



UNITED STATES MARINE BAND

Wednesday, June 28, 2017 at 8:00 P.M.

U.S. Capitol, West Terrace

Thursday, June 29, 2017 at 8:00 P.M.

U.S. Capitol, West Terrace

Lieutenant Colonel Jason K. Fettig, conducting

Lieutenant Colonel Jason K. Fettig, Director

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John Philip Sousa\* (1854–1932)

March, “The Invincible Eagle”

Gioachino Rossini (1792–1868)  
transcribed by T. Conway Brown

Overture to *La gazza ladra*

Bernhard Heiden (1910–2000)

*Diversion*

*SSgt Rachel Perry, alto saxophone soloist*

Aaron Copland (1900–90)  
transcribed by Merlin Patterson

“Down a Country Lane”

Joseph Turrin (b. 1947)

Regiment of Heroes March (2016)

arranged by Capt Ryan J. Nowlin\*

*Sentimental Journey: A World War II Hit Parade*

“Stormy Weather”

“That Old Black Magic”

*GySgt Sara Sheffield, mezzo-soprano*

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

Selections from *Porgy and Bess*

*GySgt Sara Sheffield, concert moderator*

# ***PROGRAM NOTES***

## **March, “The Invincible Eagle”**

John Philip Sousa\* (1854–1932)

Blanche Duffield, soprano of the Sousa Band in 1901, witnessed the creation of this march, and she provided this rare description of Sousa composing:

It was [on] a train between Buffalo and New York. Outside the coach the lights of towns along the route flashed by like ghosts fluttering at the window panes. The night was dark and the few stars above twinkled fitfully. Mr. Sousa sat in his chair in the dimly lit pullman. At the further end of the car a porter diligently brushed cushions. At intervals the engine whistled as if in pain.

Suddenly and without previous warning Mr. Sousa began to describe circles in the air with a pencil, jerking back and forth in his seat meanwhile. Gradually the circumference of his pencil’s arcs diminished and Mr. Sousa drew a notebook from his pocket, still humming to himself.

Notebook and pencil met. Breves and semi-breves appeared on the page’s virgin surface. Quarter notes and sixteenth notes followed in orderly array. Meanwhile Mr. Sousa furrowed his brow and from his pursed lips came a stirring air – rather a martial blare, as if hidden trombones, tubas, and saxophones were striving to gain utterance.

Now Mr. Sousa’s pencil traveled faster and faster, and page after page of the notebook were turned back, each filled with martial bars. [I] looked on from over the top of a magazine and listened with enthusiasm as Mr. Sousa’s famous march, “The Invincible Eagle,” took form.

I tried to attract Mr. Sousa’s attention while he was supplying the accompaniment of flutes, oboes, bassoons and piccolos, but it was not until he had picked out the march on a violin on his fingers, put his notebook in his pocket, his [imaginary] violin in his case and his cigar back in his mouth that he finally turned toward me and casually remarked that it was a very dark night outside.

The march was dedicated to the Pan-American Exposition, held in Buffalo in the summer of 1901. It outlived a march entitled “The Electric Century” by Sousa’s rival, Francesco Fanciulli, whose band also played at the Exposition. At first Sousa thought “The Invincible Eagle” would surpass “The Stars and Stripes Forever” as a patriotic march, although he nearly entitled it “Spirit of Niagara.”

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 64. Used by permission.*

## **Overture to *La gazza ladra***

Gioachino Rossini (1792–1868)

transcribed by T. Conway Brown

In Gioachino Rossini’s 1817 opera *La gazza ladra* (*The Thieving Magpie*), a young girl is accused of stealing a silver spoon. The girl is tried, found guilty, and sentenced to death. She is saved at the last minute by the discovery of the true thief, a magpie, and its nest. While the opera, a melodrama with comic elements and darker overtones, is not one of Rossini’s better known, the overture is a staple in the symphonic repertoire.

Rossini often wrote overtures in his spare time. He was well known for recycling material from other works, so his overtures often bore little or no musical relation to the opera that followed. This overture, however, was written especially for the opera and shares thematic elements that anticipate the characters and their actions. The overture begins with a pair of snare drum rolls that have at the same time a military flair and a menacing feel. Following this is essentially a scaled down musical version of the plot. The Overture to *La gazza ladra* has been used as background music for many television and radio commercials and can be found in Stanley Kubrick’s *A Clockwork Orange*.

## ***Diversion***

Bernhard Heiden (1910–2000)

*SSgt Rachel Perry, alto saxophone soloist*

Bernhard Heiden began his musical education in his native home of Frankfurt, Germany. As a young man, he travelled to Berlin and studied with composer Paul Hindemith at the Hochschule für Musik. During his final year there, Heiden was awarded the Mendelssohn Prize for composition. Although he spent his early years in Germany as an orchestral clarinetist, he moved to the United States in 1935 and settled in Detroit where he worked as a composer,

arranger, and conductor. After World War II, Heiden received his masters degree in musicology from Cornell University and went on to join the faculty of Indiana University School of Music, where he served as professor of music and longtime chairman of the composition department until his retirement in 1981.

*Diversion* for alto saxophone and band was composed while Heiden served with the 445<sup>th</sup> Army Service Forces Band during World War II, where he proved to be a prolific arranger, supplying more than 100 arrangements as well as original compositions. Right from the beginning of the piece, *Diversion* can be heard as an example of Heiden's respect for traditional form and structure, even as he incorporates a rich, sonorous texture, which is clearly influenced by his teacher Hindemith.

### **“Down a Country Lane”**

Aaron Copland (1900–90)

transcribed by Merlin Patterson

Aaron Copland is often regarded as one of the quintessential American composers of the twentieth century. His collaborations with choreographer Martha Graham produced many of the most successful and influential American ballets in history, and his impact on generations of young American composers is well documented. Copland was also deeply dedicated to the development of young musicians at all levels.

*Life* magazine commissioned Copland to write a solo piece for young pianists in conjunction with the proposed article “Our Bumper Crop of Beginning Piano Players.” “Down A Country Lane” was completed in 1962 and first appeared in *Life* in July of that year. While perhaps not entirely approachable by a beginner, the work does succeed in making Copland's distinctive style available to younger musicians. His distinctive phrasing and harmonies are all effectively employed. The piece is still performed regularly and has been realized for many different combinations of instruments including chamber orchestra. This 1991 transcription for concert band was done by Merlin Patterson.

### **Regiment of Heroes March (2016)**

Joseph Turrin (b. 1947)

Joseph Turrin is a valued contributor to American musical life thanks to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher. His work encompasses many genres and styles, including film, theater, opera, orchestra, chamber, jazz, electronic, and dance. Several of his film and recording projects have been nominated for Emmy and Grammy awards, and his concert music has been performed by the world's leading orchestras and soloists. He is currently on faculty at the Hartt School in West Hartford, Connecticut, and Montclair State University in New Jersey.

In the composer's own words, “The idea of the concert march has always interested me. Regiment of Heroes March was written and dedicated to the United States Marine Band and is based on some of my early musical sketches. The march opens with a lively syncopated rhythm that often returns throughout the piece. A trio, more stately, and sustained is introduced in contrast to the opening material, which later returns in a more majestic style embellished by the woodwinds, followed by a quick return of the opening material bringing the piece to its conclusion. The Marine Band has performed several pieces of mine throughout the years and it's always been a wonderful experience to hear my compositions played by such a world-class ensemble.”

### ***Sentimental Journey: A World War II Hit Parade***

arranged by Capt Ryan J. Nowlin\*

GySgt Sara Sheffield, mezzo-soprano

Popular song has given voice to Americans' greatest joys and deepest sorrows, their most personal longings and paralyzing fears. This has been especially true during times of war, and it was never more evident than during World War II, what some consider the golden age of American popular song. With the advent of radio and the phonograph, popular song became more readily available in the homes of the American people. These same technologies enabled members of the armed forces deployed around the world to enjoy this music as well. Almost completely devoid of mention of the horrors of war, the popular music was uplifting and encouraging, giving voice to patriotism and longings for home and loved ones far away.

Harold Arlen and Ted Koehler originally wrote “Stormy Weather” in 1933 during the Great Depression. The song’s depiction of the pain of two lovers being separated touched Americans during the war years; the song was featured in a 1943 film by the same name. “That Old Black Magic” dates from 1942, before there was much good news coming from Europe or the South Pacific. The song seems to ignore the war completely, focusing instead on the power of love to transport us “down and down” or “round and round” when we fall under its spell.

### ***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.”