



UNITED STATES MARINE BAND
Wednesday, June 5, 2024 at 7:00 P.M.
U.S. Capitol, West Terrace
Thursday, June 6, 2024 at 7:00 P.M.
Sylvan Theater

Lieutenant Colonel Ryan Nowlin, Director

Lieutenant Colonel Ryan Nowlin, conducting

Samuel Barber (1910–81)

Commando March

John Heins (b. 1956)

Overture for Band

Herbert L. Clarke (1867–1945)

The Carnival of Venice

MGySgt Mark Jenkins, euphonium soloist

John Williams (b. 1932)
arranged by Paul Lavender

Hymn to the Fallen from *Saving Private Ryan*

In commemoration of the 80th anniversary of D-Day

arranged by LtCol Ryan Nowlin*

A Tribute to Bing Crosby

MGySgt Kevin Bennear, baritone

Philip Sparke (b. 1951)

The Year of the Dragon

Toccata
Interlude
Finale

*Member, U.S. Marine Band

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PROGRAM NOTES

Commando March **Samuel Barber (1910–81)**

Samuel Barber, born in West Chester, Pennsylvania, was a gifted American composer. A child prodigy, he started composing at age seven and wrote his first opera three years later. He began studying at the Curtis Institute of Music in Philadelphia at age fourteen and later won the American Prix de Rome, which allowed him to study in Rome for two years. Additionally, he received two Pulitzer prizes, three Guggenheim fellowships, an honorary doctor of fine arts degree from Harvard University in Cambridge, Massachusetts, and election to the American Academy of Arts and Letters.

Barber served in the U. S. Army Air Corps during the Second World War. While assigned to the Technical Training Command in Atlantic City, New Jersey, he was asked to compose a march for the band stationed there. He completed the work in 1943 and described it as representing a “new kind of soldier, one who did not march in straight lines” but “struck in stealth with speed, disappearing as quickly as he came.” It was premièred by the Army Air Forces Technical Training Command Band in Atlantic City on May 23, 1943. Sergei Koussevitzky admired the work and commissioned an orchestral version for performance by the Boston Symphony that same year.

Overture for Band **John Heins (b. 1956)**

American composer Alan Hovhaness called John Heins “one of the most talented and brilliant composers of our time.” Heins received a bachelor’s degree in music composition from The University of Montana in Missoula and a master’s degree in composition and performance from the University of Colorado Boulder. He studied composition with Donald O. Johnston, Cecil Effinger, and Karel Husa. Over the past three decades his neo-romantic works have been performed and recorded by ensembles throughout the world.

Overture for Band was written in 1984 while Heins was serving as composer, arranger, pianist, and clarinetist in the former U.S. Air Force Band of the Pacific Northwest in Tacoma, Washington. The exciting work is rich with driving rhythms in the brass and flourishing passages in the winds. After a bold opening fanfare, the first theme is stated by the horns in unison. Lyrical solos are presented for flute, oboe, and clarinet throughout the middle section, and the work concludes with the return of the opening theme followed by a short, energetic coda.

The Carnival of Venice **Herbert L. Clarke (1867–1945)**

The Carnival of Venice is based on a popular Italian folk tune whose most familiar lyrics begin with “My hat, it has three corners.” Many composers, including the virtuoso violinist

Niccolò Paganini and operatic composer Gioachino Rossini, have written sets of variations based on this tune. In this version by Herbert L. Clarke, the soloist first plays a lyrical introduction before the melody. The variations that follow show off a wide range of cornet techniques, from beautiful melodic playing to fast and furious double and triple tonguing.

Herbert L. Clarke was the son of composer and organist William Horatio Clarke. Both an accomplished violist and cornetist, Clarke drifted between the two instruments for several years, performing in opera houses on both instruments and on cornet in a variety of concert bands. He spent the next five years playing in all the prominent bands in the area while teaching viola at the Toronto Conservatory. In the spring of 1892, Clarke successfully auditioned for the 22nd Regiment Band in New York City directed by famed bandleader Patrick Gilmore, and a year later he joined Sousa's new civilian band as cornet soloist. Clarke left and rejoined Sousa's band several times during the next twenty-five years, with stints leading his own band and performing trumpet with the New York Philharmonic and the Metropolitan Opera. He was one of Sousa's most prolific cornet soloists at the height of the Sousa Band's popularity and success. Clarke finally resigned for good in 1917 because he was determined not to play past his prime, and he spent his remaining years as a bandleader and teacher, playing only on rare occasions. His ashes are interred not far from Sousa's final resting place in Congressional Cemetery in Washington, D.C.

Master Gunnery Sergeant Mark Jenkins, euphonium soloist

Euphonium player Master Gunnery Sergeant Mark Jenkins joined "The President's Own" United States Marine Band in July 2002 and was appointed principal and section leader in 2012. He began his musical instruction at age eleven and graduated from Durango High School in Las Vegas. Master Gunnery Sgt. Jenkins continued his education at the University of North Texas in Denton, where he studied euphonium performance with Brian Bowman and graduated with a bachelor's degree in music performance. He earned his master of music degree from the University of Maryland, College Park, and his doctorate from George Mason University in Fairfax, Virginia.

Prior to joining "The President's Own," Master Gunnery Sgt. Jenkins was a two-time winner of the Leonard Falcone International Euphonium Competition and a finalist in the 2001 International Tuba-Euphonium Conference (ITEC) Euphonium Solo Competition in Finland. In 2005, he performed as a founding member of the Marine Band Tuba-Euphonium Quartet at the U.S. Army Band Tuba-Euphonium Conference and the ITEC. He has performed as a guest soloist/clinician for the Southwest Regional Tuba/Euphonium Conference, the International Euphonium Institute at Emory University in Atlanta, and the Tubonium4 at Adolphus Gustavus College in St. Peter, Minnesota. Master Gunnery Sgt. Jenkins has performed many solos with the Marine Band including the Fantasia di Concerto by Eduardo Boccalari, "Auld Lang Syne" by Simone Mantia, Herbert L. Clark's "Carnival of Venice," and Bohumir Kryl's "King Carneval." He is a frequent tour soloist and performed Vladimir Cosma's Euphonium Concerto in 2010, Herman Bellstedt's "Napoli" in 2012, and Jean Baptiste-Arban's "Carnival of Venice" in 2015 with Gunnery Sgt. Ryan McGeorge. Master Gunnery Sgt. Jenkins was also a soloist on the Marine Band's historic 2019 tour of Japan.

Hymn to the Fallen from *Saving Private Ryan* (1998)

John Williams (b. 1932)

arranged by Paul Lavender

John Williams' close collaboration with American film director Steven Spielberg has produced a number of captivating film soundtracks. Their 1998 film *Saving Private Ryan* follows the story of a group of American soldiers on a search and rescue mission in enemy territory during World War II. To preserve the realism of war, Spielberg and Williams made an artistic choice to not flood the film with music. From this sparse soundtrack came the poignant and noble Hymn to the Fallen. In Spielberg's words:

“With *Saving Private Ryan*, John Williams has written a memorial for all the soldiers who sacrificed themselves on the altar of freedom in the Normandy Invasion on June 6, 1944...the cue entitled Hymn to the Fallen...never appears in the main text of the film, only at the end credit roll. It's a piece of music and a testament to John Williams' sensitivity and brilliance that, in my opinion, will stand the test of time and honor forever the fallen of this war and possibly all wars.”

Williams has worked with the Marine Band several times in recent years, conducting anniversary concerts in Washington, D.C. in 2003, 2008, and 2023, and at a tour concert at Royce Hall in Los Angeles in 2009. At the Marine Band's 225th Anniversary Gala concert in 2023, John Williams was named an Honorary Marine.

A Tribute to Bing Crosby* arranged by LtCol 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 LtCol Ryan Nowlin begins with the beloved 1944 song “Swinging on a Star” by Jimmy Van Heusen with lyrics by Johnny Burke, which was composed for the film *Going My Way*. The song's quirky alternatives to self-improvement are said to be inspired by Crosby's interaction with his children over dinner, when Van Heusen heard Crosby admonish, “If you don't go to school, you might grow up to be a mule.” The medley continues 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.”

***The Year of the Dragon* (2017)**

Philip Sparke (b. 1951)

Philip Sparke studied composition, trumpet, and piano at the Royal College of Music, London. During these years, he formed a student brass band, performed in the wind orchestra, and composed for both ensembles. Drawing on that experience, he successfully published several

works, which led to his first major commission for the Centennial Brass Band Championships in New Zealand. The international recognition of his compositions has resulted in commissions from bands in Europe, Asia, Australia, and the United States. In 1996, the United States Air Force Band commissioned and recorded his *Dance Movements*, which won the prestigious Sudler Prize the next year.

Originally composed in 1984, *The Year of the Dragon* was revised in 2017. Sparke notes about the more recent version:

“My own compositional style has matured and developed in the intervening thirty-two years. There are some passages in the original which I simply would not write today – not because they are ‘wrong,’ because my way of writing has changed. The new version is perhaps how I would have written it today, rather than simply dressing the original version in new clothes.”

The work is in three movements:

Toccata opens with an arresting side drum figure and snatches of themes from various sections of the band, which try to develop until a broad and powerful theme from the middle of the band asserts itself. A central dance-like section soon gives way to the return of this theme, which subsides until faint echoes of the opening material fade to a close.

Interlude takes the form of a sad and languid solo for alto saxophone. A chorale for the whole band introduces a brief spell of optimism, but the saxophone solo returns to close the movement quietly.

Finale is a real tour-de-force for the band with a stream of rapid sixteenth notes running throughout the movement. The main theme is heroic and march-like but this is interspersed with lighter, more playful episodes. A distant fanfare to the sound of bells is introduced, and this eventually returns to bring the work to a stirring close.