

# THE UNITED STATES MARINE BAND

PRESENTS



## THE HERITAGE OF JOHN PHILIP SOUSA

*Volume 9*

## ***Record 1***

### ***The Royal Welch Fusiliers – March (1930)***

When Sousa set out to write a march to honor the memory of the association of American Marines with the Royal Welch Fusiliers during the Boxer Rebellion of 1900 in China, he first came up with a medley-march. This was respectfully rejected by the Marine Corps, and nothing further was ever heard of it.

He then went to work and composed this one, its first performance, by the orchestra of the U.S. Marine Band, took place at the Gridiron Club in Washington on 26 April 1930, in the presence of President Hoover, who had been a mining engineer in China at the time of the Boxer Rebellion. Then on 12 May, Sousa conducted the Marine Band in another significant performance in front of the White House, with Hoover again being present, as well as the British ambassador and U.S. Marines who had fought in the Boxer Rebellion. Still another important performance took place in Tidworth, England, on 25 June with Sousa conducting the band of the 2nd Battalion, Royal Welch Fusiliers, and presenting his manuscript to the Commandant of the Fusiliers.

### ***Columbia's Pride – March (1914)***

Sousa's patriotism is evidenced in this march – doubly so. In 1890, he was inspired by a poem of William Russell Frisbe's and set it to music. He called the song "Nail the Flag to the Mast." Then at the onset of World War I, he converted the song into a march and renamed it "Columbia's Pride." It was published as a piano and vocal number but not for band. Gay Corrie, the Sousa scholar of England, made this new transcription.

## ***Camera Studies – Suite (1920)***

***I. “The Flashing Eyes of Andalusia”***

***II. “Drifting to Loveland”***

***III. “The Children’s Ball”***

Except at Sousa Band concerts, the public has seldom heard this suite performed. It is all but forgotten today, save for the first movement, which has a lively Spanish flavor and is described as a “valse brillante.” The second movement contains several themes but is basically a song in two sections. The third is a polka with sound effects suggesting children at play – and perhaps some misbehavior.

*Oboe Solo – Elizabeth Eitel, Bassoon Solo – Robert Kalman*

## ***The Free Lance – March (1906)***

One of the longest but most interesting of all Sousa’s marches, “The Free Lance” was drawn from his delightful operetta of the same name. The exciting song “On to Victory” appears throughout the operetta and logically became the principal theme of the march, which has been a staple of better bands in America for over seventy years. Meredith Willson, who began his fabulous music career as a flutist with Sousa’s band, ranks it with “The Stars and Stripes Forever”.

## ***Wisconsin Forward Forever – March (1917)***

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

The arrangement used on this record is the one used by the University of Wisconsin band – possibly made for them by Sousa in manuscript, but never published.

### ***The High School Cadets – March (1890)***

Following the American Civil War, drill teams became the vogue in Washington, D.C. Among the best was the cadet team of Washington's one and only high school. The cadets asked Sousa, then leader of the U.S. Marine Band, to compose a march for them, and they even raised the money to have it published and copyrighted.

### ***Boy Scouts of America – March (1916)***

One of the many trophies in the Marine Corps Museum bears the inscription "Presented to John Philip Sousa, November 6, 1916, with the affectionate gratitude of the Boy Scouts of America." It was presented to him in Philadelphia at a concert on his birthday, in appreciation for this march.

### ***The Charlatan – waltzes from the operetta (1899)***

Following a pattern set by *El Capitan* and *The Bride Elect*, Sousa's publisher (John Church) released separate pieces of music from this operetta, in addition to the piano-vocal score of the entire operetta, thus capitalizing on its popularity. In spite of the joyful quality of all of the music, only the march survived.

### ***The Pride of Pittsburgh – March (1901)***

Just prior to his band's engagement at the Western Pennsylvania Exposition in Pittsburgh, Sousa composed this march. It is a medley-march in concert form, incorporating themes of two Pittsburgh composers: Stephen Foster and Ethelbert Nevin. To select a title for the march, a contest was sponsored by the Pittsburgh Leader, and a Mrs. Harold Fink of Allegheny was the winner. The march has never been published.

### ***Sound Off – March (1885)***

If critics were asked to pick the half dozen Sousa marches which sounded the most militaristic, this would definitely be one of them. The title was derived from the familiar verbal marching command, and once can easily detect how Sousa took the melodic "sound off" call and added his own ingenious variations. He dedicated the march to the commander, Major George Porter Houston.

### ***Record 2***

### ***The Thunderer –March (1889)***

Sousa never publicly revealed the identity of the person who inspired this famous march, but in all probability it was a Freemason. The first edition of the march carries a dedication to Columbia Commandery No. 2, Knights Templar, of Washington, D.C.

### ***Recognition March (circa 1880)***

“Recognition March” remains an enigma among the unpublished Sousa compositions. The band parts, requiring considerable correction, were updated by Gay Corrie from those now at the Library of Congress in Washington. This is the only known set of parts, and they bear no title. It is quite possible that “Recognition March” is actually a revision of one of Sousa’s earliest works, “Salutation” (1873).

### ***When the Boys Come Sailing Home! – Song (1918)***

There were three editions of this World War I song. The first two were published for piano and voice, both with lyrics by Sousa’s daughter Helen. The third was this arrangement for band, in march form.

### ***Rose, Thistle and Shamrock – Fantasy (1901)***

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

### ***Ancient and Honorable Artillery Company – March (1924)***

The original Ancient and Honorable Artillery Company was chartered in 1537 in England by King Henry the VIII. The American extension of this organization was chartered in 1638 and remains the oldest military organization in America. Sousa composed this march for the “Ancients,” incorporating their adopted song, “Auld Land Syne.”

### ***The Pathfinder of Panama – March (1915)***

The “Pathfinder of Panama” was not an explorer, as one might expect. Rather, it was the Panama Canal itself. Sousa composed this march to commemorate his band’s stay at the Panama-Pacific Exposition in San Francisco.

### ***Jack Tar – March (1903)***

This march, Sousa’s salute to the British Navy, was given a grand premiere. It was first performed before the King and Queen of England, the Prince and Princess of Wales, and an enthusiastic audience in London’s beloved Albert Hall. Sousa’s band was joined by some of the top band of the British Empire, including one from New Zealand. Showing his magnanimity, Sousa donated royalties from sale of the march to the Union Jack Club, and organization formed for the benefit of Royal Navy personnel.

### ***The Rifle Regiment – March (1886)***

The “Old Guard” is the 3rd United States Infantry at Fort Myer, Virginia, and is the oldest U.S. Infantry unit in active service. Sousa composed this stirring march in their honor while leader of the U.S. Marine Band, and it has been a favorite ever since.

### ***Prince Charming – March (1928)***

The origin of this march’s title has been the subject of much speculation among Sousa buffs, for Sousa never explained it. There is evidence to support the theory that he was saluting a group, not an individual. It was written for a select elementary school orchestra in Los Angeles organized by Jennie L. Jones.

### ***El Capitan – selections from the Operetta (1896)***

El Capitan was so full of happy, colorful tunes, that Sousa must have found it difficult to choose the ones he used in preparing this selection for band. The operetta was so popular, and the demand for band editions of music from it was so great that not only was this “selections” published, but also “Waltzes” and of course, the great march.

*Cornet Solo – Charles Erwin*

### ***Sousa’s Voice***

This is John Philip Sousa introducing his band on a radio broadcast. The playing is of course, by the Marine Band.

### ***The Stars and Stripes Forever – March (1896)***

Often called the greatest march of all time this composition symbolizes America’s patriotism and is truly representative of the love of country which was continually in the heart of the composer.

Sousa once stated in a magazine article that if he had but twenty-four hours to live and could hear but one piece of music, he would choose this march. He went on to say that he would “meet his Maker face to face with the inspiration that grows out of its melodies and the patriotism that gives it meaning.”

Several writers have said – and rightfully so – that if Sousa had composed no other music but this he would have achieved immortality.

*~ Credits ~*

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*Consulting Sound Engineer – John Johnson*

*Liaison – Missy Kreher*

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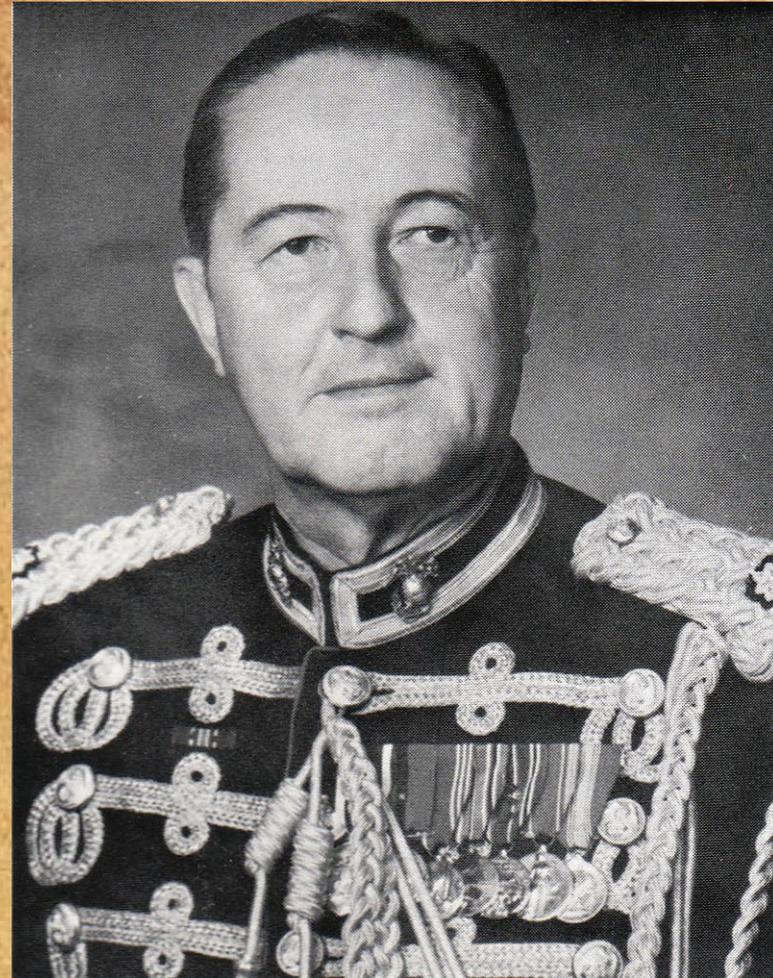
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## *Lt. Col. Jack Kline*

Lt. Col. Jack Kline is the 21st Director of the United States Marine Band. He follows many great musicians in this post, one of whom was, of course, the immortal John Philip Sousa, who held the leadership from 1880 to 1892.

Jack Kline comes from Louisville, Kentucky, where he played clarinet in the bands of the schools he attended. Before World War II he started studies at the music school of the University of Louisville, but the war interrupted them, and he served with the 79th Infantry Division Band, seeing combat in both France and Germany.

On his return to Louisville, he played clarinet in the Louisville Philharmonic Orchestra while finishing his studies at the University and acting as student conductor there. He graduated in 1947, and in the same year joined the U.S. Marine Band as a clarinetist.

Jack's "extra-curricular" work in making numerous arrangements of orchestral masterpieces on his own time, many of which were used by the Band on its annual tours, and in concerts, brought his musicianship to the attention of Col. Albert Schoepper, who appointed him assistant director in 1968. In due course, he rose to the position of director, and has proven the wisdom of his selection by the masterful work he has done in conducting all the Sousa compositions for this series of records.

Jack Kline has been married to Martha for 32 years and has a son and daughter and a grandchild.



### *Captain John Bourgeois*

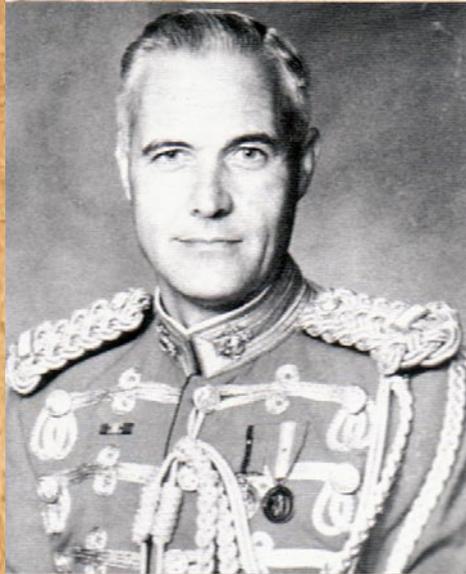
Captain John Bourgeois, Assistant Director of the Marine Band comes from New Orleans, Louisiana. His education was at Jesuit High School and Loyola University.

While at Loyola he was involved in many aspects of music and theater, and these experiences have stood him in good stead in his position with the Marine Band.

In 1956 he joined the Marine Corps, and was first assigned, as a French Horn Player, to the Department of the Pacific Marine Band in San Francisco. Two years later he was accepted into The Marine Band as a member of the arranging staff.

Appointment as Operations Chief of the Band came in 1968, in which position he was responsible for liaison with the White House for planning of musical support for state functions, and also for working with other organizations where the band was scheduled to play.

*In 1974, Lt. Col. Kline chose John as assistant director of the Band, and he was promoted to First Lt., and in 1976 to Captain.*



*1st Lt. Charles P. Erwin*

First Lt. Charles Erwin is one of the rare musicians who showed such great talent that he was accepted by the Marine Band directly from high school. Born in 1930 in Hobart, Indiana, he studied cornet for years with Fred Ebbs, then director of the High School band there. In 1946, when the Marine Band was on tour in that area, he was so impressed with their performance that he later requested an audition by Lt. Col. William Santelmann, then director of the band. He passed and was invited to join the band immediately after his graduation in 1948.

In the 29 years since, he has earned a reputation as one of the finest cornet players in American history. For 18 years he was solo cornetist and Concert Master of the Band, and in 1960 was one of the first members of the Band to achieve the highest non-com rank of master gunnery sergeant.

Promotion to Warrant Officer and assignment as the first Operations Officer in the history of the band came in 1975. Lt. Col. Kline appointed Chuck an assistant Director in 1977, and he was commissioned a 1st Lt.

# THE UNITED STATES MARINE BAND

MARINE BARRACKS

WASHINGTON, D. C.

20390

*"The President's Own"*



Now that we have come to the end of this series of recordings, I would like to convey some thoughts to you, our devoted audience.

It was, indeed, a great pleasure for the United States Marine Band to participate in this project, which will certainly go down in history as a permanent tribute to John Philip Sousa, the man, the Marine, and his music.

I would like to extend our deepest appreciation to Mr. Robert Hoe, Jr., who conceived the idea, and whose persistence and determination made this historical set of recordings possible. His financial contribution was essential; without it, all else would have been impossible. Moreover, his total involvement ranged from planning the music for each disc, to handling the cover layout for each album. Mr. Hoe also spent many years searching for Sousa's music throughout the United States and England; he photocopied his findings, including many priceless original manuscripts, and donated them to the Marine Band's library, so that our archives now house probably the most complete Sousa collection in the world.

Our appreciation also goes to Mr. Paul Bierley who wrote the excellent musical commentaries on the record covers, as well as the series of essays on Sousa. Mr. Gay Corrie must also be remembered for his untiring efforts in recopying almost undecipherable parts of many of the manuscripts and filling in various works that were found with parts missing. In addition, he personally arranged, from piano and orchestra editions, Sousa music which had never before been published or arranged for band.

Our sincere gratitude is also offered to the Sousa family, and all the publishers involved for granting permission to record portions of music still protected by copyright.

I know that many others helped Mr. Hoe in this massive project, and I thank them all on behalf of the United States Marine Band, and you, the beneficiary of this monumental work.

*Jack T. Kline*

JACK T. KLINE  
Lieutenant Colonel, U. S. Marine Corps  
Director

*March 15, 1978*

*Dear Reader-Listener:*

The completion of the “Heritage of John Philip Sousa” series of recordings leaves me with mixed feelings.

I am sorry that the project has come to an end, but I am satisfied that so much of the music Sousa composed could be located and recorded, and is now permanently available for listening enjoyment and study.

Lieutenant Colonel Jack Kline has been a marvelous person to work with. Over the past four years, I provided him with a considerable number of tapes, including a large portion of Sousa’s music as performed by different bands. Jack listened to them, studied them carefully, and considered their merits with an open mind. For example, one tape alone contained five different readings, by leading conductors and bands, of the “Liberty Bell” march. The five interpretations varied considerably, yet each conductor claimed his version was being performed “authentically.” Jack chose the interpretations he considered most representative of Sousa, and leavened them with his own musical judgment.

Lieutenant Colonel Kline, without any doubt at all, has conducted MORE DIFFERENT Sousa compositions than any other person, living or dead, with of course, the exception of Sousa himself.

We, the Sousa-and march and band music-aficionados of the world, are forever indebted to Jack Kline and the U.S. Marine Band for these records.

*Robert Hoe, Jr.*



## RECORD 1

1. THE ROYAL WELCH FUSILIERS
2. COLUMBIA'S PRIDE
- CAMERA STUDIES
  3. *THE FLASHING EYES OF ANDALUSIA*
  4. *DRIFTING TO LOVELAND*
  5. *THE CHILDREN'S BALL*
6. THE FREE LANCE
7. WISCONSIN FORWARD FOREVER
8. THE HIGH SCHOOL CADETS
9. BOY SCOUTS OF AMERICA
10. THE CHARLATAN - WALTZES
11. THE PRIDE OF PITTSBURGH
12. SOUND OFF

## RECORD 2

1. THE THUNDERER
2. RECOGNITION MARCH
3. WHEN THE BOYS COME SAILING HOME
4. ROSE, THISTLE AND SHAMROCK
5. ANCIENT AND HONORABLE  
ARTILLERY COMPANY
6. THE PATHFINDER OF PANAMA
7. JACK TAR
8. THE RIFLE REGIMENT
9. PRINCE CHARMING
10. EL CAPITAN
- SOUSA INTRODUCTION
11. THE STARS AND STRIPES FOREVER

# "THE PRESIDENT'S OWN"

DIRECTOR: LIEUTENANT COLONEL JACK T. KLINE, USMC

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