



UNITED STATES MARINE BAND
Wednesday, June 7, 2023 at 7:30 P.M.
John Philip Sousa Band Hall

Colonel Jason K. Fettig, Director

Major Ryan J. Nowlin, conducting

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

March, “The National Game”

James Barnes (b. 1949)

Scarlet and Silver Jubilee, Opus 128 (2009)

Eugène Bozza (1905–91)
transcribed by Howard Bowlin*

En Forêt

MSgt Douglas Quinzi, horn soloist

Leonard Bernstein (1918–90)
adapted by Clare Grundman

Candide Suite

“The Best of All Possible Worlds”
Westphalia Chorale and Battle Music
“Auto Da Fé” (“What a Day”)
“Glitter and Be Gay”
“Make Our Garden Grow”

Randol Alan Bass (b. 1953)

Casey at the Bat

MGySgt Kevin Bennear, narrator

John Williams (b. 1932)
transcribed by Paul Lavender

“The Jedi Steps and Finale” from *Star Wars: The Force Awakens*

MGySgt Kevin Bennear, concert moderator

*Member, U.S. Marine Band

www.marineband.marines.mil | (202) 433-5809 | www.facebook.com/marineband | www.twitter.com/marineband | www.instagram.com/usmarineband

PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert. In addition to works of the U.S. Government (as defined by 17 U.S.C. § 101 et seq.), this performance may also contain individuals' names and likenesses, trademarks, or other intellectual property, matter, or materials that are either covered by privacy, publicity, copyright, or other intellectual property rights licensed to the U.S. Government and owned by third parties, or are assigned to or otherwise owned by the U.S. Government. You should not assume that anything in this performance is necessarily in the Public Domain.

PROGRAM NOTES

March, “The National Game”

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

Judge Kenesaw Mountain Landis, baseball’s high commissioner, asked Sousa to compose this march on the occasion of the National League’s fiftieth anniversary. Earlier the two had met in Havana. No doubt Sousa told him of his enthusiasm for the game and of the Sousa Band’s own team.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 73. Used by permission.

Scarlet and Silver Jubilee, Opus 128 (2009)

James Barnes (b. 1949)

James Barnes, a highly respected and accomplished musician, served as a division director and taught various classes at the University of Kansas for over four decades. He is also a sought-after composer for band music and has had his works performed at venues including the Kennedy Center, Boston Symphony Hall, Lincoln Center, and Carnegie Hall.

Scarlet and Silver Jubilee was commissioned to celebrate the fiftieth anniversary of the University of Nevada at Las Vegas (UNLV) and was first performed by the UNLV Wind Orchestra. The piece begins with a lively fanfare by the brass accompanied by brilliant flourishes in the woodwinds. The main theme, played first by the clarinets, features an intervallic motif that serves as the developmental material throughout the piece. Barnes subtitled the work “A Vegas Overture for Band,” evoking the feeling of the music one might hear at the opening of a theater or show production.

En Forêt

Eugène Bozza (1905–91)
transcribed by Howard Bowlin*

Eugène Bozza, born in Nice, France, was a multi-talented musician who won the first prize in violin, conducting, and composition while studying music at the Paris Conservatory. In 1934, he also won the prestigious Grand Prix de Rome composition competition. Bozza is primarily known for his works for winds, including solo and chamber music. *En Forêt* (In the Forest) was originally composed as a test piece for graduate horn students at the Paris Conservatory, featuring the horn's entire range and incorporating techniques such as trills, glissandi, stopped horn, and muted passages. The piece is particularly noted for its technical difficulty. With its use of direct quotations of Saint Hubert's hunting call, *En Forêt* evokes the

hunting tradition of the French horn. This transcription for band showcases the full range and capabilities of the horn within a wind band setting.

Master Sergeant Douglas Quinzi, horn soloist

French horn player Master Sergeant Douglas Quinzi joined “The President’s Own” United States Marine Band in October 2004 and was appointed assistant principal in May 2018. Master Sgt. Quinzi began his musical instruction at age twelve. Upon graduating in 1997 from Las Cruces High School, he attended New Mexico State University in Las Cruces, where in 2002 he earned a bachelor’s degree in music education. He earned a master’s degree in French horn performance in 2004 from the University of Maryland College Park (UMD). His horn instructors have included Nancy Joy of New Mexico State University, Gregory Miller of UMD, and Martin Hackleman, formerly of the National Symphony Orchestra in Washington, DC. Prior to joining “The President’s Own,” Master Sgt. Quinzi performed with the Las Cruces Symphony Orchestra, was a finalist in the 2000 International Horn Society Competition, and was a freelance musician in the Washington, DC area.

Candide Suite

Leonard Bernstein (1918–90)
adapted by Clare Grundman

Leonard Bernstein was one of the foremost American composers and conductors of the twentieth century. Renowned on the podium as director of the New York Philharmonic, he was broadcast into living rooms across the nation through his televised series, *Young People’s Concerts* on CBS. Some of his most familiar compositions include the film and Broadway scores to *On the Waterfront*, *West Side Story*, and *Candide*.

Composed in the 1950s, *Candide* is an operetta modeled on Voltaire’s famous French satire. The cast of characters features hero Candide, whose idealistic nature matches his name’s meaning “naïve,” along with his true love Cunegonde and their tutor Doctor Pangloss. This suite, adapted for band by American composer and arranger Clare Grundman, follows the plotline of the operetta, beginning with youthful optimism in “The Best of All Possible Worlds.” The following movements portray the characters facing gruesome life challenges, including an invading army, persecution during the Inquisition, and life as a Parisian courtesan. By the fifth and final movement, the heroes’ idealism has faded, yet they sing of hope and the spiritual rewards of simple tasks: “we’re neither pure, nor wise, nor good; we’ll do the best we know; we’ll build our house and chop our wood, and make our garden grow.”

Casey at the Bat

Randol Alan Bass (b. 1953)

Baseball legend George Herman “Babe” Ruth was the undisputed king of home runs throughout the mid-nineteen-twenties. Ruth led the New York Yankees to multiple world championships during this time, including record-setting back-to-back sweeps of their World Series opponents in 1927 and 1928. By 1932, Ruth’s career was winding down, but he appeared

in his final World Series that year facing the Chicago Cubs. During the fifth inning of game three, after having already homered, Ruth confidently stepped to the plate and gestured to the deepest part of the park in centerfield, as if to predict the location of a home run. On the very next pitch, Ruth crushed a ball that traveled past the flagpole to the right of the scoreboard and ended up in temporary bleachers just outside Wrigley Field's outer wall. At the time, the center field corner was 440 feet away, placing estimates of the hit at nearly 500 feet, a monstrous distance even by modern standards. Although the moment of Ruth's gesture was caught on film, there is significant debate over its true meaning. Nevertheless, reporters immediately played up the "called shot" angle of the story, and Ruth slyly played along when questioned about it. The legendary hit was Ruth's last World Series home run and put an exclamation point on one of the most astounding careers in major league baseball history.

Although Ernest L. Thayer's playful poem "Casey at the Bat" was originally published decades before Ruth rose to fame, the character of "Mighty Casey" seems custom-tailored to the iconic baseball player. But while Ruth spent his career winning games with his deadly swings, the hero of Thayer's tale suffers a decidedly different fate. Composer Randol Alan Bass's lively and evocative musical backdrop for this poem was commissioned by the Dallas Symphony and premiered in April 2001 by the symphony with television personality Pat Sajak narrating. Bass then transcribed the work for "The President's Own" U.S. Marine Band later that year.

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.

"The Jedi Steps and Finale" from *Star Wars: The Force Awakens*

John Williams (b. 1932)
transcribed by Paul Lavender

When the American Film Institute released their listing of the top twenty-five film scores of all time in 2005, it included titles such as *Out of Africa*, *Sunset Boulevard*, *Ben-Hur*, *Psycho*, *The Godfather*, and *Gone with the Wind*. John Williams was responsible for three of those twenty-five selections, and at the very top was his unforgettable score to the original *Star Wars* movie.

On the heels of his work in the 1970s with Steven Spielberg that produced the blockbusters *Jaws* and *Close Encounters of the Third Kind*, Williams signed on in 1977 to score

a new “space western” written and directed by George Lucas. At that time, no one could have predicted the global popularity of this film and its successive chapters, nor could Williams have imagined the impact that his music for the movies would have both in the world of film and music. Williams has scored dozens of themes for the seven films in the series, many of which have achieved world-wide recognition on a scale equal to some of the most popular classical music in history.

The Force Awakens was released in 2015, and the story takes place some thirty years after the conclusion of *The Return of the Jedi*. As old and new characters come together in the film, Williams’ score artfully weaves together familiar music from the original films with brand new themes. This final movement of the suite begins with the music of the Jedi and progresses into a montage of many of the main themes in Williams’ incredible symphonic tapestry.