

## **The Sousa and Pryor Bands**

**by James R. Smart**

From the Civil War to the 1920s band concerts formed one of the most important aspects of musical life in the United States. While very few communities could afford an orchestra, many could afford a band. In addition to these civic groups there were employee bands sponsored by business, police bands, school and military bands, and others. Foremost were the large privately run professional bands, made up of the finest players and directed by leaders of national and even international fame. These organizations obtained the most lucrative engagements in large resort parks and at least once a year undertook long city-to-city tours of one-night stands. By 1900 these fine ensembles were attracting immense audiences and through their skilled playing were setting new performance standards.

During this period bands achieved great popularity chiefly because they offered one of the few ways for the general public to hear large instrumental ensembles. With limited transportation, few people could journey to large cities to attend music performances. There was no radio and no sound movies, and the phonograph industry was in its infancy. A band of brass and woodwind instruments plus a variety of percussion could ably fill the gap. These instruments are more easily transported than the more fragile string instruments of a symphony orchestra, are capable of the large volume of sound necessary for outdoor performance, and are adaptable to all sorts of musical expression.

Although the band had its roots in the military – even today most school bands wear military like uniforms – the bands' repertoire during their golden age went far beyond the march, quickstep, and other martial music. The bands played arrangements of popular songs of the day (frequently featuring a solo cornet), all kinds of dance music from the waltz to the ragtime cakewalk, medleys of opera and operetta tunes, descriptive and novelty pieces, and transcriptions from the standard orchestral literature. Of necessity bands built up large libraries of music. The professional bands were proud of their special arrangements, often unpublished, which were theirs exclusively (the huge library of the Sousa Band, for instance contained hundreds of special arrangements by Sousa or members of the band, and most were never published). In short, the band was ready to play any type of music the public wanted to hear. Besides giving concerts, bands played for civic functions, fairs and expositions, and, of course, parades. The professional bands, however, avoided this last duty, and the Sousa Band is believed to have marched on only about seven occasions during its forty-year history.

The golden age of the American band was an exciting era for a good instrumentalist. The large bands offered exceptional opportunities for a career, and all over the country boys practiced cornet or clarinet, as assiduously as they do electric guitar today, in hopes of someday joining the bands of Brooke, Conway, Gilmore, Goldman, Herbert, Innes, Pryor Reeves, or Sousa.

For all practical purposes, the age of the private or professional band began in 1873 when Irish-born Patrick Sarsfield Gilmore (1829-1892) assumed leadership of the band of the 22<sup>nd</sup> Regiment New York State Militia. While the ensemble was connected with a military organization, as were some others of the period, the connection was tenuous. Gilmore was already well known as the leader of the Boston Brigade Band and as the organizer and director of the mammoth National Peace Jubilee of 1869 celebrating the end of the Civil War (with a band of one thousand and a chorus of ten thousand) and the supermammoth World Peace Jubilee of 1872 celebrating among other events the end of the Franco-Prussian War (with a band of two thousand and chorus of twenty thousand). He was not only an extremely fine musician but an exceptional businessman and organizer. He quickly transformed the 22<sup>nd</sup> Regiment Band (thenceforth known as the Gilmore Band) into the best in the country, bringing into it such then famous instrumentalists as Matthew Arbuckle, Jules Levy, and Frederick Innes.

For nineteen years Gilmore took his band on extensive tours of the United States and Canada, the first professional band to make touring a regular part of its work. In 1872 several European countries had sent bands to Boston for the Word Peace Jubilee. Gilmore was impressed by their superiority to native bands. In performance and repertoire the French and German groups were better than any Gilmore had heard. After assuming leadership of the 22<sup>nd</sup> Regiment Band he was determined to match the European ensembles through rigorous training and discipline. For six years he trained his band, and in 1878 he took it on an unprecedented tour of Europe, where it received great acclaim from those familiar with the finest military bands. In the following years Gilmore established a tradition of performance and repertoire that totally eclipsed all previous efforts. Thorough his untiring work he spread this standard to other American bands. At his death (while on yet another tour) Gilmore's reputation and influence were at their zenith. When the next American band visited Europe in 1900 its instrumentation, technique, and repertoire astonished audiences.

One of the bandleaders who followed Gilmore's career with the keenest interest was John Philip Sousa. He was born on November 6 1854, in Washington, D.C. and grew up in an environment of band music, since his father was a trombone player in the United States Marine Band. At thirteen Sousa became an apprentice in the Marine Band, playing drum, clarinet, and trombone, and studied violin privately. At twenty he left the band and for a number of years worked as a violinist in various orchestras, eventually settling in Philadelphia. It may have been there, during the Centennial celebrations of 1876, that Sousa first heard the Gilmore Band. If so, this would be the first of two great events in his musical life. The second took place during the several weeks he played in an orchestra at the Centennial that was formed for and conducted by the celebrated French operetta composer Jacques Offenbach. This had a lasting influence on Sousa both as a composer (it has often been pointed out that more than a little Offenbachian gaiety can be found in Sousa marches) and as a conductor. In 1880, following a short term as director for a touring operetta company, Sousa was offered the leadership of the Marine Band. Although he had never conducted a band, he was a well-known composer and already had eleven marches published in addition to many songs and other works.

The band that Sousa took over in September, 1880, had a somewhat tarnished reputation. Many of the members were superannuated and more than ready for retirement; its library was out of date and not up to the new standards Gilmore was setting. This gave Sousa the opportunity to rebuild the band and its library in the manner he wished. As quickly as possible, under Marine Corps regulations, he replaced the older members of the band with younger men he selected, and he started to replace old-fashioned music with the latest compositions. He took an active part in the latter project by composing a number of works. One of the first was *President Garfield's Inauguration March* in honor of James A. Garfield, who had been elected to the presidency two months after Sousa's arrival in Washington. A few months later Sousa would compose *In Memoriam*, a dirge for the assassinated president.

By 1890 the Marine Band, under Sousa and playing his inspired and inspiring music, was becoming widely recognized as the best of America's military bands. In 1891 and in 1892, with the special permission of President Benjamin Harrison (in his capacity as Commander-in-Chief for the Armed Forces), Sousa made two tours with the Marine Band. These engagements were the first to be undertaken by an American military group under civilian management. On the second one the tour manager asked Sousa if he had ever thought of entering the private-band field. Little persuasion was necessary. In the summer of 1892 Sousa submitted his resignation to the Marine Corps.

Because of his national fame as the leader of the Marine Band and as a composer (he was already known as the "March King"), Sousa had no difficulty securing fine musicians for his new group. One player whom several musicians recommended for the trombone section was Arthur Pryor. After a few weeks' rehearsal in New York, the band played its first concert in Plainfield, New Jersey, on September 26, 1892. Sousa opened his first concert with Gilmore's *The Voice of a Departing Soul*, in memory of the senior band leader who had died two days earlier, in St. Louis. The torch had passed from the pathfinder to the younger and greater man.

The Sousa Band played, interrupted only by World War I, for forty years. Although its last years were a struggle against the end of the band era, only Sousa's death could finally break it apart. During the band's career hundreds of players joined and left, thousands of concerts were played, and an untold number of miles were traveled. Yet at no time did Sousa allow the band to become self-satisfied or sloppy. Its prestige was enormous, matching the conductor's reputation as a composer.

Shortly after the band's first tour nineteen members of the Gilmore Band, then under the direction of D. W. Reeves, left to join the new organization. With the accession of these men there was for years no group that could challenge the superiority of the Sousa Band. In 1893 it scored its first great success at the Chicago Columbian Exposition. After that it became the most popular concert band in the United States. In 1898 the group nearly dissolved when Sousa attempted to obtain a position as an Army bandmaster at the outbreak of the Spanish-American War, but before this request could be granted the short war had ended.

For some years Sousa had considered a tour of Europe, and his opportunity came in 1900 when the Paris Exposition invited the band to attend. It was the first time an American band journeyed across the Atlantic since Gilmore's 1878 tour. Besides the Paris engagement, a tour through Germany had been arranged. This trip was not only a musical and financial success, it had some historic significance. Among the works in the band book taken on the trip were some of the latest cakewalk and rag compositions, such as Pryor's *An Arkansas Huskin' Bee*, *Ye Boston Tea Party*, and *Southern Hospitality* and Frederick A. (Kerry) Mills's *At a Georgia Camp Meeting*, *Happy Days in Dixie*, and *Whistling Rufus*. Such lively syncopated music astounded French and German audiences who had never heard its like before. It started a love for

American popular music that continued through the jazz age and influenced Debussy, Ravel, Stravinsky, Milhaud, and many other European composers.

The Sousa Band made additional European tours in 1901 (which included a command performance for the newly crowned King Edward VII of Great Britain), 1903, and 1905. Interspersed with these were coast-to-coast tours of the States, appearances at the St. Louis World's Fair, and extended engagements at popular summer resorts. In 1907-11 Sousa took his band on an unprecedented world tour of the British Isles, the Canary Islands, South Africa, Australia, New Zealand, the Fiji Islands, the Hawaiian Islands, and Canada. Audiences were enthusiastic everywhere. Even in the Fijis the band was known through its recordings, which by then had reached every corner of the globe. This tour marked the greatest acclaim ever given to any band, and it came at what H. W. Schwartz (in *Bands of America*) has called the Zenith of the band era. After that it was all downhill.

The Sousa Band dispersed during World War I, and Sousa at the age of sixty-two joined the navy and was assigned to organizing bands at the Great Lakes Naval Training Station. After the war, the band regrouped and resumed its career, following its usual pattern of tours and summer-resort-park engagements. But both musical and social conditions were changing in a manner adverse to bands and band concerts. The jazz age had gotten underway toward the end of the war, and the public's taste for popular musical entertainment switched from ingenuous forms like band concerts to the more sophisticated (and frenetic) beat of jazz or dance bands. By 1922 radio was beginning its ascendancy, offering free entertainment at home. And in 1925 the introduction of electrical recording revolutionized the record industry. Through this technique the sound of strings could be captured with greater fidelity. Previously the companies had extensively employed bands for recording orchestral music. In the future, military or concert bands would be used almost solely for recording marches. The Radio Corporation of America (RCA) formed the National Broadcasting Company (NBC), the nation's first network, in 1926. That same year motion pictures took their penultimate step toward sound with the release of *Don Juan* with a sound track consisting of music and sound effects, the first to be used with a full-length film. A year later, with *The Jazz Singer*, the first "talking-and-singing" soundtrack was introduced in a feature picture, and silent films became a thing of the past.

Changing musical taste and these technological developments contributed to the end of the professional-band era. The Sousa Band continued to make one or two tours a year and occasionally played on radio, but it never regained its prewar popularity.

On March 6, 1932, Sousa died of a heart attack in Reading, Pennsylvania, where he had gone to guest-conduct the Ringgold Band.

Arthur Pryor was born in St. Joseph, Missouri, on September 22, 1870. His father, Samuel D. Pryor, was founder and leader of the town's Silver Cornet Band, a typical civic ensemble of the period. Arthur and two of his brothers received their first instrumental instruction from their father, Arthur being on valve trombone. After switching to slide trombone he joined the Silver Cornet Band at about the age of twelve. During these years he was developing what would become a technique far in advance of what was expected from trombone players in those days. Because he couldn't study with a good professional player, Pryor had to rely on his own impulses, which resulted in his forcing some tones with the slide in what many would then consider to be wrong position. In later years one trombone player remarked that Pryor used more "wrong" positions than many other player he had heard (this is reminiscent of the "wrong" fingering used years later by the jazz trumpeter Bix Beiderbecke, who was also largely self-taught). Pryor's very first professional job seems to have been with the well-known touring band led by the Italian Alessandro Liberati. Some time around 1888, Liberati selected Pryor for his trombone section. It was doubtless through his work with Liberati that Pryor came to Patrick Gilmore's notice, and in 1890 he was offered a position in the Gilmore Band. Illness forced Pryor to decline, and shortly thereafter he joined the Stanley Operetta Company, which was playing its way to San Francisco. (It is not known if Pryor went all the way to California with the company.) In the summer of 1892, at the instigation of players who had heard this trombone virtuoso while he was with Liberati, Sousa offered Pryor a position in the band he was then forming.

Pryor joined Sousa in New York with his trombone and little else. The story is told that he spent the first night sleeping on a bench in Union Square. After auditioning him, Sousa informed Pryor that he would be first trombone in the band – despite his youth and inexperience. By 1895 Pryor was the band's assistant conductor, sharing this duty with Henry Higgins of the cornet section. At the prodding of Herbert L. Clarke, the band's cornet soloist, Pryor began composing trombone solos for himself, developing an unsuspected talent for composition. One of his earliest band works was *The March King*, titled in honor of the musician he most admired. By 1903 Pryor was, next to Sousa, the star attraction of the

Sousa Band. Through the European tours of 1900, 1901 and 1903, Pryor's reputation had become international. His compositions (mostly marches and cakewalks, in which he excelled) were being performed by bands everywhere, and he was acclaimed the greatest trombone virtuoso in the world. It came as no surprise when Pryor left the Sousa Band in 1903 to form his own organization. In his eleven years with Sousa, Pryor had risen from obscurity to fame.

Few bands could claim to rival the Sousa Band for excellence. From reviews of the live concerts and from phonograph records however, the Arthur Pryor Band was just about the equal of the older organization. Judged purely by its records, there are those who claim the Pryor Band was the better. Since this argument can never be settled, let us merely say that these were two superlative bands led by two great musicians.

The career of Pryor's band was considerably different from that of Sousa's. For instance, Pryor's was not a globe-trotting group. The Pryor Band made many long and very successful coast-to-coast tours from 1903 to 1909, its most active period. But its tours were never on the scale of Sousa's and several other bands. The Pryor Band played twenty seasons at Asbury Park; ten seasons Willow Grove, near Philadelphia; and nine seasons at the Royal Palm Park in Miami. Beginning around 1910, Pryor divided his time between concert work and the recording studio. He became a staff conductor for the Victor Talking Machine Company, which may be one reason the band curtailed its traveling. Also, Pryor virtually retired as trombonist, or at any rate he no longer played his extremely difficult early solos. Many of these he recorded with the Sousa Band, and more were recorded in the year just after 1903. After 1910 or so his solo recordings were confined to transcriptions of songs that offered little technical fireworks. The best and most representative recordings of his solos date from the early years and are difficult to locate now.

## THE RECORDINGS

Although Sousa always permitted his band members to make recordings for the supplementary income, he himself would have nothing to do with recording. In 1906 Sousa wrote an article, "The Menace of Mechanical Music," strongly disapproving of the phonograph and pointing out the danger to music making by substituting the phonograph for live music. Also in 1906 Sousa was invited to appear before the Joint Congressional Committee on Patents, which was holding hearings connected with the revision of the Copyright Act. In his statements before the Committee Sousa claimed not only that he did not conduct his band on its recordings but that he had never been in a record-company office in his life. (Who did lead the band on its many recordings is gone into in my book *The Sousa band, a discography*.) This aversion to recording kept Sousa out of the recording studio until 1917. In all, he conducted his band in only three recording sessions out of its approximately two hundred, and did one session with another band.

Pryor, however, relied on the phonograph for bringing his band before the widest possible audience. Before leaving the Sousa Band, Pryor had conducted at least seventy-five percent of the recordings it made from 1893 to 1903. Despite the primitive state of the recording process, this seems to have awakened in Pryor an appreciation of the immense potentialities of the phonograph that corresponded with Sousa's low opinion of the medium, and throughout its career the Pryor band spent more time in the recording studio than any other ensemble in the United States. No one has compiled a recording history for this group, as has been done for the Sousa Band. There are not, then, any reliable means of ascertaining the extent of the band's activities in the medium; nonetheless, it appears the Pryor Band made twice as many records as the Sousa band.

This album offers a sampling of the repertoire of the American band from 1910 to 1926. In selecting the recordings we have avoided music that even today is well known through performances by school or military bands, or which is available on modern recordings. Instead, we have tried to include lesser known pieces that were once part of every band's repertoire but that have fallen into more or less obscurity because of changing public taste.

## ***The Sousa Band***

### **Side One**

#### **Band 1**

##### ***Federal March*** (John Philip Sousa)

The Sousa Band, conducted by Edwin G. Clarke.

*Recorded December 20, 1910. Originally issued on Victor 5824*

This composition was completed in December, 1910, and was recorded only four days before Sousa led the band on its world tour. The band probably played from manuscript parts, since the march could hardly have been printed by that time. Clarke was a fluegelhorn player turned band manager. He conducted several recordings just before and just after the world tour.

#### **Band 2**

##### ***Creole Belles*** (J. Bodewalt Lampe)

The Sousa Band, conducted by Arthur Pryor.

*Recorded December 13, 1912. Originally issued on Victor 17252.*

The emergence of ragtime coincided with the great era of the band. The similarity between the march, the two-step, and the ragtime cakewalk resulted in an intermingling of these forms. Of the many syncopated pieces that could be either danced to or marched to, *Creole Belles* (1900) was a great favorite. It was recorded by the Sousa Band five times between 1902 and 1912.

#### **Band 3**

##### ***At a Georgia Camp Meeting*** (Frederick A. "Kerry" Mills)

The Sousa Band, conducted by Walter B. Rogers.

*Recorded October 23, 1908. Originally issued on Victor 16402.*

This phenomenally successful piece was published in 1899. Two years earlier, Mills had published a piece called *A Georgia Camp Meeting* and the present work is a major revision of it. In fact, the versions have only one section in common. The 1899 work has practically become synonymous with the cakewalk. Mills called it a "characteristic march that can be used effectively as a two-step, polka, or cakewalk." Rogers was a former cornet soloist with Sousa who became a staff conductor for Victor. He conducted a number of the band's recordings as well as many of Victor's Red Seal opera releases.

#### **Band 4**

##### ***The Patriot*** (Arthur Pryor)

The Sousa Band. Conductor unknown. Arthur Pryor, trombone.

*Recorded June 17, 1902. Originally issued on Victor 3252.*

This excellent recording gives us a glimpse of a great virtuoso. Unfortunately, because of the limited playing time of the single-sided 78 rmp record, it was necessary to eliminate the introductory part of the work as well as the trombone cadenza at its close. Enough is recorded, however, to demonstrate that Pryor's reputation was built on solid accomplishment. In the very early days of Victor's recordings, it was fashionable to announce the selection.

#### **Band 5**

##### ***Pasquinade*** (Louis Moreau Gottschalk)

The Sousa Band, conducted by Arthur Pryor.

*Originally issued on Victor 3438.*

Typical of the many transcriptions of classical music played by bands of the period is this one of a highly popular piano piece by Gottschalk, the first American musician to achieve international prominence (a heretofore unrecorded piano piece, as well as a discussion of his life and music, is on New World Records NW 257, *The Wind Demon, and Other Mid-nineteenth-century Piano Music*). Its lively rhythmic accents are well suited for band performance. The two takes the Sousa Band made in 1901 were their only recordings of this work. This is one of the band's earliest records in which its virtuosity is evident.

## **Band 6**

### ***Glory of the Yankee Navy*** (John Philip Sousa)

The Sousa Band, conducted by Walter B. Rogers.

*Recorded December 30, 1909. Originally issued on Victor 17299.*

Here is the Sousa Band in full cry, playing with its famous verve and precision. Sousa completed this march on April 7, 1909, and this was its first recording.

## **Band 7**

### ***Trombone Sneeze*** (Arthur Pryor)

The Sousa Band, conducted by Arthur Pryor.

*Recorded June 16, 1902. Originally issued on Victor 1223.*

Pryor wrote this amusing novelty around 1901 as a showpiece for the band's trombone section. Its main interest is the use of the trombone glissando. The origin of this technique in the United States is obscure, but it perhaps arose in the improvised music of Southern street bands during the 1890s. Pryor was one of the first composers to use the trombone glissando, which may indicate his awareness of the jazz music those bands were developing. We should mention, however, that Rimsky-Korsakov, one of the greatest masters of orchestration, made a limited use of the trombone glissando in his 1892 opera *Mlada* (for instance in Act I, Scene 2). One can be quite confident that American popular musicians of the turn of the century were unaware of this, and Rimsky does not seem to have used the technique again.

This is one of the earliest recordings known of the trombone glissando, and it is one of the rarest of all the Sousa Band's Victor records. Judging by the band members' vocal interjections, when the piece was performed in concert it was probably accompanied by some sort of pantomime.

## **Band 8**

### ***A Musical Joke on "Bedelia"*** (Herman Bellstedt)

The Sousa Band, conducted by Herbert L. Clarke.

*Recorded December 8, 1904. Originally issued on Victor 31335.*

The "Bedelia" of the title is Jean Schwartz's 1903 song hit, and the "joke" is provided by amusing variations on the song by the cornet soloist, composer, and conductor Herman Bellstedt. He uses the complete song, verse and chorus. Unusual in the recording are the English horn and two French horns. These instruments seldom appear in early band records, and their use here points out the wide scope of Sousa's instrumentation. This record is about as close as we can get to hearing what the "original" Sousa concert band sounded like. After Pryor's departure, the great cornet soloist Herbert L. Clarke became the band's assistant conductor. He led the band in most of its recordings from 1904 to 1906.

## **Band 9**

### ***The Ben-Hur Chariot Race March*** (Edward T. Paull)

The Sousa Band, conducted by Arthur Pryor.

*Recorded May 16, 1912. Originally issued on Victor 17110.*

General Lew Wallace's 1880 novel *Ben-Hur* enjoyed renewed popularity during the 1890s through a spectacular stage adaptation, which was extensively toured. The play inspired several musical works based on incidents in the story. Paull's march, of course, concerns the climactic chariot race (which was one of the highspots of the stage version where "real, live" horsed racing on treadmills offered audiences of those days as many thrills as today's "Sensurround" and Cinerama tricks in motion pictures). Although written in march idiom, the work ends in the style of an old concert overture. The piece had great audience appeal, and the Sousa Band plays it with immense enthusiasm.

## **The Pryor Band** (*All conducted by Arthur Pryor*)

### **Band 1**

#### ***General Pershing March*** (Carl D. Vandersloot)

*Recorded October 5, 1926. Originally issued on Victor 20303.*

This early electric recording and that of the *Repasz Band March* illustrate what this great band must have sounded like. The earlier acoustic recordings do not give us this fidelity. The dedicatee of the 1918 march, John J. Pershing, was then Commander of the American Expeditionary Force in France. The march is preceded by the army bugle call known as "The General's March."

### **Band 2**

#### ***General Mixup, U.S.A.***

*Recorded April 10, 1912. Originally issued on victor 17142.*

In this amusing novelty, the unknown arranger has interwoven eight patriotic airs ranging from Dixie to The Star-Spangled Banner. (At the time this was recorded, the latter had not yet become the National Anthem.) This kind of work was quite popular during the band era, a period noted for its spontaneous and sincere displays of patriotism.

### **Band 3**

#### ***March Sannon*** (arranged by Alvin [?] Willis)

*Recorded April 9, 1912. Originally issued on Victor 17110.*

Another popular novelty was the fantasy on tunes associated with foreign nationalities, particularly German and Irish. In this work we hear a number of Irish tunes arranged and combined into an attractive march.

### **Band 4**

#### ***Battleship Connecticut March*** (James E. Fulton)

*Recorded September 22, 1908. Originally issued on Victor 16113.*

In 1907 President Theodore Roosevelt ordered the American "Great White Fleet" on its first around-the-world cruise. The flagship, carrying Admiral Robley D. ("Fighting Bob") Evans, was the *Connecticut*. Fulton wrote this fine march while the fleet was under way. For many years it enjoyed great popularity, but in recent years it has been unjustifiably neglected.

### **Band 5**

#### ***Alagazam March***

*Recorded December 11, 1903. Originally issued on Victor 2645.*

This recording is notable as one of the first records made by the new Pryor band, less than a month after the band's first public performance, and because it offers an obscure march by the once popular composer Abe Holzman, who is known today for his march *Blaze Away*. "Alagazam" was a nonsense word in vogue in 1903, when he wrote this march, and is still heard today.

### **Band 6**

#### ***Yankee Shuffle*** (Fred L. Moreland)

*Recorded September 17, 1908. Originally issued on Victor 16795.*

This is one of many turn-of-the-century marches that seem to have been conceived more as cakewalks or two-steps. It could be marched to, of course, but its infectious rhythm and bounce call for dancing. The use of "Auld Lang Syne" may have had some meaning not clear today.

## **Band 7**

### ***The Teddy Bear's Picnic*** (John W. Bratton)

*Recorded September 14, 1908. Originally issued on Victor 16001.*

Bratton's little intermezzo was only a year old when the Pryor Band recorded it. This performance includes "bear growls," but it is not known how they were produced. This recording was included on the Victor Talking Machine Company's second double-sided release in October, 1908.

## **Band 8**

### ***Down the Field March*** (Stanleigh P. Friedman)

*Recorded September 13, 1912. Originally issued on Victor 17289.*

Friedman, a lawyer, had been a member of the Yale class of 1905. While a student he wrote a song, "Down the Field," extolling Yale's prowess on the gridiron. Later it was turned into a march, with the song as the trio. Both the song and the trio are introduced by a phrase from another Yale song, "Bright College Years," to the tune of "Die Wacht am Rhein."

## **Band 9**

### ***Falcon March*** (W. Paris Chambers)

*Recorded June 13, 1910. Originally issued on Victor 5798.*

Besides being a fine march, this recording was chosen because it illustrates the Pryor band's virtuosity. Perhaps one reason Falcon is seldom heard today is that it requires a first-class band to do it justice. The clean playing of chromatic passages running from the top to the bottom register of the band shows why the Pryor Band had such a high reputation.

## **Band 10**

### ***Repsz Band March*** (Charles C. Sweeley)

*Recorded October 5, 1926. Originally issued on Victor 20303.*

One of the oldest bands in the country was founded in 1831 in Williamsport, Pennsylvania. It is usually called the Repasz band after one of its early leaders, Daniel Repasz. Sweeley wrote this brilliant march in the band's honor in 1901. The Pryor band gives it a stunning performance.

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## **SELECTED DISCOGRAPHY**

### **Recent reissues of original Sousa Band recordings**

*John Philip Sousa Conducts Band Music of the World*. Everest 3360. Sousa conducts none of the music on this record.

*John Philip Sousa Conducts His Own Marches*. Sousa conducts none of the music on this record.

*Mister Sousa*. Delos 25413. Partly Sousa Band, partly modern recordings by various bands.

*Sousa Marches*. Pelican 135. Includes all published recordings conducted by Sousa plus recordings conducted by Arthur Pryor and others.

### **Recent reissues of original Pryor Band recordings**

*None located*

### **Recent modern recordings of Sousa/Pryor music**

*A Bicentennial Celebration*. The Goldman Band, conducted by Richard Franko Goldman and Ainslee Cox. Columbia M-33838.

*Golden March Favorites*. The Goldman Band, conducted by Richard Franko Goldman. Music Corporation of America MCA-216.

*Hall, Sousa*. University of Michigan Band, conducted by William D. Revelli. Vanguard 2125.

*March Time*. Eastman Wind Ensemble, conducted by Frederick Fennell. Mercury 75003.

*Marches by John Philip Sousa*. Czechoslovak Brass Orchestra, conducted by Rudolph Urbanec. Nonesuch 71266.

*Marching Along*. Eastman Wind Ensemble, conducted by Frederick Fennell. Mercury 75004.

*Marching Along Together*. The Goldman Band, conducted by Richard Franko Goldman. Music Corporation of America MCA-154.

*The Pride of America: The Golden Age of the America March.* The Goldman Band, conducted by Richard Franko Goldman and Ainslee Cox. New World NW-266.

*Sound Off.* Eastman Wind Ensemble, conducted by Frederick Fennell. Mercury 75047.

*Sousa Forever.* Morton Gould and his Symphonic band. RCA LSC-2569.

*Sousa Marches.* Band of the Grenadier Guards. London SP-4103.

*Sousa Marches.* Boston Pops Orchestra, conducted by Arthur Fiedler. RCA Camden 2597.

*Sousa Marches in Hi-Fi.* The Goldman Band, conducted by Richard Franko Goldman. Music Corporation of America MCA-4.

*Sousa's Greatest Marches.* Henry Mancini and His Symphonic Band. Warner Brothers WB-1465.

*Sousa on Review.* Eastman Wind Ensemble, conducted by Frederick Fennell. Mercury 75064.

*USA.* Felix Slatkin and Concert Band. Angel 36936.

***Side One***

***Total Time 24:52***

***The Sousa Band***

<b>1</b>	JOHN PHILIP SOUSA: <i>FEDERAL MARCH</i> .....	2:21 (publ. Theodore Presser Co.)
<b>2</b>	J. BODWALT LAMPE: <i>CREOLE BELLES</i> .....	2:30
<b>3</b>	FREDERICK A. "KERRY" MILLS: <i>AT A GEORGIA CAMP MEETING</i> .....	2:35
<b>4</b>	ARTHUR PRYOR: <i>THE PATRIOT</i> .....	2:56
<b>5</b>	LOUIS MOREAU GOTTSCHALK: <i>PASQUINADE</i> .....	2:56
<b>6</b>	JOHN PHILIP SOUSA: <i>GLORY OF THE YANKEE NAVY</i> .....	2:56 (publ. Theodore Presser Co.)
<b>7</b>	ARTHUR PRYOR: <i>TROMBONE SNEEZE</i> .....	2:05
<b>8</b>	HERMAN BELLSTEDT: <i>A MUSICAL JOKE ON "BEDELIA"</i> .....	3:37
<b>9</b>	EDWARD T. PAULL: <i>THE BEN-HUR CHARIOT RACE MARCH</i> .....	2:56

**Side Two**

**Total Time 24:24**

*The Pryor Band*

- 1** CARL D. VANDERSLOOT: *GENERAL PERSHING MARCH*.....2:21  
(publ. Belwin Mills Publishing Corp.)
- 2** ANON: *GENERAL MIXUP U.S.A.*.....2:23
- 3** ALVIN WILLIS (arr.): *MARCH SHANNON*.....2:35
- 4** JAMES E. FULTON: *BATTLESHIP CONNECTICUT MARCH*.....2:14
- 5** ABE HOLZMAN: *ALAGAZAM MARCH*.....1:31
- 6** FRED L. MORELAND: *YANKEE SHUFFLE*.....2:33
- 7** JOHN W. BRATTON: *THE TEDDY BEAR'S PICNIC*.....2:24  
(publ. Warner Bros. Music)
- 8** STANLEIGH P. FRIEDMAN: *DOWN THE FIELD MARCH*.....3:37
- 9** W. PARIS CHAMBERS: *FALCON MARCH*.....2:10
- 10** CHARLES C. SWEELEY: *REPASZ BAND MARCH*.....2:38

*Full archival information on each recording may be found within the individual discussions of the works in the liner notes.*

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