

A SOUSA BAND CONCERT REIMAGINED  
AS A SOLO TROMBONE RECITAL

by

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## ABSTRACT

John Philip Sousa is primarily known around the world for his march compositions. He was even given the nickname “The March King” by a British band journal. Compositions such as *The Stars and Stripes Forever*, *The Washington Post March*, and *The Liberty Bell* are still considered staples of the American wind band repertoire. What is not as well known is that Sousa was one of the most important musical figures in American history. He was responsible for bringing classical music to many Americans who had never been exposed to it before.

At the turn of the nineteenth century, live entertainment was immensely popular. There were no television, radio, or movies. Even the phonograph was in its very primitive state, and was not found in the average home. Due to the lack of means to travel greater distances, most Americans stayed close to home. For these reasons, the only way to experience music was through live performances. Through numerous national and international tours, the Sousa Band was able to bring music to the people, and that helped change the international opinion that American music was inferior and not to be taken seriously. Sousa’s own band was without question the most popular and respected American classical music ensemble of its time.

My interest in this topic stems from Sousa’s unique programming for his band’s concerts. Since Sousa was one of the first Americans to utilize a civilian concert band, his programming did not need to follow any sort of pre-existing parameters. I plan to study archived programs of the band’s 39-year history and determine a formula that can in turn be utilized for programming a solo trombone recital. John Philip Sousa was primarily concerned with providing music that all types of audience members would enjoy. He was, in other words, “a man of the people.”

Through combining classical European masterpieces, popular American songs of the day, Sousa's own personal compositions, in addition to utilizing a variety of virtuosic soloists, this unique programming combination was the primary factor for the band's continued global success over 39 years.

Appendix I contains the recital program that this manuscript accompanies. Appendix II contains a list of additional pieces that could be utilized for a Sousa Band Concert Reimagined as a Solo Trombone Recital. Not all of these works were necessarily performed by the Sousa Band but all of them were written during the time of the Sousa Band, and each one falls into one of the four programming categories discussed later in more detail.

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## INTRODUCTION

The influence of John Philip Sousa on both American and global musical history is extremely significant, however the standard music history curriculum seems to disagree. The fact that John Philip Sousa is scarcely mentioned in general music history books seems to downplay his overall influence. One of the goals of this document is to further explore the influence that John Philip Sousa had on music history, most notably with his Sousa Band. The main goal of this document is to present a program for a solo trombone recital that reflects the same sort of unique, fast-paced potpourri style of programming that Sousa utilized with his band. Through studying five actual programs that were performed throughout the band's history, a Sousa Band programming formula will be deduced. Once the programming formula that Sousa used is determined, I will explain how a trombonist would go about selecting repertoire for a recital program that follows said formula, but that utilizes pieces arranged for solo trombone, trombone quartet, or brass quintet. While Sousa Band concerts have been reenacted in modern times using large concert bands, such a concert has not been reinterpreted for a solo trombone recital.

Through exploring additional Sousa Band programs and repertoire lists, a list of other potential pieces for a Sousa Band Concert Reimagined as a Solo Trombone Recital will be listed in Appendix II.

## HISTORY OF JOHN PHILIP SOUSA

John Philip Sousa was born on November 6, 1854 in Washington DC. His father Antonio Sousa was a trombonist in the U.S. Marine Band. Having a father in the premier military band of the United States certainly helped influence Sousa's success later in life, as it allowed him to be exposed to extremely high-quality music-making at a very young age. Sousa began his musical studies with John Esputa Sr. Esputa was a Spanish immigrant who taught solfege lessons out of his house. Sousa did not enjoy Esputa's aggressive teaching style, so he stopped studying with him. Shortly after, in either 1861 or 1862 Sousa started to study with Esputa's son, John Esputa Jr. John Esputa Jr. taught Sousa theory, solfege, violin, and various wind instruments. Esputa Jr. had his own evening music conservatory in Washington DC that consisted of about sixty students.<sup>1</sup> He was also known for his collaboration with African American musicians as well as his work with African American school music programs.<sup>2</sup>

Since the United States was at war, Sousa was exposed to, and was inspired by many military bands including the U.S. Marine Band during his childhood.<sup>3</sup> This helped to instill a strong sense of patriotism in Sousa. He was known to have had a great gift for sight-reading, and he had perfect pitch, as well as an incredible photographic memory.<sup>4</sup> Sousa excelled at all

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<sup>1</sup> Paul E. Bierley, *John Philip Sousa, American Phenomenon* (Westerville, Ohio: Integrity Press, 1973), 28.

<sup>2</sup> Patrick Warfield, "Salesman of Americanism, globetrotter, and musician: The nineteenth-century John Philip Sousa, 1854-1893", (PhD diss., Indiana University, 2003), 34-36.

<sup>3</sup> Bierley, *American Phenomenon*, 31.

<sup>4</sup> Bierley, *American Phenomenon*, 28.

musical studies throughout his youth. All of these talents that Sousa was blessed with certainly aided in his later success in life as a composer and band director.

Sousa enrolled in the U.S. Marines as an apprentice musician at age 13. This was very common for sons of the U.S. Marine Band members, as many of them would go on to follow in their fathers' footsteps.<sup>5</sup> He completed seventeen years of instruction here, being able to work with one of the top band organizations in the world. While Sousa was proficient at many different instruments, his main instrument was violin. He was considered to be a professional violinist by age nineteen.<sup>6</sup> At that time, he was also hired as the conductor of the Washington Theater Comique, which was a vaudeville theater. Sousa also performed with additional theaters throughout Washington DC. Between the conducting and playing that Sousa did at various theaters, he performed a wide variety of musical styles ranging from burlesque to opera.<sup>7</sup> The exposure to many different styles of music certainly influenced Sousa's programming with his future band, which will be discussed in detail later.

In 1880, at age 26, John Philip Sousa became the director of the U.S. Marine Band. It is significant to note that he was the first conductor of American descent to be hired to lead the band. All prior directors had emigrated from Europe.<sup>8</sup> At the time that Sousa took over leadership of the U.S. Marine Band, the library contained banal music, which Sousa quickly replaced with newer popular music as well as his own compositions and arrangements. Sousa also immediately changed the instrumentation of the band, as he was not content with the numbers in each section.<sup>9</sup> It is not clear exactly how Sousa changed the instrumentation. He

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<sup>5</sup> Warfield, "Salesman of Americanism," 50.

<sup>6</sup> Warfield, "Salesman of Americanism," 68.

<sup>7</sup> Warfield, "Salesman of Americanism," 68-71.

<sup>8</sup> Bierley, *American Phenomenon*, 43.

<sup>9</sup> Bierley, *American Phenomenon*, 44.

went on to make over two hundred recordings with the band on the newly invented phonograph. These recordings helped increase the popularity of Sousa's own compositions, as well as the popularity of his ensemble.<sup>10</sup> Still, the quality of the recordings was extremely poor, and phonographs that played back audio recordings could not yet be found in the average American's home. In 1891 the band went on a five-week tour of the Northeast and Midwest, under the direction of John Philip Sousa. While on this tour, Sousa encountered David Blakely, who at the time had just resigned from being the manager of popular bandmaster Patrick Gilmore's band tours. Blakely was the person who suggested to Sousa that he leave the U.S. Marine Band and start his own band.<sup>11</sup> David Blakely saw Sousa as someone who could lead an extremely proficient band with great success, and also compete with Gilmore's band.<sup>12</sup> Ultimately, Sousa decided to take a different direction in his career and start his own band with Blakely as the manager.

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<sup>10</sup> Bierley, *American Phenomenon*, 51.

<sup>11</sup> Paul Edmund Bierley, *The Incredible Band of John Philip Sousa* (Chicago: University of Illinois Press, 2006), 16.

<sup>12</sup> Bierley, *The Incredible Band*, 16.

## HISTORY OF THE SOUSA BAND

Since John Philip Sousa was respected by so many as being an elite conductor and composer, he had little trouble hiring the highest-level musicians for his newly-found band. Sousa hired about twenty musicians from Philadelphia, and the rest from New York City.<sup>13</sup> Many famous musicians such as cornetist Herbert L. Clarke (joined in 1893), saxophonist E.A. Lefebre (joined in 1893), and trombonist Arthur Pryor (joined in 1892) joined the band in its first two years. The following quote from composer Ed Chenette supports the notion that the greatest musicians were eager to join Sousa's new band:

Undoubtedly the best band men in the world are with Sousa. Some who are not with him will not agree with me, but I am quite willing to bet that Sousa could have any man in the United States if he only asked for him [...]. And I'll wager further that he could get a thousand musicians tomorrow, who would play for nothing and pay all their own expenses for the reputation of having been a season with Sousa.<sup>14</sup>

Sousa was known to be very strict and demanding in rehearsals, but was very respected and revered by the members of the band. This created a formula for great success throughout the band's 39-year history. In a temporary five year contract for David Blakely and Sousa's partnership, the following was written: "It shall be the aim and duty of said Sousa by individual effort, and band rehearsal and practice, and by the preparation and furnishing of music, to make this band equal in executive ability of the *Garde Républicaine* in Paris."<sup>15</sup> The *Garde Républicaine* was considered to be one of the best bands in the world at the time. Patrick Gilmore, who had founded the country's most successful concert band, passed away on

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<sup>13</sup> Bierley, *American Phenomenon*, 58.

<sup>14</sup> Bierley, *The Incredible Band*, 47.

<sup>15</sup> Bierley, *The Incredible Band*, 17.

September 24, 1892, which was only two days before the first Sousa Band concert. While Sousa greatly admired Gilmore, and was influenced by the success of his band, Gilmore's death guaranteed that there would be no competition for Sousa as there were no other prestigious civilian concert bands in the United States at the time.<sup>16</sup> The program of the Sousa Band's first concert on September 26, 1892 included many European works taken from the classical genre, mixed with popular American works of the day, and finally Sousa's own compositions.

Throughout its thirty-nine-year career the Sousa Band traveled over one million miles while performing on tours around the world.<sup>17</sup> The figure on the following page, which is extracted from Paul Bierley's book *The Incredible Band of John Philip Sousa*, shows the remarkable travel path that the band took for its world tour in 1911:

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<sup>16</sup> Bierley, *The Incredible Band*, 17.

<sup>17</sup> Warfield, "Salesman of Americanism," 2.

Figure 1.1 Map of Sousa Band 1911 International Tour



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From the map, one can see that the band traveled to four different continents, which was almost unheard of for any performing ensemble of the day. Transporting an entire band, instruments, and equipment by sea was certainly not an easy feat.

Sousa's band started at an ideal time in U.S. history. At the turn of the 19<sup>th</sup> century, live entertainment was extremely popular. There were no television, radio, or movies to keep people entertained, so live entertainment was one of the only options for Americans. Many Americans stayed close to home due to the lack of advanced transportation methods.<sup>19</sup> Traveling classical music ensembles were not very prevalent in the U.S. in the late 19<sup>th</sup> century. Orchestras did not have nearly the same scope of outreach to a majority of Americans as the Sousa Band did, as it was not very common for orchestras of the day to travel regularly. Due to the extremely high level of musicianship in the band, combined with Sousa's unique programming, stage presence

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<sup>18</sup> Bierley, *The Incredible Band*, 9.

<sup>19</sup> Bierley, *The Incredible Band*, 2.

on the podium, and patriotism, the band quickly rose to become one of the most popular art institutions in the U.S.

In 1900, the band traveled to Europe for their first European tour. Paul Bierley suggests the following about Europe's view of American art in the late 1800s: "Europe's stereotype of America as a country lacking in cultural refinement was a source of irritation to Sousa throughout his life."<sup>20</sup> This stereotype quickly was eliminated, as many European countries heard the extremely proficient band perform. The Sousa Band was invited back to each city that they performed in. This fact alone shows exactly how successful Sousa's performances were in Europe.<sup>21</sup> Sousa's band was chosen to represent the United States at the Paris Exposition of 1900. This was very significant as the Sousa Band was the first American band to march through the streets of Paris, being led by the French Republican Guard.<sup>22</sup> Not only did Sousa influence European culture by performing his own compositions, which quickly rose in popularity all throughout Europe, but he was also responsible for introducing the genre of ragtime to Europe, which helped set the precedent for the influence of jazz in Europe.<sup>23</sup> The Sousa Band completed their first world tour in 1911. These tours, as well as future tours, helped the band increase in popularity all around the world.

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<sup>20</sup> Bierley, *The Incredible Band*, 3.

<sup>21</sup> Bierley, *The Incredible Band*, 25.

<sup>22</sup> Bierley, *American Phenomenon*, 67.

<sup>23</sup> Bierley, *The Incredible Band*, 24.

## PROGRAMMING FORMULA

As mentioned earlier, Sousa Band programs were that of a potpourri style, as they would contain a wide variety of musical styles, with quick changes from one style to the next. John Philip Sousa programmed pieces that he thought the audience would enjoy and sometimes altered the program in the middle of the concert, based on the audience's reaction. For example: prior to traveling to Pittsburgh with the U.S. Marine Band in his previous job, Sousa was informed that the audience desired to hear highbrow classical music. At the end of the first half of the concert, which consisted of Bach, Brahms, Wagner, and Strauss, Sousa found many audience members asleep. He quickly ordered the band to perform the popular song *Annie Rooney*, and the following happened according to Sousa: "Strong men wept with delight, husbands threw their arms about their astonished wives, and the rest of the evening was, without question, Annie Rooney's! [...]. And on we sped to Washington, our faith restored in Pittsburgh."<sup>24</sup> This represents an example where the audience was not receptive to large doses of complex classical music, and Sousa quickly adjusted the programming to please the audience members. Sousa famously said the following regarding programming: "What do you like? I'll play it if it kills me!"<sup>25</sup> This quote proves that Sousa was always willing to put the audience first. He was truly a man of the people, and tried to tailor each program to its respective audience. Sousa tried to feature music of local composers whenever possible.<sup>26</sup> He even would program pieces that had specific political implications to people in various areas. For example: when

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<sup>24</sup> Warfield, "Salesman of Americanism," 250.

<sup>25</sup> Bierley, *American Phenomenon*, 136.

<sup>26</sup> Bierley, *American Phenomenon*, 142-143.

performing concerts in North Carolina in 1889, Sousa programmed *Dixie*, only 24 years after the end of the Civil War. This musical selection made the audience cheer and yell with enthusiasm.<sup>27</sup> Sousa believed that variety was a quintessential American trait, which paralleled the hectic pace of life in America. This could be contrasted to programming in Europe, where musical styles were less varied, and music was programmed differently based on each individual country's national tastes.<sup>28</sup>

Here is one final quote from Sousa regarding his potpourri programming style that explains the well thought-out methodology:

It seemed to me in my early life, that the principles of this type of [serious] music might be so far elaborated and utilized as to reach the entire world directly and effectively [...] My theory was, by insensible degrees, first to reach every heart by simple, stirring music; secondly, to lift the unmusical mind to a still higher form of musical art. This was my mission. The point was to move all America, while busied in its various pursuits, by the power of direct and simple music. I wanted to make a music for the people, a music to be grasped at once.<sup>29</sup>

This quote demonstrates Sousa's belief that the entertainment factor of concerts and musical selections was more important than the education of audiences.

The element of showmanship was crucial for John Philip Sousa. Sousa Band programs would typically contain approximately nine printed pieces on the program, however there were anywhere up to fifteen unprinted encores that would be performed in a rapid-fire style. These encores would be started while the audience was applauding for the previous piece.<sup>30</sup> This would have certainly been surprising for a first-time Sousa Band audience member. Usually a card would be held up onstage for audience members to see the name of each encore piece. During many performances of Sousa's popular *The Stars and Stripes Forever* march, an American flag

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<sup>27</sup> Warfield, "Salesman of Americanism," 250.

<sup>28</sup> Bierley, *American Phenomenon*, 138-139.

<sup>29</sup> Bierley, *American Phenomenon*, 119.

<sup>30</sup> Bierley, *American Phenomenon*, 139.

would be unrolled during the last stanza. In addition, the piccolos, trombones, and cornets would walk to the front of the stage during their respective soli sections in *The Stars and Stripes Forever*.<sup>31</sup> All of these theatrical elements were utilized to entertain the audience members.

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<sup>31</sup> James L. Schardein, *The Legendary Sousa Band: 40 Years from Plainfield to Atlantic City 1892-1931* (Denver: Outskirts Press, Inc., 2009), 22-24.

## SOUSA BAND PROGRAM ANALYSIS

I will now analyze five different Sousa Band concert programs throughout the course of the band's 39-year history. The first program listed dates from 1894 and was one of the band's earlier concerts. The second program dates from 1903. It is significant to note that this program took place in England, while the other four took place in the US. The third program is from 1915. The fourth program is from 1922. Finally, the last program dates from 1930, which was one of the band's later concerts. A wide range of dates were chosen to compare programming throughout the band's entire history, without giving too much emphasis on one time period. Each program will be listed below, and then analyzed in further detail. The programmed pieces will be assigned to various categories, and finally a programming formula will then be deduced based on the analysis. Specific categories will first be listed for each program. Next, a more general categorization will be assigned according to the following four categories:

- 1) Transcriptions of Orchestral or Piano Works
- 2) Popular Songs, Dances, and Marches
- 3) Virtuoso Solos
- 4) Original Sousa Compositions

It is important to note that the programs presented here list the encore selections, but the actual programs handed out to audience members would not have listed any of the encore selections.

Figure 1.2 Sousa Band Program #1

**EVENING CONCERT, 11 NOVEMBER 1894**  
 Rochester, New York, at Lyceum Theater

- |  |            |
|--|------------|
| 1. Tannhäuser: Overture                          | Wagner     |
| <i>Encore:</i> Plantation Chimes                 | Hall       |
| <i>Encore:</i> The Washington Post, march        | Sousa      |
| <i>Encore:</i> Jesus, Lover of My Soul           | Marsh      |
| 2. Hungarian Rhapsody No. 2                      | Liszt      |
| <i>Encore:</i> Minuet l' Antique                 | Paderewski |
| <i>Encore:</i> The Directorate, march            | Sousa      |
| 3. Annie Laurie, air varie                       | Pryor      |
| <i>Encore:</i> Love's Old Sweet Song             | Molloy     |
| ARTHUR PRYOR, TROMBONE SOLOIST                   |            |
| 4. Scenes at a Masquerade                        | Lacombe    |
| I Grand March of the Maskers                     |            |
| II Ponchiello Family                             |            |
| III Columbine Flirtation                         |            |
| IV Revelry of the Maskers                        |            |
| <i>Encore:</i> Crack Regiment                    | Haimann    |
| <i>Encore:</i> Corncracker                       | Meacham    |
| 5. (a) Serenade Enfantine                        | Bonnaud    |
| (b) The Liberty Bell, march                      | Sousa      |
| <i>Encore:</i> Manhattan Beach, march            | Sousa      |
| 6. O Hail I Greet Thee, from Tannhäuser          | Wagner     |
| <i>Encore:</i> Old Folks at Home                 | Foster     |
| FRANCESCA GUTHRIE-MOYER, SOPRANO SOLOIST         |            |
| 7. (a) Intermezzo Russe                          | Franke     |
| (b) Pasquinade                                   | Gottschalk |
| <i>Encore:</i> At the Circus                     | Dunewaller |
| <i>Encore:</i> Bamboula, Negro Dance of Trinidad | Urich      |
| 8. Good-Bye, humoresque                          | Sousa      |
| <i>Encore:</i> The High School Cadets, march     | Sousa      |
| 9. Prelude to Act I of Lohengrin                 | Wagner     |

Note: Placement of interval uncertain

Source: *Rochester Herald*, 12 November 1894

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<sup>32</sup> Bierley, *The Incredible Band*, 271.

## PROGRAM 1 ANALYSIS

*(note: the spellings for each piece have not been altered from what was originally printed in the actual program)*

<i>Tannhäuser: Overture</i>	Wagner, Richard	Opera Overture
<i>Plantation Times</i>	Hall, Henry	N/A*
<i>The Washington Post</i>	Sousa, John Philip	March
<i>Jesus, Lover of My Soul</i>	Marsh, Simeon B.	Hymn
<i>Hungarian Rhapsody No. 2</i>	Liszt, Franz	Piano Solo
<i>Minuet l'Antique</i>	Paderewski, Ignacy Jan	Piano Solo
<i>The Directorate March</i>	Sousa, John Philip	March
<i>Annie Laurie</i>	Pryor, Arthur	Trombone Solo
<i>Love's Old Sweet Song</i>	Molloy, James L.	Parlor Song
<i>Scenes at a Masquerade</i>	Lacombe, Paul	Orchestral
<i>Crack Regiment</i>	Heimann, *	March
<i>Corncracker</i>	Meacham, F.W.	Dance
<i>Serenade Enfantine</i>	Bonnaud, Frédéric	Piano Solo
<i>Liberty Bell March</i>	Sousa, John Philip	March
<i>Manhattan Beach March</i>	Sousa, John Philip	March
"O Hail I Greet Thee" from <i>Tannhäuser</i>	Wagner, Richard	Opera Aria
<i>Old Folks at Home</i>	Foster, Stephen	Minstrel Song
<i>Intermezzo Russe</i>	Franke, Theodor	Piano Solo
<i>Pasquinade</i>	Gottschalk, Louis Moreau	Piano Solo
<i>At the Circus</i>	Dunewaller*	March

<i>Bamboula, Negro Dance of Trinidad</i>	Urich, John	Dance
<i>Good-Bye, humoresque</i>	Sousa, John Philip	Humoresque
<i>The High School Cadets March</i>	Sousa, John Philip	March
Prelude to Act I of <i>Lohengrin</i>	Wagner, Richard	Opera Overture

*\* Denotes missing information*

Specific Categories:

Opera Overture - 2

March - 7

Hymn - 1

Piano Solo - 5

Dance - 2

Opera Aria - 1

Minstrel Song - 1

Humoresque - 1

Trombone Solo - 1

Orchestral - 1

Parlor Song - 1

*\*(Plantation Times is not included since the genre is not known)*

Broad Categories:

Transcriptions of Orchestral or Piano Works - 9

Popular Songs, Dances and Marches - 7

Virtuosic Solos - 1

Original Sousa Compositions - 6

Figure 1.3 Sousa Band Program #2

<b>MATINEE CONCERT, 20 FEBRUARY 1903</b>		
Middlesbrough, England, at Royal Theatre		
1.	Carneval Romaine: Overture <i>Encore:</i> The Stars and Stripes Forever, march	Berlioz Sousa
2.	Love's Enchantment <i>Encore:</i> In the Deep Cellar ARTHUR PRYOR, TROMBONE SOLOIST	Pryor Fischer
3.	Looking Upward, suite I By the Light of the Polar Star II Under the Southern Cross III Mars and Venus <i>Encore:</i> Coon Band Contest <i>Encore:</i> The Washington Post, march	Sousa  Pryor Sousa
4.	Thou Brilliant Bird, from the Pearl of Brazil ESTELLE LIEBLING, SOPRANO SOLOIST	David
5.	Hungarian Rhapsody No. 2 <i>Encore:</i> Rose, Shamrock, and Thistle, fantasie	Liszt Sousa
* INTERVAL *		
6.	Danse Esotica <i>Encore:</i> The Broken Melody <i>Encore:</i> A Bundle of Mischief	Mascagni Van Biene Ziehrer
7.	(a) Country Dance (b) Imperial Edward, march <i>Encore:</i> El Capitan, march	Nevin Sousa Sousa
8.	Violin Concerto II Andante III Allegro vivace <i>Encore:</i> Nymphalin, reverie MAUD POWELL, VIOLIN SOLOIST	Mendelssohn  Sousa
9.	Chase of the Lion, galop de concert	Kolling
Source: Sousa Band press book no. 20, p. 11 ( <i>Stockton Herald</i> )		

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<sup>33</sup> Bierley, *The Incredible Band*, 277.

PROGRAM 2 ANALYSIS

(note: the spellings for each piece have not been altered from what was originally printed in the actual program)

<i>Carneval Romaine: Overture</i>	Berlioz, Hector	Ouverture Caractéristique
<i>The Stars and Stripes Forever March</i>	Sousa, John Philip	March
<i>Love's Enchantment</i>	Pryor, Arthur	Trombone Solo
<i>In the Deep Cellar</i>	Fischer, Ludwig	Trombone Solo
<i>Looking Upward, suite</i>	Sousa, John Philip	Band Suite
<i>Coon Band Contest</i>	Pryor, Arthur	Cakewalk
<i>The Washington Post March</i>	Sousa, John Philip	March
“Thou Brilliant Bird”, from <i>The Pearl of Brazil</i>	David, Félicien	Opera Aria
<i>Hungarian Rhapsody No. 2</i>	Liszt, Franz	Piano Solo
<i>Rose, Shamrock, and Thistle, Fantasie</i>	Sousa, John Philip	Fantasy for Band
<i>Danse Esotica</i>	Mascagni, Pietro	Orchestral
<i>The Broken Melody</i>	van Biene, Auguste	Incidental Music from Play
<i>A Bundle of Mischief</i>	Ziehrer, Carl Michael	Operetta
<i>Country Dance</i>	Nevin, Ethelbert	Orchestral
<i>Imperial Edward</i>	Sousa, John Philip	March
<i>El Capitan</i>	Sousa, John Philip	March
<i>Violin Concerto</i>	Mendelssohn, Felix	Violin Concerto
<i>Nymphalin, reverie</i>	Sousa, John Philip	Reverie

*Chase of the Lion,*  
Concert Galop

Kolling, Charles

Concert Galop

Specific Categories:

Ouverture Caractéristique - 1  
March - 4  
Trombone Solo - 2  
Band Suite - 1  
Cakewalk - 1  
Opera Aria - 1  
Piano Solo - 1  
Fantasy for Band - 1  
Orchestral - 2  
Incidental Music from Play - 1  
Operetta - 1  
Violin Concerto - 1  
Reverie - 1  
Concert Gallop - 1

Broad Categories:

Transcriptions of Orchestral or Piano Works - 6  
Popular Songs, Dances, and Marches - 3  
Virtuosic Solos - 3  
Original Sousa Compositions - 7

Figure 1.4 Sousa Band Program #3

<b>EVENING CONCERT, 24 OCTOBER 1915</b>		
New York, New York, at Hippodrome		
1.	William Tell: Overture	Rossini
	<i>Encore:</i> King Cotton, march	Sousa
	<i>Encore:</i> Girls Who Have Loved, from The Free Lance	Sousa
2.	Voices of Spring	Strauss
	<i>Encore:</i> The Goose Girl, from The Free Lance	Sousa
	VIRGINIA ROOT, SOPRANO SOLOIST	
3.	The American Maid, suite	Sousa
	I You Do Not Need a Doctor, from The American Maid	
	II The Sleeping Soldiers, from The American Maid	
	III With Pleasure, dance hilarious	
	<i>Encore:</i> Hands Across the Sea, march	Sousa
4.	Come, Love Divine	Leoncavallo
	<i>Encore:</i> Mother Machree	Olcott
	ORVILLE HARROLD, TENOR SOLOIST	
5.	On the Beautiful Blue Danube, waltz	Strauss
	<i>Encore:</i> Good-bye, Girls, I'm Through, humoresque	Bellstedt
	<i>Encore:</i> The Stars and Stripes Forever, march	Sousa
	<i>Encore:</i> Manhattan Beach, march	Sousa
6.	Southern Cross	Clarke
	HERBERT L. CLARKE, CORNET SOLOIST	
7.	Thou Brilliant Bird, from the Pearl of Brazil	David
	BELLE STOREY, SOPRANO SOLOIST	
	Flute Obbligato by Louis P. Fritze	
8.	The New York Hippodrome, march	Sousa

Notes: Placement of interval uncertain. The remainder of this program consisted of performances by members of the *Hip! Hip! Hooray!* show cast.

Source: Sousa Band press book no. 41, p. 124 (*Musical Courier*, 28 November 1915)

<sup>34</sup> Bierley, *The Incredible Band*, 293.

PROGRAM 3 ANALYSIS

(note: the spellings for each piece have not been altered from what was originally printed in the actual program)

<i>William Tell Overture</i>	Rossini, Gioachino	Opera Overture
<i>King Cotton March</i>	Sousa, John Philip	March
“Girls Who Have Loved”, From <i>The Free Lance</i>	Sousa, John Philip	Operetta
<i>Voices of Spring</i>	Strauss, Johann II	Orchestral
“The Goose Girl”, From <i>The Free Lance</i>	Sousa, John Philip	Operetta
<i>The American Maid Suite</i>	Sousa, John Philip	Operetta
<i>Hands Across the Sea</i>	Sousa, John Philip	March
<i>Come, Love Divine</i>	Leoncavallo, Ruggiero	Song
<i>Mother Machree</i>	Olcot, Chauncey	Song
<i>On the Beautiful Blue Danube</i>	Strauss, Johann II	Orchestral
<i>Good-bye, Girls, I’m Through</i>	Bellstedt, *	Song
<i>The Stars and Stripes Forever</i>	Sousa, John Philip	March
<i>Manhattan Beach March</i>	Sousa, John Philip	March
<i>Southern Cross</i>	Clarke, Herbert L.	Trumpet Solo
“Thou Brilliant Bird”, From <i>The Pearl of Brazil</i>	David, Félicien	Operetta
<i>The New York Hippodrome</i>	Sousa, John Philip	March

\* Denotes missing information

Specific Categories:

Opera Overture - 1

March - 5

Operetta - 4

Orchestral - 2

Song - 3

Trumpet Solo - 1

Broad Categories:

Transcriptions of Orchestral or Piano Works - 5

Popular Songs, Dances, and Marches - 2

Virtuosic Solos - 1

Original Sousa Compositions - 8

Figure 1.5 Sousa Band Program #4

**EVENING CONCERT, 21 JULY 1922**  
New Haven, Connecticut, at Woolsey Hall

- |   |                            |
|---|----------------------------|
| 1. The Red Sarafan, overture<br><i>Encore:</i> El Capitan, march<br><i>Encore:</i> Parade of the Wooden Soldiers  | Erichs<br>Sousa<br>Jessel  |
| 2. Centennial Polka<br><i>Encore:</i> I Love a Little Cottage<br>JOHN DOLAN, CORNET SOLOIST   | Bellstedt<br>O'Hara        |
| 3. Leaves from My Notebook, suite<br>I The Genial Hostess<br>II The Campfire Girls<br>III The Lively Flapper<br><i>Encore:</i> Bullets and Bayonets, march                        | Sousa<br><br><br><br>Sousa |
| 4. Ah, Fors e Lui, from La Traviata<br><i>Encore:</i> The Sweetest Story Ever Told<br><i>Encore:</i> The American Girl, from The American Maid<br>MARJORIE MOODY, SOPRANO SOLOIST | Verdi<br>Stultz<br>Sousa   |
| 5. Golden Light (Agnus Dei), intemezzo<br><i>Encore:</i> The U.S. Field Artillery, march  | Bizet<br>Sousa             |
| * INTERVAL *  |                            |
| 6. A Bouquet of Beloved Inspirations, fantasie<br><i>Encore:</i> Look for the Silver Lining, humoresque   | Sousa<br>Sousa             |
| 7. (a) Witches' Dance<br><i>Encore:</i> Nola<br><i>Encore:</i> Ka-lu-a, from Good Morning, Dearie<br>GEORGE CAREY, XYLOPHONE SOLOIST  | MacDowell<br>Arndt<br>Kern |
| (b) The Gallant Seventh, march<br><i>Encore:</i> The Stars and Stripes Forever, march<br><i>Encore:</i> On the Campus, march  | Sousa<br>Sousa<br>Sousa    |
| 8. Romance and Finale, from Concerto No. 2<br><i>Encore:</i> Traumerei<br>CAROLINE THOMAS, VIOLIN SOLOIST   | Wieniawski<br>Schumann     |
| 9. Turkey in the Straw  | Guion                      |

Source: Sousa Band press book no. 56, p. 172 (newspaper not noted)

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<sup>35</sup> Bierley, *The Incredible Band*, 302.

## PROGRAM 4 ANALYSIS

*(note: the spellings for each piece have not been altered from what was originally printed in the actual program)*

<i>The Red Sarafan Overture</i>	Erichs, H.	Orchestral
<i>El Capitan</i>	Sousa, John Philip	March
<i>Parade of the Wooden Soldiers</i>	Jessel, Leon	Piano
<i>Centennial Polka</i>	Bellstedt, Herman	Trumpet Solo
<i>I Love a Little Cottage</i>	O'Hara, Geoffrey	Song
<i>Leaves from My Notebook, suite</i>	Sousa, John Philip	Band Suite
<i>Bullets and Bayonets</i>	Sousa, John Philip	March
"Ah Fors e Lui", from <i>La Traviata</i>	Verdi, Guiseppe	Opera Aria
<i>The Sweetest Story Ever Told</i>	Stultz, Robert Morrison	Song
"The American Girl" from <i>The American Maid</i>	Sousa, John Philip	Operetta
<i>Golden Light (Agnus Dei), intermezzo</i>	Bizet, Georges	Orchestral
<i>The U.S. Field Artillery March</i>	Sousa, John Philip	March
<i>A Bouquet of Beloved Inspirations</i>	Sousa, John Philip	Fantasie for Band
<i>Look for the Silver Lining</i>	Sousa, John Philip	Humoresque
<i>Witches' Dance</i>	MacDowell, Edward	Piano Solo
<i>Nola</i>	Arndt, Felix	Piano Solo

“Ka-lu-a”, from <i>Good Morning, Dearie</i>	Kern, Jerome	Song from Musical
<i>The Gallant Seventh</i>	Sousa, John Philip	March
<i>The Stars and Stripes Forever</i>	Sousa, John Philip	March
<i>On the Campus</i>	Sousa, John Philip	March
Romance and Finale from Concerto No. 2	Wieniawski, Henryk	Violin Solo
<i>Traumerei</i>	Schumann, Robert	Piano Solo
<i>Turkey in the Straw</i>	Guion, David	Piano Solo

Specific Categories:

Orchestral - 2  
 March - 6  
 Piano Solo - 5  
 Trumpet Solo - 1  
 Song - 3  
 Band Suite - 1  
 Opera Aria - 1  
 Operetta - 1  
 Fantasie for Band - 1  
 Humoresque - 1  
 Violin Solo - 1

Broad Categories:

Transcriptions of Orchestral or Piano Works - 8  
 Popular Songs, Dances, and Marches - 3  
 Virtuoso Solos - 2  
 Original Sousa Compositions - 10

Figure 1.6 Sousa Band Program #5

**EVENING CONCERT, 6 NOVEMBER 1930**  
 Greenville, South Carolina, at Textile Hall

- |              |   |   |
|--------------|---|---|
| 1.           | Carneval Romaine: Overture<br><i>Encore:</i> The Gridiron Club, march   | Berlioz<br>Sousa                                  |
| 2.           | Tower of Jewels<br><i>Encore:</i> A Little Kiss Each Morning, song<br>WILLIAM TONG, CORNET SOLOIST  | Tong<br>Woods                                     |
| 3.           | The Three S's, suite<br>I Mourning Journals<br>II The Lost Chord<br>III Mars and Venus, from Looking Upward<br><i>Encore:</i> El Capitan, march   | Strauss<br>Sullivan<br>Sousa<br>Sousa             |
| 4.           | Staccato Polka<br><i>Encore:</i> [unnamed]<br><i>Encore:</i> Carry Me Back to Old Virginny<br><i>Encore:</i> Kerry Dance<br>MARJORIE MOODY, SOPRANO SOLOIST   | Mulder<br><br>Hosmer<br>Molloy                    |
| 5.           | Knights of the Holy Grail, Grand Scene, from Parsifal<br><i>Encore:</i> The U.S. Field Artillery, march   | Wagner<br>Sousa                                   |
| * INTERVAL * |   |   |
| 6.           | Espana Rhapsody   | Chabrier  |
| 7.           | (a) Beautiful Colorado<br><i>Encore:</i> Mighty Lak' a Rose, song<br>EDWARD J. HENEY, SAXOPHONE SOLOIST<br>(b) The Royal Welsh Fusiliers, march<br><i>Encore:</i> The Stars and Stripes Forever, march                | De Luca<br>Nevin<br><br>Sousa<br>Sousa            |
| 8.           | Liebesfreud<br><i>Encore:</i> Old Folks at Home<br><i>Encore:</i> A Bunch of Roses, Spanish march<br><i>Encore:</i> Twelfth Street Rag<br><i>Encore:</i> Argonaise, from Le Cid<br>WILLIAM PAULSON, XYLOPHONE SOLOIST | Kreisler<br>Foster<br>Chapi<br>Bowman<br>Massenet |
| 9.           | Turkey in the Straw   | Guion   |

Source: Sousa Band press book no. 75, p. 172 (*Greenville News*)

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<sup>36</sup> Bierley, *The Incredible Band*, 309.

## PROGRAM 5 ANALYSIS

*(note: the spellings for each piece have not been altered from what was originally printed in the actual program)*

<i>Carneval Romaine: Overture</i>	Berlioz, Hector	Ouverture Caractéristique
<i>The Gridiron Club</i>	Sousa, John Philip	March
<i>Tower of Jewels</i>	Tong, William	Cornet Solo
<i>A Little Kiss Each Morning</i>	Woods, Harry	Song
<i>Mourning Journals</i>	Strauss, Johann II	Orchestral
<i>The Lost Chord</i>	Sullivan, Arthur	Song
“Mars and Venus”, from <i>Looking Upward</i>	Sousa, John Philip	Suite for Band
<i>El Capitan</i>	Sousa, John Philip	March
<i>Staccato Polka</i>	Mulder, Richard	Song
<i>Carry Me Back to Old Virginny</i>	Hosmer, Lucius	Song
<i>Kerry Dance</i>	Molloy, James Lynam	Song
“Knights of the Holy Grail”, Grand Scene, from <i>Parsifal</i>	Wagner, Richard	Opera
<i>The U.S. Field Artillery March</i>	Sousa, John Philip	March
<i>Espana Rhapsody</i>	Chabrier, Emmanuel	Orchestral
<i>Beautiful Colorado</i>	De Luca, Joseph	Saxophone Solo
<i>Mighty Lak’ a Rose</i>	Nevin, Ethelbert	Song
<i>The Royal Welsh Fusiliers</i>	Sousa, John Philip	March
<i>The Stars and Stripes Forever</i>	Sousa, John Philip	March

<i>Libesfreud</i>	Kreisler, Fritz	Violin Solo
<i>Old Folks at Home</i>	Foster, Stephen	Song
<i>A Bunch of Roses,</i> Spanish March	Chapi, Ruperto	Scene from Zarzuela
<i>Twelfth Street Rag</i>	Bowman, Euday L.	Piano Solo/Ragtime
“Argonaise”, from <i>Le Cid</i>	Massenet, Jules	Opera
<i>Turkey in the Straw</i>	Guion, David	Piano Solo

Specific Categories:

Ouverture Caractéristique - 1  
 March - 6  
 Cornet Solo - 1  
 Song - 7  
 Suite for Band - 1  
 Opera Scene - 2  
 Orchestral - 2  
 Saxophone Solo - 1  
 Violin Solo - 1  
 Scene from *Zarzuela* - 1  
 Piano Solo - 1

Broad Categories:

Transcriptions of Orchestral or Piano Works - 6  
 Popular Songs, Dances, and Marches - 8  
 Virtuoso Solos - 4  
 Original Sousa Compositions - 6

From analyzing all five programs, one can clearly see that the Sousa Band performed a wide variety of music on each program. There are similarities from one program to the next, as well as some pieces that are even repeated regularly, such as *Turkey in the Straw*, *The Stars and Stripes Forever*, and *Carneval Romaine*. Due to the frequency of performances, it is likely that these repeated pieces were popular with audiences around the country, and even around the

world. It has been documented that *The Stars and Stripes Forever* was performed on every Sousa Band concert post-1897.<sup>37</sup> Each of the five programs contains eight to nine listed pieces, while the number of encores varies from program to program. Let us briefly analyze each of the more general categories from a historical perspective.

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<sup>37</sup> Bierley, *American Phenomenon*, 143.

## TRANSCRIPTIONS OF ORCHESTRAL OR PIANO WORKS

John Philip Sousa was very well versed in classical music as he studied violin from a very young age. Having played in many orchestras during his youth, he was certainly exposed to many orchestral works from Europe. It has been documented that Sousa's personal library was filled with many scores of symphonies, operas, and string quartets. Sousa felt that by bringing canonic orchestral repertoire to remote areas of the United States, he was doing as he put it "missionary work".<sup>38</sup> While this seems to contradict the idea mentioned earlier of entertain not educate (the audience), Sousa still felt that it was important to at least offer pieces that he considered to be of extremely high artistic worth to people who had no other way to gain exposure to said pieces. As mentioned earlier, it was difficult for many Americans in the late 1800s and early 1900s to hear orchestras live or on recordings. Richard Wagner was one of Sousa's favorite composers.<sup>39</sup> Program #1 began with Wagner's Overture to *Tannhäuser*, and ended with The Prelude to Act I of *Lohengrin*. Program 5 contained a transcription of a scene from *Parsifal*. The other programs contained opera overtures, or orchestral overtures. In addition to the operatic and orchestral transcriptions, Sousa transcribed many piano works for his band. These piano works cover a wide range of styles from various dance forms to piano adaptations of popular songs of the day such as *Turkey in the Straw*.

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<sup>38</sup> Bierley, *American Phenomenon*, 142.

<sup>39</sup> Bierley, *American Phenomenon*, 120.

## POPULAR SONGS, DANCES, AND MARCHES

The Popular Songs, Dances, and Marches category is somewhat difficult to define. The term popular music has many different meanings. According to *Grove Music Online*, the term can be defined as: “[...] types of music that are considered to be of lower value and complexity than art music, and to be readily accessible to large numbers of musically uneducated listeners rather than to an élite.”<sup>40</sup> It is difficult to compare the value of a song by Egbert Van Alstyne to an aria by Wagner for the average American citizen during Sousa’s time. For this manuscript, the term popular music will be used to define any song, dance, or march by an American composer (other than Sousa) from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. This category can also include songs by European composers that eventually become popular in the United States. It is likely that the American songs and dances were not very well known in other parts of the world during the time that they were performed by the Sousa Band. The only exception would have been if foreign audiences had been exposed to said songs and dances and marches through attending Sousa Band performances while the band was traveling overseas. While Sousa’s music was certainly extremely popular in America during the late 1800s and early 1900s, we will give his compositions an entirely separate category.

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<sup>40</sup>Richard Middleton and Peter Manuel, “Popular Music.” *Grove Music Online*. *Oxford Music Online*. Accessed 11 January, 2019, <http://www.oxfordmusiconline.com.libdata.lib.ua.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043179>.

## VIRTUOSIC SOLOS

John Philip Sousa's band contained many virtuosic instrumentalists such as: Arthur Pryor (trombone), Herbert L. Clarke (cornet), and E.A. Lefebre (saxophone). Sousa frequently showcased these virtuosi on Sousa Band programs by having them perform a virtuosic solo. Often times, Arthur Pryor or Herbert L. Clarke would compose the pieces themselves. There are many accounts of audiences around the world being completely shocked by what these instrumentalists were capable of doing on their respective instruments. According to Paul Bierley, at the Panama-Pacific International Exposition in San Francisco, Camille Saint-Saëns (after hearing Herbert L. Clarke solo with the band) "rose from his seat [...] he came to the stage and proclaimed that he had never heard such a magnificent performance on either trumpet or cornet in all his eighty years."<sup>41</sup> These remarkable soloists helped increase the popularity of Sousa's band, as well as the prominence of being a member of the band. In addition to using his own band members as soloists, Sousa frequently invited guest vocalists, violinists, and other instrumentalists to perform and tour with the band. The use of vocalists allowed Sousa to perform more operatic selections, as well as some of his own compositions that utilized voice. This helped provide even more contrast in the band's programming. The soloists that performed with Sousa's band typically performed at least one encore.

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<sup>41</sup>Bierley, *American Phenomenon*, 76.

## ORIGINAL SOUSA COMPOSITIONS

Sousa was not only a master bandleader, but he was an extremely prolific composer. He showed great talent for composing from a young age, and continued to compose throughout his entire career. His most famous works are his marches such as *The Stars and Stripes Forever*, *The Liberty Bell*, *El Capitan*, among many others. The following list shows Sousa's remarkable compositional output throughout his career:

Operettas - 15  
Marches - 136  
Suites - 11  
Descriptive Pieces - 2  
Songs - 70  
Other Vocal Works - 7  
Waltzes - 11  
Various Dance Forms - 13  
Humoresques - 14  
Fantasies for Band - 21  
Fantasies for Orchestra - 3  
Fantasies for Individual Instruments - 4  
Incidental Music - 6  
Overtures - 5  
Concert Pieces - 2  
Instrumental Solos - 4  
Trumpet and Drum Pieces - 12  
Arrangements and Transcriptions - 322

It is clear that Sousa composed many more marches than any other genre. Sousa felt that the march was the most patriotic and inspiring form of music to perform or listen to. He said the following regarding marches: “ [They] make goose pimples chase each other up and down your

spine [...]. [They] make a man with a wooden leg want to step out and march.”<sup>42</sup> Sousa’s military history combined with his fervent patriotism created the perfect inspiration for composing marches. His march compositions were extremely popular with audiences all around the world, which explains why they were programmed so frequently as encores.

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<sup>42</sup> Bierley, *American Phenomenon*, 123.

## PERCENTAGES FOR EACH INDIVIDUAL PROGRAM

I will now formulate percentages allotted for programming to the following four broad categories for each of the five programs:

*\*note: percentages have been rounded to the nearest whole integer\**

### PROGRAM #1

Transcriptions of Orchestral or Piano Works - 39%

Popular Songs, Dances, and Marches - 30%

Virtuosic Solos - 4%

Original Sousa Compositions - 26%

### PROGRAM #2

Transcriptions of Orchestral or Piano Works - 32%

Popular Songs, Dances, and Marches - 16%

Virtuosic Solos - 16%

Original Sousa Compositions - 37%

### PROGRAM #3

Transcriptions of Orchestral or Piano Works - 31%

Popular Songs, Dances, and Marches - 13%

Virtuosic Solos - 6%

Original Sousa Compositions - 50%

### PROGRAM #4

Transcriptions of Orchestral or Piano Works - 30%

Popular Songs, Dances, and Marches - 17%

Virtuosic Solos - 9%

Original Sousa Compositions - 43%

#### PROGRAM #5

Transcriptions of Orchestral or Piano Works - 25%

Popular Songs, Dances, and Marches - 33%

Virtuosic Solos - 17%

Original Sousa Compositions - 25%

#### AVERAGE PERCENTAGES ACROSS ALL FIVE PROGRAMS

Transcriptions of Orchestral or Piano Works - 31%

Popular Songs, Dances, and Marches- 22%

Virtuosic Solos - 10%

Original Sousa Compositions - 36%

Throughout the history of all five programs, the percentages given to each of the four categories remain fairly consistent. The category that changes the most is Original Sousa Compositions. Perhaps this change was influenced by the audience's reaction to certain compositions by Sousa, political factors, and location factors, among others. Across all five programs, the average percentages of Transcriptions of Orchestral or Piano Works (31%) and also Original Sousa Compositions (36%) are almost identical. The Popular Songs, Dances, and Marches (22%) category is the third most performed category, while the Virtuosic Solos (10%) category is the least performed category. When programming a solo trombone recital with the same historically accurate programming formula that Sousa used for his band, one should follow these average percentages as a guideline.

## TROMBONE RECITAL ANALYZED

The recital program that this manuscript accompanies can be seen in APPENDIX I. When programming a solo trombone recital with the same programming formula that Sousa himself used, there are many factors that need to be considered. First of all, the length of the recital must be considered. Depending on the individual's endurance, one must be careful to not program too many pieces. While Sousa Band programs typically had nine programmed pieces, with up to fifteen additional encores, this number of pieces may not be practical for the average trombone player. In my personal case, I have narrowed the nine programmed pieces down to six, and have only included four selections that would have been used as encores. The simple reason for these reductions is to ensure that I am not too fatigued to successfully perform each piece. I did not list these pieces as encores in the printed program since they were not printed at all during Sousa's time. I did include them in the program, however, to not confuse the audience. One should also consider the order of the program. I have tried to order the pieces in the program to provide as much contrast as possible. The recital starts with the Overture to *The Barber of Seville*. As we have seen, Sousa Band concerts often began with an opera or orchestral overture. The program immediately switches styles to a Sousa march arranged for trombone quartet, *Manhattan Beach March*. This march could have been used as an encore to the first piece. Next is the Intermezzo from *Carmen*. This excerpt comes from the Prelude to Act III of the opera. The following piece is *Blue Bells of Scotland*, which is a virtuosic theme and variations trombone solo written by Arthur Pryor. It is considered to be one of his most often-performed solos to this day. The following selection is *O Dry those Tears*, by Theresa del Riego. This was a popular

song by a British composer that Arthur Pryor himself recorded with the Sousa Band. After the intermission, the next piece is an aria from *Die Meistersinger von Nürnberg*, by Sousa's favorite composer Richard Wagner. I felt that it was very important to program a piece by Wagner since Sousa so frequently did with his band. Following the Wagner is *The Bride of the Waves* by Herbert L. Clarke. This is a virtuosic cornet solo that Clarke himself performed with the band, but it is also frequently performed on trombone. The following is a popular American song entitled *In the Shade of the Old Apple Tree*. This song could have been successful as an encore on any instrument, as well as voice. Next is an arrangement of Sousa's ragtime composition *With Pleasure (Dance Hilarious)*. This particular arrangement is for brass quintet. I felt that it was important to program a composition by Sousa that was not a march. Finally, the program ends with a trombone quartet arrangement of Sousa's *The Stars and Stripes Forever*. I felt that it was appropriate to end the recital with the piece that Sousa is best known for. This march was frequently played as an encore on virtually every Sousa Band concert.

Let us look at the percentages for the trombone recital and compare them to that of the five previously listed Sousa Band programs.

#### PERCENTAGES FOR TROMBONE RECITAL

Based on the trombone solo recital program shown in APPENDIX I, the following percentages can be deduced for the following four categories:

Transcriptions of Orchestral or Piano Works - 30%

Popular Songs, Dances, and Marches- 20%

Virtuosic Solos - 20%

Original Sousa Compositions - 30%

It is important to note that the percentages differ slightly from those of the five Sousa Band programs that were analyzed:

Transcriptions of Orchestral or Piano Works - 31%

Popular Songs, Dances, and Marches- 22%

Virtuosic Solos - 10%

Original Sousa Compositions - 36%

For the solo trombone recital, I have programmed more virtuosic solos, simply because it is in the nature of a solo recital to showcase the solo instrument. When Sousa had soloists perform with the band, they typically always played a virtuosic piece. In the trombone recital, I have decided to play two virtuosic solos: *Blue Bells of Scotland* by Arthur Pryor, and *The Bride of the Waves* by Herbert L. Clarke. Another factor to consider when programming a trombone recital is the instrumentation. Performing only works with trombone and piano does not provide a lot of contrast for the listener. Programming works arranged for trombone quartet or brass quintet provides more timbral and textural contrast. I have decided to program *With Pleasure (Dance Hilarious)*, by John Philip Sousa, arranged for brass quintet by myself. I have also selected the following two marches composed by Sousa and arranged for trombone quartet: *Manhattan Beach March* arranged by Robert Elkjer, and *The Stars and Stripes Forever* arranged by Brad Howland. A soloist could go so far as to try to historically reenact some of the theatrical elements that the Sousa Band utilized such as: using cue cards to display the encore titles, or unrolling an American flag during *The Stars and Stripes Forever*. I have decided to eliminate any theatrical elements, because I want the main focus of the recital to be on the music itself, as well as the variety in programming.

## SUMMARY

Few Americans have had the same impact on American music history as John Philip Sousa did. Sousa was responsible for both entertaining millions of Americans with the highest quality band music, while also entertaining and educating them with a wide variety of musical styles. For many of these Americans, it was the first time they had heard a professional music ensemble, as well as the first time that they had heard orchestral or operatic repertoire from Europe. While Sousa himself was very serious about presenting the most polished musical product, he was equally as concerned with entertaining the average American citizen. His programming was truly unique, as the musical styles would quickly shift from one to the next, giving the audience little time to process what they had just heard. The Sousa Band performed 15,263 concerts all around the world, (and only ever marched eight times).<sup>43</sup> This is a remarkable feat, as the band continued to remain incredibly popular around the world until Sousa passed away. Sousa continued to conduct up until the day he passed. Through composing at least 336 works for various genres, Sousa helped influence the quintessential American style of music that would influence future American composers. Even today, Sousa's compositions are frequently performed by military bands, student bands, and amateur bands. In the course of his career, Sousa was awarded two honorary doctorates, was named honorary chief by three Native American tribes, was given keys to various cities, and was honored by various cities proclaiming "Sousa Days", as well as receiving many other accolades.<sup>44</sup> These awards reflect just how

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<sup>43</sup> Bierley, *The Incredible Band*, 45.

<sup>44</sup> Warfield, "Salesman of Americanism," 2.

influential he was to American music and culture throughout his lifetime. Through analyzing Sousa Band programs, determining a programming formula, and applying said formula to a solo trombone recital, the legacy of John Philip Sousa can live on in a creative and unique way.

## REFERENCES

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- Schardein, James L. *The Legendary Sousa Band: 40 Years from Plainfield to Atlantic City 1892-1931*. Denver: Outskirts Press, Inc., 2009.
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APPENDIX I



**DMA RECITAL**

Friday, February 22, 2019  
Recital Hall  
7:30 pm

**JONATHAN HOUGHTLING, TROMBONE**

**BRENT REEVES, PIANO**

**ALEX MAYHEW, TROMBONE**

**WILL ROSATI, TROMBONE**

**MICHAEL JOHNSON, BASS TROMBONE**

**BEN BRUFLAT, TRUMPET**

**SPENCE HOWELL, TRUMPET**

**JOSH WILLIAMS, HORN**

**PROGRAM**

Overture to The Barber of Seville	Gioachino Rossini (1792 - 1868) arr. Robert Elkjer
Manhattan Beach March	John Philip Sousa (1854 - 1932) arr. Robert Elkjer
Intermezzo from <i>Carmen</i>	Georges Bizet (1838 - 1875) arr. Robert Elkjer
Blue Bells of Scotland	Arthur Pryor (1870 - 1942)
O Dry Those Tears	Teresa del Riego (1876 - 1968)

**INTERMISSION**

Morgenlich leuchtend im rosigen Schein from <i>Die Meistersinger von Nürnberg</i>	Richard Wagner (1813 - 1883)
The Bride of the Waves	Herbert L. Clarke (1867 - 1945)
In the Shade of the Old Apple Tree	Egbert Van Alstyne (1878 - 1951)
With Pleasure (Dance Hilarious)	John Philip Sousa (1854 - 1932) arr. Jonathan Houghtling
The Stars and Stripes Forever	John Philip Sousa (1854 - 1932) arr. Brad Howland

*\*Presented in Partial Fulfillment of the Requirements for the  
Doctoral Degree in Trombone Performance\**

*93rd Program of the 2018 - 2019 Season*

## APPENDIX II

### TROMBONE SOLO WITH PIANO

*\*(Note: this list is by no means complete. It is meant to give the trombonist some ideas of pieces that the Sousa Band would have performed. Many of these pieces were performed by the band. All of the pieces fall under one of the four programming categories discussed earlier, and they were written during the time that the Sousa Band was performing.)\**

<b>COMPOSER</b>	<b>TITLE</b>
Adams, Stephen	<i>Holy City</i>
Albeniz, Isaac	Tango, from <i>España</i>
Arban, Jean Baptiste	<i>Air Brilliante</i>
Arban, Jean Baptiste	<i>Carnival of Venice</i>
Arban, Jean Baptiste	<i>Fantasie Brilliante</i>
Bach, J.S., arr. Dishinger	Air on the G String, from Orchestral Suite No. 3
Bach J.S., arr. Naulais	Arioso, from Cantata no. 155
Bellstedt, Hermann	<i>Napoli</i>
Borodin, Alexander, arr. Sauer	“Chorus and Dance of the Polovetsian Maidens”, from <i>Prince Igor</i>
Bizet, Georges, arr. Elkjer	<i>Carmen Fantasy</i>
Bizet, Georges, arr. Sauer	Intermezzo and Farandole from <i>L’Arlesienne</i>
Brahms, Johannes, arr. Miller	<i>Hungarian Dances</i>
Debussy, Claude, arr. Sauer	<i>Reverie</i>

Fillmore, Henry	<i>Lassus Trombone</i>
Foster, Stephen	<i>Old Folks at Home</i>
Franck, Cesar, arr. Mortimer	<i>Panis Angelicus</i>
Gounod, Charles, arr. Walters	<i>Funeral March of a Marionette</i>
Grainger, Percy	<i>Willow, Willow</i>
Grieg, Edvard, arr. Dishinger	Lyric Suite, from 6 Lyric Pieces
Grieg, Edvard, arr. Bender	<i>Norwegian Dance</i>
Handel, Georg Frederic, arr. Fitzgerald	Aria from <i>Saul</i>
Handel, Georg Frederic, arr. Dishinger	Largo from <i>Xerxes</i>
Hartmann, John	<i>Grand Fantasia Brillante La Belle Americaine</i>
Hartmann, John	<i>Rule Britannia</i>
Humperdinck, Engelbert arr. Fote	“Evening Prayer” from <i>Hansel and Gretel</i>
Kreisler, Fritz	<i>Liebesfreud</i>
Kreisler, Fritz	<i>Liebesleid</i>
Kreisler, Fritz	<i>Schön Rosmarin</i>
Massenet, Jules, arr. Hartman	“Meditation” from <i>Thaïs</i>
Mendelssohn, Felix, arr. Sauer	<i>Songs without Words</i>
Mozart, W.A., arr. Defaye	Overture to <i>Marriage of Figaro</i>
Mozart, W.A., arr. Sorkhabi	“O Isis & Osiris” from <i>The Magic Flute</i>
Pryor, Arthur	<i>Air Varie</i>
Pryor, Arthur	<i>Annie Laurie</i>
Pryor, Arthur	<i>Blue Bells of Scotland</i>

Pryor, Arthur	<i>Cakewalk Contest</i>
Pryor, Arthur	<i>Fantastic Polka</i>
Pryor, Arthur	<i>In Darkest Africa</i>
Pryor, Arthur	<i>Le Petite Suzanne</i>
Pryor, Arthur	<i>Love's Enchantment</i>
Pryor, Arthur	<i>Razzazza-Mazzazza</i>
Pryor, Arthur	<i>Starlight - Waltz Caprice</i>
Pryor, Arthur	<i>The Little Chief</i>
Pryor, Arthur	<i>The Patriot</i>
Pryor, Arthur	<i>The Supervisor</i>
Pryor, Arthur	<i>Thoughts of Love</i>
Pryor, Arthur	<i>Whistler &amp; His Dog</i>
Puccini, Giacomo, arr. Elkjer	"Musetta's Waltz" from <i>La Boheme</i>
Puccini, Giacomo, arr. Elkjer	"Nessun Dorma" from <i>Turandot</i>
Puccini, Giacomo, arr. Elkjer	"O Mio Babbino Caro" from <i>Gianni Schicchi</i>
Puccini, Giacomo, arr. Elkjer	"Un Bel Di Verdremo" from <i>Madame Butterfly</i>
Saint-Saëns, Camille, arr. Brown	"The Swan" from <i>The Carnival of The Animals</i>
Schubert, Franz, arr. Mortimer	Serenade
Simons, Gardell	<i>Atlantic Zephyrs</i>
Simons, Gardell	<i>The Gondolier</i>
Tchaikovsky, Pyotr Il'yich, arr. Mixdorf	Melodie
Tchaikovsky, Pyotr Il'yich, arr. Lindberg	Suite from <i>The Queen of Spades</i>

Thomas, Ambroise, arr. Cherry	Prelude to Act I, Scene 2 from <i>Hamlet</i>
Verdi, Giuseppe, arr. Ostrander	Aria from <i>Don Carlos</i>
Verdi, Giuseppe, arr. Elkjer	“Brindisi” from <i>La Traviata</i>
Weber, Carl Maria von	Romance

#### TROMBONE QUARTET

Bach, J.S., arr. Sauer	Arioso, from Cantata No. 156
Berlioz, Hector, arr. Ostrander	Excerpts from <i>The Damnation of Faust</i>
Brahms, Johannes, arr. Elkjer	Hungarian Dance No. 5
Dvorak, Antonin, arr. Taylor	Slavonic Dance in G Minor
Liszt, Franz, arr. Hayes	<i>Liebestraum</i>
Mendelssohn, Felix, arr. Levin	<i>Die Nachtigall</i>
Mendelssohn, Felix, arr. Ausman	Nocturne from <i>A Midsummer Night's Dream</i>
Mozart, W.A., arr. Taylor	<i>Eine Kleine Nachtmusik</i>
Mozart, W.A., arr. Hammond	The Overture to <i>The Magic Flute</i>
Mozart, W.A., arr. Hermann	“O Isis & Osiris” from <i>The Magic Flute</i>
Pryor, Arthur, arr. Andrews	<i>Blue Bells of Scotland</i>
Puccini, Giacomo, arr. Kempton	“Che Gelida Manina” from <i>La Boheme</i>
Puccini, Giacomo, arr. Ballenger	“Nessum Dorma” from <i>Turandot</i>
Rossini, Gioachino, arr. Rahbee	Overture to <i>The Barber of Seville</i>
Schumann, Robert, arr. Elkjer	“Traumerei” from <i>Scenes from Childhood</i>

Sousa, John Philip, arr. Benson	<i>Liberty Bell March</i>
Sousa, John Philip, arr. Benson	<i>The Thunderer</i>
Sousa, John Philip, arr. Converse	<i>The Gladiator</i>
Sousa, John Philip, arr. Elkjer	<i>El Capitan</i>
Sousa, John Philip, arr. Elkjer	<i>King Cotton</i>
Sousa, John Philip, arr. Miller	<i>The Bride Elect March</i>
Sousa, John Philip, arr. Miller	<i>Gridiron Club March</i>
Sousa, John Philip, arr. Miller	<i>High School Cadets</i>
Sousa, John Philip, arr. Miller	<i>Washington Post</i>
Tchaikovsky, Pyotr Il'yich, arr. Williams	Andante Cantabile from String Quartet in D, op. 11
Wagner, Richard, arr. Vernon	“Elsa’s Procession to the Cathedral” from <i>Lohengrin</i>
Wagner, Richard, arr. Ballaz	<i>Parsifal</i>
Wagner, Richard, arr. Fetter	“Pilgrim’s Chorus” from <i>Tannhäuser</i>
Wagner, Richard, arr. Friedman	Prelude to Act III of <i>Die Meistersinger von Nürnberg</i>