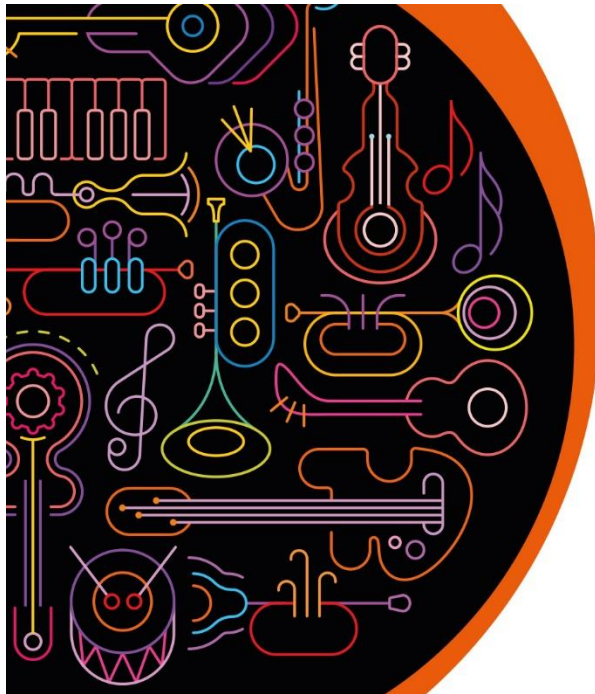


# Hand-out

WEBINAR #6



## CELEBRATING SOUSA



Deel 1

**Presentatie : LORAS SCHISSEL**  
**(Library of Congress Senior Musicologist and Sousa Authority)**

**Redactie : Joop Boerstoel/Musidesk**

John Philip Sousa led a remarkable life. This is a brief timeline of the major events.

## Chronology

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- 1854 born on November 6 in Washington, DC
- 1868 enlists in Marine Corps to play in Marine Band
- 1872 publishes first composition, "Moonlight on the Potomac Waltzes"
- 1875 leaves Marine Corps
- 1876 goes to Philadelphia to work as a professional musician
- 1879 marries Jane Bellis
- 1880 becomes leader of the Marine Band
- 1881 birth of son, John Philip Sousa, Jr.
- 1882 birth of daughter, Jane Priscilla Sousa
- 1887 birth of daughter, Helen Sousa
- 1892 starts Sousa Band; death of father, Antonio Sousa
- 1896 composes "The Stars and Stripes Forever"
- 1900 Sousa Band tours Europe
- 1901 second European tour
- 1903 third European tour
- 1904 fourth European tour
- 1906 With fellow composer Victor Herbert, testifies in favor of giving composers royalty payments for recorded music
- 1907 becomes treasurer of newly formed Authors' and Composers' Copyright League of America
- 1910 tours around the world with the Sousa Band
  
- 1914 purchases home on Long Island called "Wildbank"
- 1917 joins Naval Reserves and becomes leader of the U.S. Navy Marching Band
- 1932 dies in Reading, Pennsylvania

Korte Nederlandse vertaling van belangrijke momenten uit de mini-docu behorende bij 'Celebrating Sousa'

Tijd : 1.20

### The Stars and Stripes Forever

*Hurrah for the flag of the free.  
May it wave as our standard forever  
The gem of the land and the sea,  
The banner of the right.  
Let despots remember the day  
When our fathers with mighty endeavor  
Proclaimed as they marched to the fray,  
That by their might and by their right  
It waves forever.*

4.04

De mars Stars and Stripes Forever symboliseert de Amerikaanse natie in muziek, net zoals de vlag dat doet, waar de mars ook naar vernoemd is.

4.38

John Philip Sousa kwam uit een gezin met 10 kinderen.

Moeder was van Duitse afkomst en vader Sousa was uit Spanje afkomstig.

4.56

Vader Sousa was trombonist bij de US Marine Band. John Philip hield ervan om als kind te luisteren naar de muziek van het orkest, tot groot genoegen van zijn vader. Daardoor mocht Sousa jr. naar de muziekschool.

5.30

Sousa kreeg op jonge leeftijd een aanbod om in een circusband te komen spelen. Vader Sousa vond dit maar niets en regelde de volgende ochtend dat John Philip ook een 'aanstelling' kreeg bij de US Marine Band.

geboortehuis



*John Phillip Sousa's teenage years were quite unusual as he became an enlisted marine at the age of thirteen. This perchance enlistment led to a lifetime of dedication to the U.S. Marine Corps Band. Here he is shown with members of the Marine Band in 1890.*

The result was that early on the morning of June 9, 1868, John Philip Sousa became a member of the United States Marine Corps.

### 6.36

Na een aantal jaren verzocht John Philip Sousa om eervol ontslag om nieuwe uitdagingen aan te kunnen gaan. Zo ging hij o.a. viool spelen in een speciaal orkest t.g.v. het Eeuwfeest o.l.v. Jacques Offenbach

### 7.47

Sousa's aandacht werd nu getrokken door het duo Gilbert and Sullivan.

John Philip dirigeerde in die tijd een amateurproductie in Philadelphia. Het was een op alle fronten plezierige tijd. Hij leerde daar Jane Bellis kennen waarmee hij niet veel later in het huwelijk trad.



H.M.S. Pinafore (geschreven door Gilbert and Sullivan)

### 9.35

Sousa schreef zijn eerste operette 'Our flirtations'. Een brief van zijn vader om terug te keren naar Washington om dirigent te worden van de US Marine Band deed hem besluiten terug te gaan naar het orkest waar hij ooit was begonnen.

### 10.50

Eerste optreden van US Marine Band o.l.v. Sousa. Dit optreden maakte indruk omdat Sousa het programma en volume aanpaste aan de omstandigheden.



### 11.56

Sousa's eerste grote succes als marsencomponist : The Gladiator.

### 12.35

De tot dan toe gebruikte mars voor officiële presidentiële bijeenkomsten en ontvangsten (Hail to the Chief) werd vervangen door 'Presidential Polonaise' en ook voor openlucht activiteiten werd een mars gecomponeerd door J. Ph. Sousa. Dit werd de nog steeds bekende en veel gespeelde mars 'Semper Fidelis'.

### 14.08

Des te meer marsen Sousa schreef, de meer marsen de mensen wilden hebben en horen. Na het succes van Semper Fideles kreeg Sousa meer opdrachten van allerlei organisaties

Washington Post:

Sousa schreef de mars op uitnodiging van The Washington Post. Deze krant had in 1889 een essaywedstrijd uitgeschreven voor kinderen, en de bedoeling was dat de mars zou worden uitgevoerd tijdens de prijsuitreiking. Sousa voldeed aan het verzoek. De mars werd voor het eerst uitgevoerd tijdens de prijsuitreiking, op 15 juni van dat jaar, op het terrein van het Smithsonian Museum, in aanwezigheid van president Benjamin Harrison. Het muziekstuk viel onmiddellijk in de smaak en een Britse journalist noemde Sousa na het horen van deze muziek the March King, een bijnaam die de componist de rest van zijn leven zou dragen. De mars is nog steeds populair in de Verenigde Staten, en wordt ook in Europa veel ten gehore gebracht.

De mars is geschreven in de 6/8-maatsoort en is niet alleen geschikt als mars, maar ook als dansmuziek. → zie en beluister later in dit webinar de uitleg hierover door Mr. Loras Schissel.



John Philip Sousa en zijn vrouw Jane (Jennie) van Middlesworth Bellis t.g.v. hun 30-jarig huwelijksfeest.

Webinar Schissel : THE THUNDERER

**THE THUNDERER.**  
SOLO B $\flat$  CORNET. MARCH. SOUSA.  
Published for Piano, Price: 40 Cts.

The musical score for the Solo B $\flat$  Cornet part of 'The Thunderer' march is written on a single staff in G major and 2/4 time. It begins with a dynamic marking of *ff* and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes first and second endings and concludes with a double bar line. Dynamic markings such as *f*, *mf*, and *fff* are used throughout to indicate volume changes.

Copyright 1889 Harry Coleman, Phila. Pa.

**THE THUNDERER.**  
1st & 2nd TROMBONES. MARCH. SOUSA.  
Published for Piano, Price: 40 Cts.

The musical score for the 1st & 2nd Trombones part of 'The Thunderer' march is written on a single staff in G major and 2/4 time. It begins with a dynamic marking of *ff* and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes first and second endings and concludes with a double bar line. Dynamic markings such as *mf*, *ff*, and *fff* are used throughout to indicate volume changes. The notation includes 'a due' markings and various articulation symbols.

Harry Coleman, Phila. Pa.

The drum part from #37 to 69 may be substituted for the published snare part.

Tempo = 112 or less

# The Thunderer

SOUSA arr. K. Brion and L. Schissel

**37**

This part is based on the drum part from "The Trumpet and the Drum" by John Philip Sousa(1886)  
Rehearsal numbers correspond to Willow Blossom music edition.

Both *f* x x x x x x x x x x x x x x x x x x  
At x's, top stick plays on bottom stick. Bottom stick hits the head simultaneously when struck by the top stick

x x x x x x x x x x x x x x x x x x

**53**

*ff* x x x x x x x x x x x x x x x x x x

x x x x x x x x x x x x x x x x x x

**69**

Aim phrasing to the longest note in the phrase  
TRIO Push phrase through to the longest note  
*p* Light 8th notes!  
(no accent) soli

### INTERLUDE

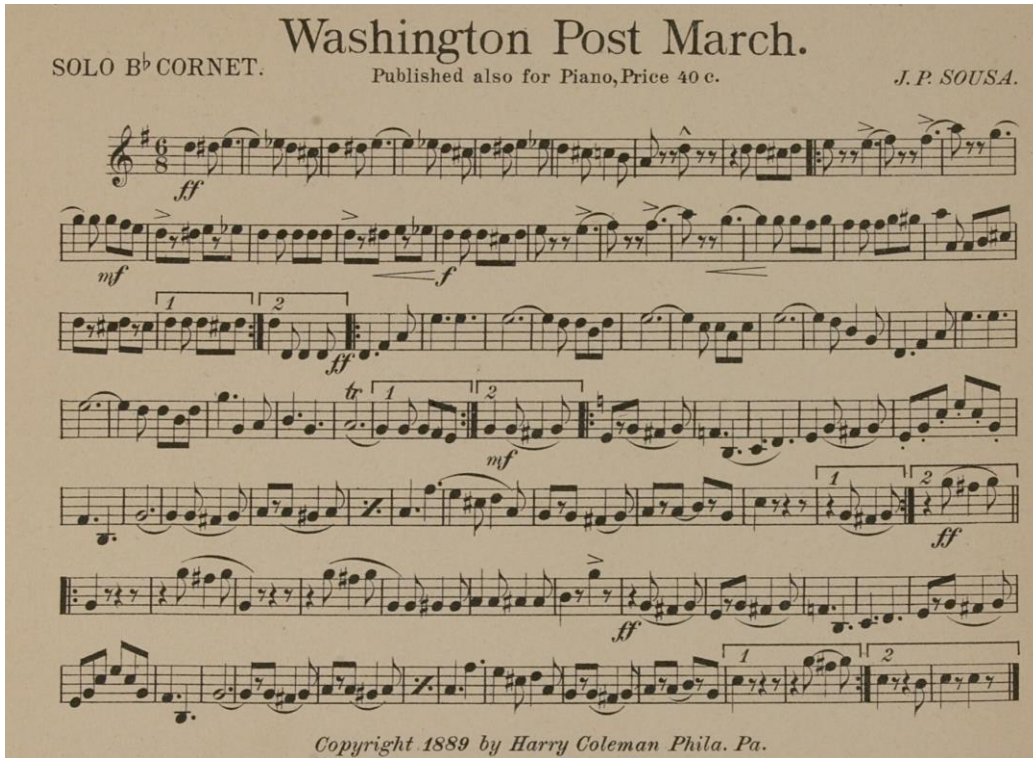
Wait, then play slightly quicker ("rhythmic displacement")  
ETC. **87** Play the three quarters in exact time  
Cornets *ffs* wait, then play eighths slightly quicker  
soli

ETC. *solie* Don't rush!!

Webinar Schissel : WASHINGTON POST

Washington Post March.

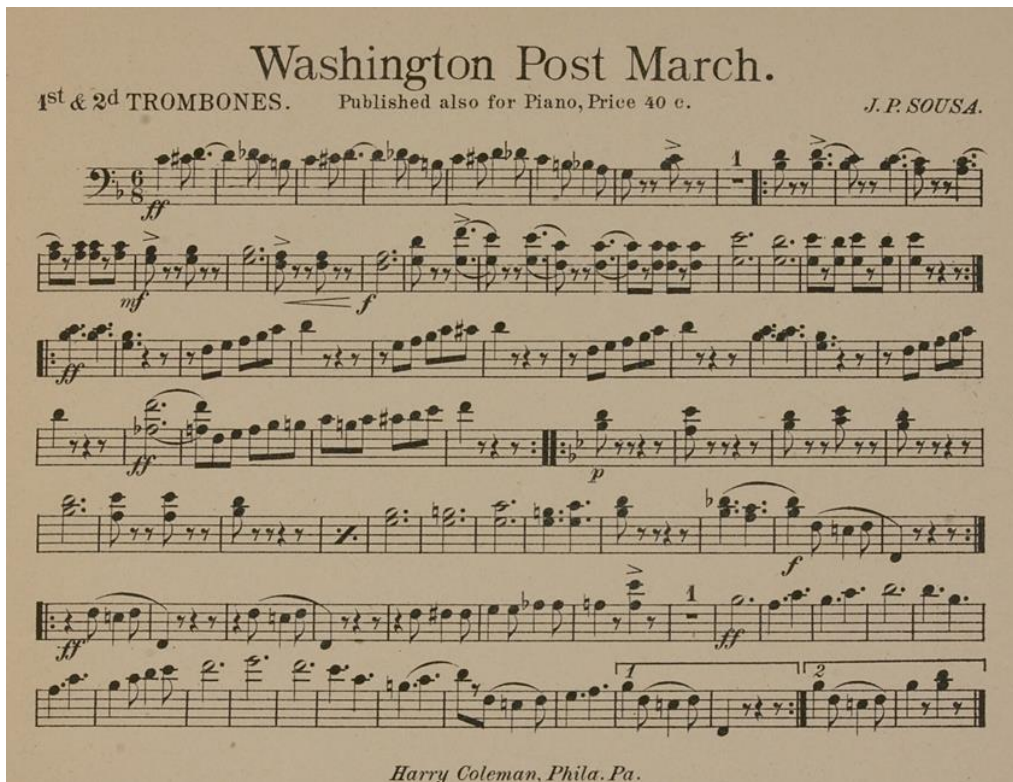
SOLO B<sup>b</sup> CORNET. Published also for Piano, Price 40 c. J. P. SOUSA.



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Washington Post March.

1<sup>st</sup> & 2<sup>d</sup> TROMBONES. Published also for Piano, Price 40 c. J. P. SOUSA.



Harry Coleman, Phila. Pa.



# Washington Post

Sousa

pulse on the beat, not on the pickup

First Strain

Wait!

light afterbeat, or omit!

etc.

etc.

etc.

etc.

etc.

## TRIO

6

As written:

This figure corresponds to the "dip" in the two-step.

Played:

Very light attack, followed by a tone accent with deep support and without color change

## Loras John Schissel : A Bandmaster in the Sousa Tradition!

LORAS JOHN SCHISSEL is the music director and conductor of both the Virginia Grand Military Band, of which he is the founder, and the Cleveland Orchestra's Blossom Festival Band, two of the finest concert bands in the world. He has travelled throughout the United States, Europe, and Asia conducting orchestras, bands, and choral ensembles in a broad range of musical styles and varied programs.



A native of New Hampton, Iowa, Schissel studied brass instruments and conducting with Carlton Stewart, Frederick Fennell, and John Paynter. In the years following his studies at the University of Northern Iowa, he has distinguished himself as a prominent conductor, orchestrator, and musicologist.

Deeply committed to young musicians, he has appeared as conductor of all-state music festivals and of festival bands and orchestras in more than 30 states. As a composer and orchestrator, Schissel has created an extensive catalogue of over 500 works for orchestra, symphonic wind band, and jazz ensemble. As a recording artist, Schissel has amassed a large discography with a wide variety of ensembles and various musical genres.

Schissel is a senior musicologist at the Library of Congress and a leading authority on the music of Percy Aldridge Grainger, Aaron Copland, Leonard Bernstein, and former Boston Symphony Orchestra conductor Serge Koussevitzky.

He co-authored *The Complete Literary and Musical Works of John Philip Sousa*. He is also an honorary conductor of the historic Ringgold Band — the last band conducted by John Philip Sousa.

In 2013, at the request of the George and Ira Gershwin family, Loras John Schissel began work at the University of Michigan School of Music as a Board Member of the "Gershwin Editions" creating new authoritative editions of George Gershwin's concert music. Mr. Schissel will be overseeing the editing of such iconic works as *An American in Paris* and *Rhapsody in Blue*.

Loras John Schissel has been named the next recipient of the National Band Association AWAPA award during the virtual NBA General Membership meeting on December 15, 2020. The formal presentation of the award will take place at the 2021 Midwest Clinic. The Academy of Wind and Percussive Arts (AWAPA) award was established for the purpose of recognizing those individuals who have made truly significant and outstanding contributions to furthering the excellence of bands and of band music. It is not limited to band directors, but to anyone whose contributions are determined to be so outstanding that they deserve and warrant honor and recognition. **The nine inch silver "AWAPA" figure is designed to be the "Oscar" of the band world.**

