



UNITED STATES MARINE BAND
Wednesday, July 8, 2015 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, July 9, 2015 at 8:00 P.M.
Sylvan Theater
Major Michelle A. Rakers, conducting

Lieutenant Colonel Jason K. Fetting, Director

John Philip Sousa* (1854–1932)

March, “On the Tramp”

Aaron Copland (1900–90)

An Outdoor Overture

arranged by Loran McClung

Benny & Lionel

SSgt Shannon Kiewitt, clarinet soloist

SSgt Gerald Novak, vibraphone soloist

Leonard Bernstein (1918–90)
transcribed by Clare Grundman

Overture to *Candide*

Matt Malneck (1903–81)
lyrics by Johnny Mercer
arranged by 1stLt Ryan J. Nowlin*

“Pardon My Southern Accent”

GySgt Sara Dell’Omo, mezzo-soprano

George Gershwin (1898–1937)
arranged by Robert Russell Bennett

Selections from *Porgy and Bess*

GySgt Sara Dell’Omo, concert moderator

PROGRAM NOTES

March, “On the Tramp”

John Philip Sousa* (1854–1932)

“On the Tramp” was the first of Sousa’s marches to have the characteristic “Sousa swing” in the final section. Ironically, he received little for his efforts, and the conversation with his publisher went something like this:

“We won’t give you twenty-five dollars for it.”

“Will you give me fifteen dollars for it?”

“We wouldn’t give you fifteen cents for it.”

“Would you give me one of your new dictionaries for it?”

“Yes.”

The march was based on the song “Out of Work” by Septimus Winner. In the 1880s, the phrase “on the tramp” was a slang expression meaning “on the lookout for employment.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 76. Used by permission.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 1 of [“The Complete Marches of John Philip Sousa.”](#)

An Outdoor Overture

Aaron Copland (1900–90)

No composer was more instrumental in the development of an American school of composition than Aaron Copland. He became a tireless advocate and organizer of his fellow composers and was committed to the idea that composers should create music that could be performed and appreciated by a broad range of people. The first of his two works specifically for younger musicians was *The Second Hurricane* (1938), an opera written for high school age singers. Alexander Richter, the orchestra conductor for New York’s High School for Music and the Arts, immediately sought to convince him to write something for high school level orchestral musicians, an idea that intrigued the composer.

This commission came relatively early in Copland’s career, when he was still known as a “modernist” whose works were often characterized by harsh sonorities, rhythmic complexities, and pungent harmonies. Richter nervously cautioned the composer “...boards of education throughout this country do not take to ultra-modern composition. I do not know how you will respond to this hideous reminder, but again I trust your good taste in the matter.” Richter’s trust proved to be well founded, for the work indeed contained the “optimistic tone” he had requested. Moreover, Richter commented that the work seemed to have an “open-air” quality, and together the two men struck upon *An Outdoor Overture* as the title. The première was given by the High School of the Arts Orchestra under Richter’s direction on December 16, 1938.

An Outdoor Overture is also representative of Copland’s populist style, replete with beautiful melodies, straightforward harmonies, and an overall simplicity of style. While it is a work that has been dismissed by some critics because it was composed for young performers, musicians no less than Elliott Carter have strenuously disagreed. In 1941, Edwin Franko Goldman approached the composer about writing something

for the legendary Goldman Band. Copland was intrigued by the idea, but due to the increasing demands on his time suggested the possibility of a transcription of *An Outdoor Overture*. Goldman happily agreed to the proposal, and the band version of the work was premiered in 1942.

Benny & Lionel

arranged by Loran McClung

SSgt Shannon Kiewitt, *clarinet soloist*

SSgt Gerald Novak, *vibraphone soloist*

Benny & Lionel is a medley created to honor two great jazz masters, Benny Goodman (1909–86) and Lionel Hampton (1908–2002). After hearing jazz percussionist and vibraphone virtuoso Hampton play in Los Angeles in the mid-1930s, Goodman asked him to move to New York City to form what would become the Benny Goodman Quartet. The group consisted of Goodman on clarinet, Teddy Wilson on piano, Gene Krupa on drums, and Hampton. It was one of the first racially integrated bands to perform live and record. The medley arrangement *Benny & Lionel* was created by Master Sergeant Loran McClung, arranger for the United States Army Field Band, and includes favorites such as “Fascinating Rhythm” by George and Ira Gershwin, “Memories of You” by Eubie Blake and Andy Razaf, and “Slipped Disc” by Benny Goodman.

Overture to Candide

Leonard Bernstein (1918–90)

transcribed by Clare Grundman

Leonard Bernstein is considered the first internationally-known musician to be entirely the product of American schooling. After studies at Harvard University in Cambridge, Massachusetts, and the Curtis Institute in Philadelphia, he became the assistant conductor of the New York Philharmonic in 1957, and two years later, assumed the duties of music director. Bernstein also was a prolific and dynamic composer who wrote music for orchestra, chorus, musical theater, movies, and television. His infusion of jazz and international styles into “classical” compositions paralleled the cultural evolution of the country during the mid-twentieth century.

Completed and first performed in 1956, *Candide* is a comic operetta based on the novella by Voltaire. Composing the music to the original libretto by Lillian Hellman, Bernstein took great pride in the project and included the Overture to *Candide* on a New York Philharmonic program the following year. Within two years, Bernstein’s quirky and effervescent overture was performed by nearly one hundred orchestras throughout the world and soon earned a permanent place in the repertoire.

Transcriber Clare Grundman (1913–96) was an American arranger and teacher. Born in Cleveland, Ohio, Grundman studied with Paul Hindemith and taught at The Ohio State University in Columbus. During World War II, he served in the Coast Guard as chief musician. Like Bernstein, he wrote music for television, radio, ballet, Broadway musicals, and motion pictures. For his notable contributions to band music, he was awarded the 1983 Edwin Franko Goldman Memorial Citation by the American Bandmasters Association.

“Pardon My Southern Accent”

Matt Malneck (1903–81)

lyrics by Johnny Mercer

arranged by 1stLt Ryan J. Nowlin*

GySgt Sara Dell’Omo, mezzo-soprano

Johnny Mercer was a prolific and iconic American lyricist, singer, and songwriter. Born in Savannah, Georgia, he was exposed early on to folk, blues, and jazz musical styles. However, “Songs always fascinated me more than anything,” he said. Mercer moved to New York at age nineteen and landed in the heart of the American music scene. Having met artists such as Bing Crosby and Louis Armstrong, he began to write lyrics in earnest and soon was collaborating with stars including Hoagy Carmichael and, later, Fred Astaire and Benny Goodman in Hollywood. Mercer became a member of ASCAP and a recognized “brother” in the Tin Pan Alley fraternity, receiving congratulations from Irving Berlin, George Gershwin, and Cole Porter, among others.

“Pardon My Southern Accent” was composed in the early 1930s by American jazz violinist and composer Matt Malneck with lyrics by Mercer. This was after Mercer apprenticed with Yip Harburg, Harold Arlen’s collaborator for *The Wizard of Oz*. The lyrics are comical in nature, and it is safe to assume that Mercer drew inspiration from his youthful days growing up in the South.

Selections from *Porgy and Bess*

George Gershwin (1898–1937)

arranged by Robert Russell Bennett

George Gershwin’s folk opera *Porgy and Bess* highlighted his dazzling career as both a popular and serious composer. After reading DuBose Heyward’s novel *Porgy* in 1926, he was immediately interested in transforming it into an opera. He proposed that he should collaborate with Heyward on it, yet it was almost eight years before arrangements were completed and Gershwin was able to write the music. The story of the crippled beggar transformed by his unforeseen and improbable love for Bess has been performed by theater and opera companies all over the world.

It was first performed by the Theatre Guild in Boston and New York in 1935 by a cast comprised entirely of classically trained African-American singers—a bold and brave artistic choice at the time. The opera ran for 124 performances, a flop by Broadway standards. The show eventually had the longest run of any revival in Broadway music history after it was revived in 1942, nearly five years after Gershwin’s death. The opera gained popularity, eventually becoming one of the best-known and most frequently performed works in the genre.

This arrangement by Robert Russell Bennett includes “Summertime,” “A Woman Is a Sometime Thing,” “I Got Plenty o’ Nuttin’,” “Bess, You Is My Woman,” “It Ain’t Necessarily So,” “Picnic Parade,” and “Oh Lawd, I’m on My Way.”