



UNITED STATES MARINE BAND

Wednesday, July 16, 2014 at 8:00 P.M.

U.S. Capitol, West Terrace

Thursday, July 17, 2014 at 8:00 P.M.

U.S. Capitol, West Terrace

First Lieutenant Ryan J. Nowlin, conducting

Lieutenant Colonel Jason K. Fettig, Director

John Philip Sousa* (1854–1932)

March, “The National Game”

Joseph Willcox Jenkins (1928–2014)

American Overture for Band

Jean Baptiste-Arban (1825–89)
arranged by Richard Domek

“Carnival of Venice”

GySgt Frank Crawford, tuba soloist

Gustav Holst (1874–1934)
edited by Colin Matthews

Suite in F for Military Band, Opus 28, No. 2

March

Song without Words, “I’ll love my love”

Song of the Blacksmith

Fantasia on the “Dargason”

Henry Fillmore (1881–1956)

March, “The Circus Bee”

Hugh Martin and Ralph Blane
arranged by Sammy Nestico*

“The Trolley Song” from *Meet Me in St. Louis*

GySgt Sara Dell’Omo, mezzo-soprano

Dmitri Shostakovich (1906–75)
transcribed by MSgt Donald Patterson*

Festive Overture, Opus 96

Samuel Augustus Ward (1848–1903)
arranged by Carmen Dragon

“America, the Beautiful”

GySgt Sara Dell’Omo, concert moderator

Webnotes July 16/17, 2014

March, “The National Game”

John Philip Sousa* (1854–1932)

For thirty-nine years, John Philip Sousa and his renowned Sousa Band traveled all over the United States, on several European tours, and one world tour. A tour could last for many months, often with several performances each day and only a few days off for travel between venues. Together the musicians traveled more than a million miles, yet still managed to find time for extracurricular activities. Members of the performing groups would often play baseball for amusement in their downtime, and the Sousa Band had its own baseball team that played other teams from rival bands. Sousa was a huge baseball fan and the team’s pitcher. He once raised funds for baseball equipment for the sailors at Great Lakes naval training station outside Chicago by auctioning off his conductor’s baton. He wrote “The National Game” for the fiftieth anniversary of baseball’s National League and dedicated it to the first Major League Baseball Commissioner, Judge Kenesaw Mountain Landis.

American Overture for Band

Joseph Willcox Jenkins (1928–2014)

Joseph Willcox Jenkins was born in Philadelphia in 1928 and began composing in conjunction with the piano lessons he took as a young boy. He studied formally with composer Vincent Persichetti at the Philadelphia Conservatory of Music while simultaneously pursuing a pre-law degree at nearby St. Joseph’s College. He furthered his music studies at the Eastman School of Music in Rochester, New York, where he earned both bachelor’s and master’s degrees and counted among his mentors more luminaries of American classical music, including Howard Hanson and Bernard Rogers.

Jenkins embarked on his professional career by joining the military and serving on the arranging staff of the U.S. Army Field Band in Fort Meade, Maryland. With the goal of showcasing the superb horn section of that band, Jenkins composed his American Overture in 1953. Although he wrote the work for the Army Field Band, the overture quickly gained attention from the band community at large and has since become one of the most often performed works in the concert band repertoire.

Jenkins went on to serve as chief arranger of the U.S. Army Chorus at Fort Myer, Virginia, and in 1961 he joined the faculty of Duquesne University in Pittsburgh where he taught until his retirement in 2000. Although he has written many other fine works, none have eclipsed the magic captured in this iconic overture by an eager and energetic twenty-five-year-old composer at the beginning of his career.

“Carnival of Venice”

Jean Baptiste-Arban (1825–89)

arranged by Richard Domek

GySgt Frank Crawford, tuba soloist

Jean Baptiste-Arban’s name is known by every brass player as the author of the most recognized and influential method for brass playing ever written. More than 150 years ago, the French cornetist and teacher composed his *Complete Conservatory Method for Trumpet* which has remained the standard manual for brass players everywhere and is often referred to as the Trumpeter’s Bible. Influenced by Niccolò Paganini’s virtuosic technique on the violin, Arban was able to prove that the cornet was a true solo instrument by his ability to develop virtuoso technique on the instrument. One of Arban’s compositions, originally for the trumpet, was the famous “Carnival of Venice,” which makes an appearance in his famed method book. This

set of variations was written in the early 1860s and was undeniably inspired by Paganini's twenty variations for violin. It remains one of the great showpieces for brass soloists today.

Suite in F for Military Band, Opus 28, No. 2

Gustav Holst (1874–1934)

edited by Colin Matthews

Although formally trained in the compositional styles of Sir Arthur Sullivan, Richard Wagner, and Edvard Grieg, British composer Gustav Holst was especially fond of using simple folk tunes in his compositions. His Suite in F for Military Band, written in 1911, uses no fewer than seven traditional English folk melodies. Whereas other composers of the time wrote for the concert band as they would for an orchestra without strings, Holst created a unique sound intended to cast the concert band as a serious concert medium.

The suite opens with a lively march. Holst combines the melodies of an old Morris dance and two folk songs, "Swansea Town" and "Cloudy Banks," and passes the melodies from the woodwinds to the brass and back again. In the second movement, Song without Words, the solo clarinet introduces the sorrowful strains of "I'll love my love" over rich harmonies. The short third movement, Song of the Blacksmith, is a musical portrait of a blacksmith at work. The syncopated melody dances along, complete with anvil strikes and appropriately dissonant chords throughout the movement.

The last movement, Fantasia on the "Dargason," is based on a Renaissance dance melody known today as "The Irish Washerwoman." Holst skillfully weaves the cheerful tune together with the familiar, lyrical melody of "Greensleeves." The movement swirls to the end with a capricious duet between the piccolo and tuba.

March, "The Circus Bee"

Henry Fillmore (1881–1956)

Henry Fillmore was a brilliant and dazzling composer, arranger, bandmaster, and publisher. He first learned to play the piano, and then later studied flute, violin, and guitar, but it was the slide trombone that eventually caught his interest. Considered too evil for any spiritual and faithful person to play, Fillmore's father was against him learning to play the instrument, especially since he and his father were in the religious music publishing business. His mother secretly saved the money to buy a used trombone and she believed that practicing it might help keep Henry out of any trouble.

A fervent argument surrounding Fillmore's personal life, the evils of band music, and his father's standard of religious music caused him to leave Fillmore Brothers Music House publishing. He told his father, "I will huff and I will puff, and I will continue to write marches." This statement was responsible for one of his many composing pseudonyms, Will Huff. Fillmore composed more than 250 works and arranged at least 750 more, publishing under eight different pseudonyms so as to not saturate the market with his own name.

In addition to composing and arranging, Fillmore also worked with the Lemon Brothers Circus as a musician and bandmaster. "The Circus Bee" is named after an imaginary circus newspaper and reflects Fillmore's interest in circuses. The march was written almost as a celebration of sorts. This was due to Fillmore and his father eventually agreeing that the young composer could now begin to compose marches even though they did not meet his father's strict rules regarding religious music.

"The Trolley Song" from *Meet Me in St. Louis*

Hugh Martin and Ralph Blane

arranged by Sammy Nestico*

GySgt Sara Dell'Omo, mezzo-soprano

Hugh Martin and Ralph Blane were successful songwriting partners in the mid twentieth century. Martin was a music theater and film composer as well as arranger, vocal coach, and playwright. It was his score for the 1944 MGM musical *Meet Me in St. Louis* that brought him the most fame and in which Judy Garland sang “The Trolley Song.” Martin and Garland soon became close friends, and he was her accompanist at many of her concert performances in the 1950s. The songwriting duo had found it difficult to write a song about a trolley, so they made a trip to a public library in search of inspiration. After looking through many books they came across the caption “Clang, clang, clang went the trolley,” which eventually formed the basis for the lyrics of their successful song.

Martin and Blane were nominated for the Academy Award for best song for “The Trolley Song” in 1944, but lost to “Swinging on a Star” by Jimmy Van Heusen and Johnny Burke. Martin also received a Tony award nomination for best original score for the 1990 revival of *Meet Me in St. Louis*.

Festive Overture, Opus 96

Dmitri Shostakovich (1906–75)

transcribed by MSgt Donald Patterson*

By the 1950s, Dmitri Shostakovich was universally recognized as one of his country’s premier musical talents, yet his personal and professional life had been incessantly plagued by the censorship of the communist Soviet regime. However, after Joseph Stalin’s death in 1953, Shostakovich began to freely unravel his emotions through his music. No longer bound by fear, his works became increasingly honest and deeply personal, often expressing the desperate anguish and bitter conflict he had experienced for so many years.

Given the darker trend in his music from this time, Shostakovich’s Festive Overture is an interesting anomaly among the works from this period. In 1954, Shostakovich had been named to a position with the famed Bolshoi Ballet and the company was selected to play host to a celebration honoring the thirty-seventh anniversary of the 1917 October Revolution. Amidst the planning, it was decided that a musical work was needed to open the festivities. Shostakovich was the logical person to compose such a piece; however, no one informed him of the task until a week prior to the celebration. Unfazed by the challenge, he completed Festive Overture in just two days. Couriers brought the manuscript sheets of the score with the ink not yet dry to the theater where parts were prepared for the players just in time for rehearsals.

Festive Overture, performed today in a transcription by Marine Band music production chief Master Sergeant Donald Patterson, opens with a bright, heroic fanfare that lacks the serious tone of the works Shostakovich had composed immediately prior. After the noble introduction, the piece launches into an unrelenting Presto that sparkles from beginning to end. The opening fanfare eventually makes a triumphant return before the work bursts forth in a mad dash to the finish line, aptly described by musicologist Lev Lebedinsky as “spilling over like uncorked champagne.”

“America, the Beautiful”

Samuel Augustus Ward (1848–1903)

arranged by Carmen Dragon

As has been the case for every inauguration since Thomas Jefferson's in 1801, the Marine Band performed for President Ronald Reagan's first inauguration in 1981. This inauguration came amidst an extended hostage crisis: the American Embassy in Iran had been seized on November 4, 1979. During the Iranian Revolution fifty-two Americans were held by a group of revolutionary students for 444 days. President Jimmy Carter repeatedly attempted to secure the release of the hostages, including the authorization of a military rescue that was unsuccessful. Finally, on January 20, 1981, and a day after the Algiers Accord was signed, rumors began to circulate that the official release of the hostages was imminent. Prior to the swearing in of the new president, the Marine Band performed "America, the Beautiful." By this time, news of the pending release reached a fever pitch and networks began switching back and forth between the inauguration ceremony and the unfolding developments in Iran. Following the band's performance, the new president was sworn in and all fifty-two hostages were released, cementing one of the most dramatic and patriotic moments in American history.