

“THE PRESIDENT’S OWN”  
**UNITED STATES MARINE BAND**  
COLONEL JASON K. FETTIG, DIRECTOR

★ ★ ★ SOUSA SEASON OPENER ★ ★ ★



SUNDAY, JAN. 8, 2023 | 2 PM  
MAJOR RYAN J. NOWLIN, CONDUCTING  
CENTER FOR THE ARTS CONCERT HALL, GEORGE MASON UNIVERSITY



# SOUSA SEASON OPENER

MAJOR RYAN J. NOWLIN, CONDUCTING

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

March, “Nobles of the Mystic Shrine”

Antonín Dvořák (1841–1904)  
transcribed by Donald Patterson\*

Carnival Overture, Opus 92  
*transcription world première*

Frank Simon (1889–1967)  
arranged by SSgt Chris Larios\*

“Willow Echoes”  
*Staff Sergeant Chris Larios, cornet soloist*

Piotr Ilyich Tchaikovsky (1840–93)  
transcribed by Sir Daniel E. Godfrey II

Polonaise from Suite No. 3 in G, Opus 55

## INTERMISSION

Ralph Vaughan Williams (1872–1958)

*English Folk Song Suite*  
March, “Seventeen Come Sunday”  
Intermezzo, “My Bonny Boy”  
March, “Folk Songs from Somerset”

Jeanine Tesori and Dick Scanlan  
arranged by SSgt Scott Nimmer\*

Music from *Thoroughly Modern Millie*  
*Master Sergeant Sara Sheffield, mezzo-soprano*

Gioachino Rossini (1792–1868)  
anonymous transcriber

Overture to *William Tell*

MARCH, “NOBLES OF THE MYSTIC SHRINE”  
John Philip Sousa\* (1854–1932)  
edited by The United States Marine Band

John Philip Sousa, like many prominent musicians throughout history, was a member of a Masonic Lodge. He became a member of the Ancient Arabic Order of Nobles of the Mystic Shrine in Washington, D.C., in April 1922, and was promptly named the first honorary director of the Almas Temple Shrine Band. His nephew, A. R. Varela sponsored him, and asked him to compose this march. The new march saluted Shriners in general but was dedicated specifically to the Almas Temple and the Imperial Council.

The Shriner’s national convention was held in Washington in June 1923, and Sousa was invited to lead a band of 6,200 Shriners in Griffith Stadium. This was the largest band he ever conducted, and this new association with the Shriners led to several Shrine bands accompanying the Sousa Band in performances of the new march as Sousa toured the United States. “Nobles of the Mystic Shrine” is unique in that it is one of the few Sousa marches that begins in a minor key, giving it an exotic sound, and it is also one of the few that includes a published part for harp. The “Jingling Johnny” or Turkish crescent, which is a marching instrument consisting of a pole hung with jingling bells, is heard alongside the use of percussion instruments such as tambourines and the triangle. These are essential to the texture and refer to the intriguing Eastern sounds heard in shrine marching music, thus making “Nobles of the Mystic Shrine” one of the more unusual, but wonderful Sousa marches.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 6 of “The Complete Marches of John Philip Sousa.”

CARNIVAL OVERTURE, OPUS 92  
Antonín Dvořák (1841–1904)  
transcribed by Donald Patterson\*  
*transcription world première*

Celebrated Czech composer Antonín Dvořák was born near Prague, in what was then the Austrian Empire. After showing great musical talent at a young age, he was permitted to study piano and violin. He later went to Prague to study music and soon began to compose symphonies, operas, and chamber music.

Dvořák composed a set of three concert overtures in 1891, shortly before traveling to the United States to become the director of the National Conservatory of Music of

America in New York. The second of these three overtures was originally titled “Life” but later changed to Carnival Overture. It contains brilliant writing, with a series of driving and whirling melodies that may suggest either a carnival scene or the energy of a busy life. Dvořák conducted the world première on April 28, 1892, just before departing for the United States, and conducted the U.S. première at Carnegie Hall on October 21, 1892. This transcription world première for band by Donald Patterson, former chief arranger of “The President’s Own,” retains the energy and excitement of the original work while translating Dvořák’s rich orchestral colors into the voice of the symphonic band.



WILLOW GROVE PARK PHOTO COURTESY LIBRARY OF CONGRESS PRINTS AND PHOTOGRAPHS DIVISION

“WILLOW ECHOES”  
Frank Simon (1889–1967)  
arranged by SSgt Chris Larios\*

Frank Simon was an American cornetist, composer, educator, and conductor. He was a cornet soloist with the Sousa Band from 1914 to 1920, and took over as assistant conductor starting in 1917 upon the retirement of Herbert L. Clarke. After retiring from the Sousa Band, Simon had a renowned career as a teacher at the Cincinnati Conservatory of Music and the University of Arizona and eventually served as the President of the American Bandmasters Association.

Like many soloists of his time, Simon wrote most of his own features. Published in 1920, “Willow Echoes” is one of Simon’s most popular and enduring works and was written as a tribute to the Sousa Band’s second home, Willow Grove Park, located just north of Philadelphia. The Sousa Band performed nearly 3,000 concerts at Willow Grove between 1901 and 1928, which helped lead to its reputation as the “summer music capital of the nation.”



**STAFF SERGEANT CHRIS LARIOS,  
CORNET SOLOIST**

Trumpet and Cornet Player Staff Sergeant Chris Larios of Overland Park, Kansas, joined “The President’s Own” United States Marine Band in May 2017. Staff Sgt. Larios began his musical instruction on trumpet at age ten. After graduating in 2006 from Blue Valley West High School in Overland Park, he earned dual bachelor degrees in trumpet performance and music composition from the University of Missouri-Kansas City (UMKC) in 2011. He earned a master’s degree in trumpet performance in 2013 from Northwestern University in Evanston, Illinois. His notable teachers are Keith Benjamin of UMKC and Charlie Geyer and Barbara Butler of Rice University.

Prior to joining “The President’s Own,” Staff Sgt. Larios was principal cornet with the Fountain City Brass Band in Kansas City, Missouri, and second trumpet in the Charleston Symphony in South Carolina. He also performed with the Spoleto Festival USA in 2014 and 2015 in Charleston, South Carolina, the Aspen Music Festival in Colorado in 2014, and the National Repertory Orchestra in Breckenridge, Colorado, in 2012.

**POLONAISE FROM SUITE NO. 3 IN G, OPUS 55**  
**Piotr Ilyich Tchaikovsky (1840–93)**  
*transcribed by Sir Daniel E. Godfrey II*

Tchaikovsky’s music exists in two worlds: one foot in the Russian nationalist tradition of the early nineteenth century and the other in step with the wider Western European Romanticism. He was born into a family with a rich history of military service, and a comfortable middle-class life. As a child, Tchaikovsky had a French governess which opened his world to Western Europe. By age six he was trilingual: he spoke Russian, French, and German. The concept of a “professional musician” outside of the aristocracy did not exist in Russia at the time. Tchaikovsky was educated as a civil servant until the 1862 opening of the Saint Petersburg Conservatory. Tchaikovsky was part of its first class where he studied composition with Nikolai Zarembo and Anton Rubinstein. His education at the conservatory exposed him to the forms of Western European art music: ideas that would be integrated with Russian nationalist composition methods pioneered by Mikhail Glinka a few decades prior.

Suite No. 3 is a premier example of Tchaikovsky’s

ability to blend East and West with its utilization of Western European structures and Russian command in melodic repetition and inventiveness. The Suite began its life without form. Tchaikovsky struggled to begin writing the work, experimenting with ideas as a symphony, a piano concerto, and finally the looser form of a suite. Tchaikovsky wrote the work in 1884 while staying in his sister’s home in Kamenka, Russia. Although it was difficult to begin, Tchaikovsky wrote the Suite quickly between April and July. It is cast in four movements: an opening *Élégie*, initially conceived as a second movement; an “obligatory Waltz,” in Tchaikovsky’s words; a spirited Scherzo; and a finale movement. The piece was one of Tchaikovsky’s few immediate successes in his career. In a letter to his patron, Nadezhda von Meck, Tchaikovsky wrote that “... (the suite’s première) far exceeded my expectations. I have never before experienced such a triumph... These moments are the finest adornment of the artist’s life. Thanks to these it is worth living and laboring.”

The Polonaise performed on this concert is an excerpt from the Suite’s finale movement: an enormous Theme and Variations which is longer than the other three movements combined. Tchaikovsky ends the Suite with a grand dance, transforming the movement’s theme into the stately, Polish dance in triple time. This transcription of the work for band was written by one of Sousa’s contemporaries: Sir Daniel Eyers Godfrey, the founder of the Bournemouth Municipal Orchestra and the son of the bandmaster of the Grenadier Guards.

**ENGLISH FOLK SONG SUITE**  
**Ralph Vaughan Williams (1872–1958)**

Ralph Vaughan Williams established himself as the greatest British composer of his generation and heir to the legacy of symphonic composition so well established by Sir Edward Elgar. The son of a clergyman, Vaughan Williams studied viola and organ as a youngster. He attended the Charterhouse School, Cambridge University, and the Royal College of Music, eventually earning a doctorate at Cambridge in 1901.

His formal training, while extensive, did not satisfy an inner urge to find his own musical voice. He went abroad to study in Germany with Max Bruch in 1897 and to Paris in 1908 to work with Maurice Ravel, but the distinctive rhythms and harmonies of English folk songs would prove a more significant influence.

Beginning in the 1890s, Vaughan Williams joined fellow composer Gustav Holst in collecting folk songs, many of which were in danger of being lost because those who knew this aural tradition were passing away without having

taught them to a new generation. Vaughan Williams collected more than 800 folk songs, many of which appeared in work he was to produce for the rest of his life.

When asked to edit the English Hymnal in 1906, he adapted approximately forty folk songs as hymns. Among his most famous secular folk song works is his 1934 Fantasia on “Greensleeves.” He joined the Folk Song Society in 1904 and was active in the English Folk Dance movement popular at the time.

His music is distinctive and sophisticated. His nine symphonies are varied in character, the second of which established him as a major composer. In addition to symphonies, he composed stage music, songs, works for chorus and orchestra, rhapsodies, concerti, and several works for wind band. Writer Ethan Mordden said of Vaughan Williams, “an atmosphere of authentic Britain is within all his compositions.” He embraced his role as a nationalist, and once commented to an interviewer: “Every composer cannot expect to have a worldwide message, but he may reasonably expect to have a special message for his own people, and many young composers make the mistake of imagining that they can be universal without first having been local.” Vaughan Williams managed to retain the local flavor of the British Isles while surpassing any national boundaries.

The *English Folk Song Suite* dates from 1923 and is Vaughan Williams’ first composition for wind band. The circumstances of its composition are not known, but Vaughan Williams may have seen this as an ideal vehicle for several favorite songs. He used themes found in a collection entitled “English Country Songs,” and several from notebooks compiled by fellow composer and song collector Cecil Sharpe. The folk song materials are as follows: 1st Movement: Seventeen Come Sunday, Pretty Caroline; 2nd Movement: My Bonny Boy, Green Bushes; 3rd Movement: Blow Away the Morning Dew, High Germany, The Tree So High, John Barleycorn.

The Suite was premiered by a student band at Kneller Hall, the Royal Military School of Music. A review of this performance noted, “The good composer [Vaughan Williams] has the ordinary monger of light music so hopelessly beaten....” It has remained one of his perennially popular works in both its original band and an orchestral version transcribed by Gordon Jacob. It was brought to prominence in this country by the 1957 Mercury recording with Frederick Fennell and the Eastman Wind Ensemble.

*\*Member, U.S. Marine Band*

**MUSIC FROM THOROUGHLY MODERN MILLIE**  
**Jeanine Tesori and Dick Scanlan**  
*arranged by SSgt Scott Nimmer\**

*Thoroughly Modern Millie* is a 2002 Tony Award-winning musical based on the eponymous 1967 film, with music by Jeanine Tesori and lyrics by Dick Scanlan. It takes place in New York City during the Jazz Age, also known as the “Roaring ’20s.” During this era, musicians like Louis Armstrong and Jelly Roll Morton, and dances like the Charleston and the Lindy Hop were becoming increasingly popular, especially in the Prohibition-era underground clubs known as speakeasies. The passage of the Nineteenth Amendment, granting women the right to vote, along with shifting cultural norms, saw many young women migrating to metropolitan centers seeking a more modern lifestyle. This sets the stage for Millie Dillmount, originally played by Sutton Foster, who has just arrived to New York City. She is determined to find success by marrying a rich businessman, while embracing the fashion and lifestyle of a flapper. Millie eventually follows her heart and falls in love with a young paperclip salesman named Jimmy.

This medley arrangement begins with the opening number, “Not for the Life of Me,” in which Millie declares her intention to never look back to the life she left behind. This is followed by the title number, “Thoroughly Modern Millie,” a bright and jazzy two step where Millie lists the exciting aspects of her new lifestyle. “Only in New York” occurs towards the end of Act I at a party, and is sung by the socialite character, Muzzy van Hossmere. In the opening number for Act II, “Forget About the Boy,” Millie mistakenly thinks that Jimmy has been unfaithful and swears him off for good. The medley ends with “Gimme, Gimme,” where Millie reconsiders her materialistic pursuits in favor of a life of love.



**MASTER SERGEANT  
SARA SHEFFIELD,  
MEZZO-SOPRANO**

Mezzo-soprano Vocalist and Concert Moderator Master Sergeant Sara Sheffield of Jacksonville, Texas, joined “The President’s Own” United States Marine Band in May 2005,

becoming the first featured female vocal soloist in Marine Band history. Master Sgt. Sheffield began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville High School in 1997,



she attended the University of North Texas in Denton and earned a bachelor's degree in vocal performance in 2001. In 2016 she earned an executive master's in business administration from George Mason University in Fairfax, Virginia. Prior to joining "The President's Own," she was a member of the U.S. Army Band's Army Chorale at Fort Myer in Arlington, Virginia.

#### OVERTURE TO WILLIAM TELL Gioachino Rossini (1792–1868) anonymous transcriber

Gioachino Rossini is among the most gifted and prolific opera composers the world has ever produced. In 1829 when he was thirty-seven years old he completed his grandest and last opera, *William Tell* (*Guillaume Tell*). Rossini wanted this to be his masterpiece, and it grew into massive proportions: three long acts lasting over four hours. The overture, both in length and scope, has the feeling of a tone poem. It is in four basic sections: a mountain sunrise; an Alpine storm; a Ranz des vaches (the Swiss cattleman's pipe song to call his flocks); and a rousing fanfare that is both a call to revolt and a revolutionary march. Rossini actually composed this final section in 1822 as a quickstep for a military band in Venice and then adapted it for use in the opera.

Many Sousa audiences were introduced to orchestral classics through transcriptions performed by his band. These works were often transcribed by Sousa himself or by a member of his band, and were designed to showcase the talents of his ensemble. Rossini's Overture to *William Tell* was a work that was featured on many of Sousa's early concerts. Although this work became well known in the twentieth century because of its association with the "Lone Ranger" radio and television program, historical evidence makes it clear that the work was popular long before the "Lone Ranger." In a series of 1891 concerts played by the Marine Band at the Academy of Music in Philadelphia, the work appears not once, but twice. The second program mentions that the work was repeated "by general request."

## JOHN PHILIP SOUSA

Unequalled by his predecessors, John Philip Sousa is responsible for bringing the United States Marine Band to an unprecedented level of excellence: a standard upheld by every Marine Band Director since. Sousa grew up with the Marine Band, and his intimate knowledge of the band coupled with his great ability provided the ideal medium to showcase the marches which would earn him the title, the "March King."

Sousa was born Nov. 6, 1854, at 636 G Street, SE, Washington, DC, near the Marine Barracks where his father, Antonio, was a musician in the Marine Band. He received his grammar school education in Washington and for several of his school years enrolled in a private conservatory of music operated by John Esputa, Jr. There he studied piano and most of the orchestral instruments, but his first love was the violin. John Philip Sousa gained great proficiency on the violin, and at the age of 13 he was almost persuaded to join a circus band. However, his father intervened and enlisted him as an apprentice musician in the Marine Band. Except for a period of six months, Sousa remained in the band until he was 20.

In addition to his musical training in the Marine Band, he studied music theory and composition with George Felix Benkert, a noted Washington orchestra leader and teacher.

After his discharge from the Marine Corps, Sousa remained in Washington for a time, conducting and playing the violin. He toured with several traveling theater orchestras and moved, in 1876, to Philadelphia. There he worked as a composer, arranger, and proofreader for publishing houses.

Sousa was fascinated by the operetta form and toured with a company producing the musical *Our Flirtation*, for which he wrote the incidental music and the march. While on tour in St. Louis, he received a telegram offering him the leadership of the Marine Band in Washington. He accepted and reported for duty on Oct. 1, 1880, becoming the band's 17th Leader.

The Marine Band was Sousa's first experience conducting a military band, and he approached musical matters unlike most of his predecessors. He replaced much of the music in the library with symphonic transcriptions and changed the instrumentation to meet his needs. Rehearsals became exceptionally strict, and he shaped his musicians into the country's premier military band. Marine Band concerts began to attract discriminating audiences, and the band's reputation began to spread widely.

Under Sousa the Marine Band also made its first recordings. The phonograph was a relatively new invention, and the Columbia Phonograph Company sought an ensemble to record. The Marine Band was chosen, and 60 cylinders were released in the fall of 1890. By 1897, more than 400 different titles were available for sale, placing Sousa's marches among the first and most popular pieces ever recorded, and the Marine Band one of the world's first "recording stars."

The immense popularity of the Marine Band made Sousa anxious to take his Marine Band on tour, and in 1891 President Benjamin Harrison gave official sanction for the first Marine Band tour, a tradition which has continued annually since that time, except in times of war.

In his 12 years as Leader of the Marine Band, he served under five Presidents, and the experience he gained with the Marine Band would be applied to his civilian band for the next 39 years. With his own band, Sousa's fame and reputation would grow to even greater heights.

Sousa's last appearance before "The President's Own" was on the occasion of the Carabao Wallow of 1932 in Washington. Sousa, as a distinguished guest, rose from the speaker's table, took the baton from Director Captain Taylor Branson, and led the orchestra through the stirring strains of "Hands Across the Sea."

John Philip Sousa died on March 6, 1932, at Reading, Pa., where he was scheduled to conduct the Ringgold Band. His body was brought to his native Washington to lie in state in the Band Hall at Marine Barracks. Four days later, two companies of Marines and Sailors, the Marine Band, and honorary pall-bearers from the Army, Navy, and Marine Corps headed the funeral cortege from the Marine Barracks to Congressional Cemetery.

Perhaps the most significant tribute to Sousa's influence on American culture, "The Stars and Stripes Forever" was designated as the national march of the United States on Dec. 11, 1987. A White House memorandum states the march has become "an integral part of the celebration of American life."

## SOUSA RESOURCES

[www.marineband.marines.mil](http://www.marineband.marines.mil)

### THE COMPLETE MARCHES OF JOHN PHILIP SOUSA

The Marine Band is pleased to offer "The Complete Marches of John Philip Sousa," a collection of 129 Sousa marches compiled into seven volumes. Recordings, scores and sheet music are available for free download.



### SOUSA'S MARCH MANIA

During the month of March, "The President's Own" hosts "Sousa's March Mania," a free, interactive tournament pitting 32 marches against each other for the Marine Band online community to vote for the annual champion.



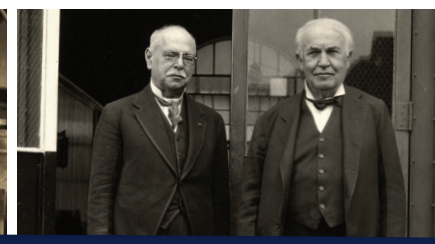
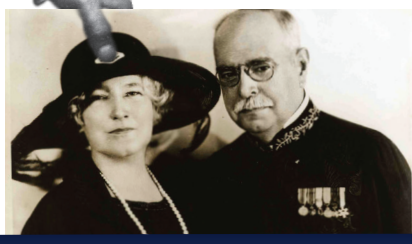
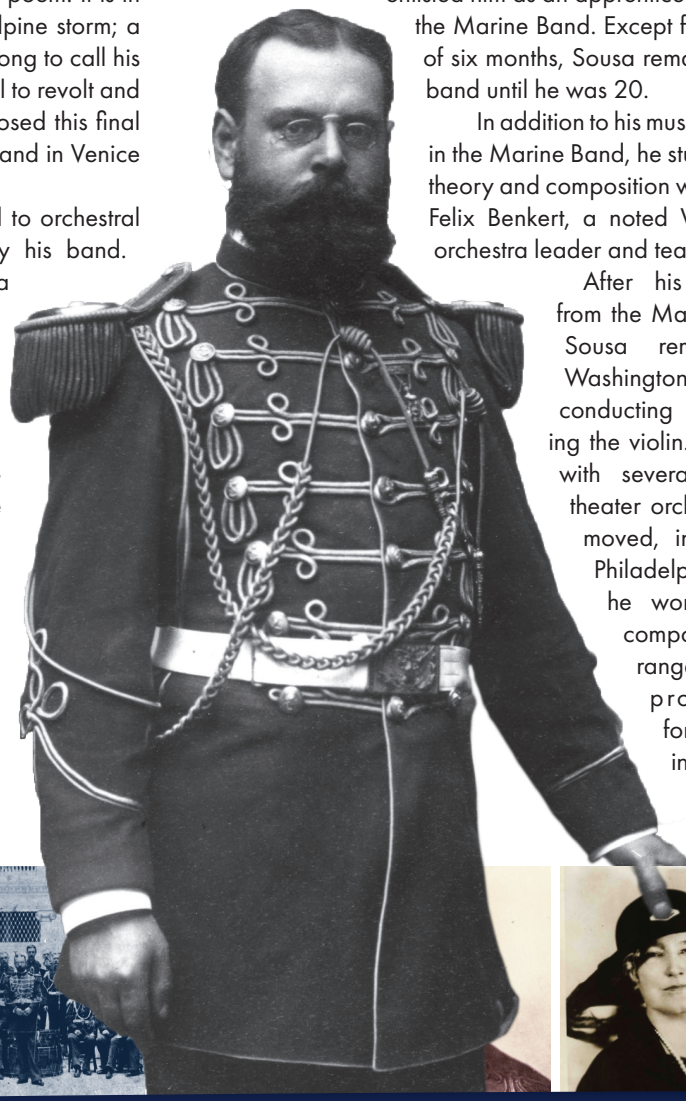
### ENCORE BOOKS

It was tradition in the Sousa Band to play two or more encores after each program selection, and these encores were announced to audiences by placing a large card on an easel at the front of the stage. The encores contrasted with the preceding piece and could be popular songs or short classics, but most often they were Sousa's marches. The music was pasted into ledger-sized books. Older members of the band played from memory, while new members relied on the encore books.

The Sousa Band library was likely the largest privately owned collection of its time, and when not used for touring, it was stored in warehouses in New York City. It is believed that this collection ultimately ended up in five segments. These 44 encore books were donated to the Marine Band by Charles Walker Hyde in 1967. Until May 2016, the fragile encore books have only been available to researchers and scholars able to visit the Marine Band Library. In an effort to make these materials more accessible and better preserved, the Marine Band Library made the contents available online.

### SOUSA BAND PRESS BOOKS

From 1892-1932, spanning the entire existence of the Sousa Band, newspaper clippings and concert programs were saved and mounted in large scrapbooks, now available digitally on the Marine Band website. These scrapbooks contain detailed information about Sousa Band performances including publicity materials, news reviews, and concert programs. Interviews and articles reveal a tremendous amount of information about Sousa the composer and conductor. The scrapbooks also include information about premières, programs, soloists, and concert venues.



*Celebrating*  
**225 Years**  
*of Playing America's Music*



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