



UNITED STATES MARINE BAND
Wednesday, July 12, 2017 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, July 13, 2017 at 8:00 P.M.
U.S. Capitol, West Terrace
Major Michelle A. Rakers, conducting

Lieutenant Colonel Jason K. Fettig, Director

George Whitefield Chadwick (1854–1931)
transcribed by J. B. Claus

“Jubilee” from *Symphonic Sketches*

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

“Victorious”
GySgt Brad Weil, cornet soloist

Ryan George (b. 1978)

Firefly (2010)

Leonard Bernstein (1918–90)
transcribed by Marice Stith

Three Dance Episodes from *On the Town*
The Great Lover
Lonely Town: Pas de Deux
Times Square: 1944

Richard Wagner (1813–83)
transcribed by Lucien Cailliet

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

arranged by SSgt Scott Nimmer*

Ol’ Blue Eyes: The Hits of Frank Sinatra
MSgt Kevin Bennear, baritone

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

March, “The Belle of Chicago”

MSgt Kevin Bennear, concert moderator

PROGRAM NOTES

“Jubilee” from *Symphonic Sketches*

George Whitefield Chadwick (1854–1931)

transcribed by J. B. Claus

George Whitefield Chadwick’s compositions reflect the distinctly American style of music that was developing in the late nineteenth century. Growing up in a musical home, Chadwick received his early instruction in piano and harmony from his brother. Unable to afford to continue his studies at the New England Conservatory of Music (NEC) in Boston, Chadwick taught at Mt. Olivet College in Michigan, where he founded the Music Teachers National Association. In 1892, two years after returning from Europe, Chadwick was hired as an instructor in harmony and composition at NEC. His compositions and leadership influenced many American composers who followed in his footsteps, including Daniel Gregory Mason, Frederick Shepherd Converse, and Horatio Parker who in turn taught Charles Ives.

Chadwick’s *Symphonic Sketches* was written as a four-movement work in which each movement can easily stand alone. A direction printed on a flyleaf of the orchestral score states: “Although these pieces are intended to be played in succession, they may be performed separately if more expedient.” Composed in 1904, the sketches are filled with reflections of American vernacular music, including ragtime and vaudeville songs that contribute to the liveliness of these pieces. Chadwick aspired to do more than simply stir up Americanism; he was fully determined to compose in an American style. The means would be this tour-de-force, *Symphonic Sketches*.

The music is based on poems that Chadwick included in the original score. Both the poem and the initials for its assumed author (D. R.) were Chadwick’s own conception. As the movement’s title and introductory poem suggest, “Jubilee” is a brilliant, festive piece. It is also very much in the spirit of the folk-inspired works of the great Czech composer, Antonín Dvořák (1841-1904). The first sketch, “Jubilee,” was completed in 1895 and was inspired by the following poem:

No cool gray tones for me!
Give me the warmest red and green,
A coronet and a tambourine,
To paint my Jubilee!

For when pale flutes and oboes play,
To sadness I become a prey;
Give me the violets and the May,
But no gray skies for me.

“Victorious”

Sir Dean Goffin (1916–84)

transcribed by Stephen Bulla*

GySgt Brad Weil, cornet soloist

Sir Dean Goffin grew up in a musically active Salvation Army family in Wellington, New Zealand. His father Henry 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 titled “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

Firefly (2010)
Ryan George (b. 1978)

Ryan George graduated from the University of Kentucky with a degree in music education. He played principal horn for four semesters in the wind ensemble, was drum major of the Wildcat Marching Band, and performed with various other ensembles including the UK orchestra. He is a specialist in music design for marching bands, and his works have been performed by some of the nation's elite ensembles. He is an ASCAP artist, a member of the Texas Music Educators Association, and the American Composer's Forum.

Firefly is dedicated to the composer's daughters Sophia and Nyla, who he says, "ignite my imagination and bring awe and wonder into my life every day."

I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure and a blanket stretched over two chairs becomes a cave to hide in. And things found in nature; birds, waterfalls, flowers, and even insects can take on mythic identities when viewed through the eyes of a child.

The idea for *Firefly* was born one night as I watched my 4-year-old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the "firefly" she looked at me with a puzzled look and said with a corrective tone, 'Dad, that is not a firefly...that's Tinkerbell, and she's come to take me with her on an adventure!'

Three Dance Episodes from *On the Town*

Leonard Bernstein (1918–90)
transcribed by Marice Stith

Few have contributed more to American music culture than Leonard Bernstein. Equally gifted as a conductor, composer, concert pianist, and teacher, Bernstein excelled at finding a way to connect with many different audiences. In the years since his death, both his music and his status as an American icon continue to flourish. As a composer, Bernstein displayed a wide range of talents, writing music not only for the concert stage, but also for film, ballet, opera, and Broadway, with his *West Side Story* becoming one of the most successful shows in history. Although primarily a classical musician, Bernstein had a great fondness and respect for jazz and popular music. In an undergraduate thesis while attending Harvard University in 1939, Bernstein wrote "jazz in the twentieth century has entered the mind and spirit of America; and if an American is a sensitive creator, jazz will have become part of his palette, whether or not he is aware of it." Whether overt or carefully woven into the texture, jazz styles do indeed permeate much of Bernstein's music, including many pieces written for the concert hall.

Bernstein solidified his place as a dazzling young American conductor in 1943 when shortly after being named assistant of the New York Philharmonic, he conducted a performance of the orchestra with no rehearsal after music director Bruno Walter became ill. A year later he further established his credentials as a composer with the production of the musical *On the Town*. When Bernstein was studying at the Curtis Institute of Music in Philadelphia, he worked with a cabaret group called The Revuers. This group included two entertainers, Betty Comden and Adolph Green, who later wrote the lyrics for the musical and would become Bernstein's lifelong friends and artistic partners.

On the Town is the story of three young sailors on a twenty-four-hour shore leave in New York City. One of the young sailors becomes infatuated with a woman and the three friends split up in an effort to find her. *On the Town* is based on *Fancy Free*, a ballet by Bernstein based on the same premise. *On the Town* opened on Broadway in December 1944 to rave reviews, the *New York Times* pronouncing it "the freshest and most engaging musical to come this way since the golden day of *Oklahoma!*" Bernstein created three dance episodes from *On the Town* for orchestra and offered the following about each episode:

In The Great Lover, Gaby, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep in the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet.

In the Pas de Deux, Gaby watches a scene, both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor.

The Times Square:1944 ballet is a more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade, and a scene in the Roseland Dance Palace.

“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. His operas redefined the genre and pushed it to its limits.

The legend of the Holy Grail is the inspiration for the opera *Lohengrin*. Lohengrin, a knight and guardian of the grail, and princess Elsa are set to wed at the end of Act II. The music heard in “Elsa’s Procession to the Cathedral” overflows with medieval color and has an ageless elegance that has made this piece a repertoire standard. Richard Wagner completed *Lohengrin* in 1847. After a spate of bad reviews of his earlier pieces, he couldn’t get the opera produced. He was ultimately successful in gaining the support of Franz Liszt, composer and court conductor, who premiered the opera in 1850. It wasn’t until eleven years later that Wagner heard it performed on a visit to Vienna.

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 latter ensemble, with whom Cailliet frequently tested his transcriptions, is the oldest civilian concert band in the nation, with 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.

Ol’ Blue Eyes: The Hits of Frank Sinatra

arranged by SSgt Scott Nimmer*
MSgt Kevin Bennear, baritone

Frank Sinatra was born in 1915 to Italian immigrant parents living in Hoboken, New Jersey. His parents introduced him to the Italian *bel canto* tradition of singing at an early age. Though he was never formally trained in music, he found his way to the Tommy Dorsey band and was wildly popular as a singer with this group in the early 1940s. His career stalled until film roles in the early 1950s put Sinatra back on the map. He signed with Capitol Records in 1953. During this contract, he found his niche by combining jazz big band, popular music tradition, and Italian *bel canto* style to create his unique, relaxed sound. Sinatra is one of the early examples of a popular star. He was equally well known for his acting and singing, dominating popular culture in both mediums.

Among the selections heard in this arrangement for vocalist and band is “Come Fly with Me,” the title track from a 1958 album that spent seventy-one weeks on the Billboard charts, reaching number one. Also heard in this medley is “For Once in my Life,” “I’ve Got the World on a String,” and “All the Way.” These songs have become part of the American canon of music, inextricably tied to the unique voice and styling of the untrained singer from Hoboken.

March, “The Belle of Chicago”

John Philip Sousa* (1854-1932)

Perhaps more than anyone else, John Philip Sousa is responsible for bringing the United States Marine Band to the level of excellence upheld today. As a composer, he wrote the best known and most beloved marches in the repertoire; as Director, he was an innovator who shaped the future of the Marine Band.

Sousa was born in southeast Washington, D.C., near the Marine Barracks where his father, Antonio, was a musician in the Marine Band. Sousa studied piano and most orchestral instruments, but his first love was the violin. He became very proficient on the instrument, and at age thirteen was almost persuaded to join a circus band. His father intervened, however, and enlisted him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty, and after a short stint as a professional musician in Philadelphia, returned to accept a position as the seventeenth director of the band in 1880.

The “Belle of Chicago” was performed in 1892 at the dedication of the World’s Columbian Exposition, the Chicago World’s Fair. This specially assembled orchestra of 190 players was conducted by Theodore Thomas, who founded the Chicago Symphony Orchestra a year before. Sousa composed this piece for his engagements in the city and,

more importantly, as a tribute to its ladies. The rousing march apparently had something other than the desired effect after one local journalist stated, “Mr. Sousa evidently regards the Chicago belle as a powerful creature, with the swinging stride of a giant, a voice like a foghorn, and feet like sugar-cured hams.”

Sousa completed the full score of “The Belle of Chicago” on July 23, 1892, in Washington, D.C., one week before his discharge from the Marine Corps to form his own civilian band which, incidentally, was based in Chicago. 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.”](#)