older, the cadence had gotten slower). After marches at what was once thought of as a quickstep–and doing this while blowing away on instruments--the more geezerly band members began dropping out, which was considered preferable to dropping dead from exertion.

[81] It should be regarded as bad form for a band to rip out the second aria of the Queen of the Night while greeting foreign heads of state. That sort of thing might be misconstrued.

Aria, “Jerusalem Thou That Killest the Prophets”;
Aria, “I Will Sing of Thy Great Mercies” from
“Oratories of St. Paul”; Allegro from the “Scotch
Symphony”; Duet, “I Would That My Love”; Marcg
from “Cornelius”; March from “Athalia”; “Bottoms March”
and the “Wedding March” from “Midsummer Night’s
Dream”)

3. Cornet Solo, “Inflammatus” (by Mr. Wm. Jageer)...Rossiini
4. Song, “St. Agnes Eve”.....Sullivan
5. Mosaic, “Lohengrin”.....Wagner
6. Gavotte, “Stephani”.....Czisbulka [sic][82]
7. March, “Funebre in Memoriam”.....Sousa
8. Coolocation, “Il Trovator” [sic].....Verdi
9. Hymn, “Nearer My God to Thee”.....Mason

The antedeluvian gents who still remained in the U.S. Marine Band at that point must have had a coronary at the music Sousa expected them to play. With improvements in personnel, technique, and repertoire, by 1890 Sousa’s Marine Band became known as the premiere military band in the country.

A quick aside: Sousa is rarely given credit for his contributions to the country’s functional military music. During the Civil War, there had been different sets of musical calls for each of the branches and sub-branches of the service. The infantry, cavalry, artillery, and navy all had their own sets of calls. Moreover, although these calls were given on the bugle, the use of the bugle for military calls was not officially recognized and approved until 1875.[83] Sousa took the varied calls and organized them into a system of 85 calls for all branches of the service. He also ensured that each branch of the service would use a bugle with its own distinctive sound, so that the bugles of one service would not be confused with the

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[82] This is a typo. It should be “Czibulka,” for Alphons Czibulka, an Austro-Hungarian military conductor, composer, and pianist (1842-1894).

[83] And, just to demonstrate how conservative the military is, the old Revolutionary era fife calls were still authorized and being used in some places as late as 1917. The military use of the fife died as only when the people who’d grown up playing it died.

bugles of another service. In addition, Sousa wrote drum accompaniments for the calls, accompaniments sufficiently recognizable that if no bugle were available the drumbeats alone could be used to communicate the calls. Some of Sousa's calls are still used today.

Sousa's pre-government career had given him the touring itch, and he began to get antsy to take his improved version of the United States Marine Band to the hustings. In 1891, President Harrison gave him the go-ahead for a five week tour. Sousa managed to have on hand some spiffy new uniforms prepared against the advent of just such an occasion, and the band left town dressed to the nines.[84]

The tour was a strenuous one. Travel was always wearing, the band played two performances a day, and Sousa and other members of the tour were worn out by fêtes, luncheons, civic events, and all the other tortures that well-meaning fans dream up to keep their idols from sleeping.[85] Sousa quickly discovered that audiences demanded a certain amount of light music to keep them attentive (and that Southern audiences demanded repeated doses of "Dixie" to keep them in their seats). Although audiences responded enthusiastically, the tour was so exhausting that by the time the band returned to Washington, Sousa suffered a nervous breakdown and was sent to Europe to recover.

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[84] The uniforms had dark blue pants, scarlet coats, epaulets, gold buckles (gilded–this is the government, after all), and enough silk cord to trim the parachutes of the 101st Airborne.

[85] Reading Souda's MARCHING ALONG will give you some idea of the obstacles and miseries faced by touring musicians at the time: musicians sent by the railroad to one town and instruments sent to another; trains running late or not running at all (and consequent missed connections); last minute attempts by promoters or towns to change the contract; theater managers who skim or steal the gate; bad food (or no food); bad hotels (or hotels that have lost your reservation); venues completely inadequate for a complete band; failure to publicize the event; inadequate pianos (frequently untuned); amateur local singers expecting their closeup, Mr. DeMille; and towns that create taxes designed to ensure that visiting musicians leave with as little of the town's money as is legally (mostly legally, anyway) possible. Come to think of it, these difficulties sound entirely contemporary. Trust me . . . touring sucks.

Despite the unfortunate end to the 1891 tour, Sousa was at it again in 1892. This time, the tour took seven weeks and stretched all the way to the west coast. By now, however, lessons had been learned from the previous year's experience, and Sousa and the band were able to cope with the rigors of touring without losing their marbles.

As the band made its way back from San Francisco, Sousa was met in Chicago by David Blakely. Blakely was the manager who had set up Sousa's 1891 and 1892 tours,[86] and he had a proposition for Sousa. A consortium of investors had gotten together and raised the necessary capital for a musical venture with Sousa at its head. The plan was to put together a first rate band led by Sousa, paying Sousa $6,000 a year plus 20% of the profits. Blakely demonstrated his faith in such a venture buy offering to buy $1,000 worth of stock in it if Sousa agreed to the plan. Since Sousa's salary with the United States Marine Band was $1,500 a year, it wasn't hard to talk him into the venture. Sousa resigned from the Marine Band in July of 1892 and began building a new band based in Chicago.[87] Sousa explained his decision to leave the Marine Band and form a new organization in this way: "The organization grew out of the general knowledge that all over the country there is a demand for high-class military music. Outside of the Marine and Gilmore bands there are no organizations in the country which meet this want in any sort of satisfactory manner."[88]

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[86] Blakely had originally been the tour manager for Patrick Gilmore. He quit that job when Gilmore insisted on taking 100-man bands on tour, which made it impossible to earn a profit.

[87] Most of the band's investors lived in New York. The Chicago World's Fair did not seem to have been a consideration in locating the band's base of operations. Sousa said that the main reason for basing the unit in Chicago was "the facilities" offered there, but I suspect that at least some consideration was given to the fat that Chicago was a centrally located place from which to tour and was the nation's great railroad hub.

[88] Quoted in Schwartz, BANDS OF AMERICA, pp. 147-48. In addition to Gilmore (whose band was then running at a loss, thanks to its mammoth size), three other directors had tried operating a touring band: T.P. Brooke, Frederick N. Innes, and Alessandro Liberati. None had been able

Sousa set our to hire the best available talent in the world. His reputation as the director of the reconstituted United States Marine Band and as a composer of marches (he was already known as "the March King") helped Sousa in recruiting the musicians he wanted. He made a list of the players he wanted, then he went out in search of them.

Sousa's most important hire was trombonist Arthur Pryor. The young Pryor had been a soloist with Alessandro Liberati and the conductor of a touring opera company. He would become a renowned soloist and an innovator on his instrument (and one of the finest trombonists who ever lived), a skilled arranger and composer, a frequently-turned-to assistant conductor, and a modernizing force in the band.[89] In addition to Pryor, all-stars from all over the United States and Europe filled out Sousa's new band: cornetist Walter Smith, clarinetists Staats[90] and Joseph Norrito, French horn player Henry Koch, bassoonist F. Jabon, flautist J.S. Cox, and oboist Robert Messinger. Other band members included saxophonist Rudolph Becker, trombonist Marv Lyons, drummer William Foster, trumpeter Gus Grosshurt, clarinetist S. Schaich, cornetist Ed Fritz, and Otto Blauert. It was a band of star soloists. The salary offered was $35 a week for a touring season of nine weeks (from late September through the middle of December), plus a 12-day unpaid rehearsal period.[91]

With the first rehearsals, it became clear that Sousa hadn't hired top-notch musicians merely so he could put their names on the marquee. Sousa wanted to exploit every smidgen of talent they had, and he wanted much more from his musicians than any other conductor had demanded. He asked for absolute precision and unity of pitch, tone, attack, volume, and tempo. This required complete attention to Sousa's leadership as a

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to sustain such an organization.

[89] Pryor eventually left Sousa to form his own band in 1903. We'll be hearing a lot more about him later.

[90] He was another of those performers with just one name, like, Cher, Madonna, Sting, Ishkabibble, and Rasputin. And, yes, there really was an Ishkabibble . . . and he played clarinet, too.

[91] The contract with the band members also had a no-strike clause and provided for a grievance procedure.

conductor at every moment.[92] As Sousa told his musicians, "Forget how you may have played in other bands. I want this band to play great music with the precision and polish of the finest symphony orchestra."[93] But there was more. Sousa wanted the players of his wind instruments to literally *breathe* together and produce identical tones, so it seemed as if the sound were coming from a single animal. That is what he insisted on . . . and that is what he achieved. Quite simply, Sousa's new Marine Band became the finest wind band in the world. As Mark Twain once put it when comparing exactly the right word to the sort-of right word, the difference between Sousa's wind band and every other wind band in the United States was the difference between lightning and a lightning bug.

The very first appearance of Sousa's new band took place in Plainfield, New Jersey on September 26, 1892. This was just two days after Patrick Gilmore's death, and the concert fittingly became a tribute to Gilmore. The new band consisted of the following instrumentation:

2 flutes/piccolos	4 cornets
2 oboes	2 trumpets
2 E♭ clarinets	4 French horns
14 B♭ clarinets	3 trombones
1 alto clarinet	2 euphoniums

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[92] Sousa went so far into the weeds of detail as to direct reed players to discard military reeds in favor of the lighter and more narrow symphonic reeds and to advise brass players regarding their embouchure. And he was *adamant* about the need for brass players to tone it down and *blend* with the reeds instead of overpowering them. This was quite unfair of him, since the snotty reed players were always lording it over the brass because they could play with a fluency and speed impossible to the brass (well, impossible for all but the very best brass, until Louis Armstrong, anyway . . . then every brass player learned to play fast or play dead). The only way the brass could get back at the reeds was by blowing the reed players through the walls. It was very unsportsmanlike of Sousa to take this weapon away from them.

[93] Quoted in Schwartz, BANDS OF AMERICA, p. 157. The orchestra that Sousa had in mind was the orchestra of his musical idol, Theodore Thomas. The two were mutual admirers as well as musical rivals.

2 bassoons
3 saxophones
4 basses
3 percussion players

This total of 49 players would later be expanded to 60. On occasion, it would be expanded to as many as 75 instruments, depending upon circumstances.[94] When the band was expanded, it looked something like this:

2 flutes/piccolos
2 oboes
1 English horn
26 B♭ clarinets
1 alto clarinet
2 bass clarinets
2 bassoons
4 alto saxophones
2 tenor saxophones
1 baritone saxophone
1 bass saxophone
6 cornets
2 trumpets
4 French horns
4 trombones
2 euphoniums
6 sousaphones
3 percussion

Plus, Sousa on occasion added a harp, and he toured with one or more singers. Sousa always sought a combination that yielded a sonic balance between the louder horns and the softer reeds, between high voices and low voices, and just enough percussion to yield a strong beat without intruding on melodic and harmonic events.

Sousa's repertoire did not differ significantly from that of Patrick Gilmore, with one exception. Like Gilmore, Sousa played art music written for wind band; art music and excerpts from art music arranged for wind band; theatrical songs and instrumental music, including excerpts from operas and musicals; religious music; popular songs and instrumental music; and dance music. The one addition to Sousa's repertoire over that of Gilmore was his own compositions, which included some of the most stirring pieces ever written for wind band. Indeed, nearly half of all pieces played at the average Sousa concert were Sousa marches.[95] Sousa's

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[94] And later in Sousa's career, he would even tour with a band as large as 100 musicians.

[95] These often didn't appear in the program. Sousa chunked them in as audience response warranted.

concerts also included a generous number of instrumental solos of various kinds.[96] The cornet solo was an especially favored element of Sousa's concerts. The following are three of Sousa's band programs at several stages of the group's career:[97]

April 22, 1900
Metropolitan Opera House

1. Overture, "Imperial".....Haydn-Westmeyer
2. Trombone Solo, "Air and Variations".....Pryor
   (Mr. Arthur Pryor)
3. (a) Slavonic Dance No. 2.....Dvorak
   (b) Hungarian Dance No. 6.....Brahms
4. Soprano Solo–Waltz, "Maid of the Meadow".....Sousa
   (Miss Blanche Duffield)
5. Capriccio Italien".....Tschaikowsky

INTERMISSION

6. Idyll, "Ball Scenes".....Czibulka
7. Med: (a) "Rondo e Nuit".....Gillet
   (b) March–"The Man behind the Gun".....Sousa
8. Violin Solo, Adagio and Moto Perpetum from Third Suite.....Ries
   (Miss Bertha Bucklin)
9. Fantasie–"Good-Bye".....Sousa

October 18, 1906
Boston Food Fair
Afternoon

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[96] Well, what's the sense of paying musicians at soloists' rates if you don't *use* them as soloists?

[97] I've altered the capitalization, punctuation, and other stylistic elements in this and all other programs in this chapter for the sae of consistency and readability. Oh, and when two or more songs were played together, I've prefaced them with "Med" for "medley" to make that clear.

1. Overture, “Oberon”.....Weber
2. Quartet for Saxophones, “Rigoletto”.....Verdi
   (Messers. Schensley, Knecht, Schaich and Becker)
3. Scenes from “La Giaconda”.....Ponchielli
4. Violin solo, “Largo”.....Handel
   (Miss Jeannette Powers)
5. Fantasie, “Siegfried”.....Wagner
6. Excerpts from the operatic works of Meyerbeer
7. Med: (a) Valse, “Espana”.....Waldteufel
   (b) March, “Jack Tar”.....Sousa

Evening

1. Overture, “Poet and Peasant”.....Suppe
2. Song fo rthe cornet, “The Lost Chord”.....Sullivan
   (Mr. Herbert L. Clarke)
3. Songs of Grace and Songs of Glory.....Sousa
   [A collocation of hymn tunes of the American Churches introducing “Lead Kindly Light” and “Nearer My God to Thee,” the two favorite hymns of the late President McKinley.]
4. Aria for soprano, “Samson and Delilah”.....St. Saens
   (Miss Ada Chambers)
5. Gems from “Lady Madcap”.....Rubens
6. Second Polonaise.....Liszt
7. Med: (a) Caprice, “Paradise on Earth”.....Elnoedshofer
   (b) March, “King Cotton”.....Sousa
8. Violin solo–prize song from “Die Meistersinger”.....Wagner
   (Miss Jeannette Powers)
9. Overture, “William Tell”.....Rossini

October 10, 1915
New York Hippodrome[98]

[98] Descriptive notes and lyrics included in this program have been dropped.

1. Prologue, “The Golden Legend”.....Sullivan
2. Cornet Solo, , “Neptune’s Court”.....Clarke
   (Mr. Herbert L. Clarke)
3. Character Studies, “Dwellers in the Western World”.....Sousa
   (a) The Red Man
   (b) The White Man
   (b) The Black Man
4. Soprano Solo, “Fors e Lui” (from “La Traviata”).....Verdi
   (Miss Grace Hoffman)
5. Largo, from “New World” Symphony.....Dvorak

INTERMISSION

6. En Passant, “A June Night in Washington”.....Nevin
7. Med: (a) Serenade, “Aubade Printaniere”.....Lacombe
   (b) March, “The New York Hippodrome”.....Sousa
8. Violin Solo, “Spanish Dances”.....Sarasate
   (Miss Florence Hardeman)
9. Introduction to Act II, “Lohengrin”.....Wagner

The playing of Sousa’s band exhibited certain characteristics that separated it from other bands. We’ve already talked about the unusual degree of unity and precision that the band displayed. In addition, the band kept an absolute regularity of rhythm that few bands were capable of imitating.[99] By varying other elements of the music--arrangement,

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[99] Compare the recoding of “The Stars and Stripes Forever!” that Sousa himself conducted on *John Philip Sousa: The March King Conducts His Own Marches and Other Favorites* (Legacy International CD 462, n.d.) with almost any other recording of the piece, especially recordings by so-called “pops” orchestras. Most orchestras speed up in the loud parts and slow down in the soft ones . . . and slow down considerably at the start of the final section to make it more dramatic. Sousa does none of these things, yet the performance he directs is at least as exciting as any other you’re likely to hear, even though he is not conducting his own band.

It should be noted, however, that although Sousa maintained a constant rhythm during a performance (except during one concert when he

instrumentation, dynamics, tone, overall volume, phrasing, etc.–Sousa kept the steady rhythm fresh.[100] Special attention to dynamics, including care with accents from the percussion section, was a particular concern of Sousa's. The result of all of these elements was a drive and force that never grew stale, and this became known as "the Sousa style."

Sousa's own comments about why he led the sort of band he created and why he played his chosen repertoire are worth noting here:

> [E]ntertainment is of more real value to the world than technical education in music appreciation. I would not accept the symphonic orchestra as my medium. Of course the cabaret orchestra's limitations were too great to bother with that; the military band was too vague in its instrumentation, but a new combination, unhampered by tradition, which could get at the hearts of the people was my desideratum. I wanted to avoid those musical combinations governed by certain laws as enduring as those of the Medes and Persians, and institute one which I felt would cater to the many rather than the few. And the outcome is the combination which I have at the present time.
>
> I claim a splendid balance of toe. Also, a multiplicity of quartettes; a virtuosity of execution, and my freedom to be absolutely eclectic in my programmes. I realized in the beginning that those composers known as the classicists would not lend themselves to my scheme of orchestration. Therefore very little is heard at my concerts of Beethoven, Haydn and Mozart. The progress in complexity of orchestration and harmonic device, together with melodic charm is being supplied by the big men of today–such as Wagner, Richard Strauss, Elgar, Dvorák, Tschaikowsky [sic], and others. And the

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was distracted by an exciting horserace and unconsciously sped the band up to a galop), the speed of Sousa's performances increased over the years. When the Sousa band began, marches were played at a 120 beat cadence. By the end of his career, the cadence had increased to a 136 per minute cadence.

[100] None of this appeared in the printed music published by Sousa. *How* the music was to be played was something that Sousa wanted to be known only after his death

> combination of the instruments which constitute mu organization gives an admirable rendition of the lavish tone coloring in modern music. Take the dram; it is not incongruous to see a comedy scene immediately follow a dramatic one; in fact it is a favorite device of Shakespeare and many other master dramatists. It does not shock me to see laughter follow tears in the romantic drama. So it is that I have no hesitation in combining in my programme tinkling comedy with symphonic tragedy or rhythmic march with classic tone-picture.[101]

Although Sousa himself was at least as much classicist as Romantic, his band was decidedly a Romantic-era band in its programme and musical approach.

One of the early appearances of Sousa's new band was at the Chicago World's Fair. The individual in charge of music at the Fair was Theodore Thomas, then America's greatest symphonic director and conductor. He had founded the Chicago Symphony Orchestra two years earlier and was turning it into the finest orchestra in the United States. Thomas had planned a series of "educational" orchestral and choral concerts for the fair as well as a series of more popular band concerts. This plan had to be discarded, however, when Sousa sucked the crowds away from every other musical venue to his own bandstand. Thomas saw the writing on the wall and cancelled the more "educational" concerts and left the crowds to Sousa.

In addition to the excellence of the band itself, there were several reasons why Sousa was so successful at the Chicago World's Fair. One of those reasons was the brilliantly simple arrangement he'd written for a new song by Charles K. Harris. The crowds loved it, and Sousa played it every day, thus helping to turn "After the Ball" into the biggest hit of the century. Another was his arrangement of the incredibly catchy "Ta-Ra-Ra-Boom-Deay." The song had begun as whorehouse entertainment (one story had chorus girls dancing to it in skirts without underpants on a floor consisting of a mirror). Then, in 1891, Henry S. Sayer cleaned up the words and published it as his own. Sousa also became the first bandmaster to encourage the crowd to sing to one of the band's numbers (often, "Old

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[101] Sousa, MARCHING ALONG, pp. 274-75.

Folks at Home"). This inevitably won a big applause from the audience. And, in addition to these popular successes, Sousa also played theater music and serious art music, including works by Bach, Beethoven, Liszt, Brahms, and Wagner. Thomas may have been the champion of serious music, but Sousa was the one who got the crowds to listen to it. As Sousa put it, "If they will listen to a Liszt *Rhapsody*, I will play "Has Anybody Here Seen Kelly?" Or I will play a Brahms *Hungarian Dance* and follow it with "Put Me Off at Buffalo."

Although Sousa's band used Chicago as its base, it was built primarily as a touring band. Here is the schedule of the band's first tours, from late September through mid-December of 1892. When two locations are shown, a matinee was at the first location and an evening performance at the second::

9/26: Plainfield, NJ
9/27: Trenton, NJ
9/28: York, PA; Harrisburg, PA
9/29: Danville, PA; Williamsport, PA
9/30: Corning, NY; Elmira, NY
10/1: Towanda, PA; Ithaca, NY
10/2: Buffalo, NY
10/3: Detroit, MI
10/4: Ann Arbor, MI; Jackson, MI
10/5: Owosao, Mi; Saginaw, MI
10/6: Flint, MI; Lansing, MI
10/7: Battle Creek, MI; Kalamazoo, MI
10/8: Muskegon, MI
10/9: Grand Rapids, MI
10/10: Chicago (formal opening of the Chicago Auditorium"
10/11: "
10/12: "
10/13: "
10/14: "
10/15: "
10/16: [day off]
10/17: Chicago World's Fair
10/18: "
10/19: "

10/20: “
10/21: “
10/22: “
10/23: Lima, OH
10/24: Ada, OH; Fort Wayne, IN
10/25: Bucyrue, OH; Mansfield, OH
10/26: Johnstown, PA; Altoona, PA
10/27: Washington, DC
10/28: “
10/29: Philadelphia, PA
10/30: New York, NY
10/31-11/12: [unknown]
11/13: New York, NY
11/14: Bridgeport, CT; Meridian, CT
11/15: New Britain, CT; New Haven, CT
11/16: Middletown, CT; Hartford, CT
11/17: Woonsocket, RI; Providence, RI
11/18: Amesbury, MA; Haverhill, MA
11/19: Exeter, NH; Dover, NH
11/20: Boston, MA
11/21: Lowell, MA
11/22: Brunswick, ME; Lewistown, ME
11/23: Bangor, ME
11/24: Skowhegan, ME; Augusta, ME
11/25: Bath, ME; Rockland, ME
11/26: Postland, ME
11/27: Boston, MA
11/28: Salem, MA
11/29: Marlboro, MA; Worcester, MA
11/30: Northampton, MA; Springfiled, MA
12/1: Schenectady, NY; Gloversvile, NY
12/2: Little Falls, NY; Utica, NY
12/3: Oneida, NY; Rome, NY
12/4: Rochester, NY
12/5: Geneva, NY; Auburn, NY
12/6: Stracuse, NY
12/7: Scranton, PA
12/8: Wilkes Barre, PA

12/9: Allentown, PA
12/10: Pottstown, PA; Phildelphia, PA
12/11: New York, NY[102]

Sousa insisted on special Pullman cars for the band, and they constantly moved from place to place during their performing season. After the engagement at the Chicago Wold's Fair, Sousa's band took up a residence at Manhattan Beach on New York's Coney Island,[103] then left for the annual Animal Exposition in St. Louis. And they kept moving, sometimes playing a matinee in one city and an evening show in another. Everywhere they went, they enjoyed enormous crowds: Word had gotten out that Sousa's band was something special. And when, shortly after the Sousa bands' first tour nineteen members of the Gilmore Band defected to Sousa, it became impossible to argue that Sousa's band wasn't the best in the country.

In 1896, after the band had finished touring, Mr. and Mrs. Sousa went to Europe for a rest. When they were in Rome, news arrived that the band's manager, David Blakely, had died of a heart attack. The Sousas cancelled their plans and immediately booked a ship home. During the journey, one of the strangest events in Sousa's life took place.

Non-creative people have very weird ideas about how creative work is produced. Nearly every creative work is the result of slow tinkering, trying out various approaches (and throwing most of them away), writing and rewriting, tweaking here and there, throwing out nearly finished work and starting again, and on, and on. It is frustrating, slow, and painful. But the average person thinks that creative work simply springs whole from the brow of Zeus in a flash of inspiration. Well, it almost never happens that way. Except, every once in a while it does. And that's what happened to Sousa on his way back to the United States:

> Here came one of the most vivid incidents of my career. As the

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[102] This schedule should make every touring musician today break out in hives. In parts of Asia, people are put to death by scheduling them like this.

[103] This was once the base of Patrick Gilmore's band, and Sousa's band made a stay at Manhattan Beach a regular part of their touring.

> vessel steamed out of the harbor I was pacing the deck, absorbed in thoughts of my manager's death and the many duties and decisions which awaited me in New York. Suddenly I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when I reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever been changed. The composition is known the world over as *The Stars and Stripes Forever!* and is probably my most popular march.[104]

The Stars and Stripes Forever! became the most performed number in the Sousa band's repertoire, and it was frequently used as an encore number. Sousa eventually choreographed the number so that various flutes, piccolos, cornets, and trombones marched up to the front of the stage as the piece was performed. The piccolo stepped forward for the solo on the penultimate section, then, when the final strain cut loose with a roar, the piccolo going wild on top, the audience inevitably surged to its feet with a cheer.

As Sousa's band grew in popularity, his only serious rival, Gilmore's band, hit hard times.[105] The competition between them pretty much ended when Victor Herbert left Gilmore's band in 1897. Finally, Gilmore's finest remaining soloist, cornetist Herbert Clarke, switched from Gilmore's band to Sousa's. It was the end of an era and an acknowledgment of Sousa's supremacy. When 24-year old Bohumir Kryl joined Sousa's band, the unit

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[104] From John Philip Sousa: Excerpts from His Autobiography," in Judith Tick, ed., MUSIC IN THE USA: A DOCUMENTARY HISTORY (Oxford Univ. Press: Oxford, UK, 2008), p. 284. My father had the nasty habit of playing *The Stars and Stripes Forever!* at full volume on the family stereo at 7 o'clock every Saturday morning. By rights, I should have grown to hate that number. But I didn't, and I mist up every time I hear it. I think it's part of my DNA.

[105] Even though Gilmore had died, the band continued under new leadership, using the same name.

reached its musical peak.[106]

In 1899, Sousa's tour encompassed 28 states and Canada, stretching from cost to coast for a total of 48,000 miles. At one of his stops, Sousa's band actually marched in a parade, something that "the March King" hardly ever did.[107] Sousa's band was a *concert* band, not a marching band. That same year, Sousa's fall concert program included the following summary of the Sousa band's performances in is first seven years:

> 6 weeks at the Chicago World's Fair
> 5 weeks at the Mid-Winter Fair, San Francisco
> 4 weeks at the Cotton States Exposition, Atlanta[108]

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[106] Herbert Clarke and Bohumir Kryl are now remembered only by music historians, but once they were household names, regarded as he premier popular musicians of their time, in much the same way as Louis Armstrong, Harry James, Lester Young, Charlie Parker, Jimi Hendrix, or Eddie Van Halen were regarded in their day. For recordings by these cornetists, see Herbert L. Clarke, *Cornet Soloist of the Sousa Band* (Crystal Records-Historical Series CD450, 1996) and Bohumir Kryl, *World-Famous Wizard of the Cornet: Recordings, 1901-1918* (Archeophone ARCH 5022, 2012).

[107] The occasion of the Sousa band's marching was a parade in honor of Admiral Dewey's defeat of the Spanish fleet in Manila Bay the previous year. That made the fourth time that Sousa's band had marched in its first seven years of existence. The other three times were in 1893 at the Chicago World's Fair, in 1898 to send off troops to the Spanish-American War, and also in 1898 to welcome troops back.

[108] There's a story behind that one. Those running the Exposition found that the Exposition was not generating enough profits over expenses to pay Sousa, and they tried to cancel on Sousa at the last minute. This would have been a financial disaster for Sousa, so he offered an alternative: allow him to use the venue for up to four weeks at his own expense and keep all profits accrued from charging 50¢ a head (rather than allowing Expo-goers to hear him for free, as the Exposition had intended). Despite the extra charge, people paid to hear Sousa, and he

6 weeks at Madison Square Garden, N.Y.
54 weeks (5 seasons) at Manhattan Beach, N.Y.
24 weeks (4 seasons) at St. Louis Annual Exposition
One week at Food Fair, Boston, playing to 200,000 people
Festival Tour of 6 weeks
14 regular tours o the United States and Canada, including 4 transcontinental tours, ocean to ocean
More than 3500 concerts in more than 400 different cities

Sousa's band had become the first unaffiliated commercial band to succeed, and its success was enormous.

Beginning in 1900, Sousa made four tours of Europe from 1900-1905, each time with a picked band of musicians. The tours lasted five to six months each, and each incurred expenses of about $500,000. Sousa left for the first tour in April of 1900. Despite the death of Sousa's European manager (which voided the band's contracts to play, since the contracts had been made with the manager) and despite the last-minute resignation of the band's tour manager, Sousa pressed on, re-booking the band and hiring a new manager upon arrival in Europe. The band toured France, Belgium, Germany, and Holland and was a rousing success.[109] One of the most important effects of Sousa's first European tour was his exposure of European audiences to the new, syncopated American music. The band brought with them such pieces as Pryor's *An Arkansas Huskin' Bee*, *Ye Boston Tea Party*, and *Southern Hospitality* and Frederick Mills's *At a Georgia Camp Meeting*, *Happy Days in Dixie*, and *Whistling Rufus*. This music made a tremendous imression and left audiences, particularly in France and Germany, anxious to hear more.[110] The most popular work

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made a profit. After three weeks, Sousa moved on to dates he had booked to cover the lost four-week contract with the Exposition.

[109] Richard Strauss attended several of Sousa's concerts and rehearsals and later wrote some of Sousa's horn textures into his own works.

[110] This would eventually lead to art music by such European composers as Debussy, Ravel, Stravinsky, and Milhaud influenced by American syncopation.

in the band's repertoire, however, proved to be *The Washington Post*, which single-handedly revived the two-step in Europe.[111] The band returned from the first tour in September of 1900, not only an artistic success but also a financial success. In following years, the band added England and Scotland to their schedule, and they gave repeated command performances for King Edward VII. The band gave a surprise birthday concdrt for King Edward during their second European tour, a performance that included the following pieces:

1. Suite, *Three Quotations*.....Sousa
2. March, *El Capitan*.....Sousa
3. Solo--Trombone, *Love Thoughts*.....Pryor
   Mr. Arthur Pryor
4. Med: (a) A Collection of Hymn Tunes of the American Churches
   (b) March, *The Washington Post*.....Sousa
5. Solo Soprano, "Will you love me when the lilies are dead?".....Sousa
   Miss Maud Reese-Davies
6. Med: (a) Caprice, *The Water Sprites*.....Kunkel
   (b) March, *The Stars and Stripes Forever*.....Sousa
   (c) Coon Song, *The Honeysuckle and the Bee*.....Penn
7. Solo--Violin, *Rêverie Nymphalin* .....Sousa
   Miss Dorothy Hoyle
8. Plantation Songs and Dances.....Clarke[112]

The king also requested seven encores. In addition to his European tours, of course, Sousa also toured the United States and Canada in the years that he toured Europe.

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[111] In fact, the revived dance was no longer called the "two-step" but "the Washington Post."

[112] This program was taken from Stephen L. Rhodes, "The Nineteenth Century American Wind Band," on the *History of the Wind Band* website, located at https://ww2.lipscomb.edu/windbandhistory/rhodeswindband_06_19thcenturyamerican.htm, accessed 10/31/19.

Then, in November 1910, Sousa set out on a two-year world tour.[113] The tour included 66 bandsmen, vocalists Virginia Root and Nicoline Zedeler, and the band's doctor. Some of the regular band begged off, but the touring band including almost all of the band's important soloists, including Herbert Clarke.[114] They played early dates in the United States and Canada, then sailed for England the day before Christmas. Scotland, Wales, South Africa, Tasmania, and Australia followed. The reception in Australia was particularly enthusiastic. After Australia came New Zealand, Auckland, the Fiji Islands, Hawaii, Victoria, then down the west coast of the United States and across the continent, giving a final concert at the Hippodrome in New York City on December 6, 1902. The tour was only marginally profitable,[115] but it had been an epoch journey. The band traveled 47,552 miles , and Herbert Clarke calculated that he had played 473 solos and an equal or greater number of encores.

Upon his return to the United States, Sousa bought a home in Sands Point on Long Island, New York. There he wrote, composed, and began his fight for international copyright. Everywhere he went on his tours abroad, Sousa had found written and recorded copies of his work that no one had paid him to use. Sousa's agitation among his contemporaries regarding this state of affairs was one of the causes of the formation of the American Society of Composers, Artists and Publishers (ASCAP), the oldest composing and performing rights organization in the United States. Sousa was one of the founding members of ASCAP.

One of Sousa's most enjoyable years was 1915. It was a highly profitable year: He spent about half the year touring the country, hitting 220 cities and towns along the way. He played before the largest audience yet gathered to hear the Sousa band at Tacoma Stadium, And he spent

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[113] By now, there were so many bands in the United States in imitation of Sousa that a world tour was a spectacular way to avoid the competition and get some free press at the same time.

[114] Clarke had to take over as conductor at the start of the tour when Sousa fell sick with malaria.

[115] In terms of pure income and outgo, the tour ran a deficit, but local guarantors of the take brought the total income up to something resembling profitability.

ten weeks playing at the Panama-Pacific International Exposition in San Francisco.[116] Sousa capped his stay at the Exposition with a fantasia entitled *Dwellers in the Western World*, which was performed by a band of 175 musicians, a mammoth chorus, assorted anvils, soldiers and marines, and a squad of sailors hauling a golden chariot carrying a woman in the guise of Columbia. As the work concluded, the battleship *USS Oregon*, anchored offshore, let loose with a few broadsides that shook everyone loose from their fillings.[117]

After the Panama-Pacific International Exposition, Sousa signed a contract for a long-term residence at New York's Hippodrome. Sousa was to play from September through May, as part of the shows presented from Monday through Saturday and as the entire show on Sunday.

At the entry of the United States into World War I, Captain W.A. Moffett, Commandant of the U.S. Naval Training Station at Great Lakes, asked Sousa if he would assume command over the training of the Navy's bands. Sousa, at age 63, immediately agreed, taking the rank of senior-grade lieutenant. As soon as his contract with the Hippodrome expired in September, he disbanded Sousa's band and left for the Training Station to assume his new duties.[118] Sousa was at the Great Lakes for 22 months,

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[116] His first concert at the Exposition had an audience of 10,000 members. As was Sousa's practice when playing special engagements, Sousa wrote a march for the engagement, *Pathfinder of Panama*. Once again, as at the Chicago Fair, a symphony orchestra competed for the audience's attention at another venue at the Exposition, and once again Sousa far outdrew the orchestra.

[117] Fortunately, this was just a mild case of the Gilmore spectacle disease, and Sousa made a full recovery.

[118] Sousa had worn a full beard ever since the day he grew one to look older when he assumed leadership of the U.S. Marine Band. Shortly before he traveled to the Training Station, Sousa and his wife were attending an evening theatrical presentation. Sousa excused himself at one point and left. When he returned, he was clean-shaven except for a full mustache. No one knows where he found a barber at that time of night. His explanation was that wars were won by *young* men, an understandable answer given his reason for growing the beard but

where he turned out about one hundred bands staffed by approximately 3,000 musicians. While there, he formed the Great Lakes Battalion Band, consisting of almost 300 musicians, marching in 17 files of 16 men each, plus a file of 12 drummers. This band became a Naval promotion band, aiding in recruitment, bond drives, Red Cross drives, and Navy Relief drives.[119] Sousa left the service as a lieutenant commander.

After the Navy placed Sousa on the inactive list, he re-formed his band. In 1921, he toured the North American continent (including Mexico and Cuba) with an 85-member band and premiering three new marches, *Keeping Step with the Union*, *On the Campus*, and *Comrades of the Legion*. His 1922 season was his most profitable yet, with Sousa traveling over 10,000 miles to play in 98 cities and towns and take in about $3,500 a day. The 1922 band consisted of 100 members, the largest band Sousa would ever tour with (other than the Great Lakes Battalion Band).[120] In 1924, the Sousa band consisted of 74 members, including eight saxophones for playing what Sousa elected to call "syncopated music," an innocuous term for the dance music popular in the 1920s that people mistakenly thought was jazz. By 1924, Sousa was devoting twenty minutes per concert to such music.[121]

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nevertheless a non-sequitur.

[119] Evidently, merely training more bands in less time than anyone on earth and directing the Great Lakes Battalion Band were not enough to keep Sousa occupied. He wiled away his spare hours writing *The Boys in Navy Blue*, *The Anchor and Star*, *The Liberty Loan*, *The Volunteers*, *The Field Artillery* (which later evolved into "The Caisson Song," now known as "The Army Goes Rolling Along," the official song of the Army), *Sabres and Spurs*, *We Are Coming*, *Blue Ridge*, *Solid Men to the Front*, *The Chanteyman*, *Bullets and Baonets*, *When the Boys Come Sailing Home*, and *In Flanders Fields the Poppies Grow*.

[120] By this time, Sousa's band library included more than 10,000 titles.

[121] Sousa was no fan of jazz or other kinds of highly syncopated music. Nevertheless, he knew what audiences wanted and tried to give it to them. In earlier times, he had played coon songs, cakewalks, and

By the mid-1920s, the market for concert bands was shrinking. Fortunately for Sousa, most of his major competitors had disappeared: Innes, Brooke, and Liberati had all packed it in and Pryor's band was largely concerned with recording, something that Sousa avoided when possible.[122] Thus, although the market was smaller, Sousa dominated it. He was able to command a guarantee of at least $1,500 per engagement, and he was given guarantees of up to $20,000 in special circumstances.[123] Often, Sousa took in two or three times the guarantee.

In 1928, Sousa took a position leading a band of 52 members for the NBC radio network with General Motors as his sponsor. That same year, he published his autobiography, MARCHING ALONG: RECOLLECTIONS OF MEN, WOMEN AND MUSIC.

Sousa dissolved his band in 1931. He died in 1932, just before he was to conduct the Reading High School Band. During his lifetime, he had led at between 1,200 and 1,500 musicians. His one-time soloist, Herbert L. Clarke, estimated that over the years Sousa had paid out more than $13,000,000 in salaries and $15,000,000 in transportation costs. Despite these expenses, Sousa was one of the few bandleaders who managed to die a wealthy man.

There were many reasons for Sousa's success as a bandleader: His insistence on finding the best musicians available; his infinite pains in melding them into a band; his conductor's skill as an interpreter and leader; the pace and variety of his programming; the ability of his band to mimic

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ragtime when those were popular. It's not surprising that Sousa disliked highly syncopated music. Such music is the very opposite of the foursquare, regular beat of a march. By march standards, ragtime and jazz are twitchy and erratic. Arthur Pryor, who grew up in the ragtime heartland of Missouri, had been Sousa's expert on modern music until he left to form his own band.

[122] Sousa greatly disliked phonographs, which he believed were going to put huge numbers of musicians out of business (he was right, of course). Pryor and other band members usually conducted the band when it made recordings. Sousa participated only in about a half dozen recordings in his lifetime.

[123] The $20,000 guarantee was for six days in Regina, Canada.

the sound of a symphony orchestra (thus allowing the credible playing of symphonic works not usually tackled by wind bands); his willingness to follow popular trends (even those he disliked); his skill and efficiency as an administrator;[124] and, of course, his own fabulous music, most especially his marches. Sousa not only influenced American bands and conductors. He also influenced composers then living outside America who would later write for wind band, including Debussy, Ravel, Stravinsky, Milhaud, and, of course, Grainger. True, Sousa came at exactly the right time in history for someone to lead a great band. But one could also say that the right time was fortunate to have available exactly the right man for the moment.

That was Sousa the bandleader. Now, we need to take a look at Sousa the composer.

Sousa's theatrical music

One of Sousa's ambitions was to become the American Gilbert and Sullivan, wrapped in a single package. Over his career, he composed or partly composed 15 operettas and wrote incidental music for additional plays. Unfortunately, while his music was often superb, his lyrics weren't. And even when he accepted this and worked with a librettist, the results were usually less than satisfactory.

Fundamentally, Sousa was a classicist. His musical idol was Mozart,[125] although Gilbert and Sullivan and Offenbach, too, strongly influenced him. As a classicist, Sousa worked within existing forms in creating his music. He owned the scores of Mozart's operas and he used

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[124] To which anyone who has read his autobiography would add, his sangfroid and ingenuity when faced with the constant stream of emergencies that arose while touring.

[125] Sousa disliked Edison, in large part because Edison was the inventor of the phonograph. When Sousa and Edison were brought together to make peace, things went south when Edison made a nasty crack about Mozart. The result was a verbal free-for-all, and peace between the two was permanently shelved.

many of Mozart's techniques for scoring in his own work.[126] Like Mozart's, Sousa's theater music was light, varied, and melodic.

Sousa's first operetta, *Our Flirtations*, initially staged in Philadelphia in 1880, was a society comedy that dealt with the flirtations of a picnic party. The *March* from that operetta, a brief number lasting less than 2½ minutes, was the first of Sousa's marches to establish the form that most of his later marches were to follow: an introduction, two repeated sections and an alternation of trio, episode, trio, episode, trio. We'll get back to that in a bit.

Following *Our Flirtations*, Sousa saw produced *The Smugglers* (1882), *Désirée* (1883), *The Queen of Hearts* (1885; also known as *Royalty and Roguery*), *El Capitan* (1896), *The Bride-Elect* (1897), *The Charlatan* (1898; also known as *The Mystical Miss*, lyrics by Sousa), *Chris and the Wonderful Lamp* (1899), *The Free Lance* (1906), and *The American Maid* (1909; also known as *The Glass Blowers*). *The Smugglers* was a flat-out failure; *El Capitan* was Sousa's greatest theatrical success. Such works as *Désirée* and *The Bride-Elect* were partial successes.[127] In addition to his produced plays, Sousa also wrote or wrote but failed to finish six other operettas that were never produced: *The Devils' Deputy*, *Florine*, *The Irish Dragoon*, *Katherine*, *The Victory*, and *The Wolf*. Sousa was known to raid his past work for future projects; *the Bride-Elect*, for example, cannibalized music from *The Smugglers* and *The Wolf* (which Sousa wrote in 1888).[128] Marches and waltzes written for his operettas often were used in Sousa's concerts, as were other pieces from Sousa's

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[126] It's plain that Sousa believed in the aphorism, "If you're going to steal, steal from the best." No one, but *no* one, ever wrote better opera music than Mozart . . . not Beethoven, not Verdi, and not Wagner.

Oh, and stealing is not disfavored in music composition, as long as you imbue the theft with something of your own. Stealing is how composers and improvisers learn . . . and, eventually, it helps them grow *beyond* their models.

[127] *The Bride-Elect* probably would have been a greater success if Sousa hadn't insisted on writing the libretto himself.

[128] In its turn, *The Bride-Elect* was raided for music for a revival of Sousa's four-part suite, *People Who Live in Glass Houses* in 1909.

theatrical music (ex., the overture to *Our Flirtations*[129]).

El Capitan, as Sousa's greatest theatrical success, is worth looking at more closely. The libretto was written by Charles Klein and lyrics for the songs were written by Sousa and Tom Frost.[130] It had long runs in much of the English-speaking world and is still occasionally revived today. The operetta is in three acts, and the bare story is as follows.

The setting is 16th century Peru. The viceroy of Peru, by right of invasion, is the Spaniard Don Errico Medigua. A rebellion has broken out against the Spanish government,[131] and Don Errico fears that he will be assassinated. The leader of the rebellion is El Capitan. Seeking to kill two birds with one stone, Don Enrico has El Capitan bumped off and assumes his identity. This is an attempt to both defang the rebellion and keep himself hidden from possible assassins. Complicating his life, Estrelda, the daughter of the previous viceroy, has closely followed El Capitan's career and, like a good Romantic idiot, she falls in love with Don Enrico/El Capitan because of his supposed acts of derring-do. This is a problem, since Don Enrico has a wife who disapproves of his keeping infatuated lovers around.

Things get more complicated when the rebels capture with Pozzo, Don Enrico's lord chamberlain, thinking that Pozzo is viceroy Don Enrico. Word gets to Don Enrico's wife, Marganza, that Don Enrico (*i.e.*, Pozzo) has been captured by the rebels. She and her daughter, Isabel, head out to find Don Enrico (and Isabel is shadowed by *her* admirer, Verada).

Meanwhile, Don Enrico has come up with a plan to defeat the rebels. As El Capitan, he leads the rebel troops in circles until they are too exhausted to fight. At that point, the Spanish forces swoop in and the rebellion is over. Don Enrico manages to explain Estrelda to his wife, the

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[129] That overture can be heard on Razumovsky Symphony Orchestra, *John Philip Sousa, v. 1: On Stage* (Naxos 8.559008, 1998).

[130] Sousa estimated that he wrote about half the lyrics, including the lyrics to *El Capitan*, *Sweetheart I'm Waiting*, and *The Typical Tune of Zanzibar*. Sousa wrote a replacement song for El Capitan's entrance and *The Typical Tune of Zanzibar* during rehearsals, and both proved especially popular.

[131] If you'll read the first chapter of this history you'll see why those are the least surprising words in this chapter.

various love interests reach a happy conclusion, and everyone lives happily ever after.

The operetta included the following musical numbers:

Prelude

Act I

Chorus: "Nobles of Castilian birth."
Recitative and Solos: "Oh, beautiful land of Spain."
Recitative Solo and Chorus: "From Peru's majestic mountains."
Chorus: "Don Medigua, all for thy coming wait."
Solo and Chorus: "If you examine human kind."
Melodrama
Solo and Chorus: "When we hear the call for battle."
Solo and Chorus: "Oh, spare a daughter."
Chorus: "Lo, the awful man approaches."
Solo and Chorus: "You see in me."
Finale Act I – "Bah! Bah!"

Act II

Introduction
Solo and Chorus: "Ditty of the Drill!"
Solo and Chorus: "Behold El Capitan"
Duet: "I've a most decided notion."
Double Chorus and Solo: "Bowed with tribulation."
Recitative Solo and Chorus: "Oh, Warrior Grim."
Sextette: "Don Medigua, here's your wife."
Finale Act II – "He can not, must not, shall not"

Act III

Introduction, Duet and Refrain: "Sweetheart, I'm waiting."
Song: "When some serious affliction."
Ditty: "The typical tune of Zanzibar."
Chorus and Entrance of Spanish troops

Finale. "We beg your kind consideration."[132]

The operetta gave its out-of-town tryout at the Tremont Theatre in Boston on April 13, 1896.[133] After this shakedown cruise. *El Capitan* opened in New York City at the old Broadway Theatre on April 20, 1896.[134] The show ran for 112 performances, then it toured for four years before being revived on Broadway. The original Broadway cat included DeWolf Hopper, Edna Wallace Hopper, John Parr, and Alfred Klein. The London production ran for 140 performances, beginning on July 10, 1899. It is still occasionally revived today.[135]

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[132] This list is taken from the Wikipedia entry for *El Capitan*, located at https://en.wikipedia.org/wiki/El_Capitan_(operetta).

[133] For those of you not into the Broadway theater, you need to know that no one in his or her right mind simply opens a spanking new musical on Broadway. New York audiences and critics are jaded and used to seeing the best. If your show has bugs, it needs to be fumigated *before* arriving in New York. Otherwise, audiences will boo (or, worse, laugh) and critics will leap on it with glad chirps of joy (especially the critic for *Times*, which has an entire floor full of the stuffed heads of producers and directors of mediocre musicals mounted on its walls). So, a producer with any sense whatsoever first opens out-of-town (especially in someplace that's used to seeing immature musicals, such as Hartford, CT). Then, after the out-of-town opening, everyone runs around in horror at the mess they've made. Old songs are dropped and new ones added; the scenery is adjusted so it doesn't fall on the actors; and the story is re-written to portray the actions of something sort of resembling actual human beings. *Then* the show goes to New York (or is quietly buried in a landfill in northern New Jersey). If you're going to do something rude on the floor, prudence dictates that you do it out of the spotlight.

[134] The fact that *El Capitan* opened a mere week after its out-of-town opening indicates that the number of bugs in the original version of the operetta were minimal.

[135] It came to Cleveland in 2010 in a production by the Ohio Light Opera.

As was usual with Sousa operettas, he performed music from the theatrical production at his band concerts. The cornet solo for "Oh Warrior Grim" made frequent appearances, as did waltzes from the play. Especially popular was the march, *El Capitan*, which Sousa constructed from melodies of songs from the operetta. The march has a structure that Sousa would use in marches for such later productions as *The Bride-Elect* (1897), *The Man Behind the Gun* (1900), and *Free Lance* (1906): An iAABBCCIDD structure, with parts A and B in 6/8 time and parts C and D in 2/4 time, with a new introduction between parts C and D. The march was popular beyond Sousa's band. The band on Admiral Dewey's warship, the *USS Olympia*, played it on deck as the ship sailed out to attack the Spanish fleet in Manila Bay. The Sousa band also played it during the victory parade given Dewey in New York on September 30, 1899.[136] The march remains in the band repertoire today.

"The Typical Tune of Zanzibar" from *El Capitan* also enjoyed independent popularity. The song was taken from a series of verses Sousa had written years earlier:

> Under the window he softly crept,
> While father and mother and Towser slept;
> Then plunking a chord on his light guitar
> He warbled a ballad of Zanzibar.
>
> He warbled a stave to the stars above,
> He warbled a strain of soulful love,
> Then thrummed a tune on his light guitar,
> A typical tune of Zanzibar.
>
> From out of her chamber emerged the maid,
> Begging the name of the tune he played.
> Said he as he twanged his light guitar,

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[136] Sousa augmented the band at his own expense to include 100 musicians on that occasion. Oh, themes from the march also reappeared in Memphis Slim's "El Capitan" and in Tony Pabon's mambo of the same name.

"'Tis the typical tune of Zanzibar."

"I'm yours for aye," the maiden cried,--
"I'm ready to mary, to be your bride,
Only plunk again on your light guitar
That typical tune of Zanzibar."

Gazing with love on his bride-to-be,
He tuned the strings in another key,
Then plunked once more on his light guitar
That typical tune of Zanzibar.

Quickly she leaped from the casement high,
Into his arms and ready to fly;
But Towser had heard the light guitar,
And the typical tune of Zanzibar.

They buried him down by the ocean spray,
Where oft at night, th neighbors say.
Is heard the plunk of a light guitar,
And the typical tune of Zanzibar.[137]

Sousa performed some of his theater music in his concerts; created marches from some of his theater melodies; and enjoyed popular success with some of his theatrical songs. Thus, Sousa's theater music did not die when the plays they came from expired.

By the early 20th century, Sousa's music for theater began to be eclipsed by that of such composers strongly influenced by Romanticism as

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[137] From John Philip Sousa, THROUGH THE YEAR WITH SOUSA (Thomas Y. Crowell: New York, 1910), pp. 206-07; available on the internet at https://books.google.com/books?id=tbMSHU2dpKgC&pg=PA207&lpg=PA207&dq=%22The+Typical+Tune+of+Zanzibar%22&source=bl&ots=ORTz_DVFpV&sig=ACfU3U0vktZm9WD2RHdVY_WdAEVd1RV9wA&hl=en&sa=X&ved=2ahUKEwi0rrjNt9jkAhWD_J4KHTc-DiEQ6AEwAXoECAkQAQ#v=onepage&q&f=false.

Victor Herbert (and later, of course, by Jerome Kern, Irving Berlin, the Gershwins, and the like). By the 1930s, Sousa had been thoroughly displaced on Broadway. But the fact that the day for Sousa's theater music had passed does not alter the fact that Sousa *had* his day . . . and that he was once an important and successful composer of American theatrical music.

Sousa's art music

Sousa was a classicist in his commitment to form and a Romantic in his care with tone color and his programmatic approach to composition. We've already seen his concern with tone and shading earlier in this section, and his use of programmatic music can be found throughout the section. Here, we need to look at Sousa the classical formalist.

Sousa wrote highly melodic light art music and dance music arranged in recognizable (and usually traditional) forms. As noted earlier, his musical idol was Mozart, He owned the scores of Mozart's operas, and the influence of those operas is evident in Sousa's own work.

Examples of Sousa's use of form can be found in *The Dwellers of the Western World* (1910). This three-movement suite is a musical depiction of the three races most commonly found in North America: the native American, the Caucasian, and the African American. Each group is represented by music which persons living in the early 1900s would have regarded as typical of that race.[138]

The suite begins with "Red man," a movement that can roughly (but not necessarily) be regarded as taking sonata form. After a brief introduction, the first theme arrives, light and moderately energetic. After a modulating bridge, the second theme is heard, somewhat slower (and closer to the stereotypic "Indian music"). Both themes include an initial statement and a repeat. The exposition (should you choose to call it that) consists either of a repeat of both themes or a restatement of the first them, followed by a recapitulation consisting of a grander restatement of the second theme. The coda, in any case, is no more than two bars long.

"White man" consists of three sets of theme-and-variation melodies.

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[138] And which we would regard today as unfortunate–if not racist---stereotyping.

The theme of the first set is a pair of brief, similar themes, the first ending in an open cadence and the second in a closed cadence. This form is copied by the first and second variations. The final pair of themes is closer to the initial statement than the previous variations, but it is written in a more stately and more fully-orchestrated style. The second set consists of longer and more complex themes than those in the first set although, with one exception, these, too, come in pairs. After the closed cadence of the first pair of themes, a second pair presents the first variation on them. Then, the mode shifts for the first time in the piece from major to minor for a single statement of the theme. The next variation, back in major, is, again, an open-and-closed pair of variations on the initial themw.

"Black man" is, more or less, a rondo consisting of minstrel-like themes. The main theme is stated with little change in the second and last restatements. Another restatement with significant variations appears in the middle of the piece. The secondary melodies also share minstrel characteristics, and there are two brief shifts to minor along the way (one of them *very* brief).

There are other ways of interpreting the formal logic of the three parts of *The Dwellers of the Western World*. For example, it is at least as accurate to say that the first part of the suite consists of a first theme and repeat, a modulating bridge, a second theme and repeat, then new versions of the first and second theme, followed by a fairly quick conclusion.[139] But even if there can be debate about how the form should be classified or what it should be called, there is no denying that the form itself– in terms of how many parts there are and of what they consist--is utterly clear. The classicist in Sousa was a stickler for form.

Sousa wrote far fewer of what we today would regard as art pieces[140] than he wrote theatrical pieces, popular pieces, or marches (which fall somewhere between popular and art pieces). A list of his most important art works would include, in addition to *The Dwellers of the Western World*, *The Last Days of Pompeii* (1893), *Three Quotations* (1895), *Looking*

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[139] I'm willing to admit that interpreting the first section as sonata form is Procrustean tailoring.

[140] Sousa probably would have regarded many of his theatrical overtures and his "humoresques" as art pieces. Today, the tendency is to regard them as "mere" theater music or as medleys of popular melodies.

Upward Suite (1902), and *Tales of a Traveler* (1911).

Sousa regarded The Last Days of Pompeii as his finest composition and performed it more often than any of his other suites. He was especially happy with the programmed effects (ex., volcanic eruption). The idea for the suite came from reading the novel, THE LAST DAYS OF POMPEII, by Edward Bulwer-Lytton.[141] The work is in three parts, beginning with a masculine section portraying the might of the Roman empire. This section is built around the quotation, "Within the room were placed several small tables: Around there were seated several knots of men drinking, some playing at dice." The second section is feminine, devoted to Nydia and built around the following quotation:

> Ye have a world of light
> When love in the loved rejoices,
> And the blind girl's home is the House of Night,
> And its beings are empty voices.

The final section depicts the eruption of Vesuvius, the destruction of Pompeii, and the death of Nydia.

Three Quotations is again in three movements. The first movement is in the form of a patrol.[142] built on an old bit of doggerel: "The King of

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[141] Today, Edward Bulwer-Lytton is mostly known for his clichéd and overblown Victorian writing style. Annual awards are given out to the writers who can intentionally create the most ghastly bit of writing in the Bulwer-Lytton style. If you've ever seen the *Peanuts* running gag about Snoopy as would-be author, you will have read the best-known of Bulwer-Lytton's opening lines, lines that Snoopy always uses as the opening of his own writing: "It was a dark and stormy night . . . ."

[142] The "patrol" was a popular format with wind bands at the end of the 19th century. A patrol seeks to mimic the effect of a wind band passing by a fixed point. The introduction is played *p* or *pp*; themes follow at increasing volume; then they are recapitulated at decreasing volume, diminishing to *ppp* or *pppp*. Other patrols from the 19th century include "Turkish Patrol," "Ethiopian Patrol," "Owl's Patrol," "Welsh Patrol" and "Arab Patrol." The most recognized patrol today is F.W. Meachum's "American Patrol" (1885), recorded by Glenn Miller as arranged by Jerry

France with twenty thousand men, marched up the hill then marched down again."[143] The second ovement is a programmatic pastoral, "I, Too, Was Born in Arcadia." The final movement reverts to minstrelsy with "In Darkest Africa."

Gray in 1942. Technically, the Miller recording is *not* a patrol. Although the beginning is lower in volume than the middle, the difference is not great. Moreover, there are increases and decreases in volume throughout the piece, which spoils the impression of a band consistently passing by. Most important, although there are several bars of diminuendo near the end, the recording is unable to resist a grand climax at full blare at the close of the piece. That is utterly inconsistent with the *raison d'etre* of a patrol.

[143] This rhyme first appeared in 1842 as "Old Tarlton's Song" (referring to the British 16th century clown, Richard Tarlton). That version of the rhyme was "The King of France with forty thousand men,/Came up a hill and so came downe againe." The satirized hero of the song was sometimes given as Napoleon or as the Duke of York. The modern version, sung of the "grand old Duke of York," first appeared in Arthur Rackham's MOTHER GOOSE (1913). Most who remember the song remember this variant on Rackham's song as follows:

> Oh, the noble Duke of York,
> He had ten thousand men;
> He marched them up to the top of the hill,
> And he marched them down again.
>
> When they were up, they were up,
> And when they were down, they were down,
> And when they were only halfway up,
> They were neither up nor down

The song appears in the *Roud Folk Song Index*, an index of all folk songs in the oral tradition in the English language (and including more than 250,000 items). The index is maintained at the *Vaughan Williams Memorial Library* website (see https://www.vwml.org/ to serach the Roud Index. "The Grand Old Duke of York" is Roud number 742.

The suite, *Looking Upward* (1902), is probably the first major 20th century composition for wind band by an American. Generally regarded as one of Sousa's most serious works, it consists of three movements. The first movement, entitled "By the Light of the Polar Star," was inspired by Sousa's nighttime skywatching as Sousa's train traveled through South Dakota. The second movement, "Beneath the Southern Cross," was triggered by an advertisement for the steamship, the *Southern Cross*. The third movement, "Mars and Venus," depicts the two planets as, respectively, a cowboy and his beloved. A storm separates them, the cowboy returns, and the two are joined.

Tales of a Traveler (1911) is a commemoration of the Sousa band's 1911 world tour. It is, yet again, in three movements. The first, entitled "The Kaffir on the Karroo," presents the native dances of the Karroo of South Africa. The second movement, "In the Land of the Golden Fleece," is a waltz dedicated "To the Matrons and Maids of Australia". The third movement was originally titled "Coronation March" and was intended to be played at the coronation of King George V. In the event, it was not performed at that celebration. Sousa then changed the title to "Grand Promenade at the White House." Then, in 1928, he composed a completely new movement for the third movement of the suite, "Easter Monday on the White House Lawn."

In general, Sousa preferred three-movement art works, some of whose forms resembled classical forms. But, whether the forms he deployed resembled classical forms or not, the forms of each section were usually clear and easily understood. They were romantic, however, in their concern for tone and in their often programmatic content. His movements did not last longer than about eight minutes and usually ran between 3 minutes and seven minutes in length. Each movement was independent, and movements generally did not musically reference earlier or later movements in the same work. In many ways, then, Sousa resembled Duke Ellington in his art works. Neither wrote long works with significant Germanic development, and both created art works that relied, instead, on an assemblage of short, self-reliant sections of what was often programmatic music (but usually with discernible form) assembled in what each called a "suite."

Sousa's marches[144]

Until now, we've avoided the issue of what, exactly, counts as a march. That's because the answer to that question is unsatisfactory, and I've been trying to preserve my aura of infallibility as long as I can. So, here the definition of a march, in all its vagueness. About all I can say in defense is that this comes from Richard Franko Goldman, who ought to known what a march is . . . you're not going to get a much better answer from anyone else.

March rhythm, form, and harmony

A march is a piece of music based upon a regular, repeated drumlike rhythm pattern. We recognize a march by its phrases, which constitute repetitions of the basic pattern. To explain this, I'll use *The Stars and Stripes Forever!* in its vocal, children's folk music form: "Be Kind to Your Web-Footed Friends."[145]

"Be Kind to Your Web-Footed Friends" uses the melody of the trio strain of *The Stars and Stripes Forever!*:

> Be kind to your web-footed friends
> For a duck may be somebody's mother.
> Be kind to your friends in the swamp
> Where the weather is cold and domp [sic].

Each line of the song (including the transition music after each line) is four bars long, There is a heavy beat on the first beat of each bar (if you nod

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[144] Tthe information in the early part of this section comes from Richard Franko Goldman, "The Golden Age of the American March," liner notes to *The Golden Age of the American March* (New World, NW 80266-2, 1976).

[145] I absolutely love the lyrics that kids' add to versions of popular melodies. It gives me hope for the imagination and inherent disrespectfulness of the rising generation. Disrespect is *good*, because it ensures that respect be *earned*, rather than merely granted to just anyone. Like Donald Trump, for example.

your head to the song, you'll inevitably nod on that first, heavy beat; count the beats from and including "Be kind" to just before you say "For"; you should count four beats, representing four bars of music). An entire phrase consists of eight bars, which includes the first two lines of the song above. The repeated rhythm pattern of those two lines is the fundamental building block of the entire march, *The Stars and Stripes Forever!*. As previously noted, Sousa took care to maintain a steady rhythm throughout the march, rather than slowing or speeding up a march to emphasize dramatic moments in the work. Thus, an eight bar phrase from any part of the march, as played by Sousa, should match in rate and rhythm an eight bar phrase from any other part of the same march. So, if you sing the first two lines above and the final two lines above, the fundamental rhythm of those lines should be the same.[146]

Marches can also be identified by their form as well as by their rhythm. Probably pre-dating Sousa was something called the "regimental march" form. It wasn't complicated: There was an introduction, followed by four themes, each of which was played twice. Thus, it had an I-AA-BB-CC-DD form. The third theme was called the "trio" and was the most interesting of the four themes. The regimental march was simpler and somewhat shorter than what would become the classic or military march. Sousa sometimes wrote in regimental march form (exs., *Semper Fidelis*, *El Capitan*, and *The High School Cadets*).

A variant on the regimental march form included a recapitulation. That is, upon the conclusion of the final section (which might be the trio or the "DD" section), the march would return to the beginning and play the first two themes again, this time without repeats. A coda might be added, but this was unusual (see Sousa's *Riders for the Flag*, for example).[147]

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[146] The problem with this definition, of course, is that there are plenty of songs and instrumental works that we do not consider to be marches that also have the same drumlike rhythm pattern repeated throughout, such as "On Top of Old Smoky." And you can't claim that a march must be in 2/4 time: There's plenty of them in 6/8 time, for example (such as *The Washington Post March*.

[147] The regimental march with a recapitulation is a form of *da capo* march, which we'll talk about in connection with D.W. Reeves. Recapitulation generally ended with the establishment of the classic march

The best known march with a recapitulation is probably *Under the Double Eagle* (1893) by Josef Wagner.[148]

The classic or military march form was standardized and popularized by John Philip Sousa well after the Civil War. The elements that Sousa used in his classic march form were an elaboration on the regimental march.[149]

Usually the first section of a classic march is a short introduction (also called a fanfare). It is typically 4. 8, or 16 bars long and played forcefully in marcato style.[150] Basically, the introduction tells the audience to wake up and pay attention to what's coming. The introduction is almost never left out of a march. There are four typical sorts of introduction: (1) all instruments play the same melody at the same time (ex., the *Washington Post*); (2) all instruments play in rhythmic unison but in contrary motion[151] (ex., *The Thunderer*); (3) all instruments play in rhythmic unison but in four part harmony (ex., *Semper Fidelis*); and (4) the instruments play four independent lines (ex., *The Klaxon*). The introduction isn't usually repeated. The introduction is usually in a major key and usually emphasizes the dominant of what will be the principal key of the march.[152]

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form. Sousa did use it for *On Parade*, a circus march, and Victor Herbert continued to use the device on occasion (ex., *The Serenade*).

[148] The "double eagle" refers to the two-headed eagle of the coat of arms of Austria-Hungary under the Hapsburgs. Marches with a recapitulation were more popular in Europe than in the United States.

[149] Sousa wrote a tribute to the 7th Regiment in 1922, "The Gallant Seventh March."

[150] The introduction is rarely left our. Among the few marches without an introduction are *Bugles and Drums* and the *Footlifter*.

[151] That is, there are two melodies, and when one melody goes up the other goes down, and vice versa.

[152] The dominant is the note, chord, or key that is most dissonant from the main or tonic note, chord, or key. The dissonance of the dominant creates tension that can best be relieved by a return to the tonic.

The first theme comes in the section known as the "first strain." Its main statement is generally not very complicated and it's almost never the main theme of the march. It's generally 8 or 16 bars long and made up of 4-bar phrases. It may be in either a major or minor mode. After the first strain is played, it's usually repeated, and that repetition often includes the addition of a counter-melody or ornamentation of the theme. The first strain is sometimes repeated again after the second strain, and this is more likely if the first strain is in minor.

The second theme, or "second strain," is usually 16 bars long[153] and is more interesting than the first. Indeed, it is usually the second principal theme of the march. It often represents a change of emphasis in the instrumentation from the first strain. It may use longer note values than were common in the first strain and, like the first strain, it is usually repeated. Commonly, the first playing of the second strain is fairly quiet while the second is loud (see, for example, *The Stars and Stripes Forever!*, *His Honor*, *The Washington Post*, *Hands Across the Sea*, and *On the Mall*).

The second strain may be followed by a short "introduction" to what is to follow. This introduction might repeat the first introduction or it might not. It may consist of a brass fanfare or percussion instruments alone or it may be played by a more full instrumentation. The second introduction, it used, serves the purpose of telling the audience to quit nodding off and pay attention, because here comes the good part.

Of course, when the dominant begins a piece, the listener doesn't yet *know* that this isn't the principal key. Nevertheless, when the introduction ends and the first strain begins in the tonic key, the brain automatically adjusts, sees the introduction and the new strain as dominant and tonic, and experiences the new strain as a homecoming to the proper key. It's an interesting psychological trick . . . see the beginning of *The Stars and Stripes Forever!* for an example of this.

Some introductions are in a minor key, although this is unusual. Examples of this include the *Gladiator*, the *Picadore*, the *Nobles of the Mystic Shrine*, and *Rolling Thunder*.

[153] Some of Sousa's second strains were 32 bars long, such as *Solid Men to the Front* and *Sousa's Untitled March*. In *The Stars and Stripes Forever!*, the second strain is 16 measures long.

The next main section, the third theme, is the primary melody of the march. The section is called the "trio."[154] The trio is the heart of the march and contains its main melody. The trio section often shifts the composition to the subdominant key, the key of the fourth note of the major or minor scale (for example, if the tonic key is Cmaj, the subdominant key would be Fmaj; in *The Stars and Stripes Forever!*, the shift is from E♭ to A♭).[155] That is usually the key through the end of the piece. The trio theme is usually played legato the first time through. It may be played a second time before anything else happens, or it may not be.

The next section is variously called the breakstrain, the breakup strain, the dogfight, or the interlude. It's purpose is to distract your attention and give you something else to do for a bit, because you're about to hear the trio section yet again. The breakstrain is played marcato, with plenty of volume and stage sweat. It's meant to drive the trio out of your head so that the band can pour it back in there without your saying, "Well, here we go again." Many breakstrains bounce upper woodwinds and lower brass against one another. The length of the breakstrain is negotiable. Most breakstrains are 16 bars long, but many other alternatives can be found: 8 bars *The Washington Post*, *The Interlochen Bowl*), 12 bars (*On the Mall*, *The Purple Pageant*), 15 bars (*The Thunderer*), and 20 bars (*Fairest of the Fair*, *Invincible Eagle*). The classic breakstrain of *The Stars and Stripes Forever!* is 16 bars long.[156]

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[154] Don't worry about why it's called the trio. Trust me, it isn't worth it. If you *must* know, go to the chapter entitled THE CIVIL WAR AND MILITARY MUSIC, Band Music in the Civil War, *Particular Civil War military bands*, *Grafulla's 7th Regimental Band* to satisfy your morbid curiosity. The "Be kind to your web-footed friends" music is the trio strain of *The Stars and Stripes Forever!*

[155] If the march is in a minor mode, the trio will usually be in the relative major (*i.e.*, the major chord most like the tonic minor chord). For example, if the tonic minor is A minor (with the notes A-C-E), the relative major would be C major (with the notes C-E-G).

[156] This all out style is called "grandioso." In *The Stars and Stripes Forever!* he trio section is heard *three* times, with the breakstrain between the first and second playing of the trio and the second and third playing of

Finally, we have a last repeat of the trio section. This is the climax of the march, so it's usually played with all the instrumental stops pulled out and the amps set on 11.[157] For obvious reasons, the section is called the "grandioso."

The last measure of a march may include a "stinger." This is a quarter rest followed by the whole band playing the tonic chord in unison on the upbeat.

Most sections of a march are built from a straightforward four-bar repeated rhythmic-melodic phrase. The melodic line does not usually repeat exactly but uses alternative endings to give the overall melody variety and provide a closed cadence for the necessary sense of completion at the end of a theme. The four-bar phrases can be structurally distinct from one another or blended into one another.

A variant of the classic march was sometimes used for marching bands or youth bands. In this variant, there was no breakstrain or "DD" variant. Instead, the trio was played *grandioso* the first time, then there was no repeat of the trio. Thus, the form of this march was i-AA-BB-C. Sousa disfavored this style.

As is the case with sonata form, there's room for messing about with the form of a march. You can drop repetitions or add them elsewhere, use introductions or not (including adding one in the middle of the piece), have three or four main sections, and muck around with the key you're in. The form isn't quite as flexible as sonata form, but it's hardly a lockstep either.

As described above, most marches have relatively simple harmonic progressions, centered around tonic, subdominant, dominant, and relative minor /major progressions. Nevertheless, more complex harmonies may be introduced by adding secondary dominants,[158] extensions of seventh

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it.

[157] For a classic final trio section, listen to the last grandioso section of "The Stars and Stripes Forever," with the full band blaring away, the piccolo going berserk on top, and he trombones countering. For my money, it's the finest moment in the entire corpus of marches.

[158] For example, a secondary dominant might consist of adding the dominant of the dominant to a chord progression. In the case of a march in the key of C major, the dominant chord would be G major, and the

chords, and various augmented or diminished chords for chromatic effects. These additions, however, usually remain harmonically secondary to the basic I-IV-V and relative minor/major progressions of the march.

Many of the marches from the 19th and early 20th century were taken from operettas and other theatrical works. These include Sousa's *El Capitan*, *Our Flirtation*, *The Bride Elect*, *The Free Lance*, and *The Man Behind the Gun*, as well as Victor Herbert's *The Serenade*, and George Chadwick's *Tabasco*. In many cases, the marches excerpted from their theatrical context are the only surviving trace of those works.

Some marches were "paraphrase marches." That is, they took as the tune of one or more of their strains a well-known tune, which was then executed in the march style. Tunes included in paraphrase marches included "In the Sweet Bye and Bye," "Annie Laurie," "Onward, Christian Soldiers," "Maryland, My Maryland," "Swanee River," "Dixie," and Liszt's Hungarian Fantasy.

Sousa was to marches what Strauss was to waltzes, the great master of the form. He composed a total of about 140 marches, nearly all of them worth examination. He played with march form, manipulating the form to exhaust it possibilities. Nearly all of his marches, however, consist of 16- and 32- bar strains, although introductions and breakstrains varied in length.

With that, we'll take a quick look at Sousa's marches.

A survey of Sousa's marches

What follows are a quick review of those marches of Sousa's that are available on recordings.[159]

Sousa began writing marches before he assumed the directorship of the United States Marine Band on September 30, 1880. One of his earliest marches was the *Revival March* (1876), subtitled *The Great Revival March and Salvation Army Rally*. As would be true of many of Sousa's marches and suites, the piece incorporated a popular tune into the march, in this

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dominant of the dominant G major would be D major.

[159] Much of the information in this section is based on the liner notes written by Keith Brion to the various Naxos recordings of Sousa's works, cited earlier.

case, *In the Sweet Bye and Bye*. From about the same time came the funeral march, *The Honored Dead* (1876). The piece was originally written as a piano work, but Sousa later arranged it for wind band. Sousa and the US Marine Band played it at Ulysses S. Grant's funeral in 1885.

Across the Danube (1877) was one of the more interesting of Sousa's early marches. At the time Sousa wrote the march, the Danube river was a wartime border between Russia and the Ottoman Empire. For all that, *Across the Danube* doesn't sound particularly martial until the last, snare-accompanied bars of the final strain. The opening theme sounds more like a pleasure cruise on the Danube, while the second, more determined theme has appended to it a lighter conclusion that belies any military connotation. The final theme has an easy, swinging feel at the start but grows stronger towards the end. The aforementioned snare drums rise out of the band to lend a combative air to the proceedings.

The *Globe and Eagle March* (1879) was written before Sousa learned of his appointment as director of the US Marine Band. The globe and eagle appear on the emblem of the US Marines and on the emblem of the Marine Band. Remember, Sousa's father was a director of the band and Sousa himself had apprenticed with the unit, so its not surprising that Sousa would have written a march for the Marines or their band prior to his assuming its directorship. Sousa also wrote two more period-bound marches in 1979. One, the *Resumption March*, was a response to the government's decision to resume gold and silver coinage after the Civil War. Evidently, Sousa approved of the decision, because the march is downright jaunty. The second, *On the Tramp*, was based on the melody of "Out of Work" by the prolific composer, Septimus Winner. The phrase, "on the tramp," referred to being out of work and looking for a job, something that recovering economies after the Civil War forced upon millions of citizens.

As Sousa settled into his directorship of the Marine Band, his responsibilities required him to find or write marches for various ceremonies that required the participation of the Marine Band. The Band was expected to march to nearby Washington locations where they were scheduled to perform, playing as they marched. Among the pieces Sousa wrote for such occasions were the *Guide Right March* (1881) and the *Right Forward March* (1881). Sousa also composed *President Garfield's*

Inaugural March (1881) for the new president's March 4, 1881 inaugural.[160] Then, six months later, Sousa produced *President Garfield's Funeral March* (1881) for the president's September 1881 funeral, after Garfield finally succumbed to an assassin's bullet fired on July 2, 1881. The same march would be played in March of 1832 at Sousa's own funeral. Finally, 1881 saw the appearance of the *Wolverine March*, a parade march for the Marine Band.

The year 1883 saw a series of more lighthearted marches. The *Transit of Venus March* celebrated the passing of the planet Venus between the Earth and the Sun in 1882, allowing astronomers to make observations of Venus not usually possible. He dedicated the march to Joseph Henry, Secretary of the Smithsonian Institution, who had been responsible for an earlier series of observations of the 1874 transit. Sousa also turned one of his favorite songs, the ballad "Bonnie Annie Laurie," into a march in 1883 by adding two original tunes as the first and second strains and then using the traditional melody as the trio strain. Sousa would use this procedure repeatedly in transforming other, pre-existing melodies into marches. Sousa's *Mother Goose March* (1883) was built from the tunes of a collection of children's songs, including "Come All Ye Young Maids," "I'se come to see Miss Jennie Jones," "Little Jack Horner," "There Is a Man in Our Town," "Our Dear Doctor," and "Down in the Meadow." Sousa followed a similar procedure for *Ben Bolt* (1883), which included the tunes of "The Daisy," "Go Down Moses," "Sally in Our Alley," "O Fair Dove, O Fond Dove," and "Ben Bolt." Finally, 1883 saw "Pet of the Petticoats," a parade piece with an unusual format: no introduction (the fanfare-like opening of the first strain carries that burden); a second strain that is a variant of the first; a songlike third strain that is twice interrupted by a series of drumbeats; then a return to the first strain, with no coda.

Sousa's *White Plume March* (1884) made its first appearance as "We'll Follow Where the White Plume Waves," a political song in support of the candidacy of James G. Blaine for president in the election of 1884.

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[160] President's were inaugurated on March 4 the year following their election until ratification of the 20th Amendment in 1933. The longer delay caused by the original date was to allow those elected to assemble in Washington, D.C. in an era when horseback was the fastest means of land travel and roads were mudholes waiting to happen.

Grover Cleveland won instead, and Sousa turned the song into a march.

The year 1885 was a productive one. Sousa produced two excellent parade marches for the Marine Band in that yeat, the *Sound Off March* and *The Triumph of Time*. The year also saw the appearance of two "medley marches": the *Mikado March*, built from melodies from Gilbert and Sullivan's *The Mikado*, and the *Mother Hubbard March*, a collection of the nursery tunes "Three Blind Mice," "Thus the Farmer Sows his Seed," "Old Mother Hubbard," "Hey Diddle Diddle," "Little Redbird in the Tree," "London Bridge," and "The Minstrel Boy." Probably from 1885 was *Homeward Bound*, a composition whose ending was lost until 2014. It may be a "medley march" in whole or part; it is unknown how many of its themes (if any) were original with Sousa.

Sousa saw his first big compositional success in 1886 with publication of *The Gladiator*. It was dedicated to Charles B. Towle, a writer for the *Boston Traveler* who introduced Sousa to the Knights Templar. The published composition sold more than 1,000,000 copies. Although later marches, including *Semper Fidelis*, *The Washington Post*, *Stars and Stripes Forever*, and *Hands Across the Sea* wouls prove even more popular, *The Gladiator* was Sousa's first hit.[161] The Knights Templar introduction from Towle eventually led to Sousa's induction in 1888 as a knight as a Mason in the Columbia Commandery No. 2, Knights Templar, Washington D.C. Sousa wrote *Crusader* in 1888 shortly after his induction. In between these two marches came the *Occidental March* (1887), constructed of three strong melodies, one elegant, one rhythmic, and one melodic with a Scottish snap.[162]

1888 was a good year for Sousa marches. It included a fine march

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[161] Sousa realized he had a hit on his hands when he heard the song being played by an organ grinder in Philadelphia.

[162] A "Scottish snap" is a rhythm that reverses the more common pattern in which a long note is followed by a short one such as is found in the processional music written by Lully for Louis XIV. The Scottish snap consists of a "short-long" pattern, often a sixteenth note followed by a dotted eighth. In the Baroque era, this rhythmic pattern was called as a "Lombard rhythm." Today, it can also be found in popular music, including songs by Princess Nokia, Soulja Boy, Post Malone, Cardi B, and Arianna Grande.

for a popular Washington, D.C. drill team, the *National Fencibles March* (1888).[163] It also included an even better march, he stirring *Esprit du Corps*, referring to the spirity of the United States Marines. And it also included one of Sousa's all-time classics, *Semper Fidelis*, today regarded as the official march of the United States Marine Corps. Sousa wrote the march at the request of President Chester A. Arthur. For those of you who are neither Latin scholars nor Marines, "*semper fidelis*" means "always faithful."

If 1988 was a banner year for matches, then 1889 was spectacular. Sousa's *The Picador* was a notable depiction of a bullfight from a composer who loved Spanish music. *Aunt Dinah's Quilting Party*, also known simply as *The Quilting Party*, was a setting of a then-popular song in the trio (with a brief quotation along the way from "When a Wooer Goes a Wooing" from Gilbert and Sullivan's *Yeomen of the Guard*). But far more notable was *The Thunderer*, one of Sousa's most popular and memorable marches. It has an unusual structure: introduction, a circus-like stain A with no repeat, a martial strain B with repeat, a breakstrain, then an even more martial variant of strain B with no repeat, a bridge, then back to strain A with no repeat, a return to the variant of strain B with a repeat, then another breakstrain, followed by the grandioso of variant B, with a one-chord sting on the end.[164] But that wasn't the highlight of the year. The highlight was *The Washington Post March*, perhaps the second most beloved of Sousa's marches, after *The Stars and Stripes Forever!*. *The Washington Post March* was an even bigger hit than *The Gladiator*, and it made Sousa a household name. It was written for the performance of the Marine Band at the Smithsonian to celebrate a children's essay contest. The march was perfect for doing the new dance, the two-step, its 6/8 time combining the quick jauntiness of the polka with the popular waltz rhythm. Between the dance steps and *The Washington Post March*, the result was an international dance craze. The form of the march is about as unusual as the form of *The Thunderer*: introduction-AA-BB-CC-breakstrain–C-breakstrain-C-repeated introduction-A-BB.

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[163] Officially, it's *The March Past of the National Fencibles*. The National Fencibles are now part of the Distrit of Columbia National Guard.

[164] The peculiar structure is i-A-BB-breakstrain-B^1, bridge, A-B^1B^1-breakstrain-B^1.

In 1890, Sousa wrote two more marches for drill teams in the vein of *The National Fencibles*. One was *The High School Cadets*, a march for the drill team of Washington, D.C.'s only high school (today known as Central High School). The other was *The Corcoran Cadets*, a teenaged drill team in Washington, D.C. that performed in colorful uniforms with wooden rifles. A third march from 1890, *The Loyal Legion*, was written for a fraternal organization, the Order of the Loyal Legion, made up of ex-Union officers who had served in the Civil War. In writing the march, Sousa mined material from his 1885 operetta, *The Queen of Hearts*.

Sousa left the US Marine Band to form his own band during the summer of 1892. Two of his marches from that year relied on material from earlier compositions. *The Triton Medley March* was an orchestrated expansion of an earlier duet that Sousa had written for piano and violin. The *On Parade March* was originally written as part of the incidental music for an operetta by John Cheever Goodwin and Richard Stahl. That music, a march entitled *The Lion Tamer*, was retitled the *On Parade March* for use by Sousa's new band. A third work from 1892, *The Belle of Chicago*, was dedicated to "the ladies of Chicago." Unfortunately, the critics found it to be heavy and awkward and regarded it as a criticism of Chicago womanhood. One critic commented that "Mr Sousa has made his Chicago belle a strapping kitchen wench." Two other marches from 1892 were written *ab novo* for Sousa's new band: The *Liberty Bell* and *March of the Royal Trumpets*. The *March of the Royal Trumpets* was a grand processional that included fanfares by five-foot long heraldic trumpets.[165] The *Liberty Bell* march was suggested to Sousa both by a backdrop of a patriotic spectacle Sousa witnessed in Chicago and by a parade his son joined in Philadelphia in honor of the return of the Liberty Bell from a national tour. The was the first composition that Sousa sent to John Church for publication, and it was the first one from which he received a substantial amount of cash.

The years 1893 and 1895 saw three notable marches from Sousa. *The Beau Ideal March* (1893), its title coming from a then-common phrase

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[165] You know, the long trumpets that you see in fake medieval movies or cartoons announcing the arrival of some royal doofus or another. They're the kind of trumpets they hang a banner from to build up the muscles of the musicians trying to hold the damn things up.

for perfect beauty or elegant military perfection, was dedicated to the newly-formed National League of Musicians of the United States. *Manhattan Beach* (1893), the site of the new Sousa band's first (and often-repeated) residency, was programmatic music suggesting the inrush and outflow of waves during a walk along the beach. The march also memorialized the late Patrick Gilmore, whom Sousa had respected and admired and who had long been based at Manhattan Beach. *King Cotton* (1895) was the march that Sousa wrote for his engagement at the Cotton States Exposition in Atlanta, and engagement that the management of the Exposition tried to cancel when money became tight. The march is one of Sousa's most celebrated, and it was a two-step that hoped to exploit the new dance craze pioneered by *The Washington Post*.[166]

There were only two notable marches from 1896 . . . but those two marches made 1896 perhaps Sousa's greatest year as a composer. One was the *El Capitan March*, a medley of themes from the Broadway operetta of that name. This became one of his most popular and enduring works. The other work was the big one . . . *The Stars and Stripes Forever!*. Little needs to be said about its continuing place in the American psyche: It still brings audiences to their feet and prompts enthusiastic applause and cheers. It has rightly become the official march of the United States. In performance by the Sousa band, cornets, trumpets, trombones, and piccolos lined up at the front of the stage for the final trio, adding to the excitement. Of itself, it is a masterpiece; in conjunction with the associations that Americans attach to it, it is sacred.

Two of the marches Sousa wrote at the end of the 19th century drew on material from his operettas. *The Bride-Elect March* (1897) was drawn from the vocal solos and choruses from the show of that name. *The Man behind the Gun* (1899) was constructed from themes found in Sousa's *Chris and the Wonderful Lamp*. Both marches employed a device that Sousa used frequently, a shift from triple meter to duple meter in the middle of the march. A third march from the late 19th century, *Hands Across the Sea* (1899), was written for the Sousa band's appearance at the 1900 Paris Exposition. The march was written at a time when nations had grown increasingly critical of the United States because of its

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[166] It followed *The Washington Post* in more ways than one: Its trio was essentially an inversion of the trio from *The Washington Post*.

imperialist propensities evidenced in the Spanish-American War. The march was meant as something of a peace offering and a display of ongoing good international intentions.

Sousa wrote four marches worth noting in the first decade of the 20th century. Sousa thought that one of them, *The Invincible Eagle* (1901), would be his greatest hit. It wasn't, but it was, nevertheless, one of his best. Sousa said the following about it:

> The new march, *The Invincible Eagle*, is what I call one of my sunshine marches. Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but *The Invincible Eagle* shows the military spirit at its lightest and brightest—the parade spirit. In fact, with the bravery of uniform, the sheen of silken stands, and the gleam of polished steel and all its other picturesque features.[167]

Jack Tar (1903) was Sousa's attempt to do for the navy what *The Stars and Stripes Forever!* had done for the army. As with *The Man behind the Gun*, Sousa took the themes of *Jack Tar* from his operetta, *Chris and the Wonderful Lamp*. Similarly, *The Free Lance March* (1906) was a medley taken from music from Sousa's operetta, *The Free Lance*. One of Sousa's most beloved and elegant marches, *The Fairest of the Fair* (1908) was written for the Boston Food Fair and was inspired by a woman Sousa had seen at the Fair the previous year,

Sousa wrote a series of marches in the second decade of the 20th century before the prospect of American participation in World War I began to seem likely. *From Maine to Oregon* (1913) was built on an upbeat tune also used as the finale of *The Glass Blowers* (also known as *The American Maid*). It is the only one of Sousa's marches in which the trio appears for th second time in a different key. *The Lambs* (1914) was written for the annual Gambol parade of the theatrical organization, The Lambs Club.[168] Sousa wrote *America First (March of the States)* (1916) for the Broadway

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[167] Quoted in Brion, liner notes to John Philip Sousa: Music for Wind Band Vol. 1, p. 3.

[168] Sousa led the band and the club's members up Broadway in a parade on full theatrical makeup.

show, *Hip Hip Hooray*. The subtitle came from a ballet from the show in which four sectional themes were played: "Dixie," "Maryland, My Maryland," "We're Off to Philadelphia in the Morning," and "Yankee Doodle." *The White Rose* (1917) was an unusual march for Sousa, since it was constructed upon the themes of another composer. in this case, the composer was C.C. Frick, and the themes were taken from Frick's opera, *Nittaunis*. Sousa added an introduction and a "battle scene." The result was an upbeat and good-spirited march.

Beginning in 1917, Sousa wrote a dozen marches related in one way or another to World War I. In 1917 he wrote a march entitled *Wisconsin to the Front*, which he later re-titled *Wisconsin Forward Forever* and dedicated to the University of Wisconsin. That same year saw the U.S. Field Artillery March (one theme of which evolved into "The Caisson Song" and, later, "The Army Goes Rolling Along"), *The Naval Reserve March* (written for Sousa's 300-piece band at the Great Lakes Training Center and dedicated "To the Officers and Men of the U.S. Naval Reserve"),[169] and the *Liberty Loan March*, in support of sales of US war bonds. The *Us Field Artillery March* and the *Liberty Loan March* became two sides of a 78 which eventually sold an amazing 400,000 copies. The following year, 1918, saw an even greater number of war songs from Sousa. Two were medley marches: *The Chantyman's March*, whose themes included the tunes of "Blow the Man," "Down, Away for Rio," "Haul the Bowline," "The Ballad of Billy Taylor," "Hoodah Day," and "A-Roving," and the "Flags of Freedom March," whose themes consisted of the national melodies of Belgium, Italy, France, Great Britain, and the United States. Three began as songs and were later arranged as instrumental marches: "Pushing On," "We Are Coming," and "When the Boys Come Sailing Home." Two of his wartime compositions were the result of requests. *Volunteers* was written after a request for a song about the war's shipyard workers and, as per the request, includes the sounds of riveting, sirens, and anvils. Sousa's *Wedding March* was the result of a request for wedding music to replace the now-despised Germanic music of Mendelssohn or Wagner that was usually used for weddings. Sousa's wartime compositions also included

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[169] *The Naval Reserve March* used as one of its themes the melody of one of Sousa's songs that was popular at the time, "Blue Ridge I'm Coming Back to You."

three especially good marches, *Anchor and Star*, *Solid Men to the Front*, and *Sabre and Spurs*. *Bullets and Bayonets* was dedicated "To the officers and men of the U.S. Infantry." *When the Boys Come Sailing Home* (1918) was originally a song with lyrics written by one of Sousa's daughters. Sousa later turned it into a march in celebration of the end of World War I. After the war, Sousa composed *Comrades of the Legion* (1920), dedicated to "My comrades of the American Legion." Advance sales of the recording of this march reached 500,000 discs.

Sousa kept writing marches during the 1920s. His *Keeping Step With the Union March* (1921) was probably inspired by an 1855 address by Rufus Choate that declard in part, "We join ourselves to no party that does not carry the flag and keep step to the music of the Union."[170] The *Dauntless Battalion* (1922) was written in honor of the cadets of the Pennsylvania Militay Academy, while *Magna Charta* (1927) was requested by the International Magna Charta Day Association for observance of the annual Magna Charta Day on June 15. Three other marches conposed upon request were *Kansas Wildcats* (1928), at the request of Kansas State University; *New Mexico* (1928), at the request pf R.C. Dillon, then governor of New Mexico[171]; and *Prince Charming* (1928), at the request of a Los Angeles school orchestra. In addition, Sousa wrote a march as part of his own celebration, the *Golden Jubilee March* (1928), premiered in July 1928 at Atlantic City's Steel Pier to commemorate Sousa's 50th year as a conductor.

The year 1930 saw some of the last Sousa marches. Two were written upon request: *The Salvation Army March*, written at the request of Commander Evangeline Booth, daughter of William Booth, in celebration of the 50th anniversary of the founding of the Salvation Army,[172] and *Legionnaires*, written at the request of the French government for the

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[170] The *Keeping Step With the Union March* was dedicated to Mrs Warren G. Harding.

[171] The state song, "Oh, Fair New Mexico," is the theme of the march's trio.

[172] One of the themes of the march was William Booth's favorite hymn, "O Boundless Salvation."

International Colonial and Overseas Exposition in Paris in 1931. Finally, there was the unusual *Harmonica Wizard March*. Sousa wrote this march after conducting the Philadelphia Harmonica Band. The composition did not include a part for harmonica, but it did imitate the suck-n-/blow out playing of the harmonica.[173]

Sousa's popular music

In addition to theater music, art music, and marches, Sousa also wrote other sorts of songs that were aimed at a popular audience. Keep in mind that someone of Sousa's age and time didn't draw distinct lines between these categories of music: He certainly intended that his theater music, marches, and even his art music might become popular. Sousa's words on this subject are instructive:

> Probably there is no term more bused and more often mistaken in its real meaning than "Popular music." To the average midnd popular music would mean compositions vulgarly conceived and commonplace in their treatment. That is absolutely false. Let us take music that has been performed over and over again. In every instance the most meritorious and inspired works, whether based on complex or simple lines, have survived the longest. There certainly is no composition in the world which has enjoyed greater vogue for twenty-five years among a wide range of listeners, from technical musician to uneducated by sympathetic auditor, than the *Tannhäuser* overture. For spontaneity, brilliancy and melodic charm most people will agree that the *Poet and Peasant* Overture is the master work of Suppe–and that piece of music has been thrummed and hammered, scraped and twnged and blown for, lo, these many years. Many a melody, chancing o catch the fickle fancy of the public, becomes temporarily popular, but unless it bears the stamp of genius it soon palls upon the ear and is no longer heard.[174]

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[173] Later, the Hohner Harmonica Company created and sold a John Philip Sousa model harmonica.

[174] Sousa, MARCHING ALONG, pp. 295-96.

Thus, while I'm ordering some of Sousa's composition into the category of "popular music," you need to keep in mind that Sousa himself would probably have objected to such a separate category in the first place. This category is an interpretation that we today, *post hoc*, have of some compositions by Sousa. With that in mind, let's look at some of the compositions that we might today consider to be "popular music."

Sousa wrote a fair amount of dance music, other than his marches (remember that some of Sousa's marches were *intended* as dance music, especially after the popularity of the two-step). Some of that dance music consisted of waltzes. These included the *Colonial Dames Waltz* (1896), which was first published as a piano piece printed in a ladies magazine and then became popular as a much-used piece in Sousa's concerts. Other waltzes included the collection of waltzes in *Paroles d'Amour* (1880),[175] the *Intaglio Waltzes* (1884, in the style of Johann Strauss), the *Sandalphon Waltzes* (1886, dedicated to the daughter of Grover Cleveland), *La Reine de la Mer Waltzes* (1886),[176] a set of *Waltzes from "El Capitan"* (1896), *The Charlatan Waltzes* (1898) (from the operetta, *The Charlatan*), and *I've Made My Plans for the Summer* (1907). The latter waltz was a song by Sousa which was also arranged for band with a cornet solo. The band arrangement was produced at the request of the management of Coney Island's Luna Park, where Sousa had repeated engagements

In addition to music for waltzes, Sousa also wrote music for gavottes (*Myrrha Gavotte* (1876)), schottisches (*Silver Spray Schottische* (1878)), tangos (*Gilding Girl* (1912)), and even a foxtrot *Peaches and Cream* (1924)).

In addition to popular dance music, Sousa also wrote humoresques and other medleys built from popular or otherwise well-known tunes. The earliest of these was *The International Congress* (1876), written for the 1876 Philadelphia Centennial Exposition. Sousa used national anthems, folk songs, and patriotic melodies chosen to depict various nations

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[175] Meaning "words of love." They were dedicated to the commandant of the Marine Corps, which today might be misconstrued. These waltzes were a regular part of the Sousa band's programme in the 1925-27 seasons.

[176] Meaning "Queen of the Sea," this was a favorite of Sousa's.

attending the Exposition, including England, France, Ireland, Germany, Russia, Finland, Austria, Poland, Denmark, Italy, and Greece. For the United States, Sousa wrote a fugue based on "Tankee Doodle" and concluded with "The Star Spangled Banner." Other medleys included the *In Parlor and Street Fantasy* (1880), which included popular tunes and melodies from operettas; the *Stag Party* (1885), using "Won't Go Home till Morning," "Drink to Me Only," "Auld Lang Syne," and the "Soldier's Chorus" from *Faust* to depict a students' night out. Although called a humoresque, *Listen to My Tale of Woe* (1888) was consructed solely from the title song, witten by Hubbard T. Smith, about the death of a young girl. *El Capitan and His Friends* (1885–1898) was a suite of melodies from various Sousa operettas, including *El Capitan*, *The Charlatan*, and *The Bride Elect*. *4 Songs of Grace and Songs of Glory* (1892) was constructed from popular hymn tunes, including the closing "Nearer My God to Thee." A similar medley was *Sounds from the Revivals* (1896), constructed from "Jesus Lover of My Soul," "Nearer My God to Thee," "Come Holy Spirit," "Hold the Fort," and "Sweet Bye and Bye."

A more monumental medley was the *March of the Pan Americans*, parts I and II (1915). This medley was written at the request of the Pan American Union and the American Scientific Congress. It began with "The Star Spangled Banner" and "Yankee Doodle." Then came songs from various nations, delivered nonstop and in alphabetical order: 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*, Haiti, *La Dessalinienne*), Honduras (*Dios Salve a Honduras*), Mexico (*Mexicanos, al grito de guerra*), Nicaragua (*National Hymn*: *Blas Villallas*), Panama (*Canto Patriótico Istmeño*), Paraguay (*Paraguayos, Repú*blica o Muerte), Peru (*Somos Libres*), Salvador (*Saludemos La Patria*), Uruguay (*National Air*), and Venzuela (*Gloria al bravo pueblo*). The 40-minute work concluded with "The Star Spangled Banner."

Less ambitious were such medleys as *In Pulpit and Pew Fantasy* (1917), which included "Onward Christian Soldiers," "There is a Green Hill Far Away," "Jesus Lover of My Soul," "Sun of My Soul," "Abide with Me," and "Adeste Fideles"; a *Humoresque on George Gershwin's "Swanee"* (1920), which included "Swanee," "Hail, Hail the Gang's All Here," "Listen to the Mocking Bird," "Dixie," and "Old Folks at Home"; the *Camera Studies*

suite (1920), consisting of melodies written by Sousa himself (*i.e.*, "The Flashing Eyes of Andalusia," "Drifting to Loveland, and "Children's Ball"); and *Look for the Silver Lining Humoresque* (1922), including the title song and "In the Good Old Summertime," "How Dry I Am," a bit of movie pursuit music, and a second arrangement of "Look For the Silver Lining," this time with each note of the tune is performed by a different instrument. He continued to write medleys through the 1920s, with *A Mingling of the Wets and the Drys* (1922), constructed from "Tea for Two," "How Dry I Am," "Brown October Ale," "The Old Oaken Bucket," "The Soldier's Chorus" from *Faust*, and "Auld Lang Syne"; *The Merry-Merry Chorus* (1923), which includes "*Vin ou biere*," the "wine and beer" chorus from Gounod's *Faust* and the *Anvil Chorus* from Verdi's *Il trovatore*; *Gallagher and Shean* (1923), including suchfavorites from the comics' routines as "Yes, We Have No Bananas," "Good-Night Ladies," "Three O'Clock in the Morning," "Carolina in the Morning," "We Won't Be Home until Morning," "Home Sweet Home," and "Drink to Me Only with Thine Eyes," and concluded with a brief tag consisting of the tune to the duo's well-known "Positively, Mr Gallagher; absolutely, Mr Shean"; *Cubaland* (1925), a musical survey of Cuba's history using *The Spanish Constitution*, *Andalusian Dances*, "Hot Time in the Old Town Tonight ," "Swanee River,"[177] and "La Bayamesa"; *Jazz America* (1925), a collection of the sort of popular dance music that passed for jazz at the time, plus a then-popular re-write of a theme from Schubert's *Unfinished Symphony*, "You Are My Song of Love"; and *When My Dreams Come True* (1929), including the title song, "I'll Always Be in Love with You," and "*He's Going to Marry Yum Yum*" from *The Mikado*. More unusual was *Among My Souvenirs* (1928), which became a sketch performed at the band's concerts. Sousa described it 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

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[177] The latter two tunes were meant to symbolize the period of American control over Cuba.

> "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."[178]

One of Sousa's last medleys was *You're the Flower of my Heart – Sweet Adeline Fantasy* (1930), consisting of various popular songs interspersed with "Sweet Adeline."

Sousa's other compositions

This is the "miscellaneous" category, consisting of odds and ends that don't fit comfortably anywhere else.

Sousa composed many "occasional" pieces, that is, music to commemorate some person or thing or for the celebration of an important occasion. We've seen some of these pieces already when examining Sousa's marches. Other occasional pieces include the *Yorktown Centennial March* (1881) to commemorate the 100th anniversary of the battle of Yorktown; the *Congress Hall March* (1882), named after an hotel in Cape May, Ne Jersey and written on the occasion of the Marine Band's eariest concert trips away from Washington; *The Salute of the Nations to the Columbian Exposition* (1893), a medley march of fanfares and patriotic tunes for the nations giving presentations at the Columbian Exposition; *The Directorate* (1894), performed in 1893 for the Board of Directors on the occasion of their 1893 St Louis Exposition; *Hail to the Spirit of Liberty* (1900), composed for the unveiling of Lafayette Monument at the 1900 Paris Exposition; *The Rose, Shamrock and Thistle*, composed for the Sousa Band's 1901 tour of Britain; the *Pride of Pittsburgh* (1901), for the dedication of the Music Hall at the Western Pennsylvania Exposition; *Imperial Edward* (1902), dedicated to Britain's King Edward after playing a command performance; *At the King's Court* (1904), prepared for the band's 1905 tour of England; *Powhattan's Daughter* (1907), created for the Jamestown Virginia Exposition of 1907; *The Federal* (1910), marking the Sousa band's around the world tour and dedicated to the people of

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[178] Quoted in Brion, liner notes to *Music for Wind Band, vol. 18*.

Australia and New Zealand; the *Pathfinder of Panama* (1915), composed as part of the band's resiency at the San Francisco Panama-Pacific Exhibition in 1915; the *Sesqui-Centennial Exposition* (1926), for a Philadelphia exposition upon the 150th anniversary of the signing of the Declaration of Independence; the *George Washington Bicentennial* (1930), celebrating the 200th anniversary of George Washington's birth; *A Century of Progress* (1931), written for the band's engagement at Chicago's Century of Progress World's Fair in 1933 (aqn engagement left unfulfilled upon Sousa's death); *The Northern Pines* (1931), upon Sousa's visit as guest conductor at the National Music Camp at Interlochen, Michigan; and *The Circumnavigators Club* (1931), Sousa's last march, composed for the 1931 version of the annual December meeting of the Circumnavigators Club. Sousa died three months after that meeting.

Sousa also wrote compositions for various colleges and universities. These included the *Marquette University March* (1924; following Sousa's honorary doctorate from that university); *The Minnesota March* (1927; written at the request of the University of Minnesota football coach and alumni); *Kansas Wildcats* (1928; at the request of Kansas State Univeristy); *University of Nebraska* (1928, dedicated to the faculty and students); and the *University of Illinois March* (1929, dedicated to the University of Illinois Band and its conductor). And just to make sure no one felt left out, Sousa wrote *On the Campus* (1920) and dedicated it to "Collegians, past, present and future."

Sousa wrote other military pieces in addition to hsi World War I marches. These included *The Rifle Regiment March* (1886), dedicated "To the officers and men of the 3rd U.S. Infantry." A more substantial piece was *Sheridan's Ride* (1891). The composition musically described Sheridan's race to rejoin his army then his defeat fo the Confederate forces at the battle of Cedar Creek. The work was organized in six sections: *Waiting for the Bugle*, *The Attack*, *The Death of Thoburn*, *The Coming of Sheridan*, and *The Apotheosis*. *The Glory of the Yankee Navy* (1909) was based in part on material taken from the stage musical, *The Yankee Girl*. *The Gallant Seventh* (1922) was a composition written in honor of the Seventh Regiment of the New York National Guard, which had long possessed one of the famous bands in the New York City area. The Sousa band premiered the work at the Hippodrome flanked by the Seventh Regiment Band. The *Ancient and Honorable Artillery Co.* (1924) was written at the request of the oldest surviving military unit in the United

States, the Ancient and Honorable Artillery Company of Boston. The composition includes the band's marching song and *Auld Lang Syne*, and it premiered at Boston's Symphony Hall in September 1924. *The Black Horse Troop March* (1924) was dedicated to Troop A (Cavalry) of the Cleveland National Guard. *Riders for the Flag* (1927) was a cavalry march for the Fourth U.S. Cavalry. And Sousa came up to date with *The Aviators* (1931), dedicated to the man responsible for Sousa's Wolrd War I commission, William J. Moffett. Moffett eventually became a rear admiral and was known as the father of the aircraft carrier.[179]

Sousa also dedicated some of his compositions to women, singly or as a group. We've already mentioned *The Belle of Chicago* (1892). Other such works include the *Maidens Three*, a suite which included three short works: *The Coquette* (1887), *The Summer Girl* (1901, using music from Sousa's *Chris and the Wonderful Lamp*), and *The Dancing Girl* (1897, using music from Sousa's *The Bride Elect*). A similar Suite was *Leaves From My Notebook* (1923), dedicated to the Campfire Girls and including *The Genial Hostess*, *The Campfire Girls*, *The Lively Flapper*, and the *Right-Left March*. Two additional compositions also fall into this category: *Coeds of Michigan* (1925), dedicated to the coeds of the University of Michigan, and *Daughters of Texas* (1929), dedicated to the women of Texas Women's University in Denton, Texas.

Many of Sousa's other compositions do not fit neatly into categories. For example, *The Band Came Back* (1895, rev.1926) was usually first piece played by the band after an intermission. It began with the dimming of the house lights while the stage was empty. Gradually, the musicians would enter in ones. twos, or threes, playing various popular tunes, with the musicians that gathered onstage supporting latecomers. Only when everyone was onstage and seated did Sousa enter. The work constantly evolved over time.

Other hard-to-categorize bands include arrangements of Henry Clay Work's *Marching through Georgia* (1891), *The Star Spangled Banner* (1918, arr. w. Walter Damrosch), *Turkey in the Straw* (subtitled *Cowboys'*

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[179] The Sousa band probably included the sound of an airplane engine when performing this march. Shades of George Antheil! (Don't worry–we'll get to Antheil in the next big section. He's a hoot.)

and Old Fiddlers' Breakdown (1921), and Chopin's *Nocturne No. 11* (published 1838). Sousa-composed works include *Nymphalin* (1880), a violin solo (Sousa was an excellent violinist),;*Tyrolienne* (c. 1880–1882), a setting for a French folk melody that proceeds as a cornet solo, a clarinet solo, then a duet between them; *The Chariot Race* (1890), based on the race in Lew Wallace's BEN-HUR; the *People Who Live in Glass Houses Suite* (1909, rev. 1923), a humorous medley of various sorts of alcohol and the countries associated with them; *Willow Blossoms* (1916), a "slow ragtime" dedicated to "The Management and Patrons of Willow Grove Park"); *The Irish Dragoon* (1915), an overture for an uncompleted operetta; *Boy Scouts of America* (1916), a light sketch of scouting that included a whistling section; *The Golden Star* (1919), a funeral march dedicated to Mrs. Theodore Roosevelt; *Who's Who in Navy Blue* (1920), composed at the request of the 1920 graduating class of the US Naval Academy; *At the Movies* (1922, subtitled *Scenarios of Cinematographers*), depicting common scenes from contemporary films; *While Navy Ships are Coaling* (1923), originally a sea shanty for male voice and piano, it became a band piece with popular songs interpolated into it; *The National Game* (1925), written at the request of baseball's first commissioner, Judge Kenesaw Mountain Landis; *The Pride of the Wolverines* (1926), dedicated to the city of Detroit; *The Atlantic City Pageant* (1927), written at the request of the city's mayor; and *Easter Monday on the White House Lawn* (1928), a ragtime composition that became the new final part of Sousa's *Tales of a Traveler*.

The compositions cited above are not a complete list of Sousa's works. Such a list may be found at Sousa's MARCHING ALONG, pp. 367-370H or at Wikipedia at https://en.wikipedia.org/wiki/List_of_ compositions_by_John_Philip_Sousa. The two lists are not identical.

Sousa had an enormous influence on commercial bands, affiliated bands, and amateur adult bands. But perhaps his biggest influence was on school bands. He boosted their popularity, wrote compositions to promote them, and, above all, inspired generations of young musicians to play music in a wind band. We leave, then, with one young man's memory of Sousa:

> By the time that I–and about 699 other high school students–had the privilege of playing two concerts which he conducted with the National High School Band and Orchestra at the

> Bowl at Interlochen, Michigan, in July 1931. Mr. Sousa was no longer the exceptionally gifted physical conductor who had once ignited audiences everywhere to flaming acclaim and of whom no less a judge of performance than his contemporary, the distinguished actor Otis Skinner, declared he was "the best actor America ever produced."
>
> But the mere fact that he was John Philip Sousa was sufficient to mesmerize us all and draw the largest crowd imaginable to the National Music Camp's Interlochen bowl. Those of us there who did the playing at the rehearsals and concerts had not the slightest interest in, let alone any real ability to judge, his conducting technique. He made what we thought were the right motions, and when he did we played our hearts out for him. In the last summer of his life he was seventy-seven years old and comparatively frail, but he was "Our Sousa," the "King of the March."

It's hard to beat that as a legacy. Oh, and the young man just quoted was Frederick Fennell, later to become one of the most famous band conductors in the world, the promoter of the Eastman Wind Band, an influential educator regarding teaching related to the wind band, a composer, and, according to his obituary in the *New York Times*, the finest wind band leader since Sousa.[180]

An intermission: Life in the touring bands

Playing in a touring band was known as "going on the road." Going on the road was a tough, demanding life, but it was also one that allowed you to see the world, play for highly appreciative audiences (usually). It also signified that you'd reached the upper rungs of your profession . . . at least, if you managed to *stay* on tour.

Touring by train risked accidents, boredom, uncomfortable sleeping (if your unit didn't have its own car), and rotten food. Added to these discomforts were the demands of the job. Any touring musician was

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[180] Fennell was quoted in Judith Tick, ed., MUSIC IN THE USA: A DOCUMENTARY HISTORY (Oxford Univ. Press: Oxford, UK, 2008), "Why Is a Good March Like a Marble Statue?," p. 291.

expected to be able to read a piece of music and play it right *the first time* in performance, without rehearsal . . . and new pieces could be added at any time:

> When you joined a show as a musicians there was never any band rehearsal. The band leader, when parade time came, would pass out the books that had all of the tunes, but with the names of the tunes cut off. The idea was to see whether you had told the truth about being a bandsman. When everyone had his book the leader would give the signal to start playing the march. [He] would get a chance to see who was cheating or wasn't a good music reader.[181]

And thereby was the trick of *staying* on tour. Any number of musicians were willing to lie about their ability to read music to get on tour, trusting to ear and memory to allow them to learn the band's book before their inability to read was discovered. This divided the musicians of the band into two groups: shammers and jammers. As you might guess, "shammers" were the sham musicians who lied about their reading ability. "Jammers" was short for "windjammers," a word denoting wind musicians of the highest ability and accomplishments. Once a "shammer" was caught, he risked being put off the train in the middle of nowhere.[182] If he were lucky, the shammer might also be a good singer or dancer or the band might be shorthanded enough and desperate enough that he would be given a few hours to learn the book by ear before the group exercised the heave-ho.

Life in a touring band could also be tenuous for other reasons. Trade papers carried calls for musicians issued by various bands who were hiring, and musicians followed these avidly. It was, to say the least, disconcerting to find that your band had issued a call for a player on your. Instrument. At that point, you became extremely interested in the *other* bands that had issued a call for a musician playing your instrument. There

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[181] Tom Fletcher, ONE HUNDRED YEARS OF THE NEGRO IN SHOW BUSINESS (Da Capo: New York, 1984; orig. 1954), p. 59; quoted in Watkins, SHOWMAN, p. 14.

[182] This practice was known as "redlighting." The band usually waited until the train stopped to put a shammer off. Note "*usually*".

was also the possibility that your group could go bankrupt–or that its bank could be stolen–thus resulting in the group's being stranded. There were train accidents, missed connections, cancelled engagements, bad reviews,[183] tornados. floods, and all sorts of other vicissitudes that kept musicians worried at night . . . and kept them consulting the "help wanted" calls in the trade papers.

The trade papers also kept touring musicians in touch with what was happening in their professions. They chronicled which groups were on tour, who was in those groups, where they played, and how they were received. Trends in music and other performing specialties were noted. Articles sent in by band members told of various groups' experiences on the road. The papers warned groups about hard-to-please towns, racist towns, towns that treated musicians badly, towns with nasty sheriffs, and the like. Experiences with railroads, good and bad, also made the pages of the trades.

The trades also helped keep your family and friends in touch with you. Many shows included performers who sent letters and articles to the trade papers chronicling the band's activities. This allowed one's home town to keep track of where you wee and what you were doing.

A special service of some of the trade papers was shepherding musicians' mail. Some papers, such as the African-Amrican *Indianapolis Freedman*, maintained post boxes for touring musicians. Mail could be sent to these post boxes, then musicians would notify the trade paper where they would be on a certain date. The trade could then send the mail to the theater there, where it would be waiting for the musician.

Managers of shows also watched the trade papers to see which sorts of acts were making a splash. They tried to ascertain entertainment trends and adjust their shows accordingly. They might issues a call that not merely stated that the show was looking for a particular *kind* of act but invited one or two acts by name to join the show. Bandleaders read the trades to see what musical pieces were popular and which soloists were making a name for themselves.

Sickness was part of touring. Lack of sleep, poor nutrition, and stress reduced resistance to disease even as the band moved from place

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[183] Reviewers were rarely charitable, and several bad reviews could help doom a shaky organization.

to place, collecting a fine assortment of bacteria and viruses from strangers, dubious water, and badly stored and prepared food. It was common for one or more musicians and other performers to drop out in the middle of a tour due to illness, requiring their replacement mid-tour. The trade papers recorded a constant stream of personnel being replaced mid-tour for one reason or another, but often due to illness.

Why did performers struggle so hard to keep going despite the inconveniences, irritations, worries, illnesses, accidents, and disasters thrown at them by the road? It was something more than mere cussedness.[184] It was a conviction that the show must go on. The assertion that "the show must go on" wasn't mere slogan or happy talk. Even if your show sucked, performers then–and now–felt a genuine obligation to keep the show on the boards whatever the cost. Part of that was self-preservation: If you couldn't meet your dates, your show's life span could be measured in weeks. But that wasn't the greater part of it. "The show must go on" expressed a profound obligation. You had given your word and the crowd had paid its money: You *owed* it to your audience to get out there and give them your best, even if they were unappreciative. And, because you were a professional, someone who'd made it to the top after years of work and struggle, you owed it to the *profession* to which you'd devoted your life to be where you'd contracted to be and to perform at the top of your game. Finally, you owed your best to something even more nebulous. You owed it to *the tradition*, to the generations of entertainers who, despite being dismissed as lowlifes and grifters by society,[185] maintained a code that belied the gibes and sideways looks that said you were worthless. "The show must go on" was a *moral* commitment that the tradition made for its own self-respect. It was at the core of who a professional entertainer was. And that is why touring shows fought through sickness, bad weather, bad reviews, inattentive audiences, lack of sleep, lousy food, bedbugs, predatory sheriffs, missed connections, and all the thousand and one shocks that flesh is heir to in an effort to keep the show going . . . and to smile when the lights came on. If you didn't believe in that, you had no business being on the road.

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[184] But don't discount cussedness. The determination to keep going even if they kill you is one of humanity's great survival mechanisms.

[185] Mostly by hotel owners.

The second line

When Gilmore formed his new, commercial band in 1873, it was a novelty. Every other professional band in the country had either been attached to a military unit or sponsored by a municipal or business entity. Even amateur bands had generally been sponsored by municipal organizations or business firms. As Gilmore proved that a private band could be commercially successful,[186] other bands began following his example. In addition, the quality of Gilmore's and Sousa's bands inspired local amateurs to form their own bands and inspired municipalities and businesses to create bands for the sake of boosterism and advertising. [187] Schwartz estimates that between 1889 and 1899 the number of bands in the country approximately doubled to about 20,000.[188]

Obviously, with the many thousands of wind bands that were part of the Golden Age, we have to pick just a few of the remaining bands to finish this section. So, hear are some of the best-known and best-regarded

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[186] Well, at least it was successful until he insisted on expanding the band to 100 members. Things got shaky after that.

[187] These motives were not to be despised. The survival of many towns depended on economic growth. Unless the town was willing to resign itself to watching its children leave to find work elsewhere and resign itself to a stagnate standard of living, it had to attract new businesses and such professionals as doctors, dentists, ministers, and lawyers to the town. A town had to make itself known as a prosperous, successful, and enjoyable place to be. Given the centrality of a wind band to the entertainment life of 1980s America, a good wind band was a terrific selling point for a town.

[188] One example of how packed the underbrush was with bands came from the bidding for a band to supply music for the Nebraska State Fair at Omaha in 1896. The 3d Regiment Band of Arapahoe, NE won the contract. The bidding had included *200* bands. That 200 bands would bid to play at a state fair indicates that the country was stuffed to the gunwales and over the plimsoll line with bands.

bands of the period.[189] Most of the best bands of the golden age of wind bands followed the example set out by Gilmore and Sousa. Indeed, the leaders of the best of these bands were graduates of the Gilmore and Sousa bands. They included Frederick Innes, Alessandro Liberati, Arthur Pryor, and Thomas Brooke. All of these bandsmen will be discussed here except Brooke, who will be discussed in a later subsection, as will Patrick Conway.. Also included in this subsection will be the bands of David Wallis Reeves, Carlo Cappa, and Giuseppe Creatore, none of whom played with Gilmore or Sousa. Reeves succeeded by taking over the American Band, one of the best bands of the period. Cappa succeeded by taking over the band once led by Grafulla. And Creatore succeeded because (a) he led a terrific band; (b) he was foreign; and (c) he was an emotional Niagra.

David Wallis Reeves[190]

David Wallis Reeves was born on February 14, 1838 in Oswego, New York. He originally played the alto horn, but he switched to cornet in the early 1850s while playing with the Oswego Municipal Band. He moved to Elmira, New York in 1853, where he studied harmony, violin, and cornet with cornetist and bandmaster Thomas Canhan. The pair toured with circus bands in the summer and played in concert halls and for dances during the winter. In 1857, Reeves briefly returned to Oswego to lead the Oswego Municipal Band, then he left for New York City to play cornet in

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[189] Bands that began during the Golden Age but were better known for performances in the 1930s or later will be covered in a future chapter.

[190] For scores of Reeves' *2nd Regiment Connecticut National Guard March* and *Captain Folsom's March*, see the Petrucci IMSLP website at https://imslp.org/wiki/Category:Reeves,_David_Wallis. For a discography of recordings of Reeves' compositions, see the *DAHR: Discography of American Historical Recordings* website at https://adp.library.ucsb.edu/index.php/talent/detail/40017/Reeves_David_Wallis_composer; the list includes recordings by the American band made more than a decade after Reeves' death. For online recordings of four of Reeves' compositions, see the Library of Congress's *National Jukebox* at http://www.loc.gov/jukebox/artists/detail/id/1423/.

the Dodworth Orchestra. Reeves and Canhan next went to Britain, where they played as members of the Rumsey and Newcomb Minstrel Troupe. After briefly serving as a musician in the Union army, Reeves returned to the Dodworth band in 1862.

In early 1866, Reeves was recruited by the American Band of Providence, Rhode Island. The American Band, founded in 1842, was one of the most highly rated bands in the country. It was also the official band of the 1st Massachusetts Volunteer Militia. Within two months of joining the American Band, Reeves assumed the leadership of the band. His salary was $600 a year, plus the proceeds from one concert.

Reeves was notable not only for leading one of the best bands of the Golden Age but also for his ability as a composer. Reeves wrote three operas and more than 100 marches. Reeves wrote in a variety of musical forms, including a variety of march forms, but he was especially known for composing *da capo* marches, In Reeves' time, marches were generally written in eight- or sixteen-bar strains, usually with three to five strains per composition, Each strain usually ended with a repeat indication at the end of the final measure. A *da capo* march also included an indication at the end of the piece to start again from the beginning.

Why all the repetition? The reason was that marches were most often used for dancing. This is an activity is of indefinite length. That is, any smart bandleader gauges audience reaction to see when they've grown tired of a number and then brings it to an end . . . and does not end a piece while the dancers are still enjoying the music. The *da capo* format allows a band to play as long as it chooses. The conductor can use or ignore repeats and use (and re-use) the *da capo* option as often as necessary. Moreover, a good *da capo* march gives equal attention to all of the stains. That means the band can return to or and at any of the strains when that becomes desirable.

Reeves' attachment to the *da capo* march was passed on to Sousa, many of whose first marches were *da capo* compositions, including *Review*, *Resumption*, and *Yorktown Cemtennial*. Sousa later evolved his own march format for concert listening from the *da capo* march, turning the circular structure of the march into a linear, dramatic structure that told a

story.[191] Others followed Sousa's lead. Sousa gave credit to Reeves as a composer who bridged the march of the Gilmore era to the march of the Sousa era. Sousa called Reeves "The Father of Band Music in America," and he asserted that Reeves "paved the way and laid down the principles for the rest of us to follow."

Reeves' best known piece is the *Second Regiment Connecticut National Guard March*. Sousa said that he wished he'd written it, and Charles Ives used it four times in his compositions.

In addition to his performing Reeves' own compositions, the American Band also played light classics and theater music interspersed with vocal numbers and instrumental solos. The following program represents the band in the latter half of the 1870s:

October 17, 1877

Overture–"Semiramis".....Rossini
American Band
Fantasie–"Auf den Alpen" (Alpine Echoes).....Hereforth
American Band
Cornet Solo–"Old Folks at Home".....Salcedo
Mr. J. Salcedo
Shadow Song from Dinorah.....Meyerbeer
Miss Emma C.. Thursby
Cornet Solo–"Fantasie Brilliante".....Arban
Mr. D. W. Reeves
Overture–"Lodoiski".....Cherubini
Brown & Reeves Orchestra
Cornet Solo–"Maud Waltz".....Levy
Mr. J. Salcedo
Caprice Militaire.....Hertzeele
American Band

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[191] Essentially, he shortened one or both of the opening strains and lengthened the trio section. To sustain a longer, repeated trio section, he turned the trio interlude into a full-scale break or "dogfight." He also ensured that the last-played strain was a big hairy deal to firmly and dramatically close the piece.

Swiss Echo Song.....Eckert
Miss Emma C.. Thursby
Selection–"Evangeline".....Rice
American Band
Fantasia–"A Day in Camp".....Reeves
American Band

Emma Thursby was the singer who had been attached to Gilmore's band until she left in 1876, as described earlier. "Levy" was, of course, Jules Levy of great cornet talent and even greater ego. "Rice," the composer of "Evangeline," was Edward Everett Rice who, along with J. Cheever Goodwin, had written and produced the musical farce, *Evangeline*, in 1874. The American Band would later perform Herzeele's *Caprice Militaire* on October 21, 1881 as part of the four-day celebration of the centennial of the battle of Yorktown.

In addition to his work with the American Band, Reeves also helped found the Providence Symphony Orchestra, the first orchestra in Providence. He was briefly the leader of the Gilmore 22nd New York Regiment band after Gilmore's death. This did not go well. When some players left the band after Gilmore died, other players accused them of disloyalty, and Reeves accused Sousa's manager of raiding his band. He returned to the American Band within a year of leaving it.

In 1889, Leon Mead wrote the following about the American Band under Reeves:

> Among the many excellent bands, none has more celebrity, especially as a marching band, than that of the renowned American band of Providence, under the leadership of Mr. D.W. Reeves. Marching over rough cobble-stones and executing in an artistic manner complicated airs on instruments which in themselves are awkward enough to carry–to say nothing of play upon them–is by no means an easy feat; but Reeve's band accomplishes it with grace and spirit. In addition to his merits as a band-master, Mr. Reeves has the honor of being one of the most popular composers of brisk and brilliant marches now living. Not only are his spirited pieces played by limitary bands throughout this continent, but among English, German, and French bands they have found a musician's

welcome.[192]

Reeves contracted Bright's disease in early 1900. He died on March 8, 1900, and his funeral service included a performance of his *Immortalis* by the American Band.[193] There is a memorial fountain to Reeves in Roger Williams Park in Providence.

Carlo Alberto Cappa

Carlo Alberto Cappa was born in Alessandria in the Piedmont region of northern Italy in 1834, then part of the kingdom of Sardinia. He was educated fo five years at the Royal Academy of Asti and served as the first trombonist of the band of the Sixth Lancers for four years. He joined the United States Navy in 1856 and spent two years on the frigate, *USS Congress*. He was released from service in 1858 in New York, which amounted to his unofficial emigration to the United States.

Upon arriving in the United States, Cappa became a trombonist with Ned Kendall's Boston Brass Band. When Grafulla assumed leadership of the 7th Regiment Band of New York in 1860, Cappa joined Grafulla as a soloist on the trombone for seven years. Then, he joined the Theodore Thomas orchestra for seen more years and played euphonium with the Mapleson Opera Company for three years. he also appeared occasionally as a soloist on the euphonium with the Dodworth Band. He then returned to the 7th as a solo trombonist, where he remained until he took over leadership of that unit in 1881.

Where Gilmore and Sousa succeeded by touring, Cappa succeeded by sitting still. At the time of his accession to the leadership, the 7th Regiment band consisted of 55 members and was considered one of the top bands in the country. Mead describes the instrumentation and repertoire of Cappa's band:

> Cappa's instrumentation for his marching band, which always appears at its best on the street, is as follows: one piccolo, one flute, three E flat clarinets, eight first B flat, four second B flat, and four

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[192] Mead, "The Military Bands of the United States," p. 785.

[193] Sousa sent 200 roses to memorialize him.

third B flat clarinets, four French horns, two altos, two E flat cornets, six first B flat, two second B flat, two third B flat, and two fourth B flat cornets, six trombones, four barytones, one euphonium, six basses, two small drums, one bass drum, and cymbals.

The following is Cappas concert instrumentation, which, it will be seen, differs considerably from the other: one flute, one piccolo, two oboes, two bassoons, two E flat clarinets, one alto E flat clarinet, eight first B flat, four second B flat, and four third B flat clarinets, four French horns, three B flat cornets, three trumpets, three trombones, one solo barytone, first and second euphonium, two first, two second, and two third basses, one tympany, one small drum, one bass drum, and cymbals. This concert instrumentation is generally used in Italy, Spain, Germany, Austria, Russia, and England. In France, they use in addition the saxophone and a few other instruments which will be mentioned in connection with Gilmore's celebrated band. Signor Cappa does not believe in the employment of the saxophone in a military band, and his prejudice against it and other comparatively new instruments, such as the autoniophone, for instance, is very pronounced,

On Saturday and Sunday afternoons from May to October, thousands of people gather on the Mall in Central Park, when the weather is bright, to enjoy the music dispensed there by the Seventh Regiment Band. Under Cappa's direction the grand chorus of Handel, Bach's preludes and fugues, the symphonies of Beethoven, Gluck, Cherubini, and other classicists, and ballet music by Saint-Saens, Goldmark, Massenet, and others–all these, as well as the popular music of the day, are splendidly interpreted to delighted masses which throng the Mall. Selecting at random a programe, we find that the one rendered on June 1st of the present year included the "Star-Spangled Banner," "The Royal Macabees March," by General Kantrowitz; Verdi'a overture, Sicilian Vespers"; Liszt's Hungarian Rhapsody (Number 2); a cornet solo, "Annie Laurie," with variations, by the well-known virtuoso, Walter Rodgers; a selection from the "Flying Dutchman" by Wagner; "Fusioness," a Strauss waltz; the aria finale from "Lucia di Lammermoor," by Donizetti; "Lucille," a gavot by St. George, and "Hail Columbia." On the following day, Sunday, the programme included the "Star Spangled Banner," Salvatore's grand march "Roma"; Auber's overture, "Crown

> Diamond"; a grand march from "Lucia," inroducing all the popular melodies of Donizetta, and concluding with the famous sextet, Cappa's "Remembrances of Veteran Firemen," introducing conversation in engine-house, the fire alarm, the start, the run, and falling of the wall, and grand finale; melodies from England, Ireland, and Scotland, arranged by Baetaus; selection from the oratorio of *Isreal in Egypt*, by Handel; and the Doxology.
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> The two foregoing are fair specimens of the concert music selected by Cappa, in whose band are eleven reliable soloists.[194]

By 1889, the band included 11 soloists. Gilmore and Sousa had made name soloists a fundamental requirement for any band with pretensions to greatness. Cappa's own career as a notable soloist encouraged him in that direction in any case.

Cappa's long residency at Central Park allowed him to forego the expensive and arduous touring with which most other bandmasters had to cope. Nevertheless, despite avoiding the rigors of touring, Cappa died fairly young of heart failure in 1893, short of his 60th birthday.

Alessandro Liberati[195]

Alessandro Liberati was born on August 24, 1847 in Frascati, Italy. Both his parents were musically gifted, and he started studying the cornet in early childhood. His first teacher was probably his father, who played both the bugle and keyed trumpet. He made his public debut as a soloist at age 12 playing an aria from *Il Trovatore*. He enlisted in the Papal Body Guard at the Vatican in 1864, and he played solo cornet with the First Cacciatori Band of Rome for two years. In 1866, he joined Garibaldi's

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[194] Mead, "The Military Bands of the United States," p. 785-86.

[195] To listen online to a solo by Liberati, see the USCB Cylinder Audio Archive at http://cylinders.library.ucsb.edu/search.php?queryType=@attr+1=1020&num=1&start=1&query=cylinder16808, accessed 10/24/19. For scores of eight compositions by Liberati, including the *Kansas City Star March*, see the Petrucci IMSLP website at https://imslp.org/wiki/Category:Liberati,_Alessandro, accessed 10/25/19.

army and served as a bugler. Liberati joined the French Forein Legion during the Franco-Prussian war and was taken prisoner at Orleans.

When Liberati was released upon the conclusion of the Franco-Prussian war, he became bandmaster of the band attached to the American frigate, *USS Juniata*. He was discharged in Boston and began a peripatetic ramble through Canada and the United States. Liberati went west for three years, becoming bandmaster of artillery and soloist to His Excellency the Earl of Dufferin, Canada. He played at Gilmore's Chicago Peace Jubilee in 1873, then served as director of all Canadian Artillery Bands. In 1875, he became director of the Michigan National Guard Band and Detroit's police bugle band. He became an American citizen in 1876 and performed at that year's American Centennial in Philadelphia. It was here that Liberati first heard the Gilmore band and marveled at its soloists and its precision, flexibility, and repertoire. In 1877, Liberati joined J. Thomas Baldwin's Boston Cadet Band. The band went to New York to play at the opening of the Brighton Beach Hotel in Coney Island. The enthusiastic response to Liberati's solos led to his being retained at the hotel.

Liberati joined Gilmore's band in 1878, and he was a featured solist within a year. During the winter, je also played first trumpet (on cornet) with the New York Philharmonic. He was also hired to play solos at the 1878, '79, and '80 Interstate Expositions of Chicago; at the exposition in Central Park in 1881; at the 1881 Yorktown Centennial Celebration; at the West End Resort in New Orleans in 1883; at the Southern Exposition in Louisville, Kentucky in 1883; at Grover Cleveland's visit to the Seventh Regiment Armory in New York; and at Cardinal Tascheru's visit to Quebec, Canada in 1886. He later claimed that he was paid as much as a thousand dollars for a single solo.

Liberati formed his first band in 1883, but it didn't last very long. In 1886, he became director of the 71st Regiment Band of New York. After three years, in this position, Liberati again formed his own band in 1889, calling it the World Renowned Liberati Band. Among other members was a very young and very accomplished trombonist named Arthur Pryor.[196] At

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[196] To this day, some people claim that Pryor was the greatest trombonist of all time. These are people who have never heard Bob Brookmeyer.

first, the band toured with the C.D. Hess Grand Opera Company, playing short selections between acts. The Liberati band traveled extensively in Canada and the United States, playing most often in Kansas City, Missouri. That location prompted Liberati to write one of his most famous numbers, the *Kansas City Star March*.

Unfortunately, Liberati still couldn't figure out how to make a touring commercial band pay, and his band dissolved. Instead, Liberati packed a trunkful of arrangements for pickup bands[197] and went on tour as a soloist. His touring not only took him to all parts fo the United Sates and Canada, but also to Great Britain.

In 1893, Liberati tried one more time to make a touring commercial band pay. He formed Liberati's Grand Military Band, which consisted of about 40 members and included such soloists as Oscar Ringwall (clarinet), Erminio Giannone (euphonium), A.J. Campbell (cornet), and Di Salli (tuba). He toured for three to four years. In 1895, Liberati's band began performing as a special act with the Ringling Brothers circus.

Liberati abandoned his Gand Military Band in 1897 and moved to Cleveland, where he organized a band for the 5th Regiment of the Ohio National Guard. He stayed on as director for about a year, then he re-formed his Grand Military Band, this time expanding the band to 80 members. He was able to obtain a regular engagement at Washington Park, on the Delaware River near Philadelphia, one of the most desirable bookings in the country. In September 1899, Liberati led the parade of the Grand Army of the Republic[198] through the streets of Philadelphia after his

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[197] A pickup band is a local group of musicians that backs a touring artist. Pop musicians rarely have trouble using pickup bands because the sorts of musicians they need usually read music proficiently and can supply adequate backup with little or no rehearsal. Things are trickier with jazz and rock touring musicians, since jazz musicians thrive on group interaction with long-time accompanists and rock musicians are rarely proficient readers. Of course, Chuck Berry has used pickup groups most of his life, but that's only because anyone who can't back Chuck Berry has no business calling him- or herself a rock musician. Chuck Berry *is* rock.

[198] "The Grand Army of the Republic" refers to the United States' Civil War era army and usually refers to the "army" of veterans of that war. You probably knew that, but I suspect there's lots of people who didn't.

Washington Park engagement. The spectacular performance of Liberati and his band during this parade was a high point in Liberati's career.[199]

After 1900, the Liberati band began to shrink. By then, Sousa had demonstrated how a touring band could be commercially successful, and dozens of bands were criss-crossing the country chasing entertainment dollars. As competition increased, the pie was cut into smaller and smaller pieces, making profitability more and more difficult to achieve. Eventually, cost-cutting caused Liberati's band shrank to 20 members, Liberati survived better than most, however, thanks in part to his own excellence as a soloist and to a series of equally proficient euphonium soloists.[200]

Perhaps Liberati's greatest fame was as a soloist. His solos were noted for their precision, delicate staccato, and novel variations. He practiced persistently. This included practicing scales in all keys with a slight staccato and with a metronome and working diligently to acquire precise and economical breath control. His solos were sometimes described as "wanting in depth" but "pleasing and sometimes novel."

Liberati was also a composer, although his works did not achieve widespread popularity. In addition to *The Kansas City Star March*, Liberati wrote *Felice*, the *Suffragette March*, *La Lia Speranza Waltz*, *Bell of Manila Dance*, and the *Pow Wow (Indian) March*.

Liberati eventually left the road in 1919, taking a position as leader of

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[199] Liberati rode a black horse and, when he and his band reached the reviewing stand where President McKinley sat, he pulled his horse to the side to review the band, raised his cornet to his lips, and began *The Kansas City Star March*, blowing solos from horseback. His example goosed the band to an inspired performance . . . and the crowd went wild.

[200] These included Phiip Cincione, Pasquale Funaro, Joseph DeLuca, Salvatore Florio, and Armando Manzi. Do you sense that Liberati had a partiality for fellow Italians? Anyway, part of Liberati's showmanship was his cultivated Italian accent and (probably) intentional mangling of English syntax. He also distinguished himself visually with an eye-popping collection of medals on his chest, some awarded by European notables, some by American and Canadian municipalities, and others by the various bands with which he'd worked. When he bowed and straightened up, it sounded as though someone had chucked a silverware drawer down the stairs.

the Dodge Brothers Concert Band in Detroit. This retirement lasted about a year, then he was back on tour again, either as a soloist or with a band of his own. Eventually, he settled in New York. He died there in 1927, leaving a wife and daughter.

Frederick N. Innes[201]

Frederick Neil Innes was born on October 29, 1854 in London. At eh age of seven, he entered the London Conservatory of Music to study violin and piano, but in 1865 he switched to studying trombone. By 1866, he had joined the band of the First Life Guard and was playing trombone sufficiently well that he was named first trombone. He left the army in 1872 and toured Europe for two years. In 1874, he went to Boston and played there for one season with the Howard Street Theatre orchestra. He returned to Europe in 1875.

Then, in 1879, Patrick Gilmore heard Innes play in Paris and hired him for Gilmore's band in New York. Innes was part of the legendary Gilmore band that included Jules Levy on cornet. Unbeknownst to Levy, Innes had begun learning Levy's solos and playing them on the trombone.[202] When Innes joined the Boston Cadet Band about a year later, he made a show of playing Levy's solos on the trombone, something that annoyed the egomaniacal Levy no end: For Levy to have a rival was bad enough; for him to be rivaled by a mere trombonist was

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[201] Scores of compositions by Frederick Innes are available at the BandMusic PDF Library website, cited earlier.

[202] You've got to realize that, compared to the trumpet, for the average human being playing the trombone is like making love in a wetsuit–it's awkward and unsatisfactory. Despite this, any number of trombonists have shocked the bejabbers out of the musical world by playing the trombone with the flexibility of a trumpet or clarinet, most notably Innes, Arthur Pryor, and jazz great J.J. Johnson. By the time Bob Brookmeyer arrived, that sort of thing was beginning to be taken for granted. It shouldn't be.

insupportable.[203] Innes must have taken great delight in driving Levy nuts. Although Innes had not been with the Gilmore band long, his notion of the wind band and how such a band ought to be run were acquired from his period with Gilmore. Innes was particularly impressed with Gilmore's programming, something he copied when he formed his own band.

After several years with the Boston Cadet Band, Innes joined the orchestra of the Mapleson Opera Company. He toured with that organization for three years, then he returned to Europe to tour.[204]

By 1887, Innes had returned to the United States. He took up residence in New York and formed his own band, the Innes Great Band. He took Gilmore's band as his model, packing the band with an impressive array of soloists[205] and the same mix of art music, marches, and popular numbers that he had observed when he was with Gilmore. Innes seems to have had the same sort of trouble that Liberati had in making his band profitable. In any case, when he was offered the leadership of the 13th Regiment Band of the New York National Guard upon Harvey Dodworth's retirement in 1890, he accepted the position.

Then, in 1894, Innes took another shot at forming his own touring band. This time, he called it Innes' Festival Band, and it included soloists Ben Bent,[206] his brother Thomas C. Bent, W. Henning, and Tom Clarke (cornets), Joe Wise and J. Lavelle (trombones), Harry Whittier (euphonium), Luke Del Negro (tuba), H. Morin (alto saxophone), E. Shaap (tenor saxophone), and V. Ragone (baritone saxophone). By now, Innes' technique had advanced from surprising to spectacular, and he was the main soloist with the band. Part of his performances were rapid trills that he was able to execute thanks to a special valve that he had designed to

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[203] When Gilmore was on tour, Levy's ego was so large that it had to be shipped in sections and reassembled upon arrival.

[204] Before leaving for Europe in 1884, Innes became a naturalized US citizen.

[205] These included Fagotti and Conway (saxophones), F. Austin (cornet), Tobin and Innes (trombones), Delaney (euphonium), Stross and Broatmann (clarinets), and Meert (piccolo).

[206] Ben Bent died in 1897.

lower the pitch by a half step when pressed by he left thumb. The valve also helped Innes play rapidly, particularly in the seventh position.[207]

Innes kept his position leading the 13th Regiment band for two years after forming Innes' Festival Band, then he took the plunge and devoted all his time to the Festival Band. Again, he adopted the Gilmore repertoire of art music alternating with popular music. Innes was a greatly respected conductor, and he had an impressive memory that allowed his to conduct hundreds of classical and light classical selections from memory. He was a somewhat stiff and proper man,[208] but he was also respected as a man whose word was good,

Innes fell into a routine for the next several years: a spring tour, followed by one or two major extended engagements in the summer, followed by more touring in the fall and winter. He traveled throughout the United Staes and Canada with about 60 musicians and his own specially-painted railroad cars. In 1902, he acquired the great Bohumir Kryl as a cornet soloist, which helped Innes' drawing power.[209] The Los Angeles

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[207] The seventh position puts the trombonist's arm at full extension. To play a descending chromatic run from the seventh position requires jumps from seventh position to closed position, which means two-foot jumps in position. Innes' trill valve reduced the distance that the tombone had to navigate to reach the desired notes, thus speeding up his execution. Manufacturers of trombones adopted the Innes trill valve for a time, bu tthe innovation gradually disappeared after Innes' death.

[208] This did not stop him, however, from resorting to touring with a giant tuba billed as the world's largest tuba (after ensuring that it was one inch larger in the bell than Thomas Brooke's giant tuba). Nor did he stop the wild stories about the tuba invented by musically illiterate journalists (and probably encouraged by Innes' mischievous tuba layer, William Grett). Among other things, journalists somehow got the idea that the tuba had such a commanding tone that it took the place of four other tubas. In fact, the instrument weighed 63 pounds, had a bell 33" in diameter, and had the same low note of any other tuba of the time, the B♭ in the third octave below middle C.

[209] To placate Kryl's expanding ego, Innes made him an assistant conductor. What is it about the cornet that has such an undesirable effect

Daily Times wrote of Kryl:

> He played a lot of things on the cornet. He begand with *Kryl's King Carnival* . . . winding up with a skyrocketing note of a minute duration in *Kilarney*, the ever popular.
>
> In triple tongueing, in attainment of very high notes and in terrific coloratura work, Kryl is probably unexcelled in the world. When he had shown off high notes, the people were startled at a tremendous low tone coming from somewhere–down, down, down it went, all the time coming, as you finally knew, from Kryl's magial cornet, until the notes would have registered bass on the scale, absolutely of deep trombone character. How Kryl effects these notes, he himself does not know–they are of startling qulity to anyone understanding the nature and l9imitations of a brass instrument.[210]

Innes also took to encouraging and sponsoring local bands and choruses, which also ensured local interest when his band came to town. He also drew attention to the band by adding strings to the reeds and brass, creating a tone that was unique to his band.

In 1906, Kryl left the Innes band to form his own group, becoming one of Innes' main competitors in the process. Innes substituted Herman Bellstedt as his principal cornet soloist. Bellstadt was a man of great technique but without discoverable charisma, which left him overshadowed by Kryl. Innes lost box office magnetism as a result.

Innes moved to Chicago with his third wife, Francis, in 1910, resorting to Chautauqua engagements to remain in the band business. Tthen, Innes canceled his contracts and moved further west in 1912 for the sake of Francis's health. Innes accepted the inevitable In 1914 and took the leadership of the Denver Municipal Band. He briefly took the band on tour in 1915. He gave his last performance as a band leader in 1918. The

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on the male ego? Or is it that egoists tend to be attracted to instrument in the first place?

[210] Quoted in chwartz, BANDS OF AMERICA, pp. 230-31. For a discussion of the unusual low notes Kryl (and a few others) was able to produce, see pages 231-32 o Schwartz. Kryl was also known as much for his leonine mane of blonde hair as for his cornet playing.

following is a program from a concert given in that year:

August 4, 1918
Afternoon Program

1. Anglo-Americana Folk Song Fantasy.....Baetens
2. Med: (a) Offertory in F.....Battiste
   (b) For Flag and Country.....Innes
3. Cornet Solo–Showers of Gold.....Clark
   Ernest Pechin
4. Second Hungarian Rhapsody.....Liszt
5. Med: (a) Cavatine, Op. 85, No. 3.....Raff
   (b) Minuet, Op. 14.....Paderewski
6. Aia for Soprano, from Faust–The Jewel Song.....Gounod
   Ethel Richardson
7. Overture, Poet and Peasant.....Suppe

Night Program

1. Kermesse Scene, from Faust.....Gounod
2. Med: (a) Serenade.....Innes
   (b) Patrol of the Allies.....Innes
3. Irish Rhapsody.....Herbert
4. Solo for Violin, Appassionata.....Vieuxtemps
   David Ednor
5. Med: (a) Intermezzo, from The Jewels of the Madonna.....Wolf-Ferrari
   (b) A Moment Musical.....Schubert
6. Aria for Soprano–Polonaise from Mignon.....Thomas
   Ethel Richardson
7. Overturw–Tannhauser.....Wagner

AMERICA[211]

[211] Remember, this was during World War I. Programs usually anded or began with some sort of patriotic song. The same sort of thing would happen during World War II as well.

He established the Innes School of Music in 1916 in Denver, a correspondence school that offered a wide range of music courses. In 1923, after the death of his wife, he moved to Chicago and formed the National School of Music, devoted primarily to creating bandmasters for the growing school band movement.[212] Unfortunately, the school failed within several years after Innes' death from diabetes on December 31, 1926.[213]

Arthur Pryor[214]

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[212] He also became president of the Conn School of Music and helped design a mouthpiece for Conn instruments.

[213] Innes was also a prolific composer. His greatest success was probably "West Virginia," which won a competition to become the official song of that state.

[214] The primary source on CD for music recorded by the Arthur Pryor and His Band is *Echoes from Asbury Park* (Archeophone ARCH 5008, 2006), offering 25 cuts of the Pryor band arranged as though played by Pryor at afternoon and evening concerts. It also is worth seeking out the discontinued LP, *The Sousa and Pryor Bands (Original Recordings1901-1926)* (New World, NW 282, 1976), which includes only two songs duplicated on the Archeophone CD (*Yankee Shuffle March* and *The Falcon March*), plus the *General Pershing March*; *General Mixup, U.S.A.*; *March Shannon*; *Battleship Connecticut March*; *Alagazam March*; *The Teddy Bear's Picnic*; *Down the Field March*; and *Repasz Band March*. Also worth hearing is a CD by the Paragon Ragtime Orchestra *On the Boardwalk* (Newport Classic, NCD 60039, 1987). Thi is a collection of compositions by Pryor is played by a band led by Rick Benjamin, who has devoted considerable time to preserving Pryor's compositions. A composition by Pryor played by the Goldman Band, *On Jersey Shore*, appears on the Goldman Band's CD, *The Golden Age of the American March* (New World, NW 80266-2, 1976). Scores for five of Pryor's compositions, including *The Whistler and His Dog*, can be found at the Petruccis IMSLP website, located at https://imslp.org/wiki/Category:Pryor,_Arthur, accessed 10/25/19. For a list of all recordings on which Pryor served as conductor, see the Discography of American Historical Recordings website at

Arthur Willard Pryor was born on September 22, 1869[215] in the Lyceum Theatre in St. Joseph, Missouri. His father, Samuel D. Pryor, was the founder and leader of St. Joseph's premiere civic band, the Silver Cornet Band. Samuel instructed Arthur and two brothers on instrumental music, with older brother Walter taking the cornet and younger brother Samuel on percussion (both would later be long-time musicians with Arthur's band). Legend has it that every time Arthur hit a wrong note, his father whapped him over the head with a violin bow.[216] At first, Arthur practiced the valve trombone. By the time he was 11, he was playing with the Silver Cornet Band and was billed as a "Boy Wonder."

Soon afterward, his father gave him a beat-up slide trombone and told him, "Learn it." Despite the brusque introduction to the instrument, this was the best thing that ever happened to Arthur. Brass bands had consisted nearly exclusively of conical bore brass instruments, such as the cornet and the valve trombone. The new wind bands or military bands included cylindrical bore instruments, such as the trumpet and slide trombone. hanks to his father, Arthur was moving in the direction of history by his enforced switch to slide trombone

Arthur accidently developed a uniquely effective technique for playing

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https://adp.
library.ucsb.edu/index.php/talent/detail/40025/Pryor_Arthur_conductor, accessed 11/1/19. To listen to recordings by Pryor, see the National Jukebox on the Library of Congress website, located at http://www.loc.gov/jukebox/artists/detail/id/1431/, accessed 11/1/19. For a list of all recordings credited to "Pryor's Band," see the Discography of American Historical Recordings website at https://adp.library.ucsb.edu/index.php/talent/detail/17981/Arthur_Pryors_Band_Musical_group, accessed 11/1/19.

[215] Alternative dates for Pryor's birth include April of 1869 and September of 1870.

[216] Mark Twain's "Taming the Wild Biciycle" observed that the greatest difficulty in learning German was that you couldn't fall off and hurt yourself when you made a mistake, as happened on the bicycle. Arthur's father found a way to get around that difficulty when learning to play a musical instrument. My father used the same method when I was learning to recite the Latin mass.

slide trombone. Whatever his father knew about leading a wind band didn't, evidently, include understanding the standard method for playing a slide trombone. Arthur was left to his own devices when learning much of his technique for playing the instrument, and he practiced six to ten hours a day. The result was a really terrific technique that was thoroughly wrong, according to standard practice. Arthur's "wrongness" included forcing some tones when the slide was in the "wrong" position. One trombone player later claimed that Pryor used more wrong positions than any other trombonist he'd ever seen.

Wrong or not, Pryor became an extraordinary trombonist, joining Liberati's nationally-famous band while he was still a teenager in 1888. In 1890, he was offered a job with the Gilmore band, although illness prevented him from accepting the position. Once he recovered, he joined the Stanley Operetta Company while it was in Denver, Colorado and on its way to San Francisco. At some point in the summer of 1892, some of Sousa's musicians advised him to hire Pryor for Sousa's new commercial touring band. Sousa offered Pryor an audition. Pryor arrived in New York with his trombone and not much else (supposedly he slept on a bench in Union Square the night before his audition). After hearing Pryor play, Sousa offered Pryor the position of first trombone, despite Pryor's youth and paucity of top-level experience.

Pryor gave his first solo with the Sousa band at the 1893 World's Columbian Exposition in Chicago. Herbert Clarke, the great cornetist, convinced Pryor to begin writing solos for himself, and this eventually led to Pryor's composing entire pieces for wind band. One of his early works was *The March King*, dedicated to Sousa.[217] Pryor later estimated that during

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[217] His best-known works were probably the unfortunately titled *A Coon Band Contest*, *The Whistler and His Dog*, *On Jersey Shore*, and *Queen Titania*. Pryor's specialties as a composer were marches and cakewalks, many of which became internationally popular. Altogether, Pryor composed about 300 works that were known contemporaneously, including marches, novelties, tone poems and three operettas, *Jinga Boo*, *Uncle Tom's Cabin* and *On the Eve of Her Wedding Day*. He also worrked on an opera entitled *Peter and Paul*, with a libretto by L. Frank Baum. That libretto, however, has been lost.

his 12 years with the Sousa Band he played 10,000 solos.

By 1893, Pryor became one of the band's assistant conductors, along with cornetist Henry Higgins. Pryor's specialty was syncopated music (perhaps because Pryor came from Missouri, a hotbed of ragtime), and he was charged with teaching such music to the band. He was swimming upstream in trying to teach the bandsmen to syncopate; it was much like trying to teach an elephant to tap dance. According to Pryor, "The regulation bands never got over being a little embarrassed at syncopating. The stiff-backed old fellows felt its was beneath their dignity and they couldn't or wouldn't give in to it."[218] In addition, because Sousa detested recorded music, Pryor also conducted many of the Sousa band's recorded performances.

Pryor's prowess on the trombone made him one of Sousa's premiere soloists and the band's star attraction after Sousa himself. He was generally regarded as the world's greatest trombonist, and he was so proficient that some trombonists had a hard time believing that he was actually playing what they heard. On one of the band's visits to Germany, all the trombonists of the German Army bands were ordered to hear him play. After listening to him, they insisted on taking his trombone apart, trying to figure out in what respect his trombone differed from theirs to allow him to play the way he did. One of the German's finally said in disgust, "No one can play so well. It is a Yankee trick."

Pryor left the Sousa band in 1903 to form his own band. Some of Sousa's men went with him, notably Pryor's closest friend, Sousa's euphonium soloist Simone Mantia, who became Pryor's assistant

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During his career, Pryor wrote some of today's most well-known trombone literature, including an arrangement of the heralded "Bluebells of Scotland", as well as band novelty works such as "The Whistler and His Dog", with its piccolo solo, his best-known composition. Much of this literature has been recorded by Ian Bousfield on his CD *Pryor Engagement* (Doyen DOY CD212).

[218] Quoted in Sager, "Echoes from Asbury Park," p. 22.

conductor.[219] Pryor also recruitd men from his father's band, the 4th Regiment Band of Missouri. The first performance of the band came on November 15, 1903 at the Majestic Theatre in Manhattan. The band began a 14-week tour the following January. The tur left Pruor $3,000 in debt to his musicians, a debt he gradually paid off over the next three years. The band began with 50 musicians, 10 fewer than Sousa's band at the time. Over the next several years, Pryor gradually pared the numbers back until he reached 28, partly because he preferred a smaller band, partly to help him pay back the money he owed his musicians, and partly to reduce costs because of the mounting competition among wind bands (and dwindling audiences) in the first decade of the new century.

Pryor's repertoire reflected the repertoire that had succeeded with Gilmore and Sousa: art music, marches, and such popular pieces as songs, dances, and theater music. Pryor wrote some of the band's music and arranged a great deal of it, including wind band versions of art and theater music.

Unfortunately, Pryor's financial acumen did not equal his musical talent. He was generous with needy friends and organizations and he did not economize when the need arose. Moreover, he did not anticipate the drop in audiences for wind bands beginning in 1904, nor did he recognize that diminution after it had begun. His insistence on maintaining sole control over the band's finances was unwise.

For a time, Pryor's publishing royalties and recording income helped the band survive. His "The Whistler and His Dog" and *A Coon Band Contest* were especially popular, for example. Pryor enjoyed recording, and he directed many recordings by Victor's house band under the name of "Peyor's Orchesra." That band sometimes included members of his own band and members of Sousa's band, as needed. He may, too, have directed some of Victor's Red Seal operatic recordings. Pryor was one of the first–if not *the* first–to specialize in the recording of large groups of instrumentalists. Among other things, he created new, simplified arrangements for instrumental pieces and accompaniments that were designed to present better on the limited acoustics of pre-electrical

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[219] This needs to be clarified. Pryor didn't "steal" the men. Sousa contracted with musicians to play for a single season. Pryor invited players to sign with him only after their contracts with Sousa had run their course.

recording machines. The 1905 Victor catalogue included 159 titles by Pryor, and his peak recording year was 1907, when he recorded 139 numbers.[220] Recording tailed off after that, with Pryor's last recordings, 33 in number, coming in 1926.[221] Victor advertised Pryor's recordings heavily, and his picture appeared on Victor's record sleeves.[222]

What also helped support Pryor's band was his growing association with Asbury Park. Asbury Park was s resort on the Jersey Shore, Built by James A. Bradley and opened in 1881. Beginning in 1904, Pryor's Band began a series of long summer engagements at Asbury Park. By 1907, Pryor was playing at the resort from May 24 through September 15. Pryot's long association with Asbury Park made the band and the resot intimately associated with one another in the minds of the public. The band's tenure at Asbury Park gave the band a steady paycheck without the financial burdens of touring. Freedom from touring was further secured by

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[220] Pryor's band also made at least eight recordings for Zonophone with Pryor conducting.

[221] It's difficult to determine how many recordings were made by Pryor's band, for several reasons. Some of the recordings by what was essentially Pryor's band were sold as by "Sousa's Band." This was hardly fraudulent, since many of the musicians had been members of both bands and Pryor was the conductor for most of Sousa's recordings in any case. Remember, the bands did not have many permanent members; membership changed from year to year, and Pryor and Sousa dipped into a common pool of wind band musicians. In addition, some of the recordings by Pryor's band, with Pryor conducting, were credited on the label as by the Victor studio band. Third, Pryor began sharing conducting and producing the recordings of the Pryor band with Walter B. Rogers in 1904. Rogers had been a cornetist and assistant conductor with Sousa and Cappaand was then a producer with Victor. In 1910, Pryor turned recording direction entirely over to Rogers. Whether you choose to regard a recording without Pryor as by Pryor's band is up to you. Altogether, the Discography of American Historical Recordings website, cited earlier, credits more than 1,200 titles to "Pryor's Band."

[222] Victor also provided retailers with a 14" cardboard, stand-up figure of Pryor in a dramatic conductor's pose for a window advertisement.

an extended residency at Philadelphia's Willow Grove Park. These residencies were essential because Pryor lost money on tours. He finally gave up the practice in 1909.

During the second decade of the 20th century, Pryor began cutting back on soloing. When he did solo, it was usually to play one of his favorites, often his "Polka Fantastic," encored with "Oh, Dry Those Tears." Sometimes, Simone Mantia, who was a trombonist in Pryor's class as well as a euphonium soloist, soloed on trombone in place of Pryor.

Pryor was renowned among musicians as a conductor. His conducting style was simple and direct. Pryor said of his own conducting, "I don't do anything fancy with the stick, it's always in front. I do that in case I make a mistake. Only the band will know, not the audience."[223] Several musicians who had layed with a wide variety of conductors and had seen many of the best of their day, including Mahler, regarded Pryor as the best of them all. Pryor had a temper on the conductor's stand, however. Mistakes made him furious, and he would respond to them with obscenities and sometimes by raising his music stand and hurling it to the ground.[224] Nevertheless, he temper blew over quickly and was never taken with him when he left the conductor's stand. Of the podium, he was friendly and casual with band members, often going out drinking with them after a performance. At such times, the toast was, "More power to your elbow, Mr. Pryor!"[225]

Pryor also had a sense of humor that was reflected in performances. A favorite comic bit was called "The Green-Eyed Monster." First, there was some sort of commotion, such as one of the musicians staging an argument with Pryor and being ordered off the stage or a fake policeman

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[223] Quoted in Sager, "Echoes from Asbury Park," p. 12.

[224] Sager tells of a first cornetist who kept missing a key change. Pryor exploded every time it happened, and, after a couple of months, the cornetist began to get heart palpitations. He switched positions with the second cornetist until his heart improved, then they switched back again. See Sager, "Echoes from Asbury Park," p. 13. Sager doesn't mention if the offending cornetist's ability to detect key changes improved along with his heartbeat.

[225] Quoted in Sager, "Echoes from Asbury Park," p. 13.

coming onstage and arresting one of the players. The other players would then begin leaving one by one in solidarity with the missing player until Pryor was left leading just a few musicians. Pryor would then play "Auld Lang Syne," on his trombone and the musicians would come back to their seats.[226]

In 1917, Pryor picked up an annual winter residency at Royal Palm Park in Miami, which helped ensure another income stream. This was timely because in 1918, Pryor lost his temper on the stand at a rehearsal at Willow Gave Park, and his resulting line of obscenities was heard by an influential female patron. The band was dropped from Willow Park until 1926. When Pryor obtained a residency at Luna Park on Coney Island in 1919, a residency that clashed with his long-time residency at Asbury Park, he split the band into two units, a smaller unit led by Mantia that met the Asbury Park engagement and the other led by him that performed at Luna Park. Mantia was replaced in the Pryor orchestra by George Slater on euphonium, although Mantia would return to play with the main band on occasion.

In 1927, Pryor began to surrender his live concert duties and began giving concerts on the radio.[227] These would last well into the 1930s. He put together a large band that included a saxophone sextet and vocal group for performances on the Cremo Cigar Program at CBS.[228] He was heard even more frequently on NBC, where his son worked as an advertising executive. He also had a small studio in the RCA building (where NBC had its studios), and he taught students in it. In addition, Pryor served as a judge for high school band competitions and served on occasion as a guest conductor for other bands.

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[226] Pryor's brother Arthur, a percussionist with the band, was an incurable practical joker, and Arthur was his favorite target. Once, he paid a street repairman with a jackhammer to start work nearby just as the band's soprano began to sing . . . and when Pryor tried to pick up his stand and throw it down, he found that it had been nailed down.

[227] He finally gave up his Asbury Park residency in 1930.

[228] Pryor believed that music sounded slower on radio than in live performance, so he increased the speed of his music when he was broadcasting.

Pryor retired fro conducting full-time in 1933. In November of that year, he was elected to the Monmouth County, New Jersey Board of Chosen Freeholders. He served a three-year term of office, then was defeated for re-election in 1933. Pryor contracted to conduct a series of concerts in the summer of 1942, the first year of World War II. After a June 16 rehearsal, Pryor collapsed as a result of a cerebral hemorrhage. He died two days later.

Pryor was not an originator as Gilmore was in the matter of repertoire or as Sousa was in the evolution of the march form . . . or as both were in substantially raising the standards against which American wind band musicians were measured. Perhaps his most original contribution was in his production credits in recording the most important wind bands of his time.

Pryor's band was not a touring band in the same way that Sousa's was: His tours were shorter and covered a much smaller area, and eventually he quit touring altogether. But his contemporaries and those listening to the recordings that remain today give Pryor's band one accolade that few bands can claim: Most agree that his band was, at least, the musical equal of Sousa's. That is more than enough to ensure it an honored place in the history of American music.

Giuseppe Creatore[229]

Giuseppe Creatore was born in Naples, Italy on June 21, 1871. He studied trombone and conducting with at the Conservatorio di San Pietro a Majella, where he excelled in both emphases. By the age of 14, Creatore performed in many of the European capitals, and at age 17 he was a director of the Naples Military Band. He traveled to the United States in 1899 to play trombone in Ellery's Royal Italian Band. Eventually, he was made an assistant conductor. When Georgio Minoliti, the conductor,

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[229] For a list of recordings by Creatore's Band, see the Discography of American Historical Recordings at https://adp.library.ucsb.edu/index.php/talent/detail/4500/Creatores_Band_Musical_group, accessed 11/1/19. For recordings arranged by Creatore, see the same website at https://adp.library.ucsb.edu/index.php/talent/detail/49319/Creatore_Giuseppe_arranger, accessed 11/1/19.

became ill, Creatore substituted for him. His wild style of conducting made him an instant celebrity:

> From the first concerts he conducted at Willow Grove Park in August 1900 as the assistant conductor and substitute for Georgio Minoliti who had suddenly become ill, the public and press were astonished by the melodramatic leadership actions of Creatore. His animated style with contortions, leaps, darting into the middle of the Royal Marine Band of Italy, flailing arms, jerky head motions displaying waves of cascading raven hair, pleading as he knelt, cajoling with all manner of finger and arm movements while circling the baton and all kinds of gymnastic techniques excited the audience to a frenzy of clapping, bravos and other signs of approval. Crowds increased dramatically. Creatore's name appeared as conductor on the principal programmes during the last week of August. Minoliti returned for the last three days of their engagement in early September and the aroused public lost interest. Creatore's future was assured.[230]

Unfortunately, the Royal Italian Band suffered a period of dissension shortly after Creatore's rise to stardom.[231] Creatore corralled dissenting members of the band and formed his own band in 1901 with the addition of some new musicians, and he ensconced himself as conductor. The band toured the United States, but Creatore was still dissatisfied with the band's makeup. After the tour, he returned to Italy to add better musicians. He was back in the United States in 1902 with a band of 60 musicians that was more to his liking.

Creatore's new band debuted at Hammerstein's Roof Garden in New York City. The city went berserk over them, and descriptions of the band's

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[230] Frederick Williams, "Giuseppe Creatore: *Hillandale News*, n. 210 (June 1996), available at the Internet Archive, located at https://archive.org/details/HillandaleNews210, accessed 11/3/19. It's interesting to compare the descriptions of and audience reactions to Creatore's performing style and James Brown's. Over-the-top drama is timeless.

[231] It's hard to believe that the sudden ascendency of Creatore to public attention had nothing to do with dissension in the band.

effects were as over-the-top as Creatore's conducting. The newspapers called him "A Svengali to His Band," women were described as dancing on tables in a hypnotic frenzy,[232] and the following poem by G. Schlotterbeck appeared in the *New York Journal*:

> Creatore! Creatore! There's a fury in your form
> That can lash the tamest music to a shrill and shrieking storm;
> To every order telegraphed from that hypnotic eye
> Reverberating kettledrums respectfully reply,
> While swaying like a wind-swept reed your body cleaves the air,
> Inciting boom and clash, and crash, and bray, and blow, and blare.
>
> You frown upon the oboe, and it grievously makes moan,
> You draw from the euphonium a grumbling undertone;
> You throw a double duck fit, just as if you liked to work,
> To get results from yonder where the queer tympani lurk;
> Meanwhile the evolutions that you set yourself to do
> Resemble macaroni when it bubbles in the stew.
>
> Old Patsy Gilmore, bless him, was a leader who could show
> Contortionists and gymnasts things they really ought to know,
> While our Philip Sousa, with his short but gifted arms,
> And his limber neck, possess many captivating charms;
> But as spectacles, we own it neither one of them would do
> For an instant in competing with a whalebone man like you.
>
> Blessings on you, Creatore: if we all could work like that
> We would not get results that seem trifling, tame and flat.

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[232] The tabloids had a filed day talking about the strange power that Creatore exercised over women. This always sold copy in cartloads. Later, the same papers would write about these women's daughters and Frank Sinatra, and their granddaughters and Elvis. There hasn't been a similar case of such "frenzy" since the sixties. Maybe we've managed to lighten up the repression to the point where explosive release is no longer necessary. The only question is whether that victory is worth enduring the likes of Kim Kardashian. There are some things that *should* be repressed.

If we could but hurl ourselves at what is given us to do
And keep that whirlwind up until we get completely through,
We'd make a noise perhaps ourselves to echo through the land
And get as much good out of life as you do from that band.

In short, New York City went Creatore bonkers, just as it would in February of 1964 over the Beatles. Henceforth, he was often called "the Great Creatore."

So, why all the fuss? Part of it, of course, was his style of conducting. The *Kansas City Journal* gave us an often-published this description of his style:

> Creatore starts the band in a mild, entreating way. A simple uplifting of the arms. Then suddenly, with a wild shake of his shaggy head, he springs across the stage with the ferocity of a wounded lion. Crash! Bang! And a grand volume of sound chocks the hall from pit to dome.
>
> Then he doubles up like a question mark and, with glaring eyes and gritting teeth, with outstretched prompting finger, creeps stealthily around, the very picture of hate and malice personified. Suddenly a wild leap into the air, and with his long hair standing straight up, he lands like a bucking bronco.
>
> Now he leans over the row of music stands, he smiles the smile of a lover–pleading, supplicating, entreating, caressing–with outstretched hand, piercing the air with his baton, like a fencing master. Almost on his knees, he begs, he demands, he whirls around with eaving arms. He laughs, he cries, he sings, he hisses through his clenched teeth.
>
> He feels the music with every fiber. Now it is the rushing winds; now th emad plunging of galloping horses; now the booming of the surf on bleak rocks; and now the birds singing in the treetops, the sound of angels' wings.
>
> He throws up his hands like an Aztec in prayer, there is a wild burst of melody and then it is over. He bows and smiles, then he

goes behind the scenes and combs his hair.[233]

In a repressed society, antics like that told everyone that the range of what was allowed in public had just been stretched past the 50-yard line. Anyone with a suppressed itch to act like a loon was given permission to release their closeted Robin Williams. The result was instant Mardi Gras. Another result was a five-month engagement at Hammerstein's Roof Park and a long term contract with high-end band managers, Howard Pew and Frank Gerth. At the end of the Hammerstein residency, the Creatore band left for a naitonwide tour.

Part of the reaction to Creatore's band, too, was the music itself. Two newspaper accounts, both quoted by Frederick Williams, give a sense of what the band sounded like. The first, from the *Newport Daily News* of Rhode Island (December 13th 1902), emphasized the musical excellence of the band:

> The Concert by the Great Italian Band was an artistic success from start to finish. . . . The program was excellent and splendidly rendered. . . . 47 musicians . . . extreme staccato legato true to the name, rapid runs . . . done right and so easily, fortissimo . . . was sustained almost incredibly . . ., music was played to a house that frequently demanded encores. Creatore had an elegant music stand . . . guiltless of holding a note of music . . ., Creatore was not in any one spot long enough to read any note . . . and the whole band played with marked light and shade, great accent and absolute precision.

An article a year later in the *Toledo Blade* conveyed the overall style of the band: "While [Creatore] has neither the delicacy of Sousa nor the dignity of Winterbottom [leader of the United States Marines Band] he surpasses both of them not only in the strength of his crescendos and the overwhelming might of his climaxes, but in his eloquent and vivid

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[233] Quoted in Schwartz, BANDS OF AMERICA, pp. 217-18. Naturally, Cretaore was denounced by some as an affront to good taste, which he clearly was. That's okay. Good taste needs occasional affronting. The whoopee cushion is an excellent device, as long as it isn't over used.

expressions of the varied emotions." Creatore's band didn't aim for the head: Its target was another part of the anatomy altogether.[234]

The Creatore band quickly won a regular residency at William Park, a residency it enjoyed from 1901 to 1925. The following concerts, all given on the same day, provide a taste of Creaore's repertoire:

June 2, 1903

Afternoon Programme. Part I, 3 o'clock

1. March, "Up the Street"..... Morse
2. Overture, "Barber of Seville".....Rossini
3. Intermezzo, "Salome".....Loraine
4. Oboe Solo, "The Bohemian Girl".....Balfe
   Signor Raho
5. Selection from "The Serenade".....Herbert

Afternoon Programme. Part II, 4:30

1. March, "The Buffaloes".....Engelmann
2. Selection, "Florodora".....Stuart
3. Cornetto Solo "Non e Ver".....Mattei
   Signor Lucci
4. Grand Selection from "Boccaccio".....Suppe

Evening Programme. Part I, 8 o'clock

1. March, "El Capitan".....Sousa
2. Overture, "Nabucco".....Verdi
3. Intermezzo, "Pas de Fleurs".....Delibes

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[234] To give another example, a report from one of his performances in Chicago said that Creatore began a performance of the overture from *Tannhäuser* more slowly than usual, then he gradually increased the speed until the band was barreling along like the 20th Century Limited. The end came with a smashing crescendo that left some of the musicians lying on the floor and the audience shell-shocked.

4. Terzetta from “Attila”.....Verdi
   Solos by Signor Lucci, Croce and Iafisco
5. “Ride of the Walkure”.....Wagner

Evening Programme. Part II, 9:30

1. “A Midsummer Night’s Dream”.....Mendelssohn
2. Polka, “Mezzanotte Waldteufel”.....Flicorno
3. Solo, “Alice, Where Art Thou?”.....Ascher
4. Ballet Music, “Excelsior”.....Marenco[235]

In other words, Creaore’s repertoire put somwhat heavier emphasis on European art music, but it also included marches, theater music, and popular songs. Creatore himself probably arranged for wind band most of the orchestral music his group performed. Creatore also frequently performed such marches as *Columbus*, *Army and Navy*, *Royal Purple*, *Electric*, and *The Leader*. Whatever he was doing, it worked. At his peak, he claimed that he was able to demand more than $5,000 per performance,[236] and he had more bookings than he could handle.

The band continued to tour regularly through 1906, including a tour of England and Scotland in the early part of that year. In that year, Creatore also began recording for the Victor Talking Machine Company and, later, for Edison, Paramount, and Columbia.[237] By 1910, it was clear that the new craze for syncopated dance bands was eating into bookings for older-style wind bands. The better bands, such as Creatore’s, could still find tour bookings through the Chautauqua circuit, which was not nearly as prestigious or as profitable as the old national tours. But Creatore also began to suffer from a new form of competition: the Italian band fad.

There had been Italian bands in the United States before Creatore, notably the Banda Rosa, led by Eugenio Sorrentino, and Cassassa’s

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[235] Taken from Williams, “Giuseppe Creatore,” pp. 47-48.

[236] Giving this sum the standard deduction for the desire for publicity and the need to feed the ego, the actual sum may have been in the $3,000-$3,5000 range. But who knows . . . it was a nutty environment.

[237] He recorded up until 1941 and made about 114 recordings.

Cornet Band attached to the 1st Regiment of the California National Guard. These were well-behaved bands (and Cassassa's band was strictly local), and neither attracted much attention.

But Creatore had changed the image of the Italian band. What had once been a polite street musician was now an organ grinder on PCP. Fellow countrymen of the musical variety looked at Creatore's emotional style and at the oodles of cash being thrown his way and said to themselves, "I can do that." The first to was Marco Vessella, popping up in America as early as 1903. Then the tidal wave broke: Gregory's Italia Band, Corrado's Italian Band, Don Philippini and His Band, Alfredo Tommasino and His Band, Verdi's Italian Band, Ernest Natiello and His Band, Gallo's Primary Italian Band, as well as bands led by such names as Ferulla, Gargiulo. Satriano, Chiaffarelli, Donatelli, Rivela, and Ruzzi. Like Creatore, most of them were heavily mustached with long, thick hair.[238]

For a while, the imitators flourished. But, inevitably, they wore out their welcome . . . and they exhausted the public's taste even for the Creatorean original. At some point, everyone tired of the noise and histrionics and went home for a nice cup of herb tea. Once again, America was safe for emotional constipation.

In 1917, Creatore shifted gears and formed the Creatore Grand Opera Company. The company performed mostly Italian opera (of course), including such operas as *Rigoletto*, *The Barber of Seville*, *Carmen*, *Cavalleria Rusticana*, *Pagliacci*, *Il Trovatore*, *La Traviata*, *Martha*, *Faust*, *Lucia di Lammermoor*, *La Gioconda*, and *Aida*. From the early 1920s into the 1930s, Creatore balanced opera with band performances. performing opera in the fall and winter and the wind band in the spring and summer. He also occasionally toured, and he continued a residency at Willow Park.

Between 1919 and 1944, Creatore's activities included performances on radio station NBC-WJZ in New York; concerts on the Central Park Mall at at Brooklyn's Prospect Park; annual concerts at the Exhibition Grounds in Toronto, Canada; and guest appearances with the Allentown Band in Allentown, Pennsylvania. In the 1930s, Creatore made a series of appearances conducting symphony orchestras, including concerts from

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[238] Hair is a fertility symbol. Why do you think everyone talked about the Beatles' long hair, even though it wasn't all that long?

1937-40 with the New York Symphonic Orchestra, sponsored by the Works Progress Administration. Creatore retired from 1940-47, although he reappeared to conduct a pops concert in 1847 for the New York Symphonic Band on Randall Island.[239] In 1950, he composed a music drama entitled *The Power of Faith*, which he offered to perform in theaters as a fund-raising tool for local organizations

Creatore died of heart failure in 1952 at his home in Corona, Queens.

Wind Bands and Popular Orchestras from 1890-World War I

By the 1890s, there were three kinds of bands plus various sorts of orchestras producing music in vernacular styles. These included old-time brass bands (consisting of brass plus drums); local and regional wind bands (which also included reeds, usually consisting of a couple of clarinets); large touring wind bands (whose reeds would also include oboes, bassoons, flutes, and even some saxophones . . . and perhaps a few strings and a piano); and popular orchestras (consisting of brass, reeds, strings, and drums . . . plus anything else that happened to be lying around). The touring wind bands included such organizations as Sousa's, Innes's, Liberati's, and, later, Conway's band.[240] Popular orchestras were usually resident in restaurants, hotels, theaters, and dance halls. They consisted of the instruments usually associated with symphonic orchestras, including strings and perhaps piano in addition to brass, reeds, and percussion. In the larger cities and more prosperous venues, the better orchestras included at least 15 musicians, playing first and second violins, viola, cello, double bass, flute, first and second clarinets, first and second cornets/trumpets, slide trombone, F horns, percussion (bass drum, snare drum, and cymbals), and piano. Orchestras of eight to ten musicians were more common, however.

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[239] A leaflet appeared announcing the opening of a Creatore School for Band and Orchestra in November 1936. I don't know how far that progressed.

[240] There were also somewhat smaller bands whose composition and repertoire imitated those of the big touring bands. Such bands were usually found in the larger cities during the summer. Members of such groups usually played in orchestras during the theatrical months.

Each of these groups had a preferred repertoire. The strictly brass bands (by 1890 considered old-hat and dwindling in numbers) played the usual marches, dirges, and patriotic and popular songs. The wind bands, which had largely replaced the brass bands, often played for dances and sometimes for concerts. Thus, their repertoire also included quick-step marches (usually for dancers), waltzes, schottisches, polkas, "Ethiopian specialties" and selections from operas. The touring bands were concert bands that rarely played for dances. Their repertoire included, in addition to the pieces mentioned above, adaptations of symphonic compositions, opera overtures, fast two-step marches, and a series of spectacular solo displays with variations designed to bring audiences to their feet. The repertoire of orchestras also depended upon whether the group was concertizing or playing for dancers. Concert pieces included selections from musicals and operas, concert waltzes, intermezzos, and programmatic "fantasies." The dance repertoire included military two-steps, schottisches, waltzes, syncopated two-steps (later called "cakewalks" or "rags"), and danceable popular songs. Orchestras that played for dances might also include a mandolin, guitar, or some sort of banjo or banjo relative for rhythmic punch.

By 1890s, there had been a change in the brass instruments played by these groups. The older brass bands had tended to play E♭ and B♭ horns belonging to a same "family" of instruments. But the wind bands and the brass in orchestras mixed instruments of different families and included bass instruments pitched in C or F and piccolos in D♭. They also included E♭ and B♭ clarinets and, in some cases, other reeds..

Although we'll talk about this more in future units, bands and orchestras in the 20th century began to evolve in new directions. The increasing number of symphony orchestras in the United States led most wind bands to rely less on orchestral pieces. In their place, art composers and leaders of wind bands began writing art pieces specifically for wind band. The two-step and its march-based repertoire gradually faded as the dance crazes of the early 20th century called for dance music for the one-step and fox trot. Instead of danceable marches, dance bands began to play various forms of ragtime (often suitably modified for bands),[241] pop

[241] See the chapter entitled THE BIGGER BANG PT. 4–RAGTIME, section Pop Ragtime, subsection *Instrumental pop ragtime* for more

blues, and other sorts of syncopated music (most of which were called "jazz," and some of which really *was* jazz). But that story will be picked up in a variety of places in future units.

For now, the examination of the golden age of wind bands continues in the following chapter, CHAPTER 34: THE GOLDEN AGE OF WIND BANDS, PT. 2–CASE STUDIES. The list of sources used in writing the present chapter is included in the bibliography at the end of Chapter 34.

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details.