



UNITED STATES MARINE BAND  
Wednesday, August 17, 2016 at 8:00 P.M.  
U.S. Capitol, West Terrace  
Thursday, August 18, 2016 at 8:00 P.M.  
Sylvan Theater  
LtCol Jason K. Fettig, conducting

Lieutenant Colonel Jason K. Fettig, Director

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John Williams (b. 1932)  
transcribed by Paul Lavender

March from *1941*

A. Carlos Gomes (1836–96)  
transcribed by MGySgt Donald Patterson\*

Overture to *Il Guarany*

Artie Shaw (1910–2004)  
arranged by Robert Cray

Concerto for Clarinet  
*SSgt Lucia Disano, soloist*

John Philip Sousa\* (1854–1932)

March, “The Free Lance”  
*SSgt Parker Gaims, conducting*

Norman Dello Joio (1913–2008)

Scenes from *The Louvre*  
The Portals  
Children’s Gallery  
The Kings of France  
The Nativity Paintings  
Finale  
*SSgt Parker Gaims, conducting*

Richard Wagner (1813–83)  
transcribed by Lucien Cailliet

“Elsa’s Procession to the Cathedral” from *Lohengrin*  
*SSgt Parker Gaims, conducting*

Capt Ryan J. Nowlin\*

“Let Freedom Ring”

# ***PROGRAM NOTES***

## **March from *1941***

John Williams (b. 1932)

transcribed by Paul Lavender

In Steven Spielberg's 1979 comedic film *1941*, residents of Los Angeles, California, mistakenly believe they are under attack from the Japanese in the aftermath of the assault on Pearl Harbor. The late John Belushi plays "Wild" Bill Kelso, a somewhat unstable yet affable Air Force pilot at the center of the action. According to John Williams, Kelso's antics "seemed to require a musical accompaniment that had humor and rhythmic vitality. As a result, I set myself the task of writing a zanily patriotic march, that upon hearing, we might be moved to tap our feet to an imaginary parade going by, and have fun doing it."

The March from *1941* is indeed a fun-filled romp from beginning to end and is most certainly among Williams' best efforts in the genre of martial music. The première performance of this concert band transcription was given by the Marine Band in 2003, conducted by the composer.

## **Overture to *Il Guarany***

A. Carlos Gomes (1836–96)

transcribed by MGySgt Donald Patterson\*

Brazilian composer Antonio 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 Don Pedro II 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 premièred in 1870 and is based on the novel *O Guarani* by José de Alencar. The somewhat convoluted 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 for the son of the Guarani 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 due, in part, 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."

## **Concerto for Clarinet**

Artie Shaw (1910–2004)

arranged by Robert Cray

*SSgt Lucia Disano, soloist*

Artie Shaw was a leading musician of the swing era whose clarinet playing has often been compared with that of Benny Goodman. Shaw demonstrated virtuoso technical dexterity in his recordings of animated numbers and an undeniable sense of jazz phrasing in ballads. Like Goodman, Shaw was also an active promoter for racial equality in jazz, hiring and recording black musicians such as Billie Holiday, Oran "Hot Lips" Page, and Roy Eldridge. His 1952 autobiography, *The Trouble with Cinderella: An Outline of Identity*, revealed his own experiences with racial inequality and anti-Semitic insults as the son of poor Eastern European Jewish immigrants.

Shortly after marrying his fourth wife Betty Kern, composer Jerome Kern's daughter, Shaw enlisted in the U.S. Navy. After finishing recruit training, he was asked to form a service band and spent the next year and a

half taking his music into the Pacific war zones. His band played as many as four concerts a day throughout the Southwest Pacific on battleships, aircraft carriers, repair ships, and at Army, Navy, and Marine bases.

He recalled playing for 3,000 sailors on the aircraft carrier USS Saratoga, “It was astonishing, seeing the looks on the faces of those kids as they listened and realizing that what you’d done had real significance to these men. We hit the first notes of “Nightmare” [his theme song], and this roar of recognition went up. All I could think was, ‘Boy, we’ve really done something.’”

Before his wartime service, Shaw was tasked with providing music for the movie *Second Chorus* which featured Fred Astaire. The film proved to be a failure but Shaw extracted one of his works from the soundtrack, the Swing Concerto, and reworked it into his Concerto for Clarinet. The concerto was completed in 1940 and displays the full range of his talent and artistry while combining jazz, swing, and classical elements.

### **March, “The Free Lance”**

John Philip Sousa\* (1854–1932)

John Philip Sousa loved the musical theater and spent a great amount of his time and energy composing operettas in the style of England’s famed Gilbert and Sullivan. Noted Sousa scholar Paul Bierley even suggested that had Sousa not become the Director of the United States Marine Band, a career decision that determined the path of the remainder of his life, Sousa would probably have spent his entire career in musical theater. He composed fifteen operettas beginning with *Katherine* in 1879.

In 1905 he collaborated with librettist Harry Smith to create his twelfth operetta, *The Free Lance*, a fun-filled story of a clever and enterprising goatherd named Sigmund Lump who hired himself out as the mercenary leader of two warring kingdoms that were trying to double cross each other by substituting commoners for royal offspring in an arranged marriage. Skillfully orchestrating the two opposing armies into a stalemate, he demands payment from both kingdoms. When neither can pay, Lump declares himself ruler of both. The operetta, filled with numerous lively march tunes, was well received and had a run of seven months. Sousa deftly combined themes from various musical numbers in the operetta to compose his march “The Free Lance.” In it, Sousa makes a change of time signature from the opening six-eight meter to a two-four meter in the trio, an interesting effect he used in only a handful of his other marches.

### **Scenes from *The Louvre***

Norman Dello Joio (1913–2008)

Norman Dello Joio is a descendent of three generations of Italian organists. He started taking piano lessons from his father by age four, and as a teenager began organ studies with his godfather Pietro Yon, organist for St. Patrick’s Cathedral in New York City. By age fourteen, the talented Dello Joio secured a position as organist and choir director of the Star of the Sea Church in City Island, N.Y. Shifting his focus from organ to composition, he accepted a scholarship to study composition at The Juilliard School in New York while employed by St. Anne’s Church in Manhattan as an organist. Two years later, he began composition studies with Paul Hindemith at Yale University in New Haven, CT. He went on to hold faculty positions at Sarah Lawrence College in Bronxville, NY, Mannes College of Music in New York, and Boston University’s College of Fine Arts. By the 1950s, his compositions were gaining international acclaim. He won the New York Music Critics’ Circle Award in 1948 and again in 1962. In 1957, he was awarded the Pulitzer Prize for his *Meditations on Ecclesiastes* written for string orchestra.

With more and more experience and success in writing for dramatic television, Dello Joio was hired by NBC to compose the original score for the 1964 television documentary *A Golden Prison: The Louvre*. The following year, his soundtrack for the documentary received the Emmy award for the most outstanding music written for television in the 1964–65 season.

The five movements of the suite span the history of The Louvre during the Renaissance. Interestingly, Dello Joio opens the work with original music full of contemporary 20th-century harmonies and rhythms. Ensuing movements include musical quotations and variations based on medieval themes and works by composers of the renaissance period such as Jean-Baptiste Lully, Vincenzo Albrici, and Tielman Susato.

Regarding this work, noted critic Edward Downes states that “a strong melodic vein, rhythmic vitality, and infectious brio and freshness of invention are among the earmarks of Dello Joio’s style.”

The concert band adaptation, titled *Scenes from The Louvre*, was commissioned by Baldwin-Wallace College for the Baldwin-Wallace Symphonic Band, and was premièred on March 13, 1966, conducted by Dello Joio himself.

### **“Elsa’s Procession to the Cathedral” from *Lohengrin***

Richard Wagner (1813–83)  
transcribed by Lucien Cailliet

Richard Wagner is considered one of the world’s greatest composers. As a teenager he became very passionate about music after hearing works by composers such as Ludwig van Beethoven and Wolfgang Amadeus Mozart. Wagner drew on this musical inspiration and his familiarity with theater to not just compose operas, but to bring the genre to a whole new level.

The legend of the Holy Grail is the inspiration for the opera *Lohengrin*. In the opera, Elsa is unfairly accused of killing her brother. Lohengrin, a knight and guardian of the grail, protects Elsa from any harm. The music heard in “Elsa’s Procession to the Cathedral” is overflowing with medieval color and has an ageless elegance that has made this piece a repertoire standard.

Transcriber Lucien Cailliet was a clarinetist in the Philadelphia Orchestra for many years and also served as associate conductor of The Allentown Band in Pennsylvania. This ensemble, with whom Cailliet frequently tested his transcriptions, is the oldest civilian concert band in the nation and has a proud history of talented musicians gracing its roster. His imaginative transcription of this bridal procession from *Lohengrin*, which dates from 1938, seamlessly combines the chorus and the orchestra into a setting that has proved to be one of Cailliet’s most successful and popular adaptations for band.

### **“Let Freedom Ring”**

Capt Ryan J. Nowlin\*

Before “The Star-Spangled Banner” officially became the national anthem in 1931, there were many popular hymns that served as de facto anthems for the United States, including “My Country ‘Tis of Thee.” The lyrics of this patriotic American song were written by Samuel F. Smith and set to the melody of “God Save the Queen,” the national anthem of the United Kingdom.

“Let Freedom Ring,” an arrangement of “My Country ‘Tis of Thee,” was penned by former staff arranger, now Assistant Director, Captain Ryan Nowlin and was performed by the U.S. Marine Band on January 21, 2013, at the second inaugural of President Barack Obama. Drawing his inspiration for this piece directly from Smith’s patriotic words, Nowlin says his “simplistic treatment of the theme is to portray a deep reverence.” Shining through the texture on numerous occasions, great emphasis is placed on the lyrics “land where my fathers died,” a strong reminder that America would not be what it is were it not for the sacrifices of those who have gone before us.