

Jean Robert Planquette (1848-1903) was born on July 31, 1848 in Paris, but considered himself Norman. His father was a sculptor and modern choral singer at the Paris Conservatory. Robert grew up under very poor conditions, but studied at the Paris Conservatory, including with Jules Laurent Duprato, and received a first prize in song and a second prize in piano. He started his career as a pianist and composer of songs to later become famous for 23 operettas, of which the best known is *Bells of Corneville* which premiered in 1877. He was also a versatile singer and was able to both sing baritone and falsetto tenor soli to mimic the female voices. He died on January 28, 1903 in Paris.

About 1870, he published his Refrains du R^ègiment [regimental refrains], a collection of twelve military marches of which the most famous is Sambre et Meuse, which was a musical setting of Paul C^èzano's 1867 patriotic poem *Le R^ègiment de Sambre et Meuse* with motifs from the French Revolution. It refers to a mythical regiment named after the war-torn region of the rivers Sambre and Meuse in northern France and Belgium. At the request of a senior officer, the music director of the 18th Infantry Regiment, Joseph Fran^çois Rauski (1837-1910) arranged the march for military band, which was first performed in 1879 at the Place de Verdun in Pau. Rauski should not be credited as being the composer. It is also played in connection with the incorrect author A. Turlet, after an American arrangement with the incorrect title, French National Defil^é March.

For those who know the march as The French National Defil^é March used by the Ohio State Marching Band as they form their "Script Ohio," A. Turlet was erroneously credited as its composer. According to Dr. Paul Droste, a former director of The Ohio State Marching Band, the march was chosen not because it was "exciting" or "spirited," but rather because its length happened to fit the amount of time it took the OSU marching band to complete the field drills in forming script Ohio.

Dr. Michael Pratt has degrees in music education and music composition from The University of Toledo, The University of Michigan, and Boston University. He studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett at The University of Michigan, and taught music in the public schools for many years in Michigan.

He has sung with The Toledo Choral Society, Toledo Symphony Chorale, Opera!Lenawee, and The University Musical Society Choral Union of The University of Michigan with whom he has performed with The Detroit Symphony Orchestra, The San Francisco Symphony, The Kirov Orchestra, The Russian National Orchestra, The Ann Arbor Symphony, The Lansing Symphony, The Grand Rapids Symphony, The Toledo Symphony, The Birmingham Symphony, The Gabrieli Consort, and The Tallis Scholars.

He has played tuba with The Toledo Symphony, Toledo Concert Band, Toledo Opera, University of Toledo Faculty Brass Quintet, Adrian Chamber Brass, Adrian College Faculty Brass Quintet, The Crosswell Opera House, The Adrian Symphony Orchestra and The Adrian City Band.

He has performed with many notable conductors, including, Valery Gergiev, Michael Tilson Thomas, Neeme Jarve, Mikhail Pletnev, Rafael Fruhbeck de Burgos, Leonard Slatkin, John Adams, Gennady Rozhdestvensky, Paul McCreech, Peter Phillips, Catherine Comet, Eric Kunzel, Margaret Hillis, Martin Katz, and John Finley Williamson.

Michael Pratt is a member of ASCAP.

Le Régiment de Sambre et Meuse

Duration 4:53

French National Défilé March

Jean Robert Planquette

Arr. Michael Pratt

Medium March Tempo ♩ = 104

The musical score is arranged for a brass ensemble in 2/4 time. It consists of two systems of staves. The first system includes parts for Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F, Trombone, Euphonium, and Tuba. The second system includes parts for B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., Euph., and Tuba. The score begins with a dynamic marking of *ff* (fortissimo) and includes various musical notations such as accents, slurs, and dynamic changes to *f* (forte) later in the piece. Measure numbers 2 through 16 are indicated above the staves.