

Heritage of the March Volume 10- Notes from Vinyl

Heritage of the March
The United States Navy Band
Commander Donald W. Stauffer, USN, Leader
Heritage of the March
Volume 10: Heed, Bidgood

-A Musical Salute to America's Bicentennial

John C. Heed
1862-1908

John C. Heed's most popular and perhaps best march, "In Storm and Sunshine," has long been associated with the circus world, (as indeed have many of his works), but he seems to have had no other connection with the "big top." He was born in Hackettstown, New Jersey, on April 23, 1862, and suffered throughout his life from a nervous condition that shortened his active career as a cornet soloist and bandmaster, and contributed to his death in mid-life in 1908.

"Johnny" Heed became director of the George Herrick's Band in Providence, Rhode Island, at the age of seventeen. He later moved to Worcester, Massachusetts, where he married one Mary A. Portal. After seven years, he and his wife returned to New Jersey, where he became the cornet soloist with the outstanding Voss First Regiment Band of Newark.

Heed's nervous disorder soon forced him to retire, and he devoted the last years of his life to the composition of marches. He won several competitions with such outstanding works as the "Metronome" and "Clipper" marches, and earned the title of "The March Wizard" through his more than 50 excellent marches. Will Blythe said of him, "John Heed's marches are of a spirit to lift the weary feet of marching hosts, that they fail not with fatigue, and spur them on to victory."

Thomas Bidgood
1860-1925

Thomas Bidgood and his son Harry were both significant contributors to British band repertory. The marches of both are included in an effort to clarify the inevitable confusion that often occurs in such cases.

The elder Bidgood was a student at the Duke of York's Military School in Chelsea, London - now in Dover, Kent. His very famous march, "Sons of the Brave," is still used as the school march. He served as bandmaster of the 4th V.B. Essex Regiment, the 22nd Middlesex, and conducted numerous other bands and orchestras in and around London. In all, he wrote about a dozen marches.

Harry Bidgood (1899?-1957) wrote fewer marches, and was by profession the leader of a number of popular musical groups. He was musical director of the old Vocalion Record Company from 1926 to 1932, and recorded his own groups on Eclipse, Aco, Rex and other labels. His best-known group was called "Primo Scala and his Accordion Band."

The Navy Band is indebted to the following for mechanical use of the music contained in this album: Carl Fischer, Boosey & Hawkes, ASCAP and BIEM. The invaluable assistance of Penelope Carson, Loren Geiger, Uno Andersson, W.A. Chislett and Stanley P. Newcomb is gratefully recognized.

Recording Engineers: Don Zetterberg, Roger Byrd
Record Jacket: John Mahaffy

Side One – John C. Heed

Fearless March (3:13) P.D.

The Vanguard March (1:56) P.D.

The Outpost March (2:13) P.D.

Regimental Pride (2:35) P.D.

Ironbound (2:02) ASCAP

On the Alert (1:22) P.D.

Fidelity (1:37) P.D.

High Pride (1:05) P.D.

Side Two – Thomas Bidgood

British Legion (1:59) BIEM

Merry Soldier (2:02) BIEM

Vimy Ridge (2:33) BIEM

On to Victory (2:32) BIEM

Silent Heroes (2:37) BIEM

– Harry Bidgood

The Return of Peace (1:26) BIEM

Heroes' Return (2:05) BIEM

Heroes All (2:03) BIEM

Dear Listeners,

We hope you enjoy this recording of marches performed by your United States Navy Band. We have found in programming our nationwide tours that many people love best of all to hear stirring marches by the band, for it is in the march that a band is most at home, with invigorating music specifically composed to enhance its best qualities.

In anticipation of our coming bicentennial observances, we are circulating these records to interested radio stations throughout the country, so Americans can become more aware of the great heritage of march music that is theirs. It seems fitting to include in our salute the many foreign march composers who, like their American counterparts, are threatened by historic obscurity. The marches used are previously unrecorded in this country, and their order of presentation is unrelated to historic chronology or judgments of importance.

I wish to give special recognition and appreciation for much vital assistance to Mr. Robert Hoe, a prominent businessman in Poughkeepsie, New York. Bob, a most ardent band 'buff' who collects and classifies band music and recordings, gives freely of his expertise in assisting bandmasters in this country and abroad. Without his financial aid and

technical counsel, this 'Heritage of the March' series would not have been produced. The assistance of others (listed below) is gratefully acknowledged.

Again, we hope you obtain much pleasurable listening from this record, and would appreciate hearing from you concerning any suggestions as to the continuing series.

Donald W. Stauffer
Commander, United States Navy
Leader, United States Navy Band

The United States Navy Band has been a leading proponent of inspiring music since its inception by act of Congress in 1925 under President Coolidge, and has done much to carry on the great band traditions of Conway, Pryor, Filmore and others which came to a climax in the early twentieth century with the famous Sousa Band. It has thus been an important agent in fostering and inspiring the phenomenal growth of school and college bands throughout the United States. Notwithstanding our great symphony orchestras and other cultural achievements, band music has a special place in the hearts of most Americans, and the Navy Band prides itself in maintaining the highest standards of performance in this popular medium.

Commander Donald W. Stauffer was selected as the fourth Leader of the United States Navy Band January 1, 1969. In line with traditions, he performed with the band from 1942 until his appointment to Warrant Officer in 1956. He has since led two other bands in the Navy, New York and Norfolk, acted as Head, Academic Training Department at the Navy School of Music, and has served as both Third and Assistant Leaders of the Navy Band before his present appointment. Before entering the Navy, he played tuba and double bass in the Rochester Philharmonic and Civic Orchestras under Jose Iturbi and Guy Frazier Harrison, after receiving the Bachelors and Masters degrees from the Eastman School of Music. He has studied conducting under Messrs. Van Hoesen, Harris and Dr. Howard Mitchell.

Commander Stauffer earned the Doctor of Philosophy in 1954, and his published book, *Intonation Deficiencies of Wind Instruments*, is widely regarded as a leading reference work in the acoustics of wind instruments. He has presented research papers at meeting of the Acoustical Society of America and the New York Academy of Sciences, and has more than a dozen original compositions and arrangements for band in publication.