



UNITED STATES MARINE BAND
Wednesday, August 13, 2014 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, August 14, 2014 at 8:00 P.M.
Sylvan Theater

Lieutenant Colonel Jason K. Fettig, Director

Lieutenant Colonel Jason K. Fettig, conducting

John Philip Sousa* (1854–1932)
edited by Frank Byrne*

March, “The Pathfinder of Panama”

A. Carlos Gomes (1836–96)
transcribed by Herbert L. Clarke

Overture to *Il Guarany*

Nicolai Rimsky-Korsakov (1844–1908)
edited by Clark McAlister

Variations on a Romance by Glinka
SSgt Tessa Vinson, oboe soloist

Donald Grantham (b. 1947)

“Let Evening Come”

John Williams (b. 1932)
transcribed by Paul Lavender

Scherzo for Motorcycle and Band from *Indiana Jones*

Frederick Loewe (1901–88)
lyrics by Alan Jay Lerner
arranged by Stephen Bulla*

“They Call the Wind Maria” from *Paint Your Wagon*
MSgt Kevin Bennear, baritone

Roger Nixon (1921–2009)

“Fiesta del Pacifico”

John Philip Sousa* (1854–1932)

March, “The Stars and Stripes Forever”

MSgt Kevin Bennear, concert moderator

PROGRAM NOTES

March, “The Pathfinder of Panama”

John Philip Sousa* (1854–1932)

edited by Frank Byrne*

More than anyone else, John Philip Sousa is responsible for bringing the United States Marine Band to the level of excellence upheld today. As a composer, he wrote the best known and most loved marches in the repertoire; as Director, he was an innovator who shaped the future of the Marine Band.

Sousa was born in 1854 in southeast Washington, D.C., near the Marine Barracks where his father Antonio played trombone in the Marine Band. Sousa studied piano and most orchestral instruments, excelling on the violin. When at age thirteen young Sousa was almost persuaded to join a circus band, his father intervened, enlisting him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty, only to return five years later as the seventeenth director. Sousa led “The President’s Own” until 1892, and shortly after, formed his own Sousa Band, which toured extensively for the next four decades, both in the United States and abroad.

Shortly after the completion of the Panama Canal in 1914, the Sousa Band was invited to perform at the 1915 Panama-Pacific Exposition, held in San Francisco. At the request of Walter Anthony, a reporter for the *San Francisco Call*, Sousa composed “The Pathfinder of Panama” march to commemorate the opening of the Panama Canal and dedicated it to the exposition as well. The “Pathfinder” in the title of the march refers not to an individual, but to the Panama Canal itself, an engineering marvel that shortened the ocean voyage between San Francisco and New York by approximately 8,000 miles and continues to have an incalculable impact on the shipping of goods and passengers worldwide.

Overture to *Il Guarany*

A. Carlos Gomes (1836–96)

transcribed by Herbert L. Clarke

Brazilian composer A. Carlos Gomes was born into a musical family and received his early musical training from his father, a bandmaster in Campinas. He began composing at a young age and had completed a substantial Mass by age eighteen. The local success of two early operas prompted the Brazilian Emperor to sponsor Gomes’ attendance at the Milan Conservatory in Italy, where he studied composition with Lauro Rossi.

Today, Gomes is best remembered for his fifth opera, *Il Guarany*. The work was premiered in 1870 and is based on the novel *O Guarani* by José de Alencar. The somewhat convoluted but not atypical plot involves an attack on a Portuguese nobleman’s castle by Aymoré Indians led by adventurers in love with the nobleman’s daughter. The attack may have been provoked by the daughter’s preference instead for the son of the Guaraní chief, with whom she escapes. While the plot might employ a number of seemingly tired nineteenth century opera clichés, the score was considered very successful at the time in part due to Gomes’ treatment of Brazilian folk-melodies. *Il Guarany* was performed regularly throughout Europe for several years. Giuseppe Verdi, upon hearing the opera in 1872, referred to it as the work of a “truly musical genius.”

Variations on a Romance by Glinka

Nicolai Rimsky-Korsakov (1844–1908)

edited by Clark McAlister

Nicolai Rimsky-Korsakov was a Russian composer best known for his affiliation with “The Five,” a circle of composers who promoted Russian art music. He was also a master of orchestration, effectively using different instruments to reflect his musical intentions, as demonstrated in his *Sheherazade*, *Capriccio Espagnole*, and Russian Easter Festival Overture. Before Rimsky-Korsakov’s musical career blossomed, he was an officer in the Imperial Russian Navy and in 1862 sailed to the United States with ports of call in New York City, Baltimore, and Washington, D.C. Upon his return, he devoted more time to composition and after writing a few works worthy of recognition, Rimsky-Korsakov was offered a position at the St. Petersburg Conservatory to teach practical composition and orchestration. Perhaps what is most impressive about this achievement is he was largely self-taught. During this time, he served as Inspector of the Imperial Russian Naval Bands and composed three works for military band.

Variations on a Romance by Glinka is the second of these three works, and it features a solo oboe against the backdrop of a wind ensemble. Composed in 1878, it opens with a delicate and poignant theme by Mikhail Glinka (whose music heavily influenced Rimsky-Korsakov), followed by twelve variations with finale. Always eager to learn, the composer acknowledged in his memoirs that writing a piece like this was not a direct result of musical inspiration, but more so “that [he himself] might master the virtuoso style so unfamiliar to [him], with its solo and tutti, its cadences, etc.” The theme and variations form allowed Rimsky-Korsakov to fully explore the entire spectrum of the instrument’s tonal colors and technical possibilities.

SSgt Tessa Vinson, oboe soloist

Oboe/English hornist Staff Sergeant Tessa Vinson joined “The President’s Own” United States Marine Band in October 2008. SSgt Vinson began her musical training at age eight. Upon graduating from Santa Monica High School in 2001, she attended the University of California, Santa Barbara, where she studied with Stuart Horne of the Los Angeles Opera. In 2005, SSgt Vinson earned a bachelor’s degree in music from the Manhattan School of Music in New York. She continued her education at the Manhattan School of Music and earned a master’s degree in orchestral performance in 2007. Her instructors include David Weiss of the Los Angeles Philharmonic, and Robert Botti and Joseph Robinson of the Manhattan School of Music. Prior to joining “The President’s Own,” SSgt Vinson performed with the New York City Opera, The Aeros Quintet, and the Philharmonic Orchestra of the Americas. She also held a residency at the 92nd Street Y’s Music Unlocked Project and served as the associate oboe teacher for the Manhattan School of Music.

Scherzo for Motorcycle and Band from *Indiana Jones*

John Williams (b. 1932)

transcribed by Paul Lavender

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, seventeen Grammys, three Golden Globes, two Emmys, and five BAFTA Awards from the British Academy of Film and Television Arts. Also a noted composer of concert works and a renowned conductor, Williams is best known for his ceremonial music and film scores. His close collaboration with American film director Steven Spielberg has been key to achieving box office records. Spielberg salutes Williams as “the quintessential film composer,” adding that “John has transformed and uplifted every movie that [they’ve] made together.”

In 1989 after a five-year hiatus, the third installment in the wildly popular Spielberg/Lucas Indiana Jones saga was released. *Indiana Jones and the Last Crusade* opens with a glimpse of Indy’s early days as an adventurous and determined boy scout who stubbornly believes that historical artifacts belong in museums and not in the possession of greedy men.

Scherzo for Motorcycle and Orchestra was composed by Williams to accentuate the face-paced action of the scene as Indiana Jones and his father (portrayed by Sir Sean Connery) escape from Castle

Brunwald on a motorcycle with sidecar. With Indy's dare-devil navigating, the father-son duo successfully eludes capture by a band of motorcycle-riding Nazis. Spielberg lauded that Williams' music "rousingly heightened the spirit of adventure, wit, and suspense." *Indiana Jones and the Last Crusade* went on to become the highest-grossing film worldwide in 1989. Spielberg admits, "John is the poet in me. He makes me look so good each time out."

This evening's performance features a transcription by Paul Lavender, which is appropriately titled *Scherzo for Motorcycle and Band*.

"They Call the Wind Maria" from *Paint Your Wagon*

Frederick Loewe (1901–88)

lyrics by Alan Jay Lerner

arranged by Stephen Bulla*

Paint Your Wagon is a musical from the 1950s that in 1969 was made into a movie starring Lee Marvin, Clint Eastwood, and Jean Seberg. The lyrics for the Broadway musical were written by Alan J. Lerner, and the music was composed by Frederick Loewe. The story is set in a mining camp in gold-rush era California. The song "They Call the Wind Maria" (pronounced Mari-ah) is a reflection on the miner's nomadic life and has Celtic roots. Though the production ran for just under a year, the song retained popularity through performances by famous folk groups such as the Kingston Trio and the Smothers Brothers.

MSgt Kevin Benneer, baritone

Baritone vocalist and concert moderator Master Sergeant Kevin Benneer joined "The President's Own" United States Marine Band in January 2000, becoming the third featured vocal soloist since the position was established in 1955. MSgt Benneer began his musical instruction at age nine. After graduating in 1990 from Elk Garden High School in Elk Garden, West Virginia, he attended Potomac State College in Keyser, West Virginia, and earned a bachelor's degree in music in 1996 from West Virginia University (WVU) in Morgantown, where he studied with Peter Lightfoot. In 1999, he earned a master's degree in vocal performance from the University of Tennessee (UT), in Knoxville, where he studied with George Bitzas. MSgt Benneer has performed with the UT Opera Theater, WVU Opera Theater, Theatre West Virginia, and the Knoxville Opera Company, where he played the role of Sharpless in Giacomo Puccini's *Madama Butterfly* with noted soprano Stella Zimbalis of the Metropolitan Opera. He also taught voice as a graduate teaching assistant at UT.

"Fiesta del Pacifico"

Roger Nixon (1921–2009)

Roger Nixon, professor of music at San Francisco State University, received most of his professional training at the University of California at Berkeley, where his principal teacher was Roger Sessions. From 1938 to 1940, his clarinet teacher was Frank Mancini, who performed with the Sousa Band. Nixon's original band composition "Fiesta del Pacifico" is named after one of several festivals held every year in communities throughout California. The Fiesta del Pacifico is held in San Diego for twelve days during the summer and features a parade, a rodeo, street dances, and a play with a cast of over 1,000 actors that highlights the Spanish heritage of the area.

The eight-minute work was completed in 1960 and is Nixon's most popular composition. It has become a standard of the band repertoire for all levels, from high school to university and community bands. With several individual players featured in its soloistic fragments, and the lively tempo and many

meter changes, the work moves forward engagingly. “Fiesta del Pacifico” is a finely crafted, substantial composition that continues to enjoy frequent performances.

March, “The Stars and Stripes Forever”

John Philip Sousa* (1854–1932)

John Philip Sousa actively composed over a span of nearly sixty years but it was during his time as leader of the Marine Band followed by the early years of his leadership of his civilian band that Sousa wrote some of his most famous marches, those that earned him the title “The March King.” His most famous composition was written during this time, conceived while he was abroad and the product of homesickness caused by his nearly constant travel.

Since its premiere in Philadelphia on May 14, 1897, “The Stars and Stripes Forever” has secured its place as the most popular and widely recognized march of all time. It has captured the spirit of American patriotism perhaps better than any other composition for more than a century. Former Sousa Band members testified that, during the popularity of the Sousa Band, “The Stars and Stripes Forever” was performed on every concert. Audiences expected, and sometimes even demanded to hear the march and eventually began to stand upon recognizing its opening bars as if it were the national anthem. It didn’t succeed in becoming the national anthem but, in 1987, President Ronald Reagan signed an act of Congress designating “The Stars and Stripes Forever” the national march of the United States.