



UNITED STATES MARINE BAND
Wednesday, June 7, 2017 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, June 8, 2017 at 8:00 P.M.
Sylvan Theater
Captain Ryan J. Nowlin, conducting

Lieutenant Colonel Jason K. Fettig, Director

John Philip Sousa* (1854–1932)
edited by the United States Marine Band

March, “Manhattan Beach”

Vasili Kalinnikov (1866–1901)
transcribed by MGySgt Donald Patterson*

Overture to *Tsar Boris*

Philip Sparke (b. 1951)
arranged by Luis Maldonado

Pantomime

MSgt Matthew Summers, euphonium soloist

Sir Malcolm Arnold (1921–2006)
arranged by John Paynter

Prelude, Siciliano, and Rondo

Karl L. King (1891–1971)

March, “The Melody Shop”

arranged by Captain Ryan J. Nowlin*
lyrics by Johnny Mercer

In the Words of Johnny Mercer

“Pardon My Southern Accent” by Matt Malneck

“Autumn Leaves” by Joseph Kosma

“Day In–Day Out” by Rube Bloom

GySgt Sara Sheffield, mezzo-soprano

Camille Saint-Saëns (1835–1921)
transcribed by Leigh Steiger

Danse Bacchanale from *Samson et Dalila*

GySgt Sara Sheffield, concert moderator

PROGRAM NOTES

March, “Manhattan Beach”

John Philip Sousa* (1854–1932)

edited by The United States Marine Band

After spending twelve years as the seventeenth director of “The President’s Own” from 1880 to 1892, John Philip Sousa went on to form his own civilian band at the urging of concert promoter David Blakely. Sousa enjoyed tremendous success with his Sousa Band, traveling extensively throughout the continental United States and abroad. During the heyday of the Sousa Band in the early part of the twentieth century, the group would often perform in residence at well-known resorts and at national expositions.

One such summer retreat was New York’s famous Manhattan Beach, a resort at which the Sousa Band spent several seasons providing the featured entertainment. In 1893, Sousa dedicated a march to the establishment and its proprietor, Austin Corbin. This march was quickly adopted by bands throughout the world, but it was rarely played in the unusual manner that the “March King” himself often performed it. In Sousa’s own personal interpretation, the last half of the march is a short descriptive piece. The trio’s bubbling arpeggios imitate the waves of the ocean lapping against the shore during a walk along the beach. The waves first get louder and louder, but then fade away as the walk continues down the shore. A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 3 of [“The Complete Marches of John Philip Sousa.”](#)

Overture to *Tsar Boris*

Vasili Kalinnikov (1866–1901)

transcribed by MGySgt Donald Patterson*

Sickness and privation haunted the young Russian composer Vasili Kalinnikov for the entirety of his tragically short life. Initially, his studies at the conservatory level sputtered due to a lack of financial stability. But when he won a bassoon scholarship to the Moscow Philharmonic Society Music School in 1884, he was able to study with composers Alexander Ilyinsky and Pavel Blaramberg until 1892. While in music school Kalinnikov continued to face serious poverty, despite playing bassoon, violin, and timpani in theater orchestras, giving private music theory lessons, and fulfilling copy-work for other composers.

Kalinnikov’s close friend S. N. Kruglikov, along with other contemporary Russian composers Piotr Ilyich Tchaikovsky and Sergei Rachmaninov, were especially supportive of young Kalinnikov’s compositional talents. In 1892 Tchaikovsky recommended him to be the conductor of the Maliy Theater in St. Petersburg, and soon after he also became the assistant conductor at the Italian Theater in Moscow. However, within a few short months, Kalinnikov’s continued struggle with tuberculosis necessitated his resignations so that he could move to Yalta, Crimea, with hopes that the warmer climate would aid his recovery. While in Yalta, Kalinnikov composed his incidental music to *Tsar Boris* (1898). The ensuing overture and shorter Entr’actes are based on the 1870 dramatic tragedy of the same name by Alexei Konstantinovich Tolstoy (second cousin of Leo Tolstoy).

The overture displays Kalinnikov's dynamic and evocative musical writing that often draws from Russian folksong. Defined by stately themes, powerful brass fanfares, and expansive lyrical lines, the overture's style echoes the sounds of contemporaneous Russian composers such as Tchaikovsky and Rimsky-Korsakov while still presenting a distinctive voice. Its epic scope offers a hint of how Kalinnikov may have developed as a composer into later adulthood, had his years not been cut short. MGySgt Donald Patterson transcribed this orchestral work for the Marine Band in 2012.

Pantomime

Philip Sparke (b. 1951)

arranged by Luis Maldonado

MSgt Matthew Summers, euphonium soloist

Born in London, Philip Sparke studied trumpet, piano, and composition at the Royal College of Music. While there, he became interested in bands, playing in the school's wind ensemble and forming a student brass band. His first published compositions were for those types of ensembles.

Interest in Sparke's work brought commissions from New Zealand, Japan, and the United States, which led to a recording of his works by the Tokyo Kosei Wind Ensemble. In 1997, his *Dance Movements*, commissioned by the U.S. Air Force Band, won the prestigious Sudler Prize in Composition. His *Music of the Spheres* won the 2005 National Band Association's William D. Revelli Memorial Band Composition Award. Using the colorful characters of the Italian *Commedia dell'Arte* as inspiration to highlight the lyrical qualities and technical prowess of the euphonium, *Pantomime* was commissioned by euphonium virtuoso Nick Childs in 1986.

Prelude, Siciliano, and Rondo

Sir Malcolm Arnold (1921–2006)

arranged by John Paynter

English composer Sir Malcolm Arnold received composition instruction as a child. By age sixteen he was awarded a scholarship to the Royal College of Music in London. There he studied composition with Gordon Jacob and performed on trumpet regularly with the BBC Symphony and the London Philharmonic. Arnold's music is known as uninhibited, idiomatic, and inventive. At times inspired by current events, he also enjoyed paying homage to the blues and jazz styles that he loved deeply, all while writing memorable melodies that seem quite natural to listeners and performers alike.

John Paynter, former director of bands at Northwestern University, arranged Prelude, Siciliano, and Rondo from Arnold's original scoring for brass band titled *Little Suite for Brass*. This work features blustering fanfares, eloquent solos, and an exuberant finale. Paynter's arrangement joins woodwinds and additional percussion with the original brass ensemble while maintaining the liveliness and vitality of the original composition.

March, "The Melody Shop"

Karl L. King (1891–1971)

Karl L. King began his career playing the baritone in a circus band before becoming bandmaster for Barnum and Bailey's The Greatest Show on Earth. In addition to directing, he composed innovative music to match the exciting emotions and rhythms of circus acts, including his best known march, "Barnum and Bailey's Favorite." He left the traveling circus lifestyle to settle in Fort Dodge, Iowa, where he spent the remaining fifty-one years of his life directing the Fort Dodge

Municipal Band, an organization which eventually became known as the Karl L. King Municipal Band of Fort Dodge to reflect his influence. During his time in Iowa, King continued to contribute to bands around the country by helping to found the American Bandmasters Association and by composing music for educational programs, both graded music for developing school band programs and fight songs for American universities.

During the 1910s King wrote mostly circus marches, many known as “screamers” because of their virtuosic tempi. Faster than a normal military march, “The Melody Shop” is one of his most famous marches from this early time period in his career, dating from 1910. It is rousing and spirited throughout, and features fast-moving, embellished lines alongside more lyrical melodies. Towards the end of the march, the score features a virtuosic solo passage for the euphonium, which drives the march to its exuberant finish.

In the Words of Johnny Mercer

arranged by Captain Ryan J. Nowlin*

lyrics by Johnny Mercer

GySgt Sara Sheffield, 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, but received no formal musical training. Mercer moved to New York City at age nineteen and landed in the heart of the American music scene. Having met artists like Bing Crosby and Louis Armstrong, he began to write lyrics in earnest and soon was collaborating with stars such as Hoagy Carmichael and later, Fred Astaire and Benny Goodman. Mercer moved to Hollywood in 1935 where his success is perhaps best indicated by his four separate Oscars for Best Song.

The medley by Captain Nowlin begins with “Pardon My Southern Accent,” music composed in the early 1930s by Matt Malneck. Mercer’s comical lyrics embrace the southern drawl, reflecting his roots as a southern boy. “Autumn Leaves” was originally a French song composed by Joseph Kosma which Mercer wrote English lyrics for in 1947. This popular hit has been recorded by many artists, namely Nat King Cole, Eric Clapton, and pianist Roger Williams. “Day In–Day Out,” composed by Rube Bloom and published in 1939, has also been recorded by famous artists, including Ella Fitzgerald, Judy Garland, and Frank Sinatra. Mercer’s lyrics invoke lush, poetic imagery of “the ocean’s roar” and “a thousand drums” to contrast the mundane routine suggested by the catch-phrase title.

Danse Bacchanale from Samson et Dalila

Camille Saint-Saëns (1835–1921)

transcribed by Leigh Steiger

Born in Paris, Camille Saint-Saëns began his musical career early in life, with his first compositions at age five and his debut as a concert pianist at age ten. This prodigy caught the attention of Hector Berlioz who remarked, “the only thing this young genius lacks is inexperience.” While he started as a progressive, Saint-Saëns became a musical conservative later in life, staunchly opposing the modernity of his French contemporaries such as Claude Debussy and César Franck.

Saint-Saëns’ opera *Samson et Dalila*, completed in 1876, portrays the Biblical story of the Hebrew hero Samson, whose seduction by Dalila leads to his downfall after she discovers that the secret of his strength lies in his hair. During the Bacchanale, the Philistines celebrate the capture of Samson with a pagan ritual in the Temple. Saint-Saëns incorporates exotic scales and intense percussion to achieve his interpretation of an ancient tribal sound. The lush opening oboe solo sets a sensual atmosphere before driving rhythms take over the piece; an intimate section sweetens the mood until the frenzied dancing dominates again to the point of exhaustion. This sensuous tribal dance of revelry is

essentially a moment of ballet spectacle within the opera, increasing tension before the dramatic conclusion in which Samson's strength returns and he destroys the pagan temple with himself and the revelers inside. This performance features a transcription by retired Chief Master Sergeant Leigh D. Steiger of the United States Air Force Band.