

## **The Golden Age of the American March New World 80266**

### THE PRIDE OF AMERICA - THE GOLDEN AGE OF THE AMERICAN MARCH

The march, like the waltz and the minuet, is a highly stylized form of dance. It was purely functional in origin, designed to keep troops in step with a regular beat and a cheerful sound. Some form of march music was possibly among the earliest types of concerted performance, although documentation before the middle of the seventeenth century is lacking. But we know that small bands of musicians usually marched in parades or processions, or provided encouraging noise for charges. The instrumentation of these bands, playing in the open air, was dependent not only on the potential volume but also on portability. These little bands were therefore always composed of wind instruments (the louder the better), and from early times one had fifes and trumpets—together with drums—as the basic instruments of the military band. As wind instruments evolved, they were added rather haphazardly to the bands.

Until the end of the eighteenth century, the military marches these bands played were generally short and simple, as they had to be memorized. Few of them are of any musical interest today, although there are preserved examples by Lully, C. P. E. Bach, and Haydn, among others. The standard military band of the mid-eighteenth century consisted of an octet of oboes, clarinets, horns, and bassoons, with a side drum and a bass drum and occasionally a trumpet. Large bands, as we think of them today, were unknown, and the history of the modern band did not begin until the time of the French Revolution. Then, for the first time, large ensembles of wind and percussion instruments were organized to provide music for great public occasions, especially outdoor ceremonies and processions. Then, too, for the first time, music of some sophistication was written for these ensembles by leading composers such as Gossec, Jadin, and Mehul. The march itself began to evolve into a more interesting musical form. The development of the march as we think of it today is closely linked with the development of the band as such.

During most of the nineteenth century, bands continued to be attached to military units; hence the lasting designation “military” band. But the functions of the bands began to change, and the military bands, in addition to performing for outdoor events, began to operate as concert organizations, performing music of a generally popular nature, such as transcriptions of light orchestral classics—overtures or potpourris of operas by Rossini, Donizetti, or Auber, for example—along with dance music of various types in vogue, with occasional vocal or instrumental solos to embellish the programs.

The bandmaster who did most to establish what has become known as the “concert” band was the German Wilhelm Wieprecht (1802-1872). Wieprecht not only did much to regularize the instrumental composition of the band but also transcribed enormous amounts of orchestral music, including all nine Beethoven symphonies. His intentions were very serious, and his band, it is clear, was far removed from the simple military band. Wieprecht's example was followed in the United States by Patrick Sarsfield

Gilmore (1829-1892). Although Gilmore's Band, which was active from 1859 till his death, was a true concert band, the tradition of the military persisted in the uniforming of his players. This tradition continued through Sousa's time, and is still reflected in the colorful costuming of our high school and college marching bands.

In the United States, as elsewhere, bands had flourished from the late eighteenth century. The Marine Band was founded in 1798. Its early complement consisted of two oboes, two clarinets, two horns, one bassoon, and a drum (not until 1861 was its authorized strength increased to thirty musicians). Like the instrumentation, the marches played by early American bands were modeled on European types. We have marches associated with George Washington, Thomas Jefferson, and other founders of the country, as well as processional and occasional marches such as Alexander Reinagle's *Federal March* (1788), written in celebration of the ratification of the Constitution. Almost all of these marches are still very simple two-part pieces, as are the little marches written by such early American composers as Samuel Holyoke (1762-1820) and Oliver Shaw (1779-1848). (A sampling of late-eighteenth-century American marches may be heard on New World Records' *The Birth of Liberty: Music of the American Revolution* 80276-2.)

The quickstep appeared in the early part of the nineteenth century. (The term itself dates from about 1811.) The quickstep rapidly became popular both for marching and for dancing. It is essentially what the name suggests: a march in rapid tempo (126 beats or more to the minute). In form it is sectional, with repeats, but usually with no changes of key. Many quicksteps resemble galops (a galop is a quick dance in 2/4 time), and it is often hard to make a distinction between them. Along with quicksteps, there were grand marches, slower in tempo and usually in 4/4 rather than 2/4 time. Grand marches are usually somewhat longer than quicksteps, and often cast in the form that became standard for the march after the middle of the century. This form resembles that of the Classical minuet: two strains of sixteen and thirty-two bars, each repeated, followed by a trio, usually in a closely related key (dominant or subdominant) and usually repeated, and then a da capo, or return to the first section, without repeats.

The march as we find it on this recording seems to have evolved after the middle of the century out of a combination of the quickstep and the grand march. Most of the new marches were by bandmasters, among the most popular of whom, along with Gilmore, were Harvey Dodworth (c. 180-1880) and Claudio Grafulla (1810-1880). Grafulla, who conducted the Seventh Regiment New York National Guard Band from 1860 to the year of his death, is still remembered for his splendid march, *The Washington Greys*. Dodworth wrote several interesting marches, among them the *Central Park March*, composed in New York in 1867 for the park's official opening. Although not a grand march, the *Central Park March* is in the form described above, but it is obviously designed to be played at a tempo between that of the quickstep and that of the grand march. More important than the form, this march has the style and swing of a Sousa march.

The *motion* as well as the form determine the character of the great marches from the 1860s on. This is difficult to describe in words, but anyone who has heard Sousa marches will understand. They are indeed cheerful music, meant to make the feet tap and the body move; they are in this sense true dance music, like Strauss waltzes. And although they almost always display a sprightly humor, they exhibit a remarkable degree of inventiveness within a highly formalized style.

The flowering of the march and the development of the professional mixed wind band are inseparable. Gilmore's first great band was formed in 1859, when he took over the old Boston Brigade Band, on the condition that it be known as Gilmore's Band. His greatest work was done after 1873, when he assumed the leadership of New York's Twenty-second Regiment Band on the same terms. Grafulla and Dodworth have already been mentioned. Other leading bands of the period were the Ninth Regiment Band of New York, under D. L. Downing, and the American Band, led by D. W. Reeves. Sousa became conductor of the Marine Band in 1880, and formed his 3 own civilian band in 1892, the year of Gilmore's death. Other bands sprang up throughout the country in that same period, and the great age of prosperity and popularity of the band had begun.

H. W. Schwartz, in his valuable book *Bands of America*, points out that the period when Sousa flourished, roughly from 1880 to 1930, was the heyday of the band as a popular musical attraction and by far the most prosperous era for the professional touring band. The bands of Liberati, Brooke, Innes, Creatore, Pryor, Conway, and many others toured the country, bringing entertainment and light music to millions. Typical programs of the period included, as before, arrangements of standard overtures, operatic potpourris, vocal and instrumental solos, salon and dance music of the period, and, of course, marches.

The great age of the American march can be bounded by the years 1876 and 1926, and it is a happy coincidence that in the Bicentennial year—when this record was released—the dates are those of the Centennial and the Sesquicentennial years. It is fitting, too, that Sousa is represented at both the beginning and the end: with the *Revival March* of 1876, one of the first that he composed, and with the *Sesquicentennial March* of 1926, composed for the Exposition held that year in Philadelphia.

The purpose of this album is to give a representative sampling of the American march during those years, while confining itself to marches not readily available in commercial recordings. Thus, such famous specimens as D. W. Reeves's *Second Connecticut Regiment* (1880), R. B. Hall's *Officer of the Day* (1895), and E. E. Bagley's *National Emblem* (1906) are not included. Nor are the best-known Sousa marches, such as *The Stars and Stripes Forever* (1897). These are available in a number of excellent recordings. The years we are concerned with produced an abundance of good marches, and among the less-known ones are some real gems. This is emphatically true of the less-known marches of Sousa himself.

One further point should be made regarding the march during this period. Most of the bands did not march; they had become primarily concert organizations. But the marches

themselves were used for dancing as well as for parades. Sousa's *Washington Post* (1889) was the most popular two-step of its time, and was selected by the Dancing Masters of America at their annual convention in 1890 as the model piece for the then new dance. From about 1890 to 1915 many marches were published under the description "March and Two-Step."

A number of the famous marches of the period, among them Sousa's *El Capitan*, *Our Flirtation*, *The Bride Elect*, *The Free Lance*, and *The Man Behind the Gun*, Victor Herbert's *The Serenade*, and Chadwick's *Tabasco*, were taken from operettas. Most of these operetta marches had words, and were both sung and danced. In most cases, the marches are all that remains from the operettas, although *El Capitan* has been revived in recent years.

A curious phenomenon in the period we are discussing is the popularity of the paraphrase march. Such a march adapts a well-known tune or tunes to the march style. Among these, in the present collection, are Sousa's *Revival* (Track 12) using the hymn "In the Sweet Bye and Bye," his *Bonnie Annie Laurie* (Track 7) (Sousa is said to have called this the most beautiful folk tune he knew), T. M. Carter's *Boston Commandery*, using "Onward, Christian Soldiers," Mygrant's *My Maryland*, Weldon's *Gate City*, based on "Swanee River" and "Dixie," and Seitz's amusing *Grandioso*, which quotes a strain of Liszt's *Hungarian Fantasy*. Paraphrase marches are found up to the present day, although with less frequency.

Sousa was beyond question the greatest master of the march, in quantity as well as in quality. During his long career he wrote approximately one hundred and forty marches, and there are hardly any that are uninteresting. He achieved variety in this limited genre that can only be compared with that of Johann Strauss in the waltz or that of Haydn and Mozart in the minuet. Sousa manipulated the possibilities within this highly stylized and conventionalized form with enormous skill and imagination. His marches do not all follow one pattern, although the regular sixteen- and thirty-two bar sections are characteristic of all of them. In Sousa's most famous march, *The Stars and Stripes Forever*, the design is a four-bar introduction, two sixteen-bar strains (both repeated) in E flat, then the trio (played softly the first time) in A flat, followed by the famous twenty-four-bar break strain, the trio again (this time with piccolo obbligato), back to the break strain, and finally the trio again (now *grandioso*, with emphatic counterpoint in the trombones). A much simpler form may be found in *El Capitan* and *The High School Cadets* (1890), both of which consist of a four-bar introduction, followed by four strains of sixteen bars each, with each strain repeated.

Many marches through the 1900s employed the da-capo form, returning to the first and second strains after the trio, thus making an A-B-A form ending in the same key in which it began (again, almost the same form as the minuet). This form is heard in the two early Sousa marches in this album, as well as in the two marches by Victor Herbert. All Herbert's marches, in fact, are of the dacapo type. For some reason, the da capo seems to have fallen into disfavor around 1910. Sousa abandoned it after his earliest marches, and

it was seldom if ever used by later march composers such as E. F. Goldman and Henry Fillmore.

Common traits may be noted in all these marches. For ease of playing by wind instruments (mostly in B flat and E flat), the marches are all in flat keys (though occasionally in C major), and almost without exception they go to the key a fourth higher (subdominant) for the trio. Thus a march will commence in B flat and go to E flat, or begin in B flat and go to A flat. There are almost no striking variations in instrumentation or scoring: the march always uses the full band, with melody in cornets and clarinets, afterbeats on horns, and countermelodies in trombones and baritones. Yet there are a limited number of colors and sonorities that can be exploited, and of course a limited dynamic range as well.

While Sousa's preeminence is beyond dispute, many of his contemporaries wrote memorable marches, and that is indeed the justification for this album and for its title. Some of these composers are remembered for only one or two or perhaps half a dozen marches, but some of them were fairly prolific. Almost all had their own bands and thus had the opportunity of introducing a new march each year or so. They did not have to wait for performance or publication, and in fact a few of the bandmaster-composers formed their own publishing companies. It should be remembered that writing marches during this golden age was highly lucrative. Aside from the sale of marches to bands, there was a huge sheet music sale of the marches in piano arrangements. Sousa became a millionaire not only through performing but also through sales and royalties. It is said that he earned \$300,000 from *The Stars and Stripes* alone. (And that was when the dollar was indeed a dollar, and before there was an income tax!)

All the marches in this album enjoyed great popularity, or are interesting for special reasons. Weldon's *Gate City* and Carter's *Boston Commandery* were heard frequently until about 1930, and F. E. Bigelow's *Our Director* (Track 9) must rank among the most often played and widely known of all American marches. Its trio has been used for dozens of school songs. It seems odd that this famous march, published in 1895, is not currently to be found on a commercial recording. This piece is, 5 incidentally, among the simplest to play, and it used to be a great favorite for parades. It is the only march by Bigelow that is remembered and still occasionally played.

The same is true of *Gate City* (1890) (Track 4): as noted above, this is a paraphrase march, using two very familiar Southern tunes. The "Gate City" is Atlanta. A. F. ("Fred") Weldon was a celebrated cornet virtuoso who also led the Second Regiment Illinois National Guard Band in the 1890s and 1900s. He was active in and around Chicago for most of his career. Like *Our Director*, *Gate City* is easy for players, and the march was also heard frequently in parades. The question of relative ease of playing is often overlooked when marches are discussed. Many of the finest Sousa marches are a real challenge to play well under any circumstances, and they are particularly difficult to perform while marching. This is true also of many of the marches of D. W. Reeves.

It is certainly true also of *The Boston Commandery* (1892) (Track 2) by Thomas M. Carter (1841-1934), the only march for which he is remembered. The tune "Onward, Christian Soldiers," appearing in the trio, is set very simply for the brasses, but the obbligato for the clarinets, in running eighth notes, is in the nature of a virtuoso etude. Carter was born in New Hampshire and was active in and around Boston throughout most of his long life. He formed his own band in 1871; it was one of the best and most popular in New England, where many other well-known bands flourished, including those of D. W. Reeves 1838-1900), Mace Gay (1855-1935), and Jean Missud (1852-1941).

R. B. (Robert Browne) Hall (1858-1907) was another New Englander. He was born in Maine and spent most of his life there, conducting the Bangor Band and composing a large number of marches that were extremely popular. He was one of the last of the virtuosi on the E flat cornet, and is said to have had no peer as a performer on that instrument. Hall was known as the March King of New England, but aside from the ever popular *Officer of the Day*, few of his marches are still heard. There are many who consider Hall to be among the very best of the march composers. The *Garde du Corps* (1896)(Track 16) is among his finest, and was heard with some frequency until at least 1930.

George W. Chadwick (1854-1931) was a composer of serious music in large forms and was director of the New England Conservatory of Music from 1897 until his death. Chadwick also tried his hand at operetta, as did another serious composer, Victor Herbert. The march from Chadwick's *Tabasco* (1894)(Track 11) is charming and original. It is one of the first marches to use strains in both 2/4 and 6/8, as does Sousa's *El Capitan* a few years later.

Proceeding chronologically, we come to one of the truly great masters of the march. That he is none other than Victor Herbert will come as a surprise to many, for although much of his operetta music is still popular, his marches have fallen into neglect. It is also forgotten that Herbert was a bandmaster in the 1890s, succeeding Gilmore as conductor of the Twenty-second Begiment Band. Today probably only the Goldman Band keeps the Herbert marches in the active repertory. Herbert wrote fifteen or sixteen marches, mostly while he was active as a bandmaster (in addition to all his other activities), and each is a delight. *The Serenade* (1897)(Track 17) is taken from an operetta of the same name; it has the characteristic Herbert lilt and verve, as does *The President's March* (1898) (Track 8).

*My Maryland* (1901) (Track 14) needs little description or comment. Like so many others associated with the march, its composer, W. S. Mygrant, was a virtuoso cornetist and a bandmaster. He led the band of the Thirteenth New York National Guard Regiment and was active in and around Brooklyn at the turn of the century.

Arthur Pryor (1870-1942) is one of the great names in the history of the American band. He first achieved fame as a young man of twenty-three when he became trombone soloist with Sousa's band, and soon was Sousa's assistant conductor. He is said to have been unrivaled as a trombone virtuoso. In 1903 Pryor formed his own band, and for many

years gave summer concerts in Asbury Park, New Jersey, and winter concerts in Miami, Florida. He also played long engagements at Willow Grove Park in Philadelphia and at the Steel Pier in Atlantic City. Pryor was one of the first bandmasters to take the phonograph seriously. (Sousa did not greatly care for the new invention.) For thirty-one years Pryor organized and directed bands and orchestras for Victor records. He did not compose a great deal except for some still often played trombone solos. Pryor wrote *On Jersey Shore* (1904) (Track 15) for his concerts in Asbury Park.

Two prolific composers of marches were Roland Seitz (1867-1946) and Henry Fillmore (1881-1956). Seitz for many years conducted the band in his native town of Glen Rock, Pennsylvania. His band was not a national one like those of Sousa, Pryor, or Conway, and he is best remembered for his approximately forty marches. Of these, *Grandioso* (Track 13) is by far the best known, and used to be a great favorite with marching bands.

Henry Fillmore was a native of Cincinnati. He wrote and arranged an immense variety of band music, using a number of pen names, of which "Harold Bennett" is perhaps the best known the band world. As a young man Fillmore played the trombone with a traveling circus band. Among his fifty or more marches are several designed for circus use. Fillmore formed his own band in Cincinnati in 1916 and led it for twenty-two years. This band was one of the first to make regular radio broadcasts. Fillmore also became a very successful music publisher. He was a colorful musician and one of the best march writers of his time. *His Excellency* (1909) (Track 5) is a good example of his lively style.

Edwin Franko Goldman (1878-1956) wrote 104 marches, and in quantity is runner-up to Sousa. His first march was published in 1909 and his last in 1956. *The Pride of America* (1911) (Track 12) is one of the earliest, composed in the same year Goldman founded the New York Military Band, which later achieved renown as the Goldman Band. Goldman's most popular march is *On the Mall* (1923), but *The Chimes of Liberty* (1922) (Track 6) has also been a favorite for many years.

One of the best-known citizens of the Virgin Islands is Alton A. Adams (1889- ), bandmaster, composer, newspaperman, hotelkeeper, and educator. Adams was born in St. Thomas when it was still under Danish rule. He enlisted as a bandmaster in the United States Navy in 17, when the United States acquired the islands. He was the first black bandmaster in the U.S. Navy, and he served in World War II as well as in World War I, retiring only in 1947. Adams also organized music instruction in the Virgin Islands public schools, and was for many years the Virgin Islands correspondent for the Associated Press, as well as president of the Virgin Islands Hotel Association. *The Virgin Islands* (the official march of the islands) and *The Governor's Own* (1921) (Track 1) are his best-known marches.

The two remaining Sousa marches, *The Pathfinder of Panama* (1915) and *Sesquicentennial Exposition March* (1926), are not among his best known. They are both, however, fine marches and thoroughly representative of the best Sousa style. *Pathfinder* (Track 3) is an unusually sophisticated march, in which the final statement of the trio is an augmentation of the first statement of the tune. *The Pathfinder of Panama* was written

for the Panama-Pacific Exposition in San Francisco on the occasion of the opening of the Panama Canal on August 15, 1914. The *Sesquicentennial* (Track 18) a fitting 7 conclusion to this album, was written for the Sesquicentennial Exposition in Philadelphia, which celebrated 150 years of American independence.

## **The Goldman Band**

In 1911 Edwin Franko Goldman (1878-1956) organized a group that he called the New York Military Band (even as late as 1911 it was still usual to refer to civilian bands as “military”). A few years later the band's name was changed to the Goldman Band: under this name the band achieved its reputation—somewhat inaccurately—as “a symphony orchestra in brass.”

The Goldman Band first began its well-known series of summer concerts in 1918 on the campus of Columbia University in New York. These concerts were supported by voluntary subscription, and they were so successful that in 1924 Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim offered to underwrite them. Through the Foundation that bears their names, the Daniel Guggenheim family has continued to subsidize the Goldman Band summer concerts.

Since 1923 the band has performed regularly each summer in various New York City parks, chiefly Central Park and Prospect Park in Brooklyn. In recent years, under the direction of Richard Franko Goldman, the band has played principally in Damrosch Park in Lincoln Center.

Before World War II the Goldman Band often performed outside of New York City, and it was one of the first bands to be heard on radio.

### *The Conductors*

**Richard Franko Goldman** (1910-1980) studied piano with Ralph Leopold and Clarence Adler and composition with Pietro Floridia and Wallingford Riegger. He graduated from Columbia University with Special Honors and received a Special Fellowship in Fine Arts and Archaeology. He became associate conductor of the Goldman Band in 1938, and conductor in 1956.

Besides his work with the band, Goldman was active as a composer, author, and educator. His three books on bands are considered standard in their field. In addition, his book *Harmony in Western Music* (Norton, 1965) is widely used in conservatories, colleges, and universities. He is also the author of several opera librettos and has made translations from French, Italian, and Portuguese.

His compositions, other than five band marches, include a Sonata for Violin and Piano, much other chamber music, works for piano, various wind instruments, and songs.



Goldman taught at Juilliard (head of Literature and Materials department), Columbia, Princeton, and New York University and lectured on various subjects at universities all over the United States. In addition, he was president of the Peabody Institute of the City of Baltimore and director of the Peabody Conservatory of Music.

Goldman wrote hundreds of essays and reviews for *The Musical Quarterly*, *The American Scholar*, and other learned and general publications. He received the 1975 Deems Taylor Award from ASCAP for distinguished writing on American music for his section in the *New Oxford History of Music*.

Among other honors: Alice M. Ditson Award (1961) for distinguished service to American music; Kappa Kappa Psi Award (1971) for distinguished service to music; honorary degrees (Humane Letters, Fine Arts, and Music) from Lehigh University, the University of Maryland, and the Mannes College of Music.

**Ainslee Cox** (1936-1988) held the post of co-conductor of the Goldman Band beginning in 1967, and was Music Director from 1980 until his death. He held two degrees from the University of Texas, where he also taught opera and conducting. He was a protégé of Leopold Stokowski, who appointed him assistant and subsequently associate conductor of the American Symphony Orchestra. Cox also conducted the New York Philharmonic, the National Symphony of Washington, D.C., and other major American orchestras, including the Pittsburgh, Baltimore, Dallas, and Denver symphonies, and was music director and conductor of the Oklahoma Symphony Orchestra.

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———. *On the Mall* (Morton Gould and his Symphonic Band: *Brass and Percussion*, RCA-Victor LM- 2080. Fenriell, Eastman Symphonic Wind Ensemble: *Marching Along*, Mercury SRI 75004)

———. *Onward-Upward* (Fennell, Eastman Symphonic Wind Ensemble: *March Time*, Mercury SR 90170)

———. *Wisconsin* (Goldman, E.F., Goldman Band: *Here Comes the Band*, Decca DL 8185) Gould, Morton. *American Youth* (Morton Gould and his Symphonic Band: *Brass and Percussion*, RCAVictor LM-2080)

———. *Fourth of July* (Morton Gould and his Symphonic Band: *Brass and Percussion*, RCA-Victor L2080)

Grafulla, Claudio. *Washington Greys* (Goldman, R.F., Goldman Band: *Greatest Band in the Land*, Capitol SR 8631)

Gung'l, Josef. *Major General Grant's Grand March* (Goldman, R.F., and Cox, Ainslee, Goldman Band: *A Bicentennial Celebration*, Columbia M 33838)

Hall, R.B. *Officer of the Day* (Fennell, Eastman Symphonic Wind Ensemble: *March Time*, Mercury SR 90170)

Hanson, Howard. *March Carillon*, Op. 19, No.2 (Fennell, Eastman Symphonic Wind Ensemble: *Marches*, Mercury MG 50080)

Heed, J.C. *In Storm and Sunshine* (Fennell, Eastman Symphonic Wind Ensemble: *Screamers!*, Mercury SR 90314)

Herbert, Victor, *The Gold Bug* (Goldman, E.F., Goldman Band: *Here Comes the Band*, Decca DL 8185.

Goldman, R.F., and Cox, Ainslee, Goldman Band: *A Bicentennial Celebration*, Columbia M 33838)

———. *President McKinley's Inauguration March* (Goldman, R.F., Goldman Band: *Greatest Band In the Land!*, Capitol SR 8631)

———. *Twenty-Second Regiment March* (Goldman, R.F., Goldman Band: *Greatest Band In the Land!*, Capitol SR 8631)

Holloway, John. *Wood-Up Quickstep* (Goldman, R.F., Goldman Band: *Greatest Band in the Land!*, Capitol SR 8631)

Huff, Will. *The Squealer* (Fennell, Eastman Symphonic Wind Ensemble: *Screamers!*, Mercury SR 90314)

Huffine, G.H. *Them Basses* (Schuller, The Incredible Columbia All-Star Band: *Footlifters*, Columbia XM 33513.)

Fennell, Eastman Symphonic Wind Ensemble: *Screamers!*, Mercury SR 90314)

Ives, Charles. *March Intercollegiate* (Schuller, The Incredible Columbia All-Star Band: *Footlifters*, Columbia XM 33513)

———. *Omega Lambda Chi* (Schuller, The Incredible Columbia All-Star Band: *Footlifters*, Columbia XM 33513)

Jenkins, Joseph, and Neff, Jerome. *Pieces of Eight* (Fennell Eastman Symphonic Wind Ensemble: *Marches*, Mercury MG 50080)

Jewell, Fred. *The Screamer* (Fennell, Eastman Symphonic Wind Ensemble: *Screamers!*, Mercury SR 90314)

Joplin, Scott (arr. Schuller). *Combination March* (Schuller, The Incredible Columbia All-Star Band: *Footlifters*, Columbia XM 33513)

King, Karl L. *Barnum and Bailey's Favorite* (Fennell, Eastman Symphonic Wind Ensemble: *Marching Along*, Mercury SRI 75004)

———. *The Big Cage* (Fennell, Eastman Symphonic Wind Ensemble: *Screamers!*, Mercury SR 90314)

———. *Circus Days* (Fennell, Eastman Symphonic Wind Ensemble: *Screamers!*, Mercury SR 90314)

———. *The Goldman Band* (Goldman, E.F., Goldman Band: *Here Comes the Band*, Decca DL 8185)

———. *Invictus* (Fennell, Eastman Symphonic Wind Ensemble: *Screamers!*, Mercury SR 90314)

———. *The Pride Of the Illini* (Fennell, Eastman Symphonic Wind Ensemble: *Marches*, Mercury MG 50080)

———. *Robinson's Grand Entree* (Fennell, Eastman Symphonic Wind Ensemble: *Screamers!*, Mercury SR 90314)

Klohr, John N. *The Billboard* (Goldman, E.F., Goldman Band: *Here Comes the Band*, Decca DL 8185.)

Fennell, Eastman Symphonic Wind Ensemble: *Marching Along*, Mercury SRI 75004)

McCoy, Earl E. *Lights Out* (Goldman, E.F., Goldman Band: *Concert in the Park*, Camden CAL 240.)

Fennell, Eastman Symphonic Wind Ensemble: *Marching Along*, Mercury SRI 75004)

Meacham, F.W. *American Patrol* (Fennell, Eastman Symphonic Wind Ensemble: *Marching Along*, Mercury SRI 75004)

Reeves, D.W. *Second Connecticut Regiment March* (Schuller, The Incredible Columbia All-Star Band: *Footlifters*, Columbia XM 33513).

Goldman, E.F., Goldman Band: *Here Comes the Band*, Decca DL 8185.

Fennell, Eastman Symphonic Wind Ensemble: *March Time*, Mercury SR 90170)

Reinagle, Alexander. *The Federal March* (Goldman, R.F., Goldman Band: *Greatest Band in the Land!*, Capitol SR 8631)

Ribble, Melvin H. *Bennett's Triumphal* (Fennell, Eastman Symphonic Wind Ensemble: *Screamers!*, Mercury SR 90314)

Seitz, Roland. *Grandioso* (Fennell, Eastman Symphonic Wind Ensemble: *March Time*, Mercury SR 90170)

Sousa, John Philip. *Black Horse Troop* (Fennell, Eastman Symphonic Wind Ensemble: *Marches*, Mercury MG 50080)

———. *The Bride Elect* (Goldman, R.F., Goldman Band: *Sousa Marches in Hi-Fi*, Decca DL 8807) *El Capitan* (Schuller, The Incredible Columbia All-Star Band: *Footlifters*, Columbia XM 33513).

Goldman, R.F., Goldman Band: *Sousa Marches in Hi-Fi*, Decca DL 8807. Morton Gould and his Symphonic Band: *Brass and Percussion*, RCA-Victor LM-2080.

Fennell, Eastman Symphonic Wind Ensemble: *Marching Along*, Mercury SRI 75004)

———. *The Corcoran Cadets* (Goldman, R.F., Goldman Band: *Sousa Marches in Hi-Fi*, Decca DL 8807. Fennell, Eastman Symphonic Wind Ensemble: *Marches*, Mercury MG 50080)

———. *Daughters of Texas* (Fennell, Eastman Symphonic Wind Ensemble: *Marches*, Mercury MG 50080)

———. *Fairest of the Fair* (Goldman, R.F., Goldman Band: *Sousa Marches in Hi-Fi*, Decca DL 8807.

Fennell, Eastman Symphonic Wind Ensemble: *Marches*, Mercury MG 50080)

———. *The Free Lance* (Goldman, R.F., Goldman Band: *Sousa Marches In Hi-Fi*, Decca DL 880?)

———. *Gallant Seventh* (Schuller, The Incredible Columbia All-Star Band: *Footlifters*, Columbia XM 33513)

———. *The Gladiator* (Morton Gould and his Symphonic Band: *Brass and Percussion*, RCA-Victor LM- 2080)

———. *Hands Across the Sea* (Goldman, R.F., Goldman Band: *Sousa Marches in Hi-Fi*, Decca DL 8807. Morton Gould and his Symphonic Band *Brass and Percussion*-RCA Victor LM-2080. Fennell Eastman Symphonic Wind Ensemble *Marches* Mercury MG 50080)

———. *High School Cadets* (Goldman E. F. Goldman Band *Concert in the Park* Camden CAL 240

Goldman, R.F., Goldman Band *Sousa Marches in Hi Fi* Decca DL 8807)

———. *Invincible Eagle* (Goldman R. F. Goldman Band *Sousa Marches in Hi-Fi* Decca DL 8807)

———. *King Cotton* (Goldman R. F. Goldman Band *Sousa Marches in Hi-Fi* Decca DL 8807 Fennel, Eastman Symphonic Wind Ensemble *Marching Along* Mercury SRI 75004)

———. *The Liberty Bell* (Schuller The Incredible Columbia All Star Band, *Footlifters* Columbia XM 33513. Goldman, R.F. Goldman Band *Sousa Marches in Hi Fi* Decca DL 8807)

———. *Manhattan Beach* (Goldman, E.F., Goldman Band. *Here Comes the Band*, Decca DL 818 Goldman, E.F., Goldman Band: *Concert in the Park*, Camden CAL 240. Fennell, Eastman Symphonic Wind Ensemble: *Marches*, Mercury MG 50080)

———. *On Parade* (Morton Gould and his Symphonic Band: *Brass and Percussion*, RCA-Victor LM- 2080)

———. *President Garfield's Inauguration March* (Goldman, R.F., and Cox, Ainslee, Goldman Band: *A Bicentennial Celebration*, Columbia M 33838)

———. *The Rifle Regiment* (Goldman, R.F., Goldman Band: *Sousa Marches in Hi-Fi*, Decca DL 8807.

Fennell, Eastman Symphonic Wind Ensemble: *Marches*, Mercury MG 50080)

———. *Sabre and Spurs* (Goldman, E.F., and Goldman, R.F., Goldman Band: *Marching Along Together*, Decca DL 8471)

———. *Semper Fidelis* (Schuller, The Incredible Columbia All Star Band. *Footlifters*, Columbia XM 33513. Goldman, E.F. and Goldman R. F. Goldman Band *Marching Along Together* Decca DL 8471. Morton Gould and his Symphonic Band *Brass and Percussion* RCA Victor LM 2080 Fennel Eastman Symphonic Wind Ensemble *Marches* Mercury MG 50080)

———. *The Stars and Stripes Forever* (Schuller, The Incredible Columbia All Star Band *Footlifters* Columbia XM 33513. Goldman R. F. Goldman Band *Sousa Marches in Hi-Fi* Decca DL 8807 Morton Gould and his Symphonic Band *Brass and Percussion* RCA Victor LM 2080 Fennell Eastman Symphonic Wind Ensemble *Marching Along* Mercury SRI 75004)

———. *The Thunderer* (Schuller, The Incredible Columbia All-Star Band: *Footlifters*, Columbia XM 33513. Goldman, R.F., Goldman Band: *Sousa Marches In Hi-Fi*, Decca DL 8807. Morton Gould and his Symphonic Band: *Brass and Percussion*, RCA-Victor LM-2080. Fennell, Eastman Symphonic Wind Ensemble: *Marching Along*, Mercury SRI 75004)

———. *The United States Field Artillery* (Goldman, E.F., and Goldman, R.F., Goldman Band: *Marching Along Together*, Decca DL 8471. Fennell, Eastman Symphonic Wind Ensemble: *Marching Along*, Mercury SRI 75004)

———. *Washington Post* (Goldman, R.F., Goldman Band: *Sousa Marches in Hi-Fi*, Decca DL 8807. Morton Gould and his Symphonic Band: *Brass and Percussion*, RCA-Victor L2080. Fennell, Eastman Symphonic Wind Ensemble: *Marching Along*, Mercury SRI 75004) Van Buskerk, Robert E. *Semper Paratus* (Goldman, E.F., and Goldman, R.F., Goldman Band: *Marching Along Together*, Decca DL 8471) Zimmermann, Charles. *Anchors Aweigh* (Goldman, E.F., and Goldman, R.F., Goldman Band: *Marching Along Together*, Decca DL 8471)

## **AMERICAN PATRIOTISM, MILITARISM, AND CHAUVINISM, 1876-1918**

- 1876** Philadelphia Centennial Exposition was a nationalistic exhibition of American architectural styles and its improvement over European forms, but its main attraction was Alexander Graham Bell's telephone.
- 1880** Salvation Army organized in United States after its establishment in England.
- 1884** United States Naval War College established to educate officers.

- 1887 January 20.** United States acquired exclusive right to fortified naval base at Pearl Harbor.
- 1889 October 2-1890 April 19.** Inter-American Conference between United States and seventeen Latin-American nations established Pan-American Union.
- 1898 April 20.** United States declared war on Spain; Congress recognized Cuban independence.
- 1898 April 22.** Congress approved 200,000-man volunteer force to fight in Cuba.
- 1898 May 1.** Commodore George Dewey destroyed Spanish fleet at Battle of Manila Bay.
- 1898 July 1.** Theodore Roosevelt and his Rough Riders won Battle of San Juan Hill.
- 1898 July 7.** Annexation of Hawaii by United States.
- 1898 December 10.** Spain ceded Puerto Rico, Guam, and Philippines to United States.
- 1899 December 2.** Samoa Treaty divided island between United States and Germany.
- 1899-1902** Philippine insurrection led by Emilio Aguinaldo against United States occupation.
- 1900 March 20.** Secretary of State Hay proclaimed Open Door Policy of free trade for all countries in China and protection of its territorial integrity.
- 1901 March 2.** Congress, by Platt Amendment, gave United States control of Cuban affairs.
- 1901 November 27.** Army War College established by Secretary of War Elihu Root.
- 1903 August-November.** Colombia demurred over giving Panama Canal Zone to United States; President Theodore Roosevelt lent United States naval support to Panamanian revolt against Colombian rule and “took the Canal Zone.”
- 1903 October.** President Roosevelt wielded the “Big Stick,” threatening to use force; British arbitrators thus yielded to America's claims to Alaskan Panhandle.
- 1904 December 6.** Roosevelt Corollary to Monroe Doctrine. United States accepted responsibility to intervene in Latin-American internal affairs, seizing Dominican Republic's customs houses to pay that country's European creditors (Dominican government assented).
- 1905 July 29.** Taft-Katsura Memorandum marked United States participation in Big Power politics in Asia.
- 1907 December 16 - 1909 February 22.** President Roosevelt sent United States Navy on world cruise to demonstrate American power to other nations, especially Japan.
- 1908 November 30.** Root-Takahira Agreement between United States and Japan pledged both nations to respect China, the Open Door, and each other's possessions (Korea and the Philippines).
- 1910** Boy Scouts of America incorporated in United States, after being founded in England in 1908.
- 1912 August 2.** Lodge Corollary to Monroe Doctrine, extending Doctrine to Japan and prohibiting foreign companies from purchasing strategic sites in the Americas.
- 1912 August 14.** Marines landed in Nicaragua to put down uprising against United States. They remained until 1933.
- 1913 October 27.** President Wilson, in Mobile, Alabama, declared that United States “will never seek one additional foot of territory by conquest.”

- 1914 April.** “Tampico Incident.” American seamen from U.S.S. “Dolphin” were mistakenly arrested in Mexico. Although Mexican officer apologized, Admiral Henry Mayo, supported by President Wilson, demanded 21-gun salute to American flag.
- 1914 April 21.** United States Navy bombarded and occupied Mexican port of Vera Cruz.
- 1914 April 22.** Congress granted President Wilson's request for permission to use force to uphold American honor in Mexico.
- 1914 August 5.** Bryan-Chamorro Treaty gave United States exclusive rights to Nicaraguan naval base and canal route.
- 1914 November 23.** United States Navy left Vera Cruz after resignation of Mexican dictator Huerta, whom President Wilson had wished to oust from office.
- 1914 December.** National Security League established to urge improved American defense.
- 1915 February 10.** President Wilson protested against Germany's policy of sinking enemy merchant ships without warning during World War
- 1915 June.** League to Enforce Peace organized. Advocated United States exert military force against aggressors.
- 1915 July 29.** United States Marines land in Haiti to restore order during revolution. They remained until 1930.
- 1915 August** American Defense Society urged increased appropriations for armaments.
- 1915 August 10.** “Plattsburg Idea” of military training camps for civilians implemented at Plattsburg, N.Y., with support from Theodore Roosevelt, a preparedness advocate.
- 1915 December.** Organization of American Rights Committee, with support from Theodore Roosevelt, Henry Cabot Lodge, and other American leaders. It urged preparedness.
- 1915 December 7.** President Wilson proposed increased national defenses to Congress.
- 1916 March-1917 February.** General John J. Pershing and American Army invaded Mexico, with permission of Mexican government, to track down bandit-rebel Pancho Villa.
- 1916 June 3.** National Defense Act expanded regular army, integrated National Guard within national defense system, created officers' reserve corps.
- 1916 August 29.** Largest naval appropriation in United States history passed by Congress.
- 1916 August 29.** Council of National Defense, composed of six Cabinet members and an advisory board of leading industrialists and workers, created to coordinate industries and resources in the event of war.
- 1917 March 12.** President Wilson authorized arming of American merchant ships after Germany declared unrestricted submarine warfare in Atlantic.
- 1917 April 6.** Congress declared war on Germany.
- 1918 September 12-16.** United States troops under General Pershing played major role in capture of St Mihiel salient from Germans.
- 1918 September 26-November 11.** American Army defeated Germans in Meuse-Argonne Offensive, but Armistice (November 11) stopped their pursuit of the enemy.



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### The Golden Age of the American March

The Goldman Gand Richard Franko Goldman and Ainslee Cox, conductors

1. Alton A. Adams: *The Governor's Own* 2:22 (Publ. Carl Fischer)
2. Thomas M Carter: *Boston Commandery* 2:01
3. John Philipt Sousa:\* *The Pathfinder of Panama* 3:18 (Publ. Theodore Presser)
4. A. F. Weldon:\* *Gate City* 2:07 5. Henry Fillmore: *His Excellency* 2:11 (Publ. Carl Fischer)
6. Edwin Franko Goldman: *The Chimes of Liberty* 3:11 (Publ. Leo Feist)
7. John Philip Sousa: *Bonnie Annie Laurie* 2:29
8. Victor Herbert: *The President's March* 2:58 (Publ. Carl Fischer)
9. Frederick Bigelow:\* *Our Director* 2:12
10. Edwin Franko Goldman: *The Pride of America* 2:18 (Publ. Carl Fischer)

11. George Chadwick: \* *Tabasco* 2:42
12. John Philip Sousa: *Revival March* 2:57
13. Roland F. Seitz: \* *Grandioso* 2:23 (Publ. Carl Fischer)
14. W. S. Mygrant: \* *My Maryland* 2:07
15. Arthur Pryor: \* *On Jersey Shore* 2:23 (Publ. Carl Fischer)
16. R. B. Hall: *Gardes du Corps* 2:30
17. Victor Herbert: *The Serenade* 2:45 (Publ. Carl Fischer)
18. John Philip Sousa: *Sesquicentennial March* 3:47 (Publ. Sam Fox)

\* conducted by Cox

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