

Playing
Time:
68:49

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Stephen FOSTER

Arrangements of the Songs of Stephen Foster for
19th Century Brass Band, performed on period instruments

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|----|---|------|
| 1 | Ellen Bayne Quick Step | 1:31 |
| 2 | Bronze Bob Tail Horse Quick Step | 3:26 |
| 3 | Why, No One To Love | 1:37 |
| 4 | California Quick Step | 2:16 |
| 5 | Beautiful Dreamer | 2:44 |
| 6 | Dolly Day Quick Step | 2:39 |
| 7 | Hard Times Waltz | 1:58 |
| 8 | We Are Coming Father Abraam, 300,000 More | 1:30 |
| 9 | Colonel Meeker's Quick Step | 3:26 |
| 10 | March. My Old Kentucky Home | 2:40 |
| 11 | My Wife Is A Most Knowing Woman | 1:28 |
| 12 | Maggie By My Side Grand March | 3:16 |
| 13 | Santa Anna's Retreat From Buena Vista | 1:58 |
| 14 | Willie Schottisch | 1:56 |
| 15 | George Hart's Quick Step | 2:34 |
| 16 | Some Folks | 1:11 |
| 17 | Open Thy Lattice Love | 2:41 |
| 18 | Old Dog Tray March | 2:41 |
| 19 | Camptown Quick Step | 2:26 |
| 20 | Massa's In The Cold Ground | 3:32 |
| 21 | When This Dreadful War Is Over | 1:57 |
| 22 | Come Where My Love Lies Dreaming | 3:40 |
| 23 | Come Where My Love Lies Dreaming Quick Step | 4:40 |
| 24 | Gentle Annie | 2:28 |
| 25 | Lulu Is Gone | 3:18 |
| 26 | Where Has Lula Gone | 3:06 |
| 27 | Farewell My Lily Dear Quick Step | 2:13 |

The Chestnut Brass Company

A detailed tracklist can be found in the booklet.
Recorded at the Samuel and Elaine Lieberman Auditorium of the Germantown Branch of the Settlement Music School, Philadelphia, Pennsylvania, USA, 20th, 22nd, 23rd April 2001
Producer and Sound engineer: Michael Johns • Engineer and digital editing: Stephen J. Epstein • Booklet Notes: Jay Krush



Considered by many to be the father of American popular music, Stephen Foster achieved his first notable success with *Oh! Susanna*. This unique recording brings together arrangements for brass band of melodies written by Stephen Foster, as well as marches, quick-steps and dances based on his songs by contemporary bandleaders and composers. They embrace a wide variety of styles and topical subject matter, not least slavery, the Civil War and nostalgia for the past. All the instruments used on this recording date from the 1860s, a period when the newly-developed brass bands were the primary vehicle for public music.

Cover Photo:

A band from Monroeville, Ohio, anonymous (Hazen Collection, Smithsonian Institution)

American flag by a folk artist, 1880s.

Booklet Notes in English

Kommentar auf Deutsch

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