



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Wednesday, August 30, 2017 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, August 31, 2017 at 8:00 P.M.
U.S. Capitol, West Terrace
Colonel Jason K. Fettig, conducting

John Philip Sousa* (1854–1932)

March, “Imperial Edward”

Giancarlo Castro d’Addona (b. 1980)

Grand Fanfare (2004)

Paul Taffanel (1844–1908)
transcribed by MGySgt Donald Patterson*

Fantasie on *Der Freischütz*
SSgt Heather Zenobia, flute soloist

Wayne Oquin (b. 1977)

A Solemn Place (2013)

Onsby Rose (b. 1975)

“Heroes from the Sea” (2017)

arranged by Stephen Bulla* (b. 1953)

Irish Songs, Set No. 2
MSgt Kevin Bennear, baritone

Charles Ives (1874–1954)
transcribed by Jonathan Elkus

Finale from Symphony No. 2

MSgt Kevin Bennear, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “Imperial Edward”

John Philip Sousa* (1854–1932)

On December 1, 1901, while on a tour of England, the Sousa Band played a command performance at Sandringham Estate. In a conversation with the royal family after the concert, Sousa requested and received permission to dedicate a march to His Majesty the King. Sousa completed it the following April while vacationing at Hot Springs, Virginia, and the Sousa Band premièred the new march in Montreal on May 21, 1902. The John Church Company, publisher of the march, created a beautiful illuminated manuscript that was carried to England by George Frederick Hinton, manager of the Sousa Band. This manuscript is now at the British Museum in London. Hidden in the trio segment of the march is a trombone section solo consisting of a fragment of “God Save the King.” Whenever the Sousa Band performed this piece, the trombone players rose to their feet for the solo.

For some reason, Sousa revealed his displeasure with the march almost twenty-two years after its debut. During the 1923 Sousa Band programs at Willow Grove, Pennsylvania, Sousa was quoted as saying: “I have never written a piece of music that I did not feel the inspiration. I have never turned out but one piece that I consider in any manner mechanical. That was ‘Imperial Edward,’ the march I dedicated to King Edward on my second [*sic*] command to play before him, and that had to be finished in a hurry. For a part of it I felt an inspiration. For the rest, instead of digging down to the vein of gold, I struck a vein of ashes and used it.”

Grand Fanfare (2004)

Giancarlo Castro d’Addona (b. 1980)

Venezuelan composer Giancarlo Castro d’Addona was born in 1980 to a family of musicians in Barquisimeto. He was a trumpeter and later a composer in Venezuela’s famed El Sistema, a national network of youth orchestras. In 2004 he composed Grand Fanfare for the Venezuelan Brass Ensemble, a subset of the celebrated Simon Bolivar Youth Orchestra. The work is a lively and virtuosic showpiece for band, cinematic in its quality and scale. A more reflective middle section with long, sweeping phrases regains momentum into a driving and exciting conclusion.

Fantasie on *Der Freischütz*

Paul Taffanel (1844–1908)

transcribed by MGySgt Donald Patterson*

[SSgt Heather Zenobia, flute soloist](#)

Paul Taffanel was one of the most eminent French flautists of the nineteenth century. He founded the French school of flute playing and enjoyed a distinguished career as a flautist and conductor at the Opéra-Comique in Paris and as a teacher at the Paris Conservatoire. As a composer, he contributed several pieces that are considered part of the standard flute repertoire today. One of these is the Fantasie on *Der Freischütz*, an imaginative rendering of music from Carl Maria von Weber’s 1821 opera of the same name, arguably his most famous work.

Taffanel’s original instrumentation for the Fantasie was for flute and piano: it was popular practice at the time for audiences to acquaint themselves with opera music in transcriptions for a smaller, salon setting. Taffanel exploits the virtuosic capabilities of the flute in the work, influenced by recent changes in the flute’s design that made the instrument more even and expressive. The flautist takes on the role of various characters in *Der Freischütz*, re-imagining some of the opera’s most famous arias—from dark and demonic scenes to romantic and playful ones. Weber’s genius for colorful orchestration and memorable melodies made the opera a hit, and Taffanel’s rendering brings these alive anew. The work was later transcribed for orchestra and more recently for band by the Marine Band’s own MGySgt Donald Patterson.

A Solemn Place (2013)

Wayne Oquin (b. 1977)

Award-winning composer Wayne Oquin is known for his contributions to the symphonic wind literature. Currently a faculty member at The Juilliard School in New York City, his works have been performed in nineteen countries in collaboration with leading ensembles and soloists.

Oquin's musical upbringing involved many years of conducting, accompanying, and singing in choirs. He states, "The lasting impact this had on my music cannot be overstated; so much of the way I compose is from the vantage point of the singer." In 2013 he composed *O Magnum Mysterium* for choir, and later that year transcribed it for wind band under a new title, *A Solemn Place*. The band version preserves the contemplative, spiritual quality of the original choral work. In the composer's own words: "While the music begins mysteriously and ends triumphant, it is the exploration between these two destinations that I find compelling. To experience this piece is to be continuously in the moment, not completely aware of what lies ahead or where the piece may lead, until the final chord."

"Heroes from the Sea" (2017)

Onsby Rose (b. 1975)

Composer Onsby Rose served as an active duty Marine for eleven years. He was a trombonist and conductor in the U.S. Marine Corps fleet bands, served as a staff member of the Armed Forces School of Music in Norfolk, Virginia, and was a baritone bugler with "The Commandant's Own" U.S. Marine Drum and Bugle Corps in Washington, D.C. He is currently a doctoral conducting associate at The Ohio State University in Columbus.

His 2017 composition "Heroes from the Sea" fulfills a long-held goal of crossing over into composing. The work is dedicated to all United States Marines, sailors, and Coast Guardsmen. Rose describes his inspiration behind the composition, "The images of the men and women in these three services, and their dedication to duty, as well as their time away from loved ones, brought to me the heroic and flowing melodies within the work." Originally scored for brass and percussion, Rose has re-orchestrated it for full wind band.

Irish Songs Set 2

arranged by Stephen Bulla* (b. 1953)

MSgt Kevin Benneer, baritone

Master Sergeant Stephen Bulla, USMC (ret.), joined the music production staff of "The President's Own" in 1980 and served as chief arranger from 1989 until his retirement in 2010. During his tenure, he completed approximately 500 arrangements, many of which are still performed regularly by "The President's Own." In preparation for the Marine Band's 2004 concert tour, Bulla assembled a set of well-known Irish tunes for baritone soloist Master Sergeant Kevin Benneer. The popularity of that medley prompted a second arrangement of additional Irish favorites, completed in 2009. Equal parts sentimentality, reverence, and pure joy, the medley features "When Irish Eyes are Smiling," "The Little Beggarmen," "Rocky Road to Dublin," "The Minstrel Boy," "Morrison's Jig," and "The Wearing of the Green."

Finale from Symphony No. 2

Charles Ives (1874–1954)

transcribed by Jonathan Elkus

American music was in its adolescent stage at the time of Antonín Dvořák's visit to the United States in the 1890s. Composers such as Edward MacDowell and George Whitefield Chadwick were producing works that were well written and highly popular but were obvious descendants of European "fathers" such as Johannes Brahms and Richard Wagner. Dvořák encouraged American composers to develop a unique style, looking to their own folk music for inspiration. This is precisely the course that Charles Ives followed, developing a compositional style that was indeed unique, while also relying heavily on folk and traditional American music for inspiration. Throughout his Symphony No. 2, Ives quotes folk music and uses original material that is loosely based on older, well-known songs by such celebrated songwriters as Stephen Foster. For example, as musicologist Peter Burkholder points out, the skeleton of the Finale's "fiddle tune" is Foster's "Camptown Races." Ives does not merely quote from familiar American folk tunes but weaves them into a rich, beautiful, and distinctive tapestry. This is a transitional work for Ives, one in which he has not fully found his idiosyncratic voice, and one that certainly still reflects the influence of Brahms and Dvořák. However, Symphony No. 2 is a harbinger of things to come—for both Ives and other American composers—and signifies a major step toward maturity for American music. The transcription for band was prepared by Ives scholar Jonathan Elkus, who recently prepared the Charles Ives Society's critical edition of Symphony No. 2.