

Celebrating the 150th Birthday of the "March King"

The University of Illinois Wind Symphony

James F. Keene, conductor



November 7, 2004
Krannert Center for the
Performing Arts
Urbana, Illinois

**JOHN PHILIP
SOUSA ^{AND HIS} BAND**

A Sesquicentennial re-creation of a performance by the legendary Sousa Band

THE SOUSA / U OF I BANDS CONNECTION



Shortly after the University opened in 1868, a military band was organized. The military band became the Concert Band, and gave its first formal concert in 1890. The Wind Symphony of today is the top of a pyramid of University Band ensembles, both concert and marching/pep bands, which regularly enroll more than 700 students, representing virtually every discipline of study in the university. The bands were guided for forty-three years to their position of eminence by Albert Austin Harding, who became honorary life president of both the College Band Directors Association and the American Bandmasters Association. Harding and Sousa enjoyed mutual respect and friendship with one another. Their letters are part of the collections archived in at the University of Illinois campus. In addition to the letters, Sousa bequeathed

to the university his collection of music, Sousa Band materials, and personal memorabilia – all housed at the Harding Band Building on the UIUC campus. The University of Illinois Bands had a special relationship with Sousa, and the current band program is uniquely positioned to provide this centerpiece concert for a worldwide celebration of the Sesquicentennial of John Philip Sousa.

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Foellinger Great Hall

Krannert Center for the Performing Arts

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UNIVERSITY OF ILLINOIS BANDS

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JOHN PHILIP SOUSA 1854-1932

Born in our nation's capital, John Phillip Sousa grew up in an era in which the United States emerged as a world power. At the early age of 13, he enlisted as an apprentice in the U.S. Marine Corps band and at age 25 took command as its conductor. In his twelve years as leader, Sousa turned the band into America's premier military band.

Upon his resignation from the Marine Corps, Sousa organized his own civilian band, which attracted some of the finest players in America. The band was a resounding musical and commercial success without any grants, subsidies, or institutional sheltering. The Sousa Band performed for audiences throughout our nation and the world.

Sousa treated his musicians with great respect and never criticized them openly. He was held in such high esteem by his musicians that after his death, they formed their own fraternal organization which met each year on the anniversary of his birth – November 6, 1854.

Sousa not only respected his musicians, but he was respectful of his audiences. He never played down to an audience; rather, he worked diligently to elevate their musical tastes and to instill a sense of patriotism – while entertaining them at the same time.

Age did not deter him from his patriotic endeavors. During World War I, he volunteered his services to the U.S. Navy to organize fleet bands. Thus, at age 62, he abandoned his lucrative civilian band tours, insisting that his Navy pay be a token \$1 per month.

Sousa was a disciplined man, moderate in every endeavor except his quest for perfection in music. Yet, he was remarkably humble about his achievements. Sousa firmly believed that his melodies came from a "higher power." He would only compose when he had genuine inspiration.

John Phillip Sousa composed a far greater number of marches of enduring quality than any other composer in history. It is no wonder he has earned the title of America's "March King." Sousa made his mark in the world, not only as a composer, but as an entertainer. In his time, Sousa's name became a household word and continues as such today.

Sousa loved his country with a passion, and a patriotic thought would often bring tears to his eyes. This is seen in the titles of his compositions. He proudly listed his occupation as "Salesman of Americanism."

THE PROGRAM

November 6, 2004 marked the 150th anniversary of the birth of John Philip Sousa. Sesquicentennial celebrations took place worldwide in honor of "The March King." Upon his death in 1932, Sousa had bequeathed his professional band library to the University of Illinois Bands. Today the Sousa Library occupies a suite of rooms in the Harding Band Building known as the Sousa Archives and Center for American Music. It was therefore fitting that the University of Illinois should pay special tribute to the first musician elected to the National Hall of Fame of Great Americans. A weeklong series of activities were held on the U of I campus, generating international media attention, including coverage in the New York Times, Chicago Tribune, CNN and CBS Sunday Morning. The celebration culminated in a grand finale concert.

Narrated appropriately by Jim Turpin of WDWS, "The Voice" of the Fighting Illini and the Champaign-Urbana Community, the program opened as follows: "Good afternoon ladies and gentlemen and welcome to this special concert as the University of Illinois Wind Symphony, under the direction of Professor James Keene, presents a '150th Birthday Salute to John Philip Sousa.' My name is Jim Turpin and I will be your master of ceremonies this afternoon as we re-enact a concert in the grand style of the Sousa band. So sit back and imagine that we have taken you 80 years back in time to New York City and the famed Hippodrome Theatre; the year is 1924 and you are there!..."

The opening selection was The Light Cavalry by Von Suppe, a work that was a favorite opener of Sousa's Band. Sousa kept his concerts fast-paced by inserting encores between each scheduled piece on the program and most often used his own marches, such as the U.S. Field Artillery March. This march was especially written to incorporate "The Caisson Song", and was composed in 1918.

Years earlier, however, even before the turn of the century, Sousa had hit his stride as a march composer; yet he longed to conquer the world of serious music, and conquer it he did, with successful operettas, waltzes, and descriptive instrumental suites. One of the most popular, and certainly the most lasting, was a three movement suite called Looking Upward. The first movement is entitled, By the Light of the Polar Star. The encore was the popular El Capitan March, extracted from the operetta of the same name. During its heyday, El Capitan ran for a period of four years and was the most popular operetta on this side of the Atlantic.

There were many unique traditions of the Sousa Band concerts, one of which was to always program nine selections, just as we did for this concert. They also had a wonderful tradition of featuring some of the world's leading soloists on every program. Perhaps the most famous, was the legendary cornetist, Herbert L. Clarke performing his own rendition of the "Carnival of Venice." Our soloist is Professor Ronald Romm, who enjoyed a 29 year career with the legendary Canadian Brass and is currently Professor of Trumpet at the University of Illinois.

A bit of "poetic license" was taken, using Summertime, from George Gershwin's "Porgy and Bess" as Professor Romm's encore. Although the work was not composed until 1935, Sousa was nonetheless an admirer of Gershwin and we'd like to think that he'd approve of this encore selection.

John Philip Sousa spent over 19 years in military service, serving the Marine Corps and the Navy and twice attempting to enlist in the Army. During World War I, he shortened his highly profitable band tours to enlist

in the U.S. Navy at a grand salary of one dollar per month. He was sixty-two years old at the time, leading a 300 piece Navy band in Liberty Loan parades. At the height of his career, he proudly listed his occupation as "Salesman of Americanism." Using a modern arrangement, we felt that it was particularly appropriate to recognize the U. S. Military in a concert honoring Sousa. We turned up the houselights and invited veterans to stand as appropriate, to be recognized during our Armed Forces Salute.

Following intermission, the program continued with Easter Monday on the White House Lawn. Through their worldwide tours, the Sousa Band influenced thousands in number of musical trends and styles. For example, it was Sousa who introduced European audiences to "ragtime music", the forerunner of jazz. One of Sousa's most popular ragtime compositions, "Easter Monday", was inspired by experiences during his tenure as leader of the U.S. Marine Band, performing on the occasion of the annual Children's Easter Egg Roll at the White House, a holiday tradition that exists to this day.

Sousa and his band were universally respected by the leading musicians and composers of the era, one of whom was Percy Grainger. The admiration was mutual and the Sousa band regularly performed several of Grainger's works. One of these remains as poignant as it was in 1908 when first performed by Sousa. This is Grainger's setting of the Irish Tune from County Derry. The encore, Country Gardens was the most popular tune of its day and was played on virtually every piano in America. In 1923, at the height of its popularity, Sousa created his own version, performing it for thousands of concert-goers on the Sousa Band tours; Sousa's transcription was written some twenty-five years before Grainger finally completed his own band arrangement.

Sousa concerts often featured the world's leading female operatic singers. They wore flowing white gowns, and each soloist came to be known as "The Lady in White." Our lady in white is Cynthia Haymon-Coleman, Professor of Voice at the University of Illinois, performing "Musetta's Waltz" from the opera La Boheme by Puccini. Ms. Haymon-Coleman's encore, Tis the Last Rose of Summer was one of the favorite encores of Sousa's most famous "Lady in White," Miss Marjorie Moody.

There are two famous quotes by Sousa concerning marches - "A good march would make a man with a wooden leg want to step out." And - "I'd rather be the composer of an inspired march, than of manufactured symphonies." Sousa's marches were not only written with inspiration, but served to inspire the listener as well. It would be "mind-boggling" to estimate the millions and millions of people that have been enthralled by these melodies, in concert and on parade routes throughout the world. Marching Along is a virtual "parade" of Sousa's most inspired march themes, which include: The Rifle Regiment, The High School Cadets, The Bride Elect, El Capitan, King Cotton, The Free Lance, The Thunderer, Hands Across the Sea, Manhattan Beach, The Invincible Eagle, The Bride Elect Opera Finale. The medley was compiled and edited by Col. John R. Bourgeois, Director Emeritus of the United States Marine Band in Washington D.C. Colonel Bourgeois has had a long and special association with the University of Illinois Bands and Director Keene.

Sousa was a master of showmanship and his concerts always closed with a grand finale. Most often, these were works by the European masters. One of Sousa's favorites was Richard Wagner. Few of Wagner's works can be grander than the opera "Lohengrin" and the beautiful and majestic Elsa's Procession to the Cathedral.

There is one and ONLY one way to conclude a Sousa tribute. Composed in 1896, "The March" was declared the Official National March of the United States of America by Act of Congress on December 11, 1987. Generally recognized as the musical symbol of America, *The Stars and Stripes Forever*, is known and beloved throughout the world. (For this special concert, it was actually repeated as a second encore with the entire tuba and Euphonium studio "stealing the thunder" from the piccolos and performing the famous obligato solo in the trio).

Needless, to say, the "Stars and Stripes" WILL BE forever! – as will the legacy of John Philip Sousa.

THE CONDUCTOR

James F. Keene is Director of Bands/Professor of Music at the University of Illinois. Appointed in 1985, he is only the fourth person to hold that position since 1905.

During his 21-year tenure at Illinois, the Symphonic Band and Wind Symphony, under his direction, have been selected to perform for every major music conference in the U.S., have toured throughout the country, as well as Great Britain, and have performed in several of the America's prestigious concert halls. In addition to producing an extensive recording series for Mark Recordings, the Symphonic Band was featured on the Masterpiece Series distributed by EMI-Toshiba of Japan. These recordings have been broadcast on National Public Radio in the U. S., as well as radio programs in Asia, Australia, and several European countries.

Mr. Keene is a Past-President of the prestigious American Bandmasters Association and recently completed a term as chairman of the Board of Directors. He is also a Past-President of the National Band Association, and The Big Ten Band Directors Association. For several years he served as chairman of the ABA/Ostwald Composition Contest, and is currently a member of the Editorial Board of *The Journal of Band Research*.

In addition to membership in several professional and honorary societies, Mr. Keene is an Evans Scholar, a Past-President of the Champaign Rotary Club, and a Paul Harris Fellow of the Rotary International Foundation. In 1993 Professor Keene was named as an honorary member of the Board of Directors of the International Percy Grainger Society in recognition of his devotion to the music of Grainger; he also serves on the Board of Directors of the John Philip Sousa Foundation and the historic Goldman Memorial Band of New York City. Recently, Professor Keene was named Honorary Life Member of the Texas Bandmasters Association, becoming only the sixth person to be so honored in the 55-year history of that organization. He has served as clinician, conductor, and adjudicator throughout the United States and around the world, with appearances most recently in Australia, Singapore, Japan and Europe.

THE SOLOISTS

RONALD ROMM, CORNET

Ronald Romm, has appeared worldwide on the stages of nearly every major concert venue and is widely acknowledged as one of the pre-eminent trumpeters and clinicians of today. At age 18 he was already a veteran freelance trumpeter in Los Angeles, performing regularly with the Los Angeles Brass Society, the Los Angeles Philharmonic Orchestra, and the Los Angeles Brass Quintet. He earned degrees at the Julliard School in New York, and he performed with everything from the New York Brass Society to the New York City Opera and Ballet Orchestras, and from the Radio City Music Hall Symphony Orchestra to Broadway shows. During a nearly 30-year tenure with Canadian Brass, he participated in more than 4,500 concerts, 50 recordings, numerous television concert specials, videos, and hundreds of master classes. Professor Romm has performed and recorded CDs with many other well-known solo artists and with brass performers from major orchestras around the world. As an educator, Professor Romm has contributed to the growth of brass performance through hundreds of student clinics and master classes worldwide. He and his wife and long-time partner, Avis, continue an active concert career as a spectacular trumpet and piano duo.

CYNTHIA HAYMON-COLEMAN, SOPRANO

Cynthia Haymon's career has taken her around the United States and Europe with engagements that include Micaela in *Carmen* with the San Francisco Opera and Susanna in *Le nozze di Figaro* and *Liù in Turandot* with the Seattle Opera. She played the role of Bess in Trevor Nunn's production of *Porgy and Bess* at Glyndebourne, with Sir Simon Rattle, the recording of which later won a 1990 Grammy Award. She created the role of Coretta King in the musical *King* in London's West End. In concert, she has appeared with the Israel Philharmonic under Kurt Masur, the London Symphony Orchestra under both Myung-Whun Chung and Michael Tilson Thomas, the Cleveland Orchestra under Isaiah Jackson, and the Boston Symphony Orchestra for the world premiere of Ned Rorem's *Swords and Plowshares*. Professor Haymon performed in the world premieres of *Portraits* by Richard Danielpour, with Yo-Yo Ma and Emmanuel Ax, and John Williams' first song cycle, *Seven for Luck*. Her first solo recording, *Where the Music Comes From: American Songs*, on Decca's Argo Label, features art songs by American composers.

WIND SYMPHONY PERSONNEL

piccolo
Jennifer Nelson

flute
Jenny Swanson, I**
Joanna Martin **
Jenna Daum
Catherine Starks
Roxanne Avila
Anna Mudroch

oboe
Marco Navarrete *
Laura Johnson
Amanda Gerfin (+ e.h.)

bassoon
Dewayne Pinkney **
Ellen Hebden **
Michael Wetmore

e-flat clarinet
Stephanie Silosky

clarinet
Katrina Phillips, I *
Timothy Phillips
Useon Choi
Suzi Crookshank
David Halperin
Jason Thomson
Nicole Zak, III
Jessica Lindeman
Jennifer Bland
Dana Neustel

bass clarinet
Garrett Matlock *
Timothy Hatcher

contra-alto clarinet
Kurt Gros

saxophone
Adrianne Honnold, *alto
Heidi Radtke, alto
Joseph Tomasso, tenor
Chris Van Rybroek, baritone

trumpet/cornet
Reese Land +
Reed Gallo +
Sidney Shuler +
Christopher Buchanan
Eric Robins
Derek Sanchez
Matthew Wlezien

horn
Gerald Wood, I*
Sybil Siska
Audrey Good
Sara Giovannelli
Anthony Licata
James Colombo

trombone
Jamie Brothers *
Mary Ferris
Nathan Newman

bass trombone
Daniel Neuenschwander

euphonium
Ryan Ross *
Melanie Stiehl
Josh Benjamin

tuba
Clint McCanless *
Chris Fraker
Clinton Sims
Paul Carlson

timpani
Jeff Matter *

percussion
Travis Knapp
Kyle Theriault
Tricia Dannenfeldt
Andrew Eldridge
Sam Schmetterer
Chris Baker


harp
Charles Lynch
Sarah Hess

* *principal*
** *co-principal*
+ *rotating principal*

ILLINOIS WIND SYMPHONY

James F. Keene, conductor

John Philip Sousa Sesquicentennial Celebration

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|-----|--|--|
| 1. | The Light Cavalry (6:11) | Franz von Suppé
arr. Henry Fillmore |
| 2. | U.S. Field Artillery March (2:50) | John Philip Sousa |
| 3. | By the Light of the Polar Star (5:15)
from "Looking Upward" Suite | John Philip Sousa |
| 4. | El Capitan March (2:30) | John Philip Sousa |
| 5. | The Carnival of Venice (4:13) | Herbert L. Clarke |
| 6. | Summertime, from Porgy and Bess (3:24) | George Gershwin |
| 7. | Armed Forces Salute (4:45) | |
| 8. | Easter Monday on the White House Lawn (3:31) | John Philip Sousa |
| 9. | University of Illinois March (3:48) | John Philip Sousa |
| 10. | Irish Tune from County Derry (4:06) | Percy Aldridge Grainger |
| 11. | Country Gardens (2:09) | Percy Grainger, arr by J.P. Sousa |
| 12. | "Musetta's Waltz" from La Bohème (2:57) | Giacomo Puccini |
| 13. | 'Tis the Last Rose of Summer (2:57) | Friedrich Von Flotow |
| 14. | Marching Along, a "parade" of Sousa marches (8:10)
compiled and edited by Col. John R. Bourgeois,
Director, United States Marine Band (ret.) | John Philip Sousa |
| 15. | "Elsa's Procession to the Cathedral" from Lohengrin (7:51) | Richard Wagner |
| 16. | The Stars and Stripes Forever (3:52) | John Philip Sousa |