



UNITED STATES MARINE BAND
Wednesday, July 20, 2016 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, July 21, 2016 at 8:00 P.M.
Sylvan Theater
LtCol Jason K. Fettig, conducting

Lieutenant Colonel Jason K. Fettig, Director

John Philip Sousa* (1854–1932)

March, “The Crusader”

Leonard Bernstein (1918–90)
transcribed by Clare Grundman

Overture to *Candide*

Sir Dean Goffin (1916–84)
transcribed by Stephen Bulla*

“Victorious”

MSgt David Haglund, cornet soloist

Kevin Walczyk (b. 1964)

Eloi, Eloi (2015)

John Williams (b. 1932)
arranged by Jay Bocook

“The Olympic Spirit”

Manning Sherwin (1902–74)
lyrics by Eric Maschwitz
arranged by Capt Ryan J. Nowlin*

A London Pair

“A Nightingale Sang in Berkeley Square”

George Gershwin (1898–1937)
lyrics by Ira Gershwin
arranged by SSgt Scott Nimmer*

“A Foggy Day in London Town”

GySgt Sara Sheffield, mezzo-soprano

Aram Khachaturian (1903–78)
transcribed by MGySgt Donald Patterson*

Suite from *Masquerade*

Waltz
Romance
Galop

GySgt Sara Sheffield, concert moderator

PROGRAM NOTES

March, “The Crusader”

John Philip Sousa* (1854–1932)

Legendary conductor and composer John Philip Sousa became a member of the Masons at age twenty-six. Like his father, Sousa was a proud and active Mason and, in 1886, was knighted in Columbia Commandery No. 2, Knights Templar, Washington, D.C. It was soon after this ceremony that Sousa wrote his march “The Crusader.” The title is presumably derived from the Knights Templar’s theoretical origins in the Crusades, and many of the secret rituals and ceremonies performed by the Masons also derive from the Crusade era. It is interesting to note that it was not only common, but also somewhat expected, that military bandmasters of Sousa’s era be members of Masonic organizations. Though the title suggests a Masonic connection, the music itself contains no known references to Masonic music. Two other Sousa marches that have Masonic connections are “The Thunderer” (1889) and “Nobles of the Mystic Shrine” (1923).

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.”

<http://www.marineband.marines.mil/AudioResources/TheCompleteMarchesofJohnPhilipSousa/RevivalMarch.aspx>

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 he assumed the duties of music director. Bernstein was also 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.

“Victorious”

Sir Dean Goffin (1916–84)

transcribed by Stephen Bulla*

MSgt David Haglund, cornet soloist

Sir Dean Goffin grew up in a musically active Salvation Army family in Wellington, New Zealand. His father was a famous bandmaster and composer of popular marches. During World War II the younger Goffin served as a military musician, forming and training the band of the 20th Infantry Battalion of the 4th Brigade that was active in the Middle East. He later trained to become a Salvation Army officer, serving initially in New Zealand and then in Great Britain, where he held the positions of National Bandmaster (1956-1960) and National Secretary for Bands and Songster Brigades (1960-1966). Transferred back to New Zealand in 1966, Goffin assumed senior administrative positions, which culminated in his appointment as Territorial Commander (1980). In 1983 Goffin accepted the title “Sir” when named a Knight Bachelor in the Queen’s Birthday Honours List. Because of the heavy administrative load he carried throughout his career, his list of compositions is relatively small, though of high caliber and craftsmanship.

The solo for cornet and band entitled “Victorious” follows the traditional theme-and-variations format so popular with cornet features. Goffin has a fine sense of the dramatic possibilities of the form, which his treatment of the middle minor variation (complete with stunning cadenza) and the virtuosic coda aptly demonstrate. The composer has based his variations on a melody written by the well-known hymnist Ira D. Sankey; “Faith Is the Victory.”

Ronald W. Holz, PhD, Chair, Division of Fine Arts, Asbury College, Kentucky

Eloi, Eloi (2015)

Kevin Walczyk (b. 1964)

Dr. Kevin Walczyk is a native of Portland, Oregon. He attended Pacific Lutheran University in Tacoma, Washington, graduating in 1987 with a bachelor of arts in education. He earned both a master of music degree and a doctorate of musical arts at the University of North Texas in Denton. Currently, Walczyk is professor of music at Western Oregon University in Monmouth where he teaches composition, orchestration, jazz arranging, and film scoring. As a composer, he has won numerous awards, including nominations for the Pulitzer Prize in composition in 2011 and the Grawemeyer Award in 2012. Walczyk composes for many different styles of ensemble and genres of music, and his works have been commissioned by ensembles as diverse as the Oregon Symphony, the Third Angle Contemporary Music Ensemble, Art Abrams Swing Machine Big Band, and the American Guild of Organists.

Walczyk composed *Eloi, Eloi* for the Musashino Academia Musicae Wind Ensemble in 2015. The title is a reference to the Bible verse found in both Matthew 27:46 and Mark 15:34, “Eloi, Eloi, lama sabachthani?” which translates to “My God, my God, why have You forsaken me?” Walczyk wrote this piece in memory of the victims of the 2011 tsunami in Japan. *Eloi, Eloi* is prayerful music that invokes feelings of reverence and of sorrow for the many victims of the disaster.

“The Olympic Spirit”

John Williams (b. 1932)

transcribed by Jay Bocook

John Williams has received Emmy, Oscar, and GRAMMY awards for many of his film scores. His themes from movies such as *Star Wars*, *Raiders of the Lost Ark*, *Superman*, *Jaws*, and *E.T. (the Extra-Terrestrial)* are highly recognizable and in some ways inseparable from American culture.

Williams’ versatile career began after serving in the United States Air Force. He studied composition at both the University of California in Los Angeles and The Juilliard School in New York City. In addition to movie compositions, Williams’ oeuvre includes concert pieces and several fanfares for the Olympic Games. “The Olympic Spirit” was commissioned by television broadcaster NBC for the 1988 Olympics, which were held in Seoul, South Korea.

A London Pair

“A Nightingale Sang in Berkeley Square”

Manning Sherwin (1902–74)

lyrics by Eric Maschwitz

arranged by Capt Ryan J. Nowlin*

“A Foggy Day in London Town”

George Gershwin (1898–1937)

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GySgt Sara Sheffield, mezzo-soprano

London’s scenery, history, and culture have provided inspiration for countless musical compositions. Although London isn’t traditionally considered a romantic locale compared to cities such as Paris or Venice, it sets a romantic scene for these two love songs that have become firmly entrenched standards in the “Great American Songbook.”

Manning Sherwin was born in Philadelphia, Penn., and studied at Columbia University in New York. He went on to compose a number of songs for films and theatre, but none of them endured any lasting success except for the wartime love ballad “A Nightingale Sang in Berkeley Square.” Written in 1939 with British entertainer and lyricist Eric Maschwitz, it has since been performed and recorded by countless artists such as Frank Sinatra, Nat King Cole, and Rod Stewart.

George Gershwin started as a “song plugger” for a Tin Pan Alley music publishing firm and went on to become one of the greatest songwriters of all time, assisted by his brother, lyricist Ira Gershwin. While working in New York, Gershwin met the dancer and aspiring songwriter Fred Astaire. This became a fruitful partnership resulting in hit musicals such as *Lady, Be Good!* (1924) and *Funny Face* (1927).

The Gershwin brothers collaborated again with Astaire in the film *Damsel in Distress* (1937). In spite of the comedic relief of George Burns and Gracie Allen and a top notch musical score, the movie was a box-office disappointment. It did, however, include the hit song “A Foggy Day in London Town,” which evokes love’s light shining through the persistent fog of gloomy London. George Gershwin did not live to see the première of *Damsel in Distress*. He had suffered from severe headaches that were diagnosed as a brain tumor. Despite surgery, Gershwin never regained consciousness and died on July 11, 1937.

Suite from *Masquerade*

Aram Khachaturian (1903–78)

transcribed by MGySgt Donald Patterson*

Aram Khachaturian was an Armenian composer, conductor, and teacher. Along with Sergei Prokofiev and Dmitri Shostakovich, he is considered to be among the leading composers in the Soviet school of composition. He was one of the most important and well-respected contributors to twentieth century Armenian culture. The concert hall in Yerevan is named for him as well as a string quartet and a prize given by the Armenian Ministry of Culture. Khachaturian said that his harmonic language was inspired by “imagining the sounds of folk instruments with their characteristic tuning and their resulting range of overtones.” His melodic writing draws on themes from Armenian folklore and traditional folk tunes, especially those from the *ashugh* tradition. It is this folk influence that also helps shape the rhythmic diversity in his compositions.

Suite from *Masquerade* contains a selection of three movements collected from the incidental music that Khachaturian composed for the play *Masquerade*, written in 1835 by Russian writer Lermontov. *Masquerade* is set in 1830s aristocratic Russia and follows the life of the rebellious and strong-willed Arbenin. The play is often compared thematically to Shakespeare’s *Othello*. The music that Khachaturian composed for this play uses his characteristic combination of Armenian and Western music styles to create an energetic and exotic suite.