

"THE PRESIDENT'S OWN"
UNITED STATES MARINE BAND

COLONEL JASON K. FETTIG, DIRECTOR

★ ★ ★ **SOUSA SEASON OPENER** ★ ★ ★
**THE AMERICAN OFFENBACH:
SOUSA AND THE OPERETTA**

VOCAL AND INSTRUMENTAL SELECTIONS

FROM

EL CAPITAN

THE NEW
COMIC OPERA

WRITTEN FOR THE

De Wolf Mopper Opera Co

BOOK BY

CHARLES KLEIN,

MUSIC BY

JOHN PHILIP SOUSA



SUNDAY, JAN. 12, 2020 | 2 PM

CENTER FOR THE ARTS CONCERT HALL, GEORGE MASON UNIVERSITY

SOUSA SEASON OPENER

JOHN PHILIP SOUSA IS BEST REMEMBERED FOR HIS MARCHES, BUT, UNKNOWN TO MANY, HIS TRUE PASSION FOR COMPOSING WAS IN THE GENRE OF OPERETTA.

THE CHARLATAN (1898)

(The Mystical Miss) In three acts. Libretto by Charles Klein. Lyrics by John Philip Sousa. First produced at the Academy of Music, Montreal, August 29, 1898

- **MARCH, “THE CHARLATAN”**
ed. U.S. Marine Band
- **OVERTURE TO THE CHARLATAN**
trans. Giuseppe Boccavecchi
- **“WILL YOU LOVE WHEN THE LILIES ARE DEAD?”**
lyrics John Philip Sousa*
ed. SSgt Scott Nimmer*

GySgt Sara Sheffield, mezzo-soprano



Prince Boris of the kingdom of Bokhara, a province of southern Russia, had been pledged in marriage to a peasant girl by an arrangement of his father’s. This angered the czar, who had not been told of the arrangement, because he did not wish the prince to marry beneath his station. A decree was then issued to the effect that if the prince married anyone of less rank than a princess, he would forfeit his title and estate.

Gogul (Uncle of Boris) is the only living relative of Prince Boris and realizes that he would inherit the prince’s title and estate if misfortune should befall him. He conceives a plan whereby the prince would marry a peasant girl disguised as a princess. Just at this time, Demidoff (traveling magician, the charlatan) and his caravan come upon a scene. He is an unscrupulous charlatan and is approached by Gogul with the prospect of marrying his daughter to a prince. This appeals to Demidoff, but he is not told of the czar’s decree. Demidoff presents his daughter, Anna, to the prince as “Princess Ruchkowski.” Through Demidoff’s trickery, the prince is married to Anna.

Gloating over his success in tricking both Prince Boris and Demidoff, Gogul informs Demidoff of the czar’s decree and reveals that Anna is thus married to a beggar, not a prince. At the same time, however, a complication arises – the real Princess Ruchkowski appears, accompanied by the grand duke and grand duchess. Demidoff pretends to apply magic in making Anna disappear into space, and the grand duke charges him with witchcraft and has him arrested. Actually, Anna has fled in guilt because of the disgrace she brought upon Prince Boris.

Anna’s timely return at Demidoff’s trial sets off a chain of events that brings about a happy ending. Demidoff exposes Gogul for his trickery, the grand duke promises to restore Prince Boris to his original fortunes, and all ends well.

CHRIS AND THE WONDERFUL LAMP (1899)

In three acts. Libretto by Glen MacDonough. First produced at the Hyperion Theatre, New Haven, Connecticut, October 23, 1899

- **MARCH, “THE MAN BEHIND THE GUN”**
ed. U.S. Marine Band
- **“THE PATIENT EGG”**
lyrics Glen MacDonough
arr. MGySgt Donald Patterson*
MGySgt Kevin Bennear, baritone

The belongings of a deceased New England schoolteacher are being sold at an auction in 1899. Bidding on one small casket climbs, but the buyer is disgusted to learn that the casket only contains a dusty old lamp. Chris, a former student of the deceased, obtains the lamp from the distraught buyer. He soon learns that it is the same magical lamp which was once owned by the Aladdin of storybook fame.

Chris’s first request of the lamp’s genie is that he be enabled to see his sweetheart, Fanny. Fanny is inaccessible because her parents have enrolled her in an exclusive boarding school for girls run by the stern Miss Prisms. The

resourceful genie gains entrance for them both in the guise of college professors.

The two phony professors are eventually unmasked, and Miss Prisms threatens arrest. But genie transports all present to Aladdin’s court in the ancient kingdom of Etheria, which is awakened by their arrival. Aladdin promptly falls in love with Fanny, but she is not responsive. Meanwhile, the genie amazes the court by the introduction of cigarettes, champagne, and other modern marvels, which they had not known in their sleep of two thousand years.

Once back in New England, the genie springs a surprise by sacrificing his supernatural powers to marry Miss Prisms. And, of course, Chris wins Fanny.

THE AMERICAN MAID (1909)

(The Glass Blowers) In three acts. Libretto by Leonard Liebling. First produced at the Schubert Theatre in Rochester, New York, January 27, 1913

- **DANCE HILARIOUS, “WITH PLEASURE”**
ed. Timothy Foley* and MGySgt Donald Patterson*
- **“IN THE DIMNESS OF TWILIGHT”**
lyrics Leonard Liebling
arr. Capt Ryan J. Nowlin*
GySgt Sara Sheffield, mezzo-soprano
MGySgt Kevin Bennear, baritone
- **MARCH, “FROM MAINE TO OREGON”**
ed. U.S. Marine Band

The Duke of Branford, an eligible British bachelor, is the target of New York’s millionaire society ladies. The glass-works industrialist Silas Pompton is particularly anxious to arrange a marriage between the duke and his own daughter Geraldine. A romance is promoted at a reception held in the home of Colonel Van de Veer, but the colonel’s pretty daughter Annabelle catches the duke’s eye. Annabelle, however, has another romance going with the wealthy playboy Jack Bartlett.

Complications arise at the reception, which is attended by all four of the young principals. Through a misunderstanding, the duke falls in love with Annabelle, and their wedding is announced. This disgusts Geraldine and Jack, and they laboriously generate a romance of their own out of common spite.

Pompton plans retaliation for his daughter’s disappointment and his own lost pride. Just at the time Colonel Van de Veer invests all his capital in a mining venture, the financially powerful Pompton arranges for his complete ruin. Penniless but confident that her father’s start will rise again, Annabelle goes to work in Pompton’s factory.

Jack’s romance with Geraldine was largely superficial, and he had not given up hope of gaining Annabelle’s affection. Annabelle had once vigorously disapproved of his life of ease, so he reasons that if he were to go work as a common laborer, he can win her back. He casts aside his affluence and also goes to work in Pompton’s factory.

The Spanish-American War breaks out just at this time, and the next scene finds the factory workers at the battle-front of Cuba – the men as soldiers and the women as Red Cross nurses. There the problems of principals are straightened out: the men return from the battlefield as heroes, word arrives that Colonel Van de Veer’s mining stick has skyrocketed and the romantic entanglements are resolved to everyone’s satisfaction.

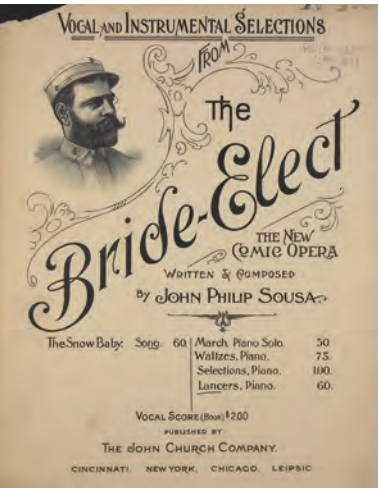
THE BRIDE ELECT (1897)

In three acts. Libretto by John Philip Sousa. First produced at the Hyperion Theatre, New Haven Connecticut, December 28, 1897

- **MARCH, “THE BRIDE ELECT”**
ed. U.S. Marine Band
- **“THE SNOW BABY”**
lyrics by John Philip Sousa*
GySgt Sara Sheffield, mezzo-soprano
- **“CONVENTION OF THE CORDIALS” FROM PEOPLE WHO LIVE IN GLASS HOUSES**
ed. John R. Bourgeois*

A war has been fought between the kingdoms of Timberio and Capri, because Capri’s king had reportedly shot a goat belonging to Timberio’s king (Papagallo). Timberio’s forces win, and a peace commission decrees that, as spoils, Princess Minutezza (of Capri, the bride elect) must wed the king of Timberio when she reaches the age of 18. If not, the entire kingdom of Capri is to be forfeited. Minutezza is nearing that fateful age, and the operetta opens as Bianca and the chorus sing a brief history of the preceding events and announce that Papagallo will soon arrive.

Two members of a gang of robbers, Gamba and Buscato, are introduced in the disguises of a peddler and a bystander. Gamba poses as a detergent salesman who



accidently shrinks the coat of Buscato in a demonstration. Buscato goads the other by-standers into betting their gold on him in a duel with Gamba. A mock swordfight takes place. Buscato fakes a wound, Gamba collects the gold, and together they go merrily off. The by-standers realize they have been duped and are about to seek revenge. But Minutezza appears, telling of her woes, and they realize that her plight is worse than theirs.

Just before Minutezza’s eighteenth birthday, Papagallo arrives. He attempts to make friends by telling a funny story about how he was thrown from a donkey and then announces that the wedding will take place the following morning. A complication not realized by Papagallo is that his own nephew, Guido, is in love with Minutezza. Minutezza tries to convince Papagallo that she would snub him daily and not be faithful. She says that her mother, the Queen, would instead be more suitable as his bride, but Papagallo disagrees.

The gang of robbers are introduced next as they sing of their accomplishments and their admiration for their lady leader, La Pastorella. La Pastorella has recently been widowed, and Gamba, encouraged by Buscato, is wooing her.

A detail of the peace commission’s decree is that Papagallo must marry Minutezza on or before her eighteenth birthday or else she is free of the obligation. Minutezza, together with La Pastorella and her gang, plot to kidnap Papagallo and hold him prisoner until after the wedding date. Later, the kidnapping takes place as Papagallo is singing a comical song about the shortcomings of a hotel he once frequented.

Act II begins as Guido tells Minutezza of his love for her, and they sing a duet. Meanwhile, La Pastorella is putting her own matrimonial future in the cards. According to the cards, she must wed a king, not Gamba. Papagallo has been delivered to her by the hands of fate, she reasons. Neither the gang nor Papagallo approve, but Gamba comes up with a solution. He discovers an old law of the gang stating that one cannot become their king until he has killed someone. But Frescobaldi (Prime Minister of Timberio), who was also abducted with Papagallo, points out that Papagallo technically had killed his three earlier wives by smothering them with kindness. In the meantime, the queen has missed the principal parties and concludes that Papagallo has kidnapped Minutezza, instead of vice versa. She locates the gang’s hideout and marches on it, capturing them all.

In the short third act, news arrives that Papagallo’s kingdom has had an insurrection and that Guido has been proclaimed king. This, of course, solves everyone’s problems except Papagallo’s. Since La Pastorella’s cards had foretold that she would marry a king, she is no longer

obligated to marry Papagallo, now an ex-king. Minutezza marries Guido, fulfilling the peace commission’s original decree.

EL CAPITAN (1895)

In three acts. Libretto by Charles Klein. Lyrics by Tom Frost and John Philip Sousa. First produced at the Tremont Theatre, Boston, April 13, 1896

- **WALTZES FROM EL CAPITAN**
ed. R. Mark Rogers
- **“BEHOLD EL CAPITAN”**
lyrics Tom Frost and John Philip Sousa*
arr. MGySgt Donald Patterson*
MGySgt Kevin Bennear, baritone
- **“I’VE A MOST DECIDED NOTION”**
lyrics Tom Frost and John Philip Sousa*
arr. MGySgt Donald Patterson*
GySgt Sara Sheffield, mezzo-soprano
MGySgt Kevin Bennear, baritone
- **MARCH, “EL CAPITAN”**
ed. U.S. Marine Band

At the time of the Spanish possession of Peru, Don Medigua has been appointed viceroy. His predecessor, Luiz Cazarro, is attempting to regain power. Rebel forces are planning an attack on the palace and Don Medigua, who is not at all inclined toward fighting, fears assassination. The rebels are soon to be joined by the dauntless leader El Capitan, whose exploits have often been broadcast even by Don Medigua. Medigua manages to have El Capitan secretly exterminated, however. He then disguises himself as El Capitan with the intent of leading the rebel forces to defeat, revealing his true identity, and then hanging the rebel leaders. He reasons that he could not lose even in the unlikely event that the rebels should win.

Medigua’s masquerade passes the test, and he takes his place at the head of the rebel forces. The rebels capture Pozzo (Chamberlain of Peru), believing him to be the viceroy. Princess Marghanza and Isabel are aghast upon hearing

the false report that the viceroy is in the rebel hands. They organize a search party and seek out El Capitan to plead for their loved one’s release. But there is a complication. Estrela, daughter of the former viceroy, has been charmed by the many tales of El Capitan’s bravery and falls in love with him. Since El Capitan (i.e. Don Medigua) is already an married man, he is quite uncomfortable. And one of the rebels, Scaramba, is quite jealous because he is himself in love with Estrela.

When confronted by his wife and daughter (Isabel), Medigua is unable to conceal his real identity for long. He privately tells them the whole story and they have no choice but to accept the situation. Before these internal matters can be straightened out, a Spanish army is discovered nearby, and Medigua is obligated to lead the rebels against it. In the midst of all of this, Isabel is being courted by Count Hernando Verrada, who has accompanied the search party.

Medigua purposely leads the rebels in circles until they are too tired to fight, and the Spanish army overtakes them. The Spaniards are honoring Pozzo as the liberated vice-roy when Princess Marghanza arrives to properly identify Pozzo and Don Medigua and end the confusion. She is then reunited with her husband, and he offers the hand of Isabel to Verrada. Scaramba wins Estrela, and all ends happily.

VOCALISTS

MASTER GUNNERY SERGEANT KEVIN BENNEAR

Baritone vocalist and concert moderator Master Gunnery Sergeant Kevin Bennear joined “The President’s Own” United States Marine Band in January 2000, becoming the third featured vocal soloist since the position was established in 1955. Bennear began his musical instruction at age 9. After graduating in 1990 from Elk Garden High School in



Elk Garden, W.Va., he attended Potomac State College in Keyser, W.Va., and earned a bachelor’s degree in music in 1996 from West Virginia University (WVU) in Morgantown, where he studied with Peter Lightfoot. In 1999, he earned a master’s degree in vocal performance from the University of Tennessee (UT), in Knoxville, where he studied with George Bitzas.

Bennear has performed with the UT Opera Theater, WVU Opera Theater, Theatre West Virginia, and the Knoxville Opera Company, where he played the role of Sharpless in Giacomo Puccini’s *Madama Butterfly* with noted soprano Stella Zimbalis of the Metropolitan Opera. He also taught voice as a graduate teaching assistant while attending UT.

GUNNERY SERGEANT SARA SHEFFIELD



Mezzo-soprano vocalist and concert moderator Gunnery Sergeant Sara Sheffield joined “The President’s Own” United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history. Sheffield began her musical instruction on piano at age 9 and voice at age 16. 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 2008 she was named a regional finalist in the Mid-Atlantic Metropolitan Opera National Council Auditions. She earned an executive master’s in business administration from George Mason University in 2016 in Fairfax, Va.

Prior to joining “The President’s Own,” Sheffield was a member of the U.S. Army Band’s Army Chorale at Fort Myer in Arlington, Va.

As Marine Band vocalists and concert moderators, Master Gunnery Sgt. Bennear and Gunnery Sgt. Sheffield are soloists at White House State Dinners and the Commandant of the Marine Corps’ residence. They perform regularly in the Washington, D.C., area and across the country during the band’s annual concert tour.

**Member, U.S. Marine Band
Operetta Synopses by Paul Bierley*

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 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 discerning audiences, and the band’s reputation began to spread widely.

Sousa first received acclaim in military band circles with the writing of his march “The Gladiator” in 1886. From that time on he received ever-increasing attention and respect as a composer. In 1888, he wrote “Semper Fidelis.” Dedicated to “the officers and men of the Marine Corps,” it is traditionally known as the “official” march of the Marine Corps.

In 1889, Sousa wrote the “Washington Post” march to promote an essay contest sponsored by the newspaper; the march was soon adapted and identified with the new dance called the two-step. The “Washington Post” became the most popular tune in America and Europe, and critical response was overwhelming. A British band journalist remarked that since Johann Strauss, Jr., was called the “Waltz King” that American bandmaster Sousa should be called the “March King.” With this, Sousa’s regal title was coined and has remained ever since.

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 wax 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 that continues today.

After the second Marine Band tour in 1892, Sousa was approached by his manager, David Blakely, to organize his own civilian concert band, and on July 30 of that year, John Philip Sousa resigned as Director of the Marine Band.

At his farewell concert on the White House lawn Sousa was presented with a handsome engraved baton by members of the Marine Band as a token of their respect and esteem. This baton was returned to the Marine Band by Sousa’s daughters, Jane Priscilla Sousa and Helen Sousa Abert, in 1953. The Sousa baton is now traditionally passed to the new Director of the Marine Band during change of command ceremonies.

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, in 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.

On Dec. 9, 1939, in Sousa’s native Washington, D.C., the new Pennsylvania Avenue Bridge across the Anacostia River was dedicated to the memory of the great American composer and bandmaster. Additionally, in a fitting tribute to its 17th Leader, the Marine Band rededicated its historic band hall at Marine Barracks Washington as “John Philip Sousa Band Hall” in 1974. The bell from the S.S. John Philip Sousa, a World War II Liberty ship, is housed there. In 1976, Sousa was enshrined in the Hall of Fame for Great Americans in a ceremony at the John F. Kennedy Center for the Performing Arts.

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.”

In 2004, 26th Director Colonel Timothy W. Foley opened the season with a Sousa-style concert in honor of the Director’s sesquicentennial (150) year. This rousing performance has since become an annual tradition of opening each concert season in early January, and is reminiscent of Sousa and his sold-out concerts.

SOUSA RESOURCES

www.marineband.marines.mil

THE COMPLETE MARCHES OF JOHN PHILIP SOUSA: VOLUMES 1-5

The Marine Band is pleased to offer five volumes of “The Complete Marches of John Philip Sousa,” a chronological collection of Sousa’s marches. The volumes are available for free download, along with scrolling videos and free parts and scores for each piece. Volume 6 will be released on April 6, 2020.



SOUSA’S MARCH MANIA

During the month of March, “The President’s Own” hosts “Sousa’s March Mania,” a free tournament pitting 32 marches against each other for the Marine Band online community to determine which one is the favorite.



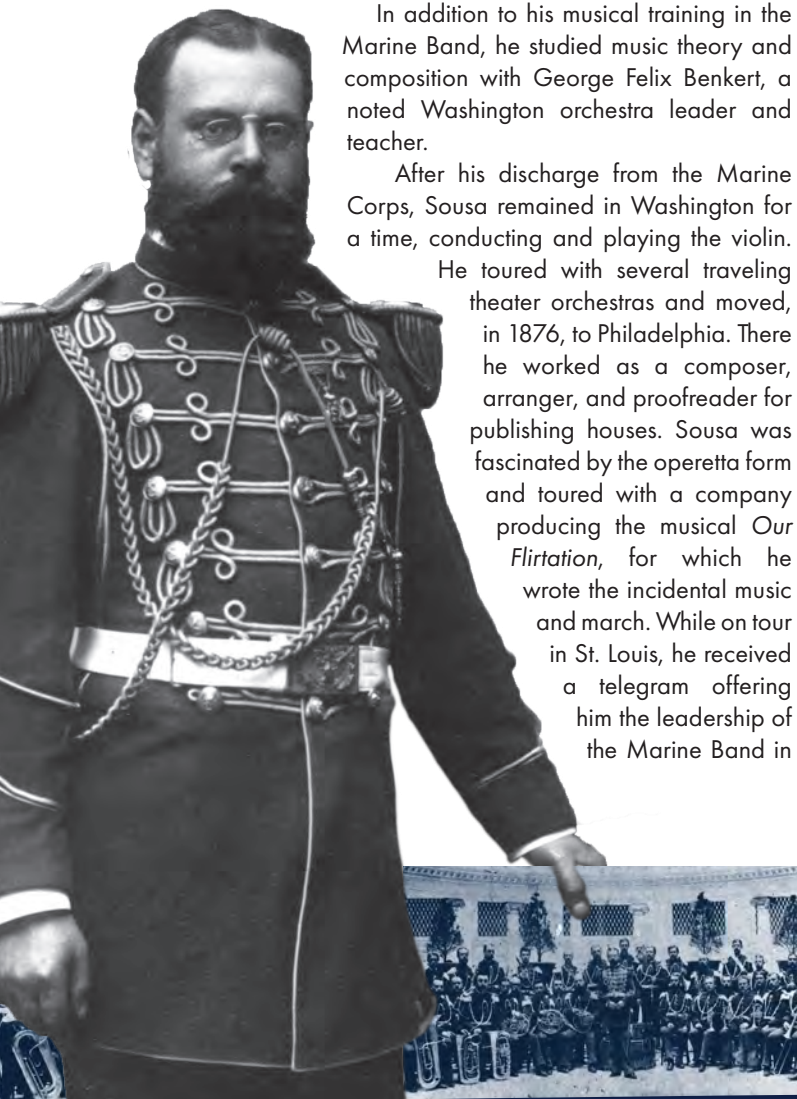
ENCORE BOOKS

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 to help preserve the content, the Marine Band Library had the books digitized.

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. These scrapbooks contain detailed information about Sousa Band performances including publicity materials, articles reviewing performances, and concert programs. Interviews with Sousa and articles written by him reveal a tremendous amount of information about Sousa the composer and conductor. The scrapbooks also include information about premières, programs, soloists, and concert venues.



FOR MORE THAN TWO CENTURIES,
THE UNITED STATES MARINE BAND
HAS BEEN PART OF THE EVENTS THAT HAVE SHAPED OUR NATION.
AS “THE PRESIDENT’S OWN,” ITS OMNIPRESENT ROLE HAS MADE IT
AN IMPORTANT THREAD IN THE FABRIC OF AMERICAN LIFE.



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