



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND

Wednesday, June 1, 2022 at 7:00 P.M.

National Harbor, Maryland

Thursday, June 2, 2022 at 7:30 P.M.

John Philip Sousa Band Hall

First Lieutenant Darren Y. Lin, conducting

Karl L. King (1891–1971)

March, “The Purple Pageant”

George Gershwin (1898–1937)
transcribed by R. Mark Rogers

Cuban Overture

John Williams (b. 1932)
arranged by Paul Lavender

“The Tale of Viktor Navorski” from *The Terminal*
GySgt Shannon Kiewitt, clarinet soloist

Gustav Holst (1874–1934)
edited by Frederick Fennell

Suite No. 1 in E-flat, Opus 28, No. 1

Chaconne
Intermezzo
March

arranged by Maj Ryan J. Nowlin*

A Tribute to Bing Crosby

MGySgt Kevin Bennear, baritone

John Williams (b. 1932)
arranged by Stephen Bulla*

Imperial March from *Star Wars: The Empire Strikes Back*

John Williams (b. 1932)
arranged by Stephen Bulla*

Main Title from *Star Wars*

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “The Purple Pageant”

Karl L. King (1891-1971)

Karl L. King began his career playing the baritone in a circus band before becoming bandmaster for the Barnum and Bailey’s, Greatest Show on Earth. In addition to directing, he composed innovative music to match the exciting emotions and rhythms of circus acts, including his best known march, “Barnum and Bailey’s Favorite.” King left the traveling circus lifestyle to settle in Fort Dodge, Iowa, where he spent the remaining fifty-one years of his life directing the Fort Dodge Municipal Band, an organization that eventually became known as the Karl L. King Municipal Band of Fort Dodge to reflect his influence. During his time in Iowa, King continued to contribute to bands around the country by helping found the American Bandmasters Association and by composing music for educational programs, both graded music for developing school band programs and fight songs for American universities.

“The Purple Pageant” belongs to the college music category. King dedicated the march to Glenn C. Bainum and his Northwestern University Band. Bainum directed the Northwestern Band in Evanston, Illinois, from 1926, when it was first placed under the supervision of the music school, through World War II and until his death in 1953. He was an innovator in marching band formations and increased membership in the band rapidly from the initial group of seventeen musicians. The title “The Purple Pageant” evoked the showmanship of Bainum’s band dressed in their purple Northwestern uniforms. The march opens with a flashy fanfare, then gallops along vibrantly with splashes of lyricism in the winds and touches of virtuosity in the brass.

Cuban Overture

George Gershwin (1898–1937)

transcribed by R. Mark Rogers

By the mid-1920s, George Gershwin had firmly established his place as one of the most popular composers in the United States. Yet after the wild success of his *Rhapsody in Blue*, Gershwin felt compelled to further refine his abilities. Having never formally studied composition, he embarked on a trip to Europe to seek instruction from some of the most prominent composers of the day. Settling in Paris, he called upon both Maurice Ravel and Nadia Boulanger for lessons, both of whom politely refused. Ravel is famously said to have told the young composer, “Why would you want to risk being a second-rate Ravel when you are already a first-rate Gershwin?” Disappointed but undeterred, Gershwin stayed in France for several years, and it was there that he composed his appropriately named tone poem *An American in Paris*. By 1930, however, he was back in the United States.

Early in 1932, Gershwin’s latest musical *Of Thee I Sing* was awarded a Pulitzer Prize. Even though the award was technically for the lyrics—written by George S. Kaufman, Morrie Ryskind, and Ira Gershwin—and not his music, Gershwin was pleased with the recognition. Shortly thereafter, in February, he took a two-week holiday to Havana, Cuba, and was captivated by the native music he heard everywhere. A few months after returning home, Gershwin set to work on another tone poem. Originally titled *Rumba*, the piece is saturated with Caribbean rhythms and the

use of native Cuban percussion instruments. In fact, in the original manuscript, Gershwin went so far as to call for the Latin American percussion instruments, including bongos, claves, gourd, and maracas, to be placed in front of the conductor's stand.

Rumba was premièred by the New York Philharmonic in the now-demolished Lewisohn Stadium on August 16, 1932, during an all-Gershwin concert of epic proportions. After the performance, the elated composer wrote: "It was, I really believe, the most exciting night I have ever had.... 17,845 people paid to get in, and just about 5,000 were at the closed gates trying to fight their way in unsuccessfully."

Shortly after the première, Gershwin renamed the work Cuban Overture. The new title provided, as the composer stated, "a more just idea of the character and intent of the music." Cuban Overture was Gershwin's last effort at composing a significant concert work before his untimely death at age thirty-eight.

"The Tale of Viktor Navorski" from *The Terminal*

John Williams (b. 1932)
arranged by Paul Lavender

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, twenty-five Grammy Awards, four Golden Globes, three Emmys, and seven awards from the British Academy of Film and Television Arts. Best known for his film scores and ceremonial music, he is also a noted composer of concert works and a renowned conductor. Williams is the recipient of fifty-two Oscar nominations and is the second-most nominated individual after Walt Disney.

Williams' score for the Steven Spielberg film *The Terminal* starring Tom Hanks employs an evocative world music style one might imagine could come from the fictitious country from which Hanks' colorful character hails. Part drama, part comedy, the film follows the protagonist as he finds himself a man without a country, stuck in an airport terminal for days on end. Williams' creative score brings to life this unusual and unfortunate circumstance and includes a musical portrait of the main character played by Hanks, whose name is Viktor Navorski. The composer described his process:

In the story, Viktor left his home in an imaginary Eastern European country, arriving at a U.S. airport where his adventures began. To portray Viktor's warmth and friendliness, I decided to write a dance-like piece for clarinet and orchestra that would capture something of his colorful ethnic background.

In recording the soundtrack of the film, I was very lucky to have the services of clarinetist Emily Bernstein, who performed the music with great style, technique, and taste.

The clarinet solo in Williams' music for *The Terminal* marries the composer's skill in writing for individual solo instruments with his unparalleled excellence in film composition.

Gunnery Sergeant Shannon Kiewitt, clarinet soloist

Clarinetist Gunnery Sergeant Shannon Kiewitt joined "The President's Own" United States Marine Band in January 2011. She was appointed to the bass clarinet section in March 2017. Gunnery Sgt. Kiewitt began her musical training on clarinet at age ten. After graduating from Gatlinburg-Pittman High School in Gatlinburg, Tennessee, in 1995, she attended Indiana University in Bloomington, where she earned a bachelor's degree in music performance in 1999 and a master's

degree in music performance in 2001. Her instructors include Howard Klug and Alfred Prinz of Indiana University. Prior to joining “The President’s Own,” Gunnery Sgt. Kiewitt was a member of the United States Army Field Band in Fort Meade, Maryland, and the U.S. Army Training and Doctrine Command Band in Fort Monroe, Virginia. She also performed at the 1999 Belgian Clarinet Academy in Ostend, Belgium, attended the International Orchestra Institute Attergau in Upper Austria in 2000, and was a semi-finalist in the International Clarinet Association Young Artist Competition in 2003.

Suite No. 1 in E-flat, Opus 28, No. 1

Gustav Holst (1874–1934)

edited by Frederick Fennell

Gustav Holst was one of England’s most prominent twentieth-century composers. Shortly after beginning advanced piano studies at the Royal College of Music in London, Holst developed neuritis so severe that he was no longer able to play. In an effort to stay involved as a performer and also to provide an income, he learned to play trombone and performed with several orchestras. Holst also composed hundreds of works in all musical genres, the most famous of which was his orchestral suite *The Planets* (1922). Although his compositional style was rooted in England’s folk song heritage and utilized traditional contrapuntal techniques, his harmonies and concepts of musical form were wholly original among his contemporaries.

Prior to the monumental success of *The Planets*, Holst composed many other notable works, including several important pieces for winds and percussion. For a work that is such an important staple of the concert band repertoire, there is surprisingly little information about the origins of the Suite No. 1 in E-flat. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the “1st Suite for Military Band Op. 28A” on the page for 1909. Not until 1920 is there any record of a performance, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as it did the day it was written.

The three-movement work begins with the Chaconne, in which a melody that serves as the basis for all three movements is introduced by the low brass. The variations build slowly to a majestic finale before giving way to the sprightly Intermezzo. The central movement transforms the Chaconne melody into a light scherzo that highlights Holst’s skillful writing for woodwinds. The movement ends quietly with a wink before the final movement enters with a flourish. The March cleverly weaves together a new tune with a reinvented version of the main melody and culminates with an appropriately grand and powerful coda.

A Tribute to Bing Crosby

arranged by Maj Ryan J. Nowlin*

American singer and actor Bing Crosby was one of the most popular recording artists of the twentieth century, contributing to forty-one separate chart-topping hits, including the best-selling single of all time, “White Christmas.” Known as one of the first crooners, Crosby’s intimate, conversational style of singing was made possible in part because of the introduction of the microphone, eliminating the need to strain to be heard in large spaces.

This medley by Major Ryan J. Nowlin begins with “You Must Have Been a Beautiful Baby,” by Harry Warren with lyrics by Johnny Mercer, featured in the 1938 movie *Hard to Get*.

The mood then slows down with the sentimental Irving Berlin number “Count Your Blessings Instead of Sheep” from the 1954 movie *White Christmas*, before ending with the optimistic favorite “Blue Skies.”

Master Gunnery Sergeant Kevin Bennear, baritone

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. He began his musical instruction at age nine. After graduating in 1990 from Elk Garden High School in Elk Garden, West Virginia, he attended Potomac State College in Keyser, West Virginia, and earned a bachelor’s degree in music in 1996 from West Virginia University (WVU) in Morgantown, where he studied with Peter Lightfoot. He earned a master’s degree in vocal performance in 1999 from the University of Tennessee (UT), in Knoxville, where he studied with George Bitzas.

Master Gunnery Sgt. 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 at UT.

Imperial March from *Star Wars: The Empire Strikes Back*

John Williams (b. 1932)
arranged by Stephen Bulla*

John Williams’ menacing musical signature for Darth Vader and the Empire from George Lucas’ original *Star Wars* trilogy remains one of the most iconic symphonic themes in all film music. Like many of Williams’ award-winning scores to these classic films, this theme is instantly recognizable, both as a portrait of Darth Vader, one of the most unforgettable characters in *Star Wars*, as well as an exciting and dramatic symphonic march. Though the Imperial March is one of the most memorable themes from the *Star Wars* film scores, it is often overlooked that it is not present in the first *Star Wars* movie. Instead, the Imperial March made its debut in *The Empire Strikes Back*, the second film released. It immediately became synonymous not only with Darth Vader, but with the feelings of fear, evil, and impending doom.

Main Title from *Star Wars*

John Williams (b. 1932)
transcribed by Stephen Bulla*

Though John Williams has mastered many forms of composition, he is most famous for his unforgettable film scores, which are considered the epitome of film music. In 1977, Williams composed what is arguably his most famous film score, the music for *Star Wars*, which earned him an Academy Award for Best Original Score that year. It was not his first Oscar win, nor would it be his last, but the music for *Star Wars* cemented Williams’ fame as a composer. The opening fanfare of the Main Theme is instantly recognizable and sets the stage for the epic film to come. The 1977 score of *Star Wars* was selected by the American Film Institute as the greatest film score of all time.

Williams has worked with the Marine Band several times in recent years, conducting anniversary concerts in Washington, D.C., in 2003 and 2008, and tour concerts at Royce Hall in Los Angeles in 2009 and 2019. Hearing his beloved music from *Star Wars* performed by “The President’s Own” comes highly recommended; speaking of his first experience hearing the band play his most popular music, Williams said, “I’d never heard any of it played better.”