



UNITED STATES MARINE BAND  
Wednesday, June 29, 2016 at 8:00 P.M.  
U.S. Capitol, West Terrace  
Thursday, June 30, 2016 at 8:00 P.M.  
U. S. Capitol, West Terrace  
LtCol Jason K. Fettig, conducting

**Lieutenant Colonel Jason K. Fettig, Director**

---

John Philip Sousa\* (1854–1932)

March, “The Gladiator”

Carl Maria von Weber (1786–1826)  
transcribed by MGySgt Donald Patterson\*

Jubel Overture, J. 245

Eric Mandat (b. 1957)

*Parallel Histories: An Excursion (2016)*

*MGySgt Jay Niepoetter and MSgt Jihoon Chang, clarinet  
world premiere*

Frank Ticheli (b. 1958)

*Sanctuary (2005)*

Gene Scheer (b. 1958)

“American Anthem”

*GySgt Sara Sheffield, mezzo-soprano*

John Zdechlik (b.1937)

*Celebrations*

John Philip Sousa\* (1854–1932)

March, “The Stars and Stripes Forever”

*GySgt Sara Sheffield, concert moderator*

# **PROGRAM NOTES**

## **March, “The Gladiator”**

John Philip Sousa\* (1854–1932)

Nothing among Sousa’s memoirs reveals the identity of the “gladiator,” but the first printing of the sheet music carried a dedication to Charles F. Towle of Boston. Towle was a journalist who was editor of the *Boston Traveler* at the time this march was written, but the nature of his association with Sousa is not known. Sousa’s daughter Helen conjectured that her father might have been inspired by a literary account of some particular gladiator. It is unlikely that he would have dedicated a march to gladiators in general because of their ferocity and deeds of inhumanity, but perhaps one noble gladiator who had been a victim of circumstances might have been his inspiration. There has also been speculation that the march had some Masonic significance, inasmuch as it was written at the time he was “knighted” in Columbia Commandery No. 2, Knights Templar, but this lacks substantiation.

For Sousa, “The Gladiator” brought back both happy and unhappy memories. In 1885 he had written the dirge “The Honored Dead” for Stopper and Fisk, a music publisher in Williamsport, Pennsylvania. They were so pleased that they asked him to write a quickstep march. He responded with “The Gladiator,” but they rejected it. Their shortsightedness cost them dearly; Sousa then sold it to Harry Coleman of Philadelphia, and it eventually sold more than a million copies.

“The Gladiator” was the first Sousa composition to reach such wide circulation. He himself was unaware of its popularity until its strains startled him one day while in Philadelphia on business. Many years later he gave this dramatic account:

I was taking a stroll along Broad Street. At a corner a hand-organ man was grinding out a melody which, somehow, seemed strangely familiar. As I listened more intently, I was surprised to recognize it as my own ‘Gladiator’ march. I believe that was one of the proudest moments of my life, as I stood there on the street.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 56. 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 2 of [“The Complete Marches of John Philip Sousa.”](#)

## **Jubel Overture, J. 245**

Carl Maria von Weber (1786–1826)  
transcribed by MGySgt Donald Patterson\*

German composer Carl Maria von Weber was trained as a musician from childhood and was first successful as a pianist and then as an orchestral director. Known as the father of German romanticism, he was among the first significant composers of the romantic period. Weber composed more than three hundred works including the successful operas *Der Freischütz* (1821), *Euryanthe* (1823), and *Oberon* (1826), of which *Der Freischütz* remains the most popular. He is credited with the development of opera into serious musical drama and for introducing the use of the leitmotif. Musicologist Richard Streatfield said, “Without Weber, [Richard] Wagner would have been impossible.” Weber was also a successful composer of instrumental music. His compositions for piano enjoyed success and greatly influenced later composers such as Franz Liszt, Frédéric Chopin, and Felix Mendelssohn. His two concerti for clarinet and the Concertino, all written for clarinetist Heinrich Baermann, remain a staple of the clarinet repertoire today.

Weber’s Jubel Overture was first performed on September 20, 1818. A concert work in the form of an overture, the music was written to celebrate the fiftieth anniversary of the reign of Friedrich August of Saxony. A solemn opening precedes a jubilant main section. Weber brings the work to a dramatic climax by reusing an earlier setting of the English anthem “God Save the King.”

### ***Parallel Histories: An Excursion (2016)***

Eric Mandat (b. 1957)

*world première*

*MGySgt Jay Niepoetter and MSgt Jihoon Chang, clarinet*

Composer and clarinetist Eric Mandat is professor of music at Southern Illinois University in Carbondale, where he has taught for the past thirty-five years. He is internationally recognized for his contributions to contemporary clarinet music. As a composer, Mandat focuses primarily on solo and chamber works for the instrument. His compositions utilize extended techniques such as multiphonics and microtones and are largely influenced by jazz and traditional music of non-Western cultures.

*Parallel Histories: An Excursion* celebrates the lives and careers of two people from southern Illinois, MGySgt Jay Niepoetter from Centralia and MSgt Jihoon Chang from Granite City. They first met in the summer of 1983 as students at Southern Illinois University's summer music camp, where Eric Mandat was their instructor. After going their separate ways for several years, the young clarinetists both ultimately won auditions with "The President's Own" United States Marine Band and rekindled their friendship from their days in Illinois.

The piece came about when MGySgt Niepoetter asked Mandat if he would be willing to write a work for two clarinets to be performed by the Marine Band. The composer found it fitting to write a work that paid homage to their careers as they now both approach retirement from the Marine Corps. The work also explores parallel histories our country has experienced in its own development: triumph, struggles, and buoyant jubilation juxtaposed with somber personal struggle. The mixture of these experiences is one of life's rich rewards, and this piece reflects on that gift. It optimistically proclaims the hope that comes from working and sharing together in community with one another.

### ***Sanctuary (2005)***

Frank Ticheli (b. 1958)

Frank Ticheli was born in 1958 in Monroe, Louisiana. He received his bachelor of music in composition from Southern Methodist University in Dallas, Texas, and his masters degree in composition and doctorate of musical arts from the University of Michigan in Ann Arbor. He is associate professor of music at the University of Southern California's Thornton School of Music and is the composer-in-residence at the Pacific Symphony Orchestra in Santa Ana, California. He has composed works for bands, wind ensemble, orchestra, chamber ensembles, and the theater. His music has won many notable awards including the Goddard Lieberman fellowship and Charles Ives Scholarship from the American Academy and Institute of Arts and Letters; the 1989 Walter Beeler Memorial Composition Prize; the Ross Lee Finney Award; and first prize in the 11<sup>th</sup> annual Symposium for New Band Music in Virginia.

*Sanctuary* was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds, conductor of the University of Michigan Symphonic Band for twenty-six years. As a personal tribute to Reynolds, who was a horn player, Ticheli chose a solo horn to be the work's primary musical messenger. Vivid memories of Reynolds conducting Percy Grainger's Hill Song No. 2 and Colonial Song were in the back of the composer's mind as he created sounds that in some ways echo their lyrical mood. *Sanctuary* has a simple melodic line accompanied by a beautiful harmonic structure. The peaceful beginning gives way to a passionate climax in the middle, then ends as it began with the main horn theme and the bells. Ticheli has an ear for creating striking instrumental colors, and his music is filled with a rhythmic language that resonates well with the wind medium. His compositions can be described as optimistic, thoughtful, brilliantly effective, and powerful.

## American Anthem

Gene Scheer (b. 1958)

Gene Scheer is an American songwriter, librettist, and lyricist. He received his bachelor and masters of music degrees from the Eastman School of Music in Rochester, New York. Written in 1998, "American Anthem" was first performed by Denyce Graves for President and Mrs. Clinton at the Smithsonian Institute at an event launching "Save America's Treasures." The event featured the unveiling of the restored "Star-Spangled Banner," the original United States flag that inspired our national anthem. In 2005, Graves performed "American Anthem" again, this time at the Inauguration of President George W. Bush immediately before he took the oath of office. Documentary filmmaker Ken Burns featured the piece in his Emmy Award-winning World War II documentary for PBS, *The War*, in 2007.

"American Anthem," has become a hallmark that we return to again and again. It is a reflection of the difficult emotions in our witnesses' heartfelt testimonies. Scheer's heart-rending lyrics seem to give expression to the sacrifice, gallantry, and courage of those we have strived to pay tribute to, the men and women who fought on the front lines and won that vital war on our behalf.

All that we've been given by those who came before,  
the dream of a nation where freedom would endure.  
The work and prayers of centuries have brought us to this day.  
What shall be our legacy, what will our children say?  
Let them say of me, I was one who believed in sharing the blessings I received.  
Let me know in my heart when my days are through,  
America, America, I gave my best to you.  
America, America, I gave my best to you.  
Each generation from the plains to distant shores,  
with the gifts they were given were determined to leave more.  
Battles fought together, acts of conscience fought alone,  
these are the seeds from which America has grown.  
Let them say of me I was one who believed in sharing the blessings I received.  
Let me know in my heart when my days are through,  
America, America, I gave my best to you.  
America, America, I gave my best to you.  
For those who say they have nothing to share,  
Who feel in their hearts there is no hero there,  
Though each quiet act of dignity is that which fortifies,  
The soul of a nation, that will never die.  
Let them say of me that I was one who believed in sharing the blessings I received.  
Let me know in my heart when my days are through,  
America, America, I gave my best to you.  
America, America, I gave my best to you.

## *Celebrations*

John Zdechlik (b.1937)

John Zdechlik is a native of Minneapolis, Minnesota. He developed an interest in composition while a trumpet student performing with his high school jazz band. He holds degrees in music education as well as composition and theory from the University of Minnesota in Minneapolis where his composition instructors included Paul Fetler and Frank Bencriscutto. He became the professor and chairman of the music department at Lakewood Community College, now Century College, in White Bear Lake, Minnesota. Zdechlik has written a variety of commissioned and published works for high school and college concert bands, including *Celebrations*, *Chorale and Shaker Dance*, *Grand Rapids Suite*, *Passacaglia*, and *Z's Blues*. He has conducted in thirty-five states and in Japan, England, and Scotland and is an active member of the American Bandmasters Association.

In 1988, Zdechlik was commissioned to compose a work commemorating the twentieth anniversary of the Medalist Concert Band of Bloomington, Minnesota, with Dr. Earl C. Benson, conductor. This seventy-member community concert band was awarded the prestigious Sudler Silver Scroll in 1996. *Celebrations* is a dynamic work that alternates between two themes: the first utilizes rapid ascending phrases in the woodwinds against a marked background by the brass and percussion, and the second grandiose theme is worked into the composition to provide a chance to reflect on past triumphs. These themes ultimately combine in a final, majestic ending.

## **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 première 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.