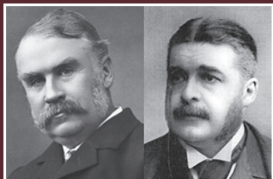


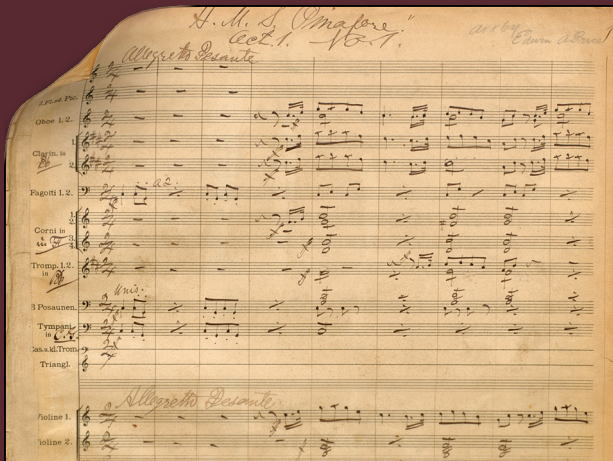
THE UNITED STATES ARMY FIELD BAND



The Legacy of W.S. **Gilbert** and **Sullivan** ARTHUR



Washington, DC



"The Musical Ambassadors of the Army"

*F*rom Boston to Baghdad, Tampa to Tokyo, The United States Army Field Band has been thrilling audiences of all ages for more than 65 years. Its members are the most traveled Soldier-Musicians in the world, earning them the title “The Musical Ambassadors of the Army.” Each of the Army Field Band’s performing components, the Concert Band, the Soldiers’ Chorus, the Jazz Ambassadors, and The Volunteers, present free concerts across the continental United States more than 100 days annually. They have also performed in more than thirty countries on four continents in support of our nation’s diplomatic efforts and our fellow Soldiers overseas.

Internationally acclaimed as one of the most versatile and inspirational musical organizations in the world, The United States Army Field Band remains focused on keeping the will of the American people behind their Armed Forces. Since its inception in March 1946, the Army Field Band has fulfilled its mission as defined by its founder, General Jacob L. Devers: “Organize a band that will carry into the grassroots of our country the story of our magnificent Army.”

The Military’s Most Traveled Musicians

The Legacy of
W.S. **Gilbert** *and* ARTHUR **Sullivan**

About this Recording

The United States Army Field Band proudly presents the fourth in a series of Soldiers' Chorus recordings honoring the lives and music of individuals who have made significant contributions to the choral repertoire and to music education.

Designed primarily as educational resources, Legacy Series recordings are carefully researched to accurately represent the composers' body of work and, when possible, reflect the original intent of the composer. Biographical information, detailed program notes, and historical photographs are included to provide music educators and students with insight into the compositions.

The partnership between librettist William S. Gilbert and composer Arthur Sullivan stands as one of the most important and timeless of the comic opera tradition. Their satirical and often critical commentary of serious Victorian issues, including class differences and British political figures, transcends the era in which they were active, as evidenced by the contemporary performance of their works by theater companies around the world.

The Legacy of Gilbert and Sullivan was recorded in 2013 at Devers Hall, Fort George G. Meade, Maryland, and First Evangelical Lutheran Church, Ellicott City, Maryland, using multi-track digital equipment.

W.S. *The Legacy of* ARTHUR
Gilbert and Sullivan



Overture

“THINGS ARE SELDOM WHAT THEY SEEM”

W.S. Gilbert and Arthur Sullivan are remembered largely for the operettas they created with the ambitious producer Richard D'Oyly Carte. These shows are regarded by modern America as a reflection of the Victorian era, when British culture still dictated much of American cultural taste. The effects run deeper, however, as their works helped transform New York City into the leading center of musical theater that it is today.

Despite the successful collaboration, Gilbert and Sullivan quarreled often during their 25-year artistic partnership. Sullivan sought more serious themes for his work, and Gilbert's stubborn preference for comedic subject matter strained Sullivan's patience continuously. Nevertheless, Sullivan did his best to set Gilbert's witty words to tuneful, catchy music that would make their meaning clear. In this meeting of talents, both succeeded.



Scene One

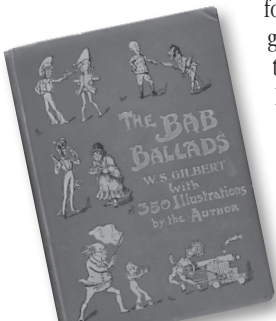
“WHEN I WAS A LAD”

William Schwenck Gilbert was born in London in 1836. His parents were distant from one another and their children, but throughout Gilbert's childhood, the family traveled the world. After early military training resulted in two fruitless government jobs, he joined the militia and served intermittently for 20 years. Bored with government work, Gilbert took up writing in 1861.

He penned poems, ballads, and illustrations for magazines under the pseudonym “Bab.” In 1863, the receipt of an inheritance prompted him to unsuccessfully pursue law. Several frustrating years later, Gilbert finally devoted himself to a literary career. He soon became a prominent playwright, drama critic, and stage director.



1886 portrait of W. S. Gilbert





Arthur Sullivan, age 13,
as chorister of the Chapel Royal

While still in his twenties, Sullivan discovered operetta. Whereas opera composers strove to pair more serious stories with their music, operetta allowed librettists and composers to create a hybrid of comedic plays and opera. They relied on any recipe of music, spoken dialogue, and visual spectacle they deemed most entertaining. Sullivan's first operettas, *Cox and Box* (1866) and *The Contrabandista* (1867), with librettist F.C. Burnand, were positively received. However, this did not excite Sullivan, who aspired to more ambitious orchestral works, cantatas, and grand opera. After several years of academic pursuits in Europe, Sullivan returned to London. It was there that he met Gilbert, by then an established playwright and satirist, in 1871. Four years later, the two men would enjoy their first triumph together.



left: 1869 production at the Royal Gallery of Illustration
right: 1867 poster for *The Contrabandista*



Sir Arthur Sullivan as a
Church Musician



“IF YOU’RE ANXIOUS FOR TO SHINE”

In January 1875, Richard D’Oyly Carte needed a “curtain raiser” to add before Offenbach’s operetta *La Périchole* at the Royalty Theatre. He sought out Gilbert and Sullivan to deliver a work. The two men collaborated on a short comic piece from Gilbert’s early career. Although Gilbert was chagrined at the flaws of his earlier work, Sullivan was delighted with its humor, and on March 25, 1875, *Trial By Jury* made its debut.



Richard D’Oyly Carte

It was the hit of the evening. Gilbert’s wry text was widely praised, as was its delivery by Sullivan’s brother, Fred, in the role of The Learned Judge. The production moved to London’s Opera Comique in 1876 and then to the Royal Strand Theatre in 1877, totaling nearly 300 performances.

Trial by Jury showed Carte the commercial potential in what Gilbert and Sullivan referred to as “comic opera.” In 1876, Carte acquired financial partners and formed the D’Oyly Carte Opera Company, which would feature new collaborations by Gilbert and Sullivan and other English composers. Gilbert and Sullivan’s first work for the newly formed company, *The Sorcerer*, ran for only 175 performances, but it set the precedent for many aspects of their future works.





George Grossmith as Wells (L) and Rutland Barrington as Dr. Daly (R) in the 1877 production of *The Sorcerer*

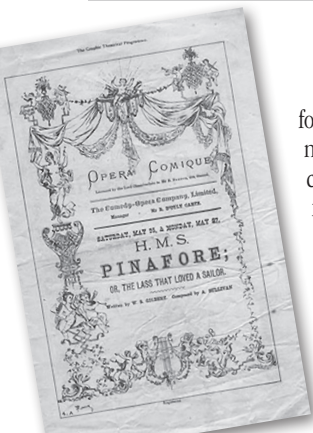
Gilbert and Sullivan agreed that, instead of using well-known opera singers, the company would use performers with great diction. As a result, some cast members in *The Sorcerer* became mainstays in the team's comic operas, including comedians George Grossmith and Rutland Barrington. In addition, Carte also granted the composer and librettist unprecedented authority as directors of music and staging. In return, Carte was guaranteed a new opera six months after the close of the previous production.



Scene Three

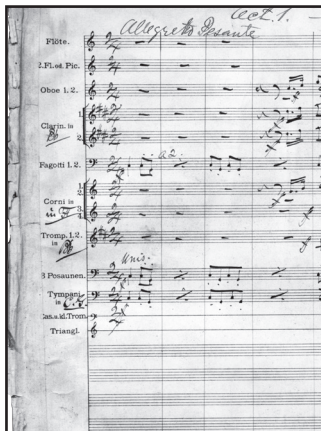
“LET’S VARY PIRACEE”

Gilbert turned to his family background, the British Navy, for his next libretto. He combined earlier “Bab” material with naval customs of the 1840s. Sullivan, tormented by kidney stones, composed his score bit by bit. Though it would eventually change the fortunes of all involved, *H.M.S. Pinafore* opened to a slow start in May 1878. When mixed reviews and a month-long heat wave hurt ticket sales, Carte created friction with his fellow producers by refusing to close the show. His decision proved to be a good one. Just as the heat wave broke, Sullivan, who since 1873 had been



conducting performances at the prestigious Promenade concert series at Covent Garden, used his position to feature a selection from the show. This caused a sharp rise in attendance, and the show ran for 581 performances.

Once the show's success was apparent, producers who were disgruntled with Carte staged a mutiny. Intending to set up a rival production, they sent men to haul off the set pieces in the middle of a performance, bringing the show to a dramatic halt. In the melee that followed, the set hijackers were chased off. There was a short-lived rival production, but the ensuing legal battle between producers favored Carte, as the public controversy ended up boosting sales for the D'Oyly Carte production.



Such publicity was not needed in the United States. In November 1878, when *H.M.S. Pinafore* saw its U.S. premiere in Boston, America had no recognition of international copyright law. Fifty “pirate” productions of *H.M.S. Pinafore* soon followed throughout the U.S., complete with local jokes. The D'Oyly Carte Opera Company attempted to stop these illicit productions, but was unsuccessful in securing an American copyright.

Original conductor's score of *H.M.S. Pinafore* from New York production



Restoration of an 1879 Woodblock-print advertisement for Carte's American production of *H.M.S. Pinafore*



1880 poster advertising New York production of *The Pirates of Penzance*

the show enjoyed a strong run with 578 performances, but this success was hampered when the production was transplanted to open Carte's new Savoy Theatre in October. The hall's electric lights, the first in London, stole most of the attention.

For their next collaboration, *The Pirates of Penzance*, the partners formed a plan to execute near-simultaneous premieres in England and America to establish a legal claim to copyright. The English premiere was given outside London by a provincial troupe in late December. The next day, Sullivan conducted the D'Oyly Carte traveling troupe at the New York premiere. As before, "pirate" productions sprang up across the country. Carte countered waning ticket sales by closing the show and creating multiple troupes to tour the U.S., but was again unsuccessful in securing a copyright for Gilbert and Sullivan's intellectual property.

Undeterred by setbacks, Carte was determined that the company would have its own home theater. In the meantime, with his plays seeing diminishing success, Gilbert now focused on his work with Sullivan. He offered the composer a revision of his earlier ballad "The Rival Curates." When *Patience* opened at the Opera Comique in April 1881,



W.S. Gilbert in his private library



“HERE’S A HOW-DE-DO!”



Iolanthe lithograph, 1883

1882 was a low point in Sullivan's life. It saw the death of Sullivan's mother and the bankruptcy of his bank, leaving him almost destitute. *Iolanthe* opened that November, and though it lasted for 398 performances, it did not enjoy the popularity of Gilbert and Sullivan's previous operettas. Fueled by advice from friends and admirers, an urge to pursue more varied musical projects grew in Sullivan.

Sullivan had grown weary of the creative constraints of Gilbert's rigid rhyme schemes and found tedious the dramatic limits of such light entertainment. Sharing this with Gilbert created tension between them. To escape his frustrations, Sullivan traveled to the Riviera, where he gambled away the money he made from *Iolanthe* while making excuses to his partners. Gilbert reminded him that they both were accountable for Carte's losses should they not generate shows in the given time. Sullivan, again poor, returned to London to fulfill his duties.

Upon Sullivan's return, Gilbert provided him with darker material in *Princess Ida*. Sullivan's score surpassed his previous efforts, and he endured a severe bout of recurring kidney problems to conduct the premiere in January 1884. Lasting 246 performances, the opera was deemed a relative failure, putting pressure on Gilbert and Sullivan to create another successful show.

Bab illustration of Princess Ida. In this depiction, a mature-looking Hilarion, Cyril, and Florian on their knees to Princess Ida





W.S. Gilbert in his private library

Scene Five

“IS LIFE A BOON?”

After the public's cool reception to *Princess Ida*, Gilbert and Sullivan struggled to agree on a concept for a new work. After one particular argument, Gilbert stomped about his study in frustration, knocking loose a Japanese sword that was hanging on the wall. As he picked it up,

the setting for *The Mikado* suddenly came to him. Sullivan was thrilled with the new concept, and though the production had to be put together hastily, *The Mikado* was an immediate and enduring success, lasting for 672 performances. Despite 100-plus American “pirate” productions, Carte had several troupes touring America and another in Europe of his own.

Gilbert then turned his attention towards a style of melodrama popular in England at the time, “Supernatural Opera.” Though *Ruddigore* revolved around witches, ghosts, and a supernatural family curse, the work still held Gilbert's light-hearted touch. When the title offended the public with its use of slang, suggestive of blood and gore, Gilbert changed the title to *Ruddigore*. Suffering by any comparison to *The Mikado*, *Ruddigore* ran for for only 288 performances. In the aftermath of this relative failure, Carte revived *H.M.S. Pinafore*.

Gilbert and Sullivan then undertook the challenge of what would be their only comic opera to flirt with tragic dimensions. Though both would later consider *The Yeomen of the Guard* to



L to R; Lithograph from *The Mikado*, Photo of 1906 production of *The Yeoman of the Guard*, 1887 production poster of *Ruddigore*

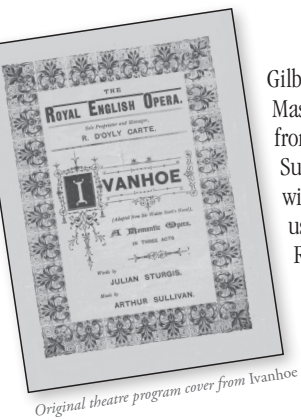
be their finest collaboration, they struggled with each other throughout the production process. *The Yeomen of the Guard* ran an admirable 423 performances at the Savoy and won high praise from critics. Official productions played successfully in America, Germany, and South Africa. In London, where British patriotism was being fueled by the Queen's Jubilee, many felt it signaled a new high point for English national opera.

Scene Six

“AND ALL SHALL EQUAL BE”

Despite all of his success with Gilbert, Sullivan longed to tackle a true grand opera, even more dramatically ambitious than *The Yeomen of the Guard*, while Gilbert had no desire to leave the established formula. With Sullivan again on vacation, the two commenced a prolonged argument through a series of letters.





Gilbert insisted that music and words meet as “Master and Master, not as Master and Servant.” Sullivan curtly replied that this would be a change from Gilbert’s subordinate role. Carte intervened with a compromise. Sullivan would compose a comic opera with Gilbert and a grand opera with another librettist, Julian Sturgis, at the same time. Carte would use the latter project for the grand opening of his nearly complete Royal English Opera House.

Sullivan suggested that Venice, his vacation locale, ought to provide the setting for the comic piece. Gilbert agreed, and the result was *The Gondoliers*. Opening in December 1889, the show did very well with a long run of 559 performances in London. The New York production was not as well received. Its short run earned

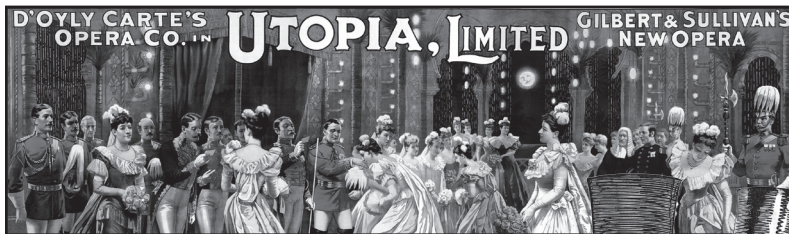
it the nickname “The Gone Dollars.” Over the next two years, tensions between Gilbert and Sullivan continued to mount. When Sullivan’s grand opera, *Ivanhoe*, premiered in January 1891, Gilbert refused to respond to Sullivan’s invitation to the premiere. By then, both their partnership and friendship had soured.



*The Palace Theatre, originally opened as the Royal English Opera House
London, England 1891*



“THY STEPS RETRACE”



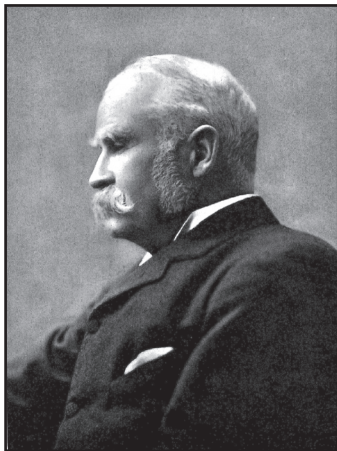
Eventually, Carte and his wife convinced the former partners to reconcile. By 1893, they had the concept for a story on a tropical island. After its April 1893 opening, *Utopia, Limited* lasted 245 performances, enough promise to all involved for a future project. Gilbert came to Sullivan in the summer of 1895 with a story concerning a traveling group of actors. This story became *The Grand Duke*. This would be their final collaboration, as both men were weary of the process and of each other. *The Grand Duke's* short run of 123 performances began in March of 1896. When it ended, the two men went their separate ways.



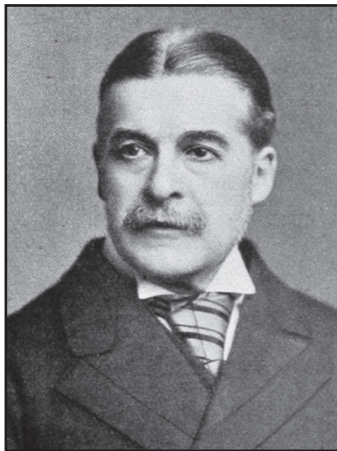
“Good times will come again, my boy.”

1899 illustration of Grossmith attempting to cheer D'Oyly Carte after the failure of *The Grand Duke*

In 1900, Gilbert invited Sullivan to a revival of *Patience*, which Sullivan was too ill to attend. He was, in fact, dying. When word of Sullivan's death reached Gilbert in Egypt, he was gratified to learn that his last letter—one offering kindness and reconciliation—was warmly received before his longtime partner passed away. Queen Victoria granted Sullivan two grand funerals: the first at The Chapel Royal where he had sung as a boy, and the second at St. Paul's Cathedral. Gilbert's own life ended eleven years later. As a playwright, he would have appreciated the irony of his death at age 74: the satirist drowned in a valiant attempt to save a drowning woman.



Sir William Schwenck Gilbert, 1836–1911



Sir Arthur Seymour Sullivan, 1842–1900

🏰 *H.M.S. Pinafore* 🏰

The Peter Principle, a satirical treatise from 1969, states that members of an organization will rise to their level of incompetence, eventually becoming unable to do the job they have been promoted into. Though there is no evidence that the authors of *The Peter Principle* were Gilbert and Sullivan scholars, the theme of incompetent, good-hearted people in positions of authority became a hallmark in works by the musical theater duo, beginning with the 1878 comic opera *H.M.S. Pinafore*.



Set aboard a ship docked in an English harbor, the opera tells a tale of love between characters from different social classes. Ralph Rackstraw, an accomplished but lower-class sailor, falls hopelessly in love with the captain's daughter, Josephine. Issues of class notwithstanding, Josephine's father has already promised her to another man, Sir Joseph Porter. Sir Joseph's own pronouncements about equality among men inspire Josephine—against her father's wishes—to pursue Ralph, and the two make plans to elope. All of this leads to an outrageous plot twist at the end of the opera (another characteristic Gilbert and Sullivan device) that turns everything upside down.

🚩 *The Pirates of Penzance* 🚩

Themes of duty, obligation, and love prevail in the 1879 comic opera *The Pirates of Penzance*. Its complicated and convoluted plot belies the success it enjoyed with both critics and audiences.

Frederic, the protagonist, is 21 years old and nearing the end of a 13-year apprenticeship with a band of pirates. (He should have been nearing the end of an apprenticeship as a *pilot*, but his hard-of-hearing nurse Ruth misheard his parents' direction when he was a child.) As Frederic's thoughts turn to life after servitude, he immediately thinks of love.

Having never known a woman other than his homely nurse, Frederic is persuaded that Ruth is indeed a beauty and agrees to marry her.

Not long after, a group of beautiful young girls appear—all daughters of Major General Stanley—and Frederic falls in love with one of them, Mabel. The pirates discover the girls, capture them, and tell the Major General that they plan to marry them. Knowing the pirates have a soft spot for orphans, Major General Stanley lies to them, telling them he is an orphan himself. The pirates relent and release the girls and Frederic.

Following his release from the pirate gang, Frederic encounters Ruth and the Pirate King, who inform him that since he was born on a leap year, he has served only 5 of the 21 birthdays required by his apprenticeship. Bound by an unwavering sense of duty, Frederic vows to fulfill his obligation, much to Mabel's dismay. The theme of duty is turned around at the end of the opera as the pirates, who have just defeated a squad of policemen, surrender after being asked to yield in their Queen's name.



🏯 *The Mikado* 🏯

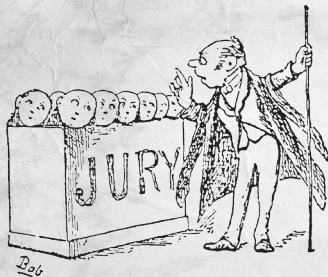


extremely fashionable in many major European cities. For Gilbert and Sullivan, it provided a thinly veiled cover for their relentless satirization and mockery of English bureaucracy.

One of the most popular Savoy operas in history, *The Mikado*, tells the story of a classic love triangle. Nanki-Poo, son of the Mikado (or Emperor) of Japan, disguises himself as an itinerant musician in order to escape marriage to Katisha, an elderly and homely woman. He falls in love with the young and beautiful Yum-Yum, who herself is promised to Ko-Ko, an executioner in the town of Titipu, whose guilty conscience will not allow him to actually perform his duties. Katisha eventually hunts down Nanki-Poo and proposes an ultimatum.



⚡ Trial by Jury ⚡



The second collaboration between Gilbert and Sullivan, the one-act operetta *Trial by Jury*, debuted in 1875. It achieved the widespread popularity that their first work together, the opera *Thespis*, did not. *Trial By Jury* was conceived as a dramatic cantata, and is set apart from Gilbert and Sullivan's other operettas by its lack of spoken dialogue and brief 35-minute run time. The work set the stage for works to come, introducing elements such as the patter song and utilizing the chorus as an integral character.

Trial By Jury takes place in a British courtroom. The usher briefs the jury on the “breach of promise” (jilting one’s fiancée) trial they are to hear. The libretto lightly mocks the judicial system of the day, as the usher urges the jury to ensure a fair and unbiased verdict, while vividly describing the defendant as villainous and the plaintiff as pure.

“When I, Good Friends, Was Called to the Bar,” is the first example of a Gilbert and Sullivan patter song. Patter songs would become a staple of their operettas, showcasing the impressive, quick-fire recitation of boggling lyrics. In this one, the judge recounts his calculated acquisition of power, achieved by courting the ugly, elderly daughter of a rich lawyer.

The plaintiff, Angelina, enters the courtroom preceded by her bridesmaids, all dressed in their wedding-day attire. Angelina laments her sorrow at being dropped by Edwin, the defendant. She argues her sorrow is so great that it calls for the utmost financial compensation. Edwin counters that his drunken behavior and unscrupulous personality are no great loss to Angelina, and that any settlement should therefore be small. After much debate, the judge at last reaches the perfect solution to the case: he will marry Angelina instead.

⚡ *Ruddigore* ⚡



Ruddigore is a lively tale of fickle maidens, a witch's lingering curse, and two brothers reluctantly committed to a life of crime. A comic opera in two acts, *Ruddigore* was the tenth collaboration of Gilbert and Sullivan, and premiered in 1887 at the Savoy Theatre in London.

The operetta is set in a small village in Cornwall, where the Baronets of Ruddigore are cursed to commit a criminal act every day, or else die an agonizing death.

Sir Ruthven, the eldest, cleverly disappears in order to avoid his title and the despicable curse. For years he lives in secret, while his younger brother Despard breaks the law daily to survive. When Despard discovers the truth, he interrupts his brother's wedding and declares him the rightful heir.

Ruthven does his best to fulfill the role of bad baronet, but is chastised by the ghosts of his ancestors for committing only minor crimes such as tax evasion and forgery. Ruthven must commit a worthy, heinous crime or face a painful demise.

The liberated Despard, reunited with his love Mad Margaret, pays a visit to Ruthven, protesting his new criminal lifestyle and urging him to repent. Overcome with guilt and convinced he must renounce all further crime, Ruthven begins the famous patter song, "My Eyes are Fully Opened." In this fast-paced trio, Ruthven asserts his resolve in the face of certain death, Margaret expresses her general madness and confusion, and Despard offers brotherly advice. The operetta ends with the sort of blissful resolution that only Gilbert and Sullivan can provide.



👑 *Lead, Kindly Light* 👑

“Lead, Kindly Light” is Arthur Sullivan’s setting of the John Henry Newman poem “The Pillar of the Cloud.” Newman, a Cardinal and highly influential figure of the Roman Catholic Church during the 19th Century, wrote the poem as a young priest in 1833 after recovering from an illness while traveling in Italy. “The Pillar of the Cloud” gained popularity in its day, and was set to music by many composers. Sullivan published “Lead, Kindly Light” as an anthem for a capella SATB chorus in his 1871 collection *Five Sacred Part Songs*. It was later edited and adapted for the 1874 *Church Hymns with Tunes*.

👑 *Who is Like Unto Thee?* 👑

Arthur Sullivan’s success as a composer of both operetta and sacred music was noteworthy, as most of his contemporaries wrote exclusively for one genre. *Who is Like Unto Thee?* is an English anthem for chorus and organ based on text from the Book of Exodus. Sullivan composed the work in four days in 1883, while working on his comic opera, *Princess Ida*.

The piece begins with organ introduction, followed by the entrance of massed choir in duple meter. Sullivan later introduces an interlude in 6/8 time, interjecting a lighter mood. A simple, reverential fugue concludes the work. Arthur Sullivan may be best remembered for his comic operas, but his contribution to the sacred repertory reveals his roots in English church music.

▲ *The Gondoliers* ▲



While most of Gilbert and Sullivan's work focuses on issues closely related to Britain, its rulers, and the mindset of its people, *The Gondoliers* is set in Venice and



features a cast of foreign characters, marking a conscious attempt by the duo to distance themselves from that setting. The opera was premiered at the Savoy Theatre in December 1889, and stands as one of Gilbert and Sullivan's last great successes.

In typical fashion, the plot of *The Gondoliers* is full of love, intrigue, and plot twists. After the King of the fictional nation of Barataria is killed during an uprising in his home country, Casilda, a girl who was married by proxy to the King's son when they were both infants, is brought to Venice to meet her husband, the new King of Barataria. Unfortunately, as a child, the new King of Barataria was entrusted to a gondolier who was a drunkard and had a young son of his own. He is not able to tell the difference between his own son and his foster son—the rightful king.

As they wait for the young King's nurse to arrive to tell them apart, Marco and Giuseppe travel to Barataria to rule concurrently, while Casilda grows restless to know who her true husband is. Once the nurse does arrive, all is revealed with a signature Gilbert and Sullivan surprise ending.



References

Bordman, Gerald. *American Operetta: HMS Pinafore to Sweeney Todd*. New York: Oxford University Press, 1981.

Bradley, Ian, Ed. *The Complete Annotated Gilbert & Sullivan*. New York: Oxford University Press, 1996.

Cantor, Michael & Maslon, Laurence. *Broadway: The American Musical*. Boston: Bulfinch Press, 2004.

Gilbert and Sullivan Archive, The. "William Schwenck Gilbert Biography"
http://diamond.boisestate.edu/gas/gilbert/life/short_bio.html.

Green, Martyn. *Martyn Green's Treasury of Gilbert & Sullivan*. New York: Simon & Schuster, 1961.

Jacobs, Arthur. "Sullivan, Arthur" in *The New Grove Dictionary of Music & Musicians*, 2nd ed. New York: Grove. Vol. 24, pp. 691-703, 2001.

Scherer, Barrymore Laurence. *A History of American Classical Music*. Naperville, Illinois: Sourcebooks Inc, 2004.

Guest Artist



Originally from Sioux Falls, South Dakota, **Sergeant Major (Retired) Robert Barnett** was a tenor in the Soldiers' Chorus from 1977 to 2010. He co-founded the barbershop quartet Soundoff! in 1988, and served as Element Leader of the Soldiers' Chorus from 2000 to 2008.

Prior to joining the Soldiers' Chorus, Barnett served two years in the Navy as a member of The U.S. Armed Forces Bicentennial Band and Chorus. In more than thirty years of traveling with military choruses, he performed at least eight times in all fifty states and was a frequent soloist with The U.S. Army Field Band and Soldiers' Chorus. Barnett holds a Bachelor of Fine Arts degree from the University of South Dakota.

Credits

Music Director.....Colonel Timothy J. Holtan

Producer.....Major Dwayne S. Milburn

Assistant Producers ..Sergeant First Class Mario A. Garcia, Jr.
Sergeant First Class Adrian Hernandez

Project Managers ..Master Sergeant Jason Stephens
Sergeant First Class Paul White

Diction Coach.....Mr. Rick Davis

Recording/Mix

Engineer.....Master Sergeant Michael McLaughlin

Graphic

Design/Layout.....Master Sergeant Scott C. Vincent

Editor.....Sergeant First Class Phillip Johnson

Editorial Staff.....Sergeant First Class Lauren Veronie Curran
Sergeant First Class Brian Eldridge
Sergeant First Class Adam Getz
Staff Sergeant John Blair
Staff Sergeant Patricia Dusold
Staff Sergeant Joel Klenke
Staff Sergeant Charis Strange
Staff Sergeant Kevin Walko
Staff Sergeant Meghan Pilar Whittier

Liner Notes.....Sergeant First Class Lauren Veronie Curran
Sergeant First Class Brian Sacawa
Sergeant First Class James Wood
Staff Sergeant Brendan Curran

Music Team.....Sergeant Major Joan Mercer
Master Sergeant William Gabbard
Master Sergeant Erica Russo
Sergeant First Class Mario A. Garcia, Jr.
Staff Sergeant Jeremy Cady
Staff Sergeant Brendan Curran
Staff Sergeant Charles Parris
Staff Sergeant Charis Strange
Staff Sergeant Meghan Pilar Whittier

Image Research.....Master Sergeant Scott C. Vincent
Sergeant First Class Elizabeth Garcia
Staff Sergeant Charles Parris

Photo Credits.....Library of Congress, Washington, DC

Photography.....Master Sergeant Robert McIver, Jr.



W.S. *The Legacy of* ARTHUR
Gilbert and Sullivan

H.M.S. PINAFOREW.S. GILBERT AND ARTHUR SULLIVAN arr. MSG Jay Norris
opened May 25, 1878

1. We Sail the Ocean Blue (2:42)
2. My Gallant Crew (2:36)

Captain Corcoran, Master Sergeant William Gabbard

THE PIRATES OF PENZANCEW.S. GILBERT AND ARTHUR SULLIVAN arr. SFC Adrian Hernandez
opened December 31, 1879

3. Finale, Act II (15:21)

*Frederic, Staff Sergeant Jeremy Cady
Mabel, Staff Sergeant Charis Strange
The Major-General, Staff Sergeant Brendan Curran
The Pirate King, Sergeant First Class Mark Husetb
Chief of Police, Staff Sergeant Heath Sorensen
Samuel, Sergeant First Class Mario A. Garcia, Jr.
Ruth, Master Sergeant Erica Russo
Edith, Staff Sergeant Meghan Pilar Whittier*

THE MIKADO W.S. GILBERT AND ARTHUR SULLIVAN
opened March 14, 1885

4. Three Little Maids from School (1:32)

*Pitti-Sing, Sergeant Major Joan Mercer
Peep-Bo, Staff Sergeant Meghan Pilar Whittier
Yum-Yum, Staff Sergeant Rachel Rose Farber*

TRIAL BY JURY W.S. GILBERT AND ARTHUR SULLIVAN
opened March 25, 1875

5. When First My Old, Old Love I Knew (3:30)

The Defendant, Sergeant First Class Mario A. Garcia, Jr.

6. All Hail, Great Judge (2:47)

*The Learned Judge, Sergeant Major (Retired) Robert Barnett
The Usber, Staff Sergeant Heath Sorensen*

7. When I, Good Friends, Was Call'd to the Bar (3:08)

The Learned Judge, Sergeant Major (Retired) Robert Barnett

RUDDIGORE W.S. GILBERT AND ARTHUR SULLIVAN arr. MSG Jay Norris
opened January 22, 1887

8. My Eyes are Fully Open (1:41)

*Mad Margaret, Sergeant Major Joan Mercer
Sir Ruthven Murgatroyd, Master Sergeant Allen Bishop
Sir Despard Murgatroyd, Staff Sergeant Heath Sorensen*

TWO SACRED PIECES ARTHUR SULLIVAN

9. Lead, Kindly Light (4:20) *text by John Henry Newman (1801-1890)*
10. Who is Like Unto Thee? (8:07) *from Exodus 15:11*
Sergeant First Class Mario Garcia, Jr., Staff Sergeant Veronica Jaeger,
Staff Sergeant Tracy Labrecque, and Staff Sergeant Heath Sorensen

THE GONDOLIERS W.S. GILBERT AND ARTHUR SULLIVAN arr. SSG Paul White
opened December 7, 1889

11. List and Learn (4:10)
Fiametta, Staff Sergeant Meghan Pilar Whittier
12. In Enterprise of Martial Kind (1:43)
Duke of Plaza-Toro, Master Sergeant Allen Bishop
Duchess of Plaza-Toro, Sergeant Major Joan Mercer
Luiz, Master Sergeant Robert McIver
Casilda, Staff Sergeant Teresa Alzadon
13. Finale, Act I excerpts (14:19)
Don Albambra, Sergeant First Class Samuel Chung
Marco, Staff Sergeant Benjamin Hilgert
Giuseppe, Staff Sergeant Brendan Curran
Gianetta, Staff Sergeant Cbaris Strange
Tessa, Sergeant First Class Elizabeth Garcia



Personnel

COL Timothy J. Holtan Commander
MAJ Dwayne S. Milburn Deputy Commander
Conductor, Soldiers' Chorus
CSM James L. McClung Command Sergeant Major

Members of the *Concert Band*

Flute

SSG Kasumi Leonard
SSG Sean Owen

Oboe

SFC Daniel Brimhall **
SSG Sarah Schram-Borg

B-flat Clarinet

SSG Marlena Dillenbeck
SSG Kevin Walko

Bass Clarinet

SSG Kevin Walko

Bassoon

SGM Daniel Bowlds ***
SSG Patricia Dusold

Trumpet

SFC Phillip Johnson
SFC Ward Yager

French Horn

SSG Christy Klenke
SSG J.G. Miller

Trombone

SFC Carmen Russo

Bass Trombone

SFC Wesley Ballenger III

Euphonium

SFC Lauren Veronie Curran

Tuba

MSG Jay Norris

String Bass

SSG Joel Ciaccio

Timpani

SSG Robert Marino

Percussion

SFC Phillip Kiamie, Jr.



**DEMONSTRATING
ARMY EXCELLENCE
THROUGH MUSIC**

Soldiers' Chorus

Soprano

MSG Laura Lesche **
SFC Rose Ryon
SSG Teresa Alzadon
SSG Rachel Rose Farber
SSG Tracy Labrecque
SSG Charis Strange
SSG Meghan Pilar Whittier

Alto

SGM Joan Mercer §
MSG Erica Russo **
SFC Elizabeth Garcia
SFC Teresa Harris
SSG Katherine Dulweber
SSG Veronica Jaeger

Tenor

SGM Daniel Hopkins ***
MSG William Gabbard **
MSG Robert McIver, Jr.
SFC Mario A. Garcia, Jr.
SSG Jeremy Cady
SSG Daniel Erbe
SSG Benjamin Hilgert

Bass

SGM Victor Cenales ***
MSG Allen Bishop
SFC Samuel Chung
SFC Mark Huseth
SSG Brendan Curran
SSG Charles Parris
SSG Heath Sorensen

Piano and Organ

SSG Darren Lael

COL-Colonel • MAJ-Major • CSM-Command Sergeant Major • SGM-Sergeant Major
MSG-Master Sergeant • SFC-Sergeant First Class • SSG-Staff Sergeant
§ Element Leader *** Group Leader ** Section Leader

Educational Outreach

The U.S. Army Field Band is strongly committed to education and the arts, supporting the *National Standards for Arts Education* through an extensive outreach program that ranges from preschool to postgraduate. Each year, the Musical Ambassadors of the Army present more than 200 educational activities throughout the country, reaching more than 26,000 students.

In addition to performances for school assemblies, programs include presentations for elementary students, instrumental and vocal clinics, chamber music recitals, and college masterclasses. During evening concerts, outstanding students from local schools are often invited to perform with the Army Field Band. For music educators, guest conducting opportunities and professional development workshops are available.

As a long-term benefit for both students and teachers, the Army Field Band produces an ongoing series of educational resources. These instructional videos, reference recordings, and classroom posters are distributed free of charge to schools throughout the United States.

Inquiries concerning the Army Field Band's outreach programs should be addressed to:

Educational Activities Coordinator
The United States Army Field Band
4214 Field Band Drive Suite 5330
Fort George G. Meade, MD 20755-7055
Phone: (301) 677-6586

EDUCATIONAL ONLINE RESOURCE SYSTEM: This resource is provided to make it more convenient for educators to request clinicians, clinic teams, masterclasses, and guest conductors. Visit our website for more information and to [REQUEST A CLINICIAN](#)

ArmyFieldBand.com

Concert Sponsorship

Inquiries concerning concert appearances of The United States Army Field Band should be addressed to:

Tour Director
The United States Army Field Band
4214 Field Band Drive Suite 5330
Fort George G. Meade, MD 20755-7055
Phone: (301) 677-6586

ArmyFieldBand.com



This recording is approved by the Department of the Army and is not for resale.

THE UNITED STATES ARMY FIELD BAND



W.S. *The Legacy of* ARTHUR
Gilbert and Sullivan



Colonel Timothy J. Holtan, Commander | *Major Dwayne S. Milburn, Conductor*

H.M.S. PINAFORE	W.S. GILBERT AND ARTHUR SULLIVAN
1. We Sail the Ocean Blue (2:42)	
2. My Gallant Crew (2:36)	
THE PIRATES OF PENZANCE	W.S. GILBERT AND ARTHUR SULLIVAN
3. Finale, Act II (15:21)	
THE MIKADO	W.S. GILBERT AND ARTHUR SULLIVAN
4. Three Little Maids from School (1:32)	
TRIAL BY JURY	W.S. GILBERT AND ARTHUR SULLIVAN
5. When First My Old, Old Love I Knew (3:30)	
6. All Hail, Great Judge (2:47)	
7. When I, Good Friends, Was Call'd to the Bar (3:08)	
RUDDIGORE	W.S. GILBERT AND ARTHUR SULLIVAN
8. My Eyes are Fully Open (1:41)	
TWO SACRED PIECES	ARTHUR SULLIVAN
9. Lead, Kindly Light (4:20)	
10. Who is Like Unto Thee? (8:07)	
THE GONDOLIERS	W.S. GILBERT AND ARTHUR SULLIVAN
11. List and Learn (4:10)	
12. In Enterprise of Martial Kind (1:43)	
13. Finale, Act I excerpts (14:19)	