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„Good Bye“ and „Farewell“: Sousa and the Classics

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“Good Bye” and “Farewell”: Sousa and the Classics

John Philip Sousa's place in music history as both the greatest of the bandmasters and one of the first celebrities in the realm of popular music creates the impression that he and his music existed in a separate sphere from the world of classical music. For instance, it is only in the past two decades that Sousa's music made its way into the music history survey textbooks, a change that has occurred in tandem with an increasing coverage of jazz and rock¹. While he witnessed and participated in the fissuring between classical and popular music, for his own part Sousa argued adamantly for the “high class” status of his compositions (this was his catch-all term for classical music and popular music of great quality). At the same time he made the case that his ensemble, the band, was merely an evolution of the orchestra. Sousa's perspective as a composer of marches and operettas led him to similar conclusions, as he frequently pointed out the precedents for his own evolution found in the life and works of the classics, including Haydn. The practical implications of these arguments as used on his band's annual tours meant the inclusion of a number of transcriptions of classical works on his concerts and the direct linking of his music to various classical predecessors².

Haydn's position in America's musical culture during the majority of Sousa's career was not very different than it was elsewhere in the nineteenth century. In the paper I delivered in Eisenstadt in 2011, subsequently published as a chapter in my book *Reviving Haydn* (2015), I argued that the pivotal moment, if any one could be pinpointed, for Haydn's modern reception in the United States was the 1925–26 concert season in New York City³. It was there that the efforts of Arturo Toscanini, Lawrence Gilman, and

¹ For example, Sousa first appeared in the fifth edition of Donald J. Grout, *A History of Western Music*, New York 1996, and was not yet in the second edition of K. Marie Stolba, *The Development of Western Music: A History*, Madison 1994.

² On the social contexts of his operettas see Tracey Elaine Chessum, (Musical) Sales Pitches from the “Salesman of Americanism:” The Comic Operas of John Philip Sousa, Ph.D. diss., University of Maryland, 2012.

³ Bryan Proksch, *Haydn in American Musical Culture from Sousa to Toscanini*, paper read at the conference “Joseph Haydn und die ‘Neue Welt’: Musik- und kulturgeschichtliche Perspektiven”, Eisenstadt, Austria, September 2011; Bryan Proksch, *Reviving Haydn: New Appreciations in the Twentieth Century*, Rochester 2015, pp. 159–174.

others were recognized as an incipient “Back to Haydn Movement” by the editor of *Musical America*, with manifold ramifications for decades to follow. The Sousa Band was not touring at the time of those concerts, so it is possible that Sousa was in New York to hear them. Whether or not he attended one of the concerts, Sousa’s views on Haydn and the classics – or “high class” music in general – were long established by that time and did not apparently make a significant change in the few years remaining to him before his death in 1932⁴. Nevertheless, Sousa was never dismissive of Haydn in the sense that he admired Haydn’s ability to speak to multiple audiences as well as the continuing popularity of some of his works. “The Creation” and Symphony No. 45 (the “Farewell”) in particular provided Sousa with usable models for bridging the gap between classical and popular modes of expression.

SOUSA AND PUBLIC TASTE

Sousa’s views on popular music and concert programming present the ideas of both a practical man seeking to please the ticket-buying public and an idealistic artist working to create and perform musical works of art. He argued that too many musicians saw these two goals as mutually exclusive where in fact musicians needed to balance them in order to achieve lasting success. His argument bears striking similarities to the eighteenth-century notion that compositions and concerts generally needed to be a well-rounded mixture that catered to both the amateur (*Liebhaber*) and the connoisseur (*Kenner*). By the same token, his ideas were rooted in nineteenth-century programming practices, where conductors such as Hans von Bülow would include select lighter classical compositions in the “Haydn Style” as an aperitif before leading their audiences down the path to the less accessible works of Wagner⁵.

In an interview published ca. 1890 the young director of the United State Marine Band outlined his approach to concert programming⁶. At the out-

⁴ On Sousa’s interaction with public taste and his notion that any work with lasting popularity was a classic, see Neil Harris, *John Philip Sousa and the Culture of Reassurance*, in: Jon Newsom (ed.), *Perspectives on John Philip Sousa*, Washington, D.C., 1983), pp. 11–40 (<http://memory.loc.gov/diglib/ihis/loc.natlib.ihis.200152753/default.html>).

⁵ Further on Hans von Bülow’s programming ideas see Proksch, *Reviving Haydn*, pp. 41–45.

⁶ “R. J. W.,” *Music for the People, as Interpreted by the Famous Leader of a Famous Band*, in: Unknown newspaper, September 5, 1890 (?); reprinted in: *A Sousa Reader: Essays, Interviews and Clippings*, ed. Bryan Proksch, Chicago 2017, pp. 12–16. The United States Marine Corps Band recently placed digital scans of the voluminous Sousa Press Books on their website at www.marineband.marines.mil/About/Library-and-Archives/Sousa-Band-Press-Books. The present item is a part of that collection.

set Sousa regretted that too often the least competent bands and conductors played the most difficult classical arrangements in an effort to avoid criticism, working under the assumption that polite society would be slow to speak negatively about even the worst performance of a piece by Beethoven or Wagner. Frank as he always was, Sousa attributed the need to program difficult classical works instead of easier-to-play popular works as “professional cowardice” because “to play anything less than so-called classical music would be an acknowledgment of musical weakness, so [the band leader will] probably wrestle with Beethoven et al. until he mounts the golden stairs, and poor Beethoven and a long suffering public will have to stand it”⁷. Those who programmed classical music in order to manipulate their own status participated in a cover-up of sorts: “As a general thing, the poorer a band is and the more incompetent its leader, the higher the class of music they attempt.” A parallel problem for Sousa was the assumption that popular music did not require rehearsal time, meaning that bands typically over-rehearsed classical works that few in the audience cared about while “vamping” (i.e. sight reading) the seemingly-easier popular works with disastrous results. Sousa wanted a more balanced approach and encouraged bands to present a well-rounded concert of high-, low-, and middle-brow works all arranged and rehearsed to equal perfection. This balanced approach to programming would, in essence, demonstrate the ensemble’s musical excellence by showing that they were adaptable to the widest possible variety of musical expression.

The 1890 interview also provides crucial insights into how self-conscious Sousa was regarding his own popularity with the public. He feared that his own success might prejudice the classical world against him as not being “high class” like Beethoven, Wagner, and even Offenbach or Johann Strauss Jr. In an effort to counter the prevailing assumption he pointed out that the actual quality of the music was never as important to the audience as the perception of that quality based on the composer’s reputation: “There is a good deal of humbug about this classical music. . . . With the majority it is a fad, pure and simple. People will turn up their noses at a piece with John Jones’ name attached as a composer, who would appear to be filled with ecstatic rapture were the same piece labeled Beethoven”⁸. Pleasing audiences while maintaining artistic integrity was of the utmost importance: “most people like comedy in music, as well as in literature, and all great writers have known this and catered to it. Shakespeare in his heaviest tragedies always introduces a thread of comedy. I therefore, can not understand why the great orchestra leaders can not put a little light matter into their programmes without feeling

⁷ Ibid., p. 12.

⁸ Ibid., p. 14.

that they are degrading art”⁹. He does not necessarily place Haydn’s music above other “high class” works – as was the case when Thomas Holcroft likened Haydn to Shakespeare in 1805 – rather Haydn achieved the very balance between art and popular music to which Sousa aspired as a composer¹⁰. As will become clear later in this essay, Haydn’s music was neither too heavy nor too light but well balanced. Haydn and Sousa guided their audiences’ expectations and experiences as both entertainers and purveyors of culture, key long-term concerns for the bandmaster.

As the interview continued, Sousa argued that high-class music educates while low-class music entertains; it was the responsibility of the musician to both educate and entertain. The implications for listening to Sousa’s own compositions are clear in that his marches were artistic “high class” works written by a great composer also concerned with his more casual listeners. His views on these issues remained remarkably consistent throughout his career, even as American musical tastes evolved away from band music towards jazz¹¹. Similarly he argued that weightier modern classical music risked going unperformed because it was too difficult: “There has been a great deal printed about [Richard] Strauss and about Debussy, consequently there has been a kind of a fad for their music, but I notice that the compositions of Puccini among the later composers elicit more real applause than those of any other writer, and I am quite willing to predict that twenty years from now they will be equally popular”¹².

Sousa’s average concert program bears out these ideas quite clearly (see Figure 1 below for one example)¹³. While touring the band typically played nine or ten groupings, with scheduled encores (often Sousa’s own marches, patriotic songs such as “Dixie” or popular songs). Sousa’s own works appeared side-by-side with those of other bandmasters, current American

⁹ *Ibid.*, p. 15.

¹⁰ Thomas Holcroft added a short inscription to a letter from Haydn: “The immortal The Shakespeare of Music. J.H. 1805”, see Bartha, pp. 303f.

¹¹ See for instance his essay *American Musical Taste*, in: John Philip Sousa, *Modern Music and Musicians*, part 2, vol. 3, New York 1912, pp. 643–645; reprinted in Proksch (ed.), *A Sousa Reader*, pp. 104–111.

¹² *Ibid.*, 111.

¹³ For general trends see Keith Brion, *A Master of Programming*, in: *The Instrumentalist* 59, no. 4 (November 2004), pp. 50–53. For a sampling of Sousa’s concert programs see Paul Bierley, *The Incredible Band of John Philip Sousa*, Urbana, Illinois, 2006, pp. 270–320. For discussions of/concerning Sousa’s approach to encores see Proksch (ed.), *A Sousa Reader*, pp. 13f., and p. 102. On Sousa’s inclusion of opera excerpts see George W. Martin, *Opera at the Bandstand: Then and Now*, Lanham, Maryland, 2014, pp. 96f.

TO-NIGHT
 AT THE BROADWAY THEATRE,
SOUSA
 AND HIS
BAND.

"THE MARCH KING,"
JOHN PHILIP SOUSA,
 CONDUCTOR.

Eertha Waltzinger, Soprano.
Gwillym Miles, Baritone.

Overture, "The Promised Bride".....Ponchielli
 Transcription on Hungarian a.i.s.....Hauser
 Night Scene, "Tristan and Isolde".....Wagner
 Soprano solo, "Thine".....Bohm
 Scenes Historical "Sheridan's Ride".....Sousa
 Introduction third act of "Lohengrin".....Wagner
 "Ren lo l'Amour".....Weber
 March, "The Stars and Stripes Forever".....Sousa
 Baritone solo, "Spanish Serenade".....Tschalkowsky
 Humoresque, "Good Bye".....Sousa

POPULAR PRICES.

Figure 1: 1897 Concert Advertisement for Sousa Band concert featuring "Good Bye". The New York Journal and Advertiser, October 31, 1897, p. 56. Image courtesy of Library of Congress, Serial and Government Publications Division.

songwriters and composers, contemporary European composers, and arranged classical masterworks. Much the same could be said for his compositions, bridging a widening gap between the classical and popular realms of music.

CLASSICIZING THE BAND

One key facet of Sousa's effort to elevate his own music to "high class" levels was negotiating the historical differences between bands, his own medium, and orchestras, the ensemble most indicative of classicism. His approach was two-pronged, firstly making the case that the band was simply a modernized orchestra and secondly transcribing various classical orchestral works for band¹⁴. This attempt at redefining the band, with its militaristic roots, as a medium for quality music, largely succeeded in the United States given that the ensemble continues to be the central medium for most college and university music programs.

Sousa's clearest effort to elevate the band to the status of the modern orchestra appeared in the form of a 1917 essay entitled "The Symphony Orchestra and the Concert Band"¹⁵. Here he takes care to outline the history of the orchestra, paraphrasing the "Orchestration" entry in the second edition of Grove's Dictionary. Unsurprisingly he starts in 1766 with Haydn the "Father of Instrumental Music" whose "immortal works should be given the honor"¹⁶. He directly compares Haydn's orchestra of fifteen musicians with Richard Strauss's 1914 orchestra of over 120 noting that size was not the crucial factor in orchestral evolution so much as the addition of wind instruments. W. S. Rockstro's entry in Grove's proved his point so well that he quoted it directly: "[the orchestra] has become a large wind band plus strings, instead of a string band plus wind"¹⁷. Sousa follows this with a history of bands that inevitably shows how the band was, through technical innovation and ever-increasing expressive capabilities, on the verge of completely superseding the orchestra: "The tendency of the modern composer to place, on the shoulders of the wood-wind corps and the brass choir of the orchestra, the most dramatic effects of the symphonic body has much to do with the development of the wind band"¹⁸.

In this essay Sousa openly admits to "placing the string band and the wind-band on the same plane." Note especially how cleverly he switches his verbiage from "orchestra" to "string band" by the midpoint of the essay. As

¹⁴ Further on his transcriptions see Jonathan Nicholas Korzun, *The Orchestral Transcriptions for Band of John Philip Sousa: A Description and Analysis*, diss., University of Illinois at Urbana-Champaign, 1994.

¹⁵ Sousa, *The Symphony Orchestra and the Concert Band*, in: *The Etude* 35 (May 1917): 299–300; reprinted in Proksch (ed.), *A Sousa Reader*, pp. 102–126.

¹⁶ *Ibid.*, p. 122.

¹⁷ W. S. Rockstro, *Orchestration*, in: J. A. Fuller Maitland (ed.), [*Grove's*] *Dictionary of Music and Musicians*, 2nd ed., New York 1904–1910, vol. 3 (1907), p. 511.

¹⁸ Sousa, *Symphony Orchestra*, in Proksch (ed.), *A Sousa Reader*, p. 124.

he continues his argument, Sousa allowed that eighteenth-century music was best left to orchestras given the prominence of the string parts: "The efforts on the part of some misguided conductors and orchestrators to 'improve' on the original, and the equally self-elective task of some wind-band arranger to transcribe Mozart, Beethoven and Haydn to the wind instrument combination are greatly to be deplored"¹⁹. Moving on to anecdote, as he was prone to do, Sousa recalled a concert conducted by Hans Richter in the 1890s that he attended in London. After hearing an orchestra of 100 play Wagner half the orchestra left the stage for the performance of a Haydn symphony. Far from being bored at the reduced number, he noted that "it was like looking at an exquisite miniature after viewing a canvas of a mighty battle scene"²⁰. Now, having established the clear differences of expression between Haydn's orchestra and Wagner's, he came to an inevitable if unlikely conclusion: "there is much modern music that is better adapted to a wind combination than to a string, although for obvious reasons originally scored for an orchestra. If in such cases the interpretation is equal to the composition, the balance of a wind combination is more satisfying"²¹.

It is worth pointing out by 1917, the year he made all these statements, Sousa had already made dozens of transcriptions of his own for band, including, for instance excerpts from Haydn's "Creation" in 1883, Strauss's "Don Juan", keyboard suite movements and by Bach in 1903, and Beethoven's "Appassionata" Sonata in 1893. These in-house arrangements are in addition to those commercially available that the band purchased for use. Looking back on statements made prior to 1917 it becomes evident that these transcriptions were in part functional – an effort to include educational high class music on his concerts – yet they were also theoretically important in the sense that they enabled him to place the band on an even footing with an orchestra. When Sousa attended the 1900 Parisian Exposition Universelle as the official ensemble of the United States he was taken aback by how many arrangements Édouard Colonne's orchestra (the official French ensemble and one of the Exposition's featured orchestras) played to the extent that he argued that "if an orchestra may play transcriptions of piano works, why should not a military band play transcriptions of works for orchestra?"²².

¹⁹ *Ibid.*, p. 125.

²⁰ *Ibid.*

²¹ *Ibid.*, p. 126.

²² Sousa, No State Aid for Art, in: *New York Herald* (Paris printing), early July 1900; reprinted in: Proksch (ed.), *A Sousa Reader*, p. 37.

Given his statements, and especially when taken in conjunction with his propensity to transcribe and arrange classical works for band, it is clear that he was not just putting orchestras and bands on the same plane. Indeed Sousa was showing that the band could not only do anything an orchestra could do, it could actually do it better. Where the orchestra was increasingly playing old works from bygone times, the band offered new music of equal quality – and was even more exciting to hear.

SOUSA AND HAYDN

While Sousa's favorite composer was Wagner, perhaps with Offenbach a close second, Haydn's status and approach to composition were more in line with Sousa's aspirations and self-image than Wagner's. "The Creation" was still performed frequently by amateur choral societies throughout the United States at that time, and Sousa consistently listed the oratorio among the "perennial favorites" or "inspired works" that continued to enthral audiences²³. Such lists invariably included the "Stars and Stripes Forever" as part of his larger effort to place himself within the circle of classical composers. Yet the parallels between Sousa and Haydn go much deeper. He never tried to take credit as the "father of bands" in the way he above lauded Haydn as the "father of instrumental music" – this honour he typically reserved for P. S. Gilmore – but there is no doubt that the "march king" saw himself as responsible for popularizing bands in a way remarkably similar Haydn's fatherly role in music history (at least as it was framed in the opening decades of the twentieth century). In addition Sousa was a creator of forms much like Haydn – not march form specifically, but he did take credit for deciding to redesign march form to climax at the end of the trio section because bands never observed the *da capo* annotation: "Accordingly, in composing my marches I ignored the old established rule and wrote with the idea of making the last strain of the march the musical climax, regardless of the tonality"²⁴. Ignoring established rules was also one of the areas in which Haydn as the "inventor" of the classical style excelled, at least so far as Sousa's contemporaries knew.

While touring, the Sousa Band used eight Haydn pieces in various arrangements (see Table 1). Since the band toured with female singers featured as soloists, the selections from "The Creation" were used as vocal features with band accompaniment. "The Creation" remained popular enough among choral societies in the United States to qualify as a popular classic.

²³ See for instance his *Success in Music and How to Win It*, in: *Sousa Band Tour Program Book* (1921); reprinted in Proksch (ed.), *A Sousa Reader*, p. 146.

²⁴ See his 1898 letter to the editor of *The Etude*, *ibid.*, pp. 23f.

The “In Splendor Bright” and “The Heavens are Telling” arrangements of 1883, performed in 1894, were original to the band, with Sousa (or one of the bandsmen under Sousa’s direction) cutting and pasting an orchestral score to create the conductor’s score, then copying out the necessary parts by hand²⁵. The prominence of Haydn’s music on the 1894 tour is remarkable, but without a clear explanation. He toured with ten different vocal soloists that year, so it would be a plausible assumption that one of them requested those movements specifically²⁶. The other arrangements, and in particular the slow movement of the “Surprise” Symphony – a perennial favorite – and the “Reminiscences of Haydn” were commercial arrangements purchased by the band. “Reminiscences of Haydn”, arranged by Frank Winterbottom (1861–1930) for Chappell’s Army Journal first appeared on the band’s programs in 1893. The medley included brief well-known selections from “The Seasons” (“In Native Worth”) and “The Creation” (“With Verdure Clad” and “The Heavens are Telling”), alongside the song “My Mother Bids Me Bind My Hair” and the obligatory sections from Symphonies nos. 94 and 100. In any case, Haydn’s works were “high class” in the sense of being classical and by a well-respected composer. On the other hand, the actual selections, most notably the “Surprise” movement, included gimmicks that the full spectrum of Sousa’s audience would have found appealing. In this way Haydn’s music was at the same time serious, popular, educational, and entertaining.

Table 1: Haydn’s Music on the Sousa Band’s Concerts²⁷

Work/Arrangement Title	Year(s) Performed on Tour
Benedictus	1894
“In Native Worth,” “In Splendor Bright,” and “The Heavens are Telling” from “The Creation”	1894
Gipsy Rondo (“Rondo all’ Ongarese” finale to the Piano Trio in G major, Hob.XV:25)	1919, 1922, 1924–27
“Reminiscences of Haydn”	1893–94, 1896, 1924
Serenade	1894
Symphony No. 94 “Surprise” (second movement only)	1894–96, 1903–04, 1909, 1915, 1917, 1922, 1924

²⁵ Paul E. Bierley, *The Works of John Philip Sousa*, Columbus, Ohio, 1984, p. 160. Bierley notes that Sousa copied out many of the “In Splendor Bright” parts himself, but only the Alto saxophone part of “The Heavens Are Telling.”

²⁶ For the list of soloists that year and tour schedules see Bierley, *Incredible Band*, pp. 146f.

²⁷ This table is compiled by merging Bierley, *Incredible Band*, p. 362 with *id.*, *Works*, p. 160.

More theoretically speaking, Haydn was important enough to Sousa to invoke him in the highly satirical essay “The Year in Music” (1906 – written as a dystopian parallel to his more famous “The Menace of Mechanical Music” of the same year²⁸. Here phonographs have commandeered the musical world, replacing musicians in concert life to the extent that recorded or “canned” music has supplanted actual human performance.

The mastodonic affair of February 13, when Haydn’s mighty work, “The Creation”, was given by the Choral Organgrinders’ Society and the Phonograph Orchestra combined, made lovers of oratorio sit up and take notice. Nothing like it was ever heard before. Although the pure Italian school of organgrinding seems almost too emotional for the stately numbers of the great school of sacred music, still there was a leaven and a recompense in the beautiful work of the four solo self-playing pianos – Style N. G., price one twenty-five. The great chorus, “The Heavens Are Telling the Glory of the Phonograph,” which was encored seven times, was given this up-to-date alteration in the line by the celebrated author of “Everybody His Own Poet”²⁹.

His point here was to make apparent the sacrilege of replacing musicians with phonographs in the singing of one of the most popular and revered masterworks insofar as the public was concerned.

It was this same reverence for Haydn’s music as a bridge between popular and classical styles which helped change Sousa’s views on jazz. He was adamantly opposed to jazz as poorly-performed cacophony merely designed for dancing until 1924, when Leopold Stokowski convinced him that jazz was too respected as a truly American invention to be ignored: “[Stokowski] pointed out that Haydn in his day had used dance tunes in his serious musical works with the result that in his own lifetime his works were regarded as common street music”³⁰. Sousa quickly followed the argument to its natural conclusion, and by the summer of that same year he was not only including jazz arrangements on his concert programs but actually tried his hand at writing some jazz compositions of his own for his band.

²⁸ Further on the “Menace” and its context see Patrick Warfield, John Philip Sousa and ‘The Menace of Mechanical Music’, in: *Journal of the Society for American Music* 64 (2009), pp. 431–463.

²⁹ Sousa, *The Year in Music*, in: *Town Topics* (December 6, 1906), pp. 45f.; reprinted in Proksch (ed.), *A Sousa Reader*, p. 81.

³⁰ John Philip Sousa, *Jazz, in Its Present State, May Develop National Style*, in: *Philadelphia Record*, ca. July 1924; reprinted in Proksch (ed.), *A Sousa Reader*, p. 173.

SOUSA'S "HUMORISTIC GOOD BYE"

Given the absence of arrangements in the Sousa Band's library or on extant concert programs, it would seem that Sousa never performed Haydn's Symphony No. 45, the "Farewell." It may be that the prominence of the strings and relative lack of wind parts in this work made it unsuited to arrangement, much as he had argued about many other eighteenth-century works in his 1917 essay "The Symphony Orchestra and the Concert Band" (see above). Nevertheless, in his 1892 humoresque "Good Bye" (sometimes titled "Humoristic Good Bye"), Sousa adapted the concept behind the "Farewell" Symphony for the modern band audience. After a short introductory section, each section of the band takes a turn playing a popular song before exiting the stage.

Two different versions of the work exist, one housed at the University of Illinois and the other at the Library of Congress. The Library of Congress version, as described by Bierley, includes programmatic details outlining a musicians' strike that goes unnoticed by the aloof conductor. By the end the musicians realize they need a paycheck and return to the stage gradually to the popular song "Annie Laurie." It is worth noting that Sousa frequently referred to "Annie Laurie" in his writings – the text, which waxes nostalgically about love, seems to have resonated with him – and the song was the most popular of any among his audiences. Thus the work served a dual function by both reminding the audience that the concert was over and by closing with a clear favourite in sing-along fashion (see Figure 1). The version at the University of Illinois's Sousa Archive does not include any return to stage or programmatic annotations, closing instead with the drums exiting the stage and a double-bar line.

The Sousa Band used "Good Bye" with relative regularity at the close of their concerts from 1892 through 1901³¹. The popularity of the humoresque rested in no small part on the gimmickry of exiting the stage, and it is clearly based on contemporary descriptions of Haydn's "Farewell" Symphony that this work also remained in the concert repertoire primarily because conductors took advantage of various ingenious ways of dramatizing the exits³². This is how Sousa would have understood the "Farewell" in any case: as important because of the opportunities presented in the final moments for jest and pleasure rather than as important as a serious

³¹ Bierley, *Incredible Band*, p. 403; *id.*, *Works*, pp. 134f. Bierley only addresses the Library of Congress version.

³² See for instance Proksch, *Reviving Haydn*, pp. 44f., where Bülow related wearing a fez and holding a cigar box in a darkened hall with candles on the music stands.

The image displays a musical score for three parts: Oboe, Clarinet 1, and other woodwinds. The score is in 2/4 time and key of B-flat major. It begins with the tempo marking 'Allegretto' and a 'Solo' instruction for the Oboe. The Oboe part features a melodic line with slurs and accents. The Clarinet 1 part plays a rhythmic accompaniment, starting with a 'pp' (pianissimo) dynamic. The other woodwinds part provides harmonic support with chords. The score is divided into two systems. The second system includes the tempo marking 'Andante' and an 'Exit Oboes' instruction. The final measure of the second system shows the Oboe part ending with a fermata, while the Clarinet 1 and other woodwinds parts continue with their respective parts.

Example 1: Reduction of the oboe exit strain of Sousa’s “Good Bye”, with the tune “I’m Going Back to Dixie” played by the first clarinets.

work of musical expression. Haydn’s name conveniently lent it authority as high class at the same time. The “Humoristic” part of the “Good Bye” title, sometimes present and sometimes omitted in the performance parts – as well as the “Humoresque” indication of genera seen in Figure 1 – indicates an identical mindset in that work. Sousa composed over a dozen humoresques, not in the classical sense of works by the likes of Schumann or Dvořák, but rather in the sense work written to elicit pleasure.

Sousa's humoresques typically used popular songs in a theme and variations format with ridiculous variations, or by grouping popular songs by topic for humorous juxtaposition. The format of "Good Bye" employs both methods. Each instrument plays a popular melody, often with a variation or varied obbligato accompaniment before moving to a cadenza and exiting. All of Sousa's song references in "Good Bye" are about "leaving" in some form: "I'm Going Back to Dixie" played by the first B-flat clarinets while the soon-to-exit oboes play a running sixteenth-note line above them (see Example 1), "The Soldier's Farewell" played by the alto clarinets while the E-flat cornet plays an accented sixteenth-note solo variation, and so on until the flutes play "The Girl I Left Behind Me" accompanied only by the drums (the final musicians to leave the stage)³³.

Outside of the concept of musicians leaving the stage in the middle of a work, "Good Bye" has no overt references to Haydn's "Farewell" Symphony. The connection would have been clear enough for the "high class" listeners in Sousa's audience and would have been irrelevant to those interested in the popular tunes presented. The witticism of connecting so many popular songs about "leaving" demonstrated the breadth of his musical knowledge and also provided the opportunity to present a medley of encores in short order. All of these outcomes fit perfectly with his goal of presenting a program to a diverse audience and, of course, to elevating the status of his own compositions as being of the same quality as the works of classical composers.

CONCLUSION

Despite all that has been said about "Good Bye" and Sousa's theories and practices, his reception of Haydn's music remained firmly rooted in the nineteenth-century image of humorous "Papa Haydn." The seriousness of the first four movements of the "Farewell" or its place in Haydn's output were lost entirely on him. On the other hand, and unlike Haydn's reception in most classical circles by the end of the nineteenth century, Sousa viewed Haydn's gimmickry and humor as an asset to be embraced as a model. Haydn was indisputably a "high class" musician after all, respected and performed alongside the works of Beethoven, Wagner, and the other greats that Sousa wished to equal in artistry and influence. Sousa's use of excerpts from "The Creation" in his concerts accepted the serious nature of that work apart from any humorous effects. At the same time, there was much about Haydn's music to be heard as appealing to the popular taste of a mixed audience. Sousa's inclusion of the "Surprise" Symphony on his pro-

³³ For a complete list of the tunes see Bierley, *Works*, p. 135.

grams stood at this end of the spectrum. Haydn may or may not have been the musical equivalent of Shakespeare in Sousa's mind – with a “thread of comedy” to maintain a lighter tone even in darkest tragedy – but he saw Haydn much as he viewed himself: a balanced mixture of classical and popular styles whose music appealed to the broadest spectrum of listeners, just as he fostered in his “Good Bye”.