San Francisco Band Foundation Presents
A Unique Event

May 13
8 PM
(Preview)
May 14
7 PM

A Spring Social with Sousa & Friends
Starring The San Francisco Gay Freedom Day Marching Band
Jeff Foote, Conductor
With Special Guests:
Pamela Brooks
Vocal Minority Barbershop Quartet

Featuring Waltzes and Marches by Sousa
Plus Works by: Mendelssohn, Puccini, Wagner, von Weber

San Francisco Band Foundation is supported in part by San Francisco Grants for the Arts.
The San Francisco Band Foundation presents

A SPRING SOCIAL WITH SOUSA & FRIENDS

Featuring
The San Francisco Gay Freedom Day Marching Band
Jeff Foote, Conductor
with Vocalist Pamela Brooks
& Vocal Minority Barbershop Quartet

May 14, 1989
Victoria Theater, 7 pm

San Francisco Band Foundation
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Program

National Anthem
The Star Spangled Banner
(arr. Sousa)

Marches
The Black Horse Troop
The Pride of the Wolverines
(arr. Sousa)

Procession
Elsa's Procession to the Cathedral from "Lohengrin" (Wagner)

Barbershop Quartet
Joyce Barnes, Beth Bricker, Steve Campbell, Mark Benjaman

Clarinet Solo

Percussion Quartet
Valley Forge

Wind Ensemble
Amerciana
Suite of Old American Dances

Clarinet Solo

Mandolin Player
Mr. John Butler

Clarinet
Trudy Fulton-Smith, Jeane Redsecker, Neila Waters, Linda Werner

Finale
American Civil War Fantasy (Bilik)

Overture
Overture for Band (Mendelssohn)

Vocal Solo
Gypsy Love Song from "The Fortune Teller" (Herbert)

Musetta's Waltz from "La Boheme" (Puccini)

Miss Pamela Brooks, soloist

Trumpet Solo
I've Made My Plans for the Summer (Sousa)

Mr. Bradley Conlain, soloist

March
Florentiner March (Fucik)

Percussion Quartet
Valley Forge

Trudy Fulton-Smith, Jeane Redsecker, Neila Waters, Linda Werner

American Civil War Fantasy (Bilik)

San Francisco Gay Freedom Day Marching Band & Twirling Corps

Conductor
Jeff Foote

Flute
Jay Kast

Mickey Miller

Kim Rimmer

Oboe
Keith Sklower

Musetta's Waltz (Herbert)

A popular cabaret entertainer in the San Francisco Bay Area, she has sung with several symphony orchestras including Houston, St. Louis, Honolulu, Baltimore, Buffalo, Denver, Toronto, Indianapolis, Oakland and others. She has performed with the SFGFDMB & TC in the past, most notably in 1985, at the First Annual Christmas Gala and Dance Along Nutcracker. Miss Brooks was classically trained on the violin and is the recipient of bachelor's and master's degrees in voice from San Francisco State University.
About Tonight's Program

This concert is representative of the traditional pops concerts presented by the John Philip Sousa Band (b. 1854, d. 1932). The unique programming includes a delightful mixture of familiar light classics, novelties, brilliant vocal and instrumental solos and, of course, great Sousa marches. The Sousa band presented this style of concert around the world from 1892-1932, which made Sousa and the band pre-eminent in popular American musical entertainment.

• The customary Sousa concert was never all Sousa, nor was it all marches. Sousa is credited with introducing classics to an American audience that may have never heard works by Wagner, Strauss, Respighi and others.

• Sousa was the father of the modern pops concert — his programming greatly influenced Arthur Fiedler.

• Often times presenting 2 concerts a day, seven days a week, the Sousa Band rarely played outdoors. In fact, the band only marched 4 times in its long history. Most concerts were performed in the world’s greatest opera houses and concert halls.

• Sousa was the first American composer of a successful Broadway show (El Capitan in 1896).

John Philip Sousa, as conductor of the Army and Marine bands, used The Star Spangled Banner long before it became the National Anthem (officially adopted by Congress in 1931). This 1890 arrangement is “a la Wagner”, that is, in the style of the Overture to Tannhäuser. The Black Horse Troop was commissioned for the mounted troops of a Cleveland National Guard Unit. When it was premiered in 1925, the troopers marched their beautiful black horses right up on stage with the band. For several decades, The Pride of the Wolverines was the official march of the city of Detroit. The march, one of his most demanding, was dedicated to the mayor and citizens of the city in 1926.

First performed in 1848, Elsa’s Procession to the Cathedral, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic knight of the Holy Grail, who has come to deliver the people of Antwerp from the Hungarian invaders. In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its praise to that of the orchestra.

Probably the most famous of all clarinet solos, Concertino, Op. 26, helped establish the clarinet as the leading instrument for the expression of Romantic music. It also added to the fame of Carl M. von Weber who was already respected as a great composer of the day. The Concertino received its first performance in 1811, and the SFGFDMB & TC is fortunate to present our own John Butler in tonight’s performance.

Robert Russell Bennett (b. 1894, d. 1890), is responsible for creating the Broadway sound of American theatre and establishing the instrumentation standard of the pit orchestra. In addition to the over 200 shows he orchestrated, he has composed for every medium possible — television, movies, chamber and orchestral works. The Suite of Old American Dances, composed in 1950, is an original band composition depicting the Saturday night barn dance of old. Bennett recalls from his childhood the gaiety and frivolity of several native American dance forms.

Felix Mendelssohn composed his Overture for Band in the summer of 1824 during his stay at the fashionable seaside resort of Doberan on the shores of the Baltic. The bathing establishment boasted of a very acceptable wind band, so acceptable that the young composer (he was only 15 at the time) felt compelled to compose this piece for one of the summer concerts. The scoring of the original edition is not too different from the instrumentation of the contemporary wind band.

Victor Herbert’s life was quite productive. For over a quarter of a century, his name was synonymous with Broadway. He also served a short tenure as the conductor for the Pittsburgh Symphony and the Gilmore Concert Band (Sousa was accused of stealing many of his principal musicians from the Gilmore Band — a scandalous story of the day). Herbert was the composer of Babes in Toyland and the song “Ah, Sweet Mystery of Life.” The Gypsy Love Song, from The Fortune Teller (premiered in 1898), is said to be the greatest love song in all of operetta.

In La Bohème, the pretty, coquettish Mussetta approaches a crowd with her wealth, aged admirer, Alcindoro. Noticing Marcello (an ex-lover) with friends, Mussetta attempts to attract his attention. She sings the waltz “Quando m’ènu’o’:

Wherever I go alone along my way
people stop and gaze,
and everyone looks over my beauty
from head to foot.
And then I relish the subtle longing
that appears in their eyes,
and under the outward decoration
they know there is hidden beauty.
Thus the onrush of desire
surrounds me and makes me happy!
And you who know
that memories consume you,
you still flee from me?
I know well; your anguish
you will not reveal
but you feel you could just die!

The length and content of The Florentiner, sub-titled, Grande Marcia Italiana, suggests that Julius Fucik (like Sousa in his Free Lance March), tried to condense an operetta into a march. The march opens with a short bugle fanfare and then goes into a strain of repeated notes that suggests a flighty Florentine signorina chattering to her gentleman friend from Berlin who can manage to get in only an occasional “ja-wohl.” In 1916, nationalism was flourishing, marches were the pop music of the day, and it was not surprising that a Hungarian could write the ultimate Italian grand march.

Military bands have changed and the methodology of playing wind instruments has been tested over the years, but the concept of playing a snare or bass drum has endured without variation (at least until the advent of the matched grip, i.e., holding both sticks overhanded). Valley Forge, by Haskell Harr, is an advanced example of the standardized rudiments, such as paradiddles, flams, and ruffs, that evolved from soldiers relaying signals across the battle field. Sousa’s output was extraordinary — several hundred pieces, including some comic operas and orchestral works. Also, an autobiography, three novels, an instrument methods book and the waltz, I’ve Made My Plans for the Summer. This is the maiden’s reply to a marriage proposal. The lady dreams of happy days on Coney Island “shooting the chutes” and listening to the band play. She says she may reconsider at the end of the summer. Bradley Conlaine, known about town for his work with our band and City Swing, is our trumpet soloist.

Sousa was the consummate patriot. If Jerry Bilik had been around in 1900, American Civil War Fantasy may have appeared on a Sousa program. This tone poem for band, published in 1961, depicts the mood leading up the war between the states. Songs (sans Tara’s Theme) of daily life from the North and South are presented equally, building to conflict and closing with the hope of a perpetually-united nation.