



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND  
Wednesday, June 12, 2019 at 8:00 P.M.  
U.S. Capitol, West Terrace  
Thursday, June 13, 2019 at 8:00 P.M.  
U.S. Capitol, West Terrace  
Captain Ryan J. Nowlin, conducting

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

March, “The Volunteers”

A. Carlos Gomes (1836–96)  
transcribed by MGySgt Donald Patterson\*

Overture to *Il Guarany*

Carl Maria von Weber (1786–1826)  
transcribed by T. Conway Brown

Recitative and Polacca from  
Clarinet Concerto No. 2 in E-flat, Opus 74  
*SSgt Lewis Gilmore, soloist*

Alfred Reed (1921–2005)

The Hounds of Spring Overture

Russell Alexander (1877–1915)

March, “Colossus of Columbia”

arranged by Stephen Bulla\* (b. 1953)

*Cole Porter Songbook*

“It’s De-Lovely”

“Goodbye, Little Dream, Goodbye”

“You’re the Top”

*GySgt Sara Sheffield, mezzo-soprano*

Antonín Dvořák (1841–1904)  
transcribed by James Curnow

Five Dances from *Slavonic Dances*, Opus 46

*GySgt Sara Sheffield, concert moderator*

\*Member, U.S. Marine Band

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# ***PROGRAM NOTES***

## **March, “The Volunteers”**

John Philip Sousa\* (1854–1932)

edited by The United States Marine Band

The man who asked Sousa to compose this march (Robert D. Heinl, chief of the Department of Patriotic Service) also requested that he include sounds characteristic of a shipyard. Sousa thought this unusual for a march, but he complied. Sections of the march were named “The Call to March,” “Getting Busy,” and “Laying the Keel Blocks,” and the score called for sirens, anvils, and a riveting machine.

The march was given a stirring première at the New York Hippodrome on March 3, 1918, by the combined bands of the navy’s Atlantic fleet, Sousa conducting. It was dedicated to Edward N. Hurley, chairman of the U.S. Shipping Board, and to the ship-builders who were constructing America’s emergency fleet. Sousa was dissatisfied with a riveting machine made to his specifications by a Chicago instrument manufacturer and called upon the Hippodrome sound effects man. A huge noise-maker was devised and used with ear-shattering effectiveness. Many people were puzzled at the departure from Sousa’s usual march style, but he was merely fulfilling a request.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 94. Used by permission.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 5 of [“The Complete Marches of John Philip Sousa.”](#)

## **Overture to *Il Guarany***

A. Carlos Gomes (1836–96)

transcribed by MGySgt Donald Patterson\*

Brazilian composer A. Carlos Gomes was born into a musical family and received his early musical training from his father, a bandmaster in Campinas. He began composing at a young age and completed a substantial mass by age eighteen. The local success of two early operas prompted the Brazilian emperor to sponsor Gomes’ attendance at the Milan Conservatory in Italy, where he studied composition with Lauro Rossi.

Today, Gomes is best remembered for his fifth opera, *Il Guarany*. The work was premièred in 1870 and was based on the novel *O Guarani* by José de Alencar. The somewhat convoluted but not atypical plot involves an attack on a Portuguese nobleman’s castle by Aymoré Indians led by adventurers in love with the nobleman’s daughter. The attack may have been provoked by the daughter’s preference instead for the son of the Guarani chief, with whom she escapes. While the plot might employ several seemingly overdone nineteenth-century opera clichés, the score was considered very successful at the time, in part due to Gomes’ treatment of Brazilian folk melodies. *Il Guarany* was performed regularly throughout Europe for several years after its première at the La Scala Opera House in Milan. Giuseppe Verdi, upon hearing the opera in 1872, referred to it as the work of a “truly musical genius.”

## **Recitative and Polacca from Clarinet Concerto No. 2 in E-flat, Opus 74**

Carl Maria von Weber (1786–1826)

transcribed by T. Conway Brown

German Romantic composer Carl Maria von Weber exerted his most lasting influence in the genre of opera, where his seminal work *Der Freischütz* reestablished a uniquely German style in an Italian-dominated era. Yet Weber’s success in opera came late in life; he supported himself through his early years performing as a pianist and writing music for publishers and virtuoso performers. A particularly fruitful collaboration evolved

with clarinetist Heinrich Baermann, for whom Weber published two concertos, a concertino, and a set of variations in 1811 alone. Weber's later contributions to the clarinet literature included a quintet and the Grand Duo, making him a significant figure in the development of the clarinet as a serious solo instrument.

The Clarinet Concerto No. 2 in E-flat is described as the more symphonic of Weber's two concertos for the instrument. It fully exploits the expressive range of the clarinet, from dark Romanticism to virtuosic fireworks and moves through the entire tessitura of the instrument, exploring both the rich, deep register and the piercing upper range. The three-movement work includes an Allegro and a Romanze, in addition to the lively Polacca performed on this concert. In this final movement, Weber uses rather large leaps to embellish the clarinet melody, which is usually made up of flashy, sparkling rhythms. The melody is often dotted and syncopated to give a somewhat cheeky character to the music. The work finishes with one of the most glittery, virtuosic passages in the clarinet repertoire, and it is appropriately marked "brillante."

### **Staff Sergeant Lewis Gilmore, clarinet**

Clarinet player Staff Sergeant Lewis Gilmore joined "The President's Own" United States Marine Band in March 2017. Staff Sgt. Gilmore began his musical training on piano at age five, voice at age eight, and clarinet at age eleven. After graduating in 2007 from South Eugene High School in Oregon, he attended the University of Michigan in Ann Arbor, where he earned a bachelor's degree in clarinet performance in 2011 and studied with Daniel Gilbert. In 2013, he earned an artist diploma from the Glenn Gould School at the Royal Conservatory in Toronto, where he studied with Joaquin Valdepeñas, and in 2016 he earned a master's degree in clarinet performance from Northwestern University in Evanston, Illinois, where he studied with Steve Cohen. Prior to joining "The President's Own," Staff Sgt. Gilmore freelanced, taught privately in the Chicago area, and performed with the Illinois Symphony Orchestra in Springfield, the Champaign-Urbana Symphony Orchestra in Illinois, the Racine Symphony Orchestra in Wisconsin, and the Lansing Symphony Orchestra in Michigan.

### **The Hounds of Spring Overture**

Alfred Reed (1921–2005)

Born in Manhattan into a musical family, Alfred Reed was one of America's most prolific composers of concert band music. In addition to composing, he was widely respected as an educator, author, performer, and conductor. He began studying the trumpet at age ten, but directed his creative energy to composing and arranging during his teenage years. His passion for writing band music grew following his enlistment and assignment to the 529th Army Air Corps Band as a musician and arranger. During World War II, Reed wrote band scores for almost 100 compositions and arrangements. After the war, he attended the Juilliard School in New York City and began his professional career composing and arranging radio, film, and television music for NBC and ABC. Reed retired in 1993 after twenty-seven years on the faculty of the University of Miami in Florida. He subsequently traveled all over the United States, appearing as a clinician and conductor, and witnessed firsthand the considerable recognition and continued popularity of his compositions and arrangements.

One of Reed's most popular works, *The Hounds of Spring Overture* is an energetic and elegant work for concert band. In the composer's own words, the opening and ending sections need to possess "lightness and brilliance [combined] with a driving tempo...." The slower and more expressive middle section "must not be permitted to drag at any time." Featuring a brass fugato, in which Reed instructs for "each of the six entrances of the theme [to be] distinctly heard," this exciting and rhythmic overture was inspired by a verse drama written in 1865 by the English poet Algernon Charles Swinburne, titled "*Atalanta in Calydon*." Reed explained:

[The poem], a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean...an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.

The title of Reed's work is derived from the Chorus' first entrance Swinburne's poem:

When the hounds of spring are on winter's traces,  
The mother of months in meadow or plain  
Fills the shadows and windy places  
With lisp of leaves and ripple of rain;  
.....  
Where shall we find her, how shall we sing to her,  
Fold our hands round her knees, and cling?  
O that man's heart were as fire and could spring to her,  
Fire, or the strength of the streams that spring!  
.....  
And soft as lips that laugh and hide  
The laughing leaves of the trees divide,  
And screen from seeing and leave in sight  
The god pursuing, the maiden hid.

### **March, "Colossus of Columbia"**

Russell Alexander (1877–1915)

Born in Nevada City, Missouri, Russell Alexander was a euphonium virtuoso who began his career in circus bands and vaudeville stages, when he joined the band of the Belford's Carnival at age eighteen. His big opportunity came when he became the euphonium soloist and composer-arranger for the Barnum & Bailey Circus Band for a concert tour of Europe that took place from 1897 to 1902. After the tour, Alexander formed a novelty musical vaudeville act with his brothers. Although best known for his thirty-three marches, Alexander also produced six galops, several overtures, and a handful of other novelty works. His most notable marches include "The Crimson Flush," "From Tropic to Tropic," and "Olympia Hippodrome."

Alexander composed the march "Colossus of Columbia" in 1901, near the culmination of his tour with the Barnum & Bailey Circus Band. The march carried the dedication "Respectfully inscribed to the Continental Congress at Washington," a title thought to reflect the growing power of the United States at the turn of the century. This spirited and rhythmic march also portrayed the excitement of the circus experience

### ***Cole Porter Songbook***

arranged by Stephen Bulla\* (b. 1953)

One of America's most beloved songwriters, Cole Porter was born into a wealthy family in Indiana and received classical training in violin, piano, and composition. After graduating from Yale University in New Haven, Connecticut, and attending graduate school at Harvard University, Porter moved to Paris where he married, studied composition, and maintained a reputation as part of the social elite across Europe. Porter's popularity on Broadway and in Hollywood peaked in the 1930s with hit songs including "Night and Day," "I Get a Kick Out of You," "Begin the Beguine," and "You'd Be So Easy to Love." His most successful show came in 1948 with *Kiss Me Kate*, for which he won Tony Awards for Best Composer and Lyricist and Best Musical.

Porter was notable among songwriters for writing both lyrics and music. His texts were full of clever double entendres, and his compositions reflected his thorough musical training. Stephen Bulla's medley of Porter tunes includes "It's De-Lovely," originally sung by Ethel Merman and Bob Hope in the 1936 show *Red, Hot and Blue*, "In the Still of the Night" from the 1937 movie *Rosalie*, "Goodbye, Little Dream, Goodbye" from *O Mistress Mine*, and "You're The Top" from the 1934 musical *Anything Goes*.

## **Gunnery Sergeant Sara Sheffield, mezzo-soprano**

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. Gunnery Sgt. Sheffield began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville (Texas) 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 degree in business administration from George Mason University in 2016 in Fairfax, Virginia. Prior to joining “The President’s Own,” Gunnery Sgt. Sheffield was a member of the U.S. Army Band’s Army Chorale at Fort Myer in Arlington, Virginia.

### **Five Dances from *Slavonic Dances*, Opus 46**

Antonín Dvořák (1841–1904)

transcribed by James Curnow

Antonín Dvořák was raised in musical family of eight near Prague. He left home at age sixteen to study at the Organ School in Prague and, in 1892, came to the United States to accept a position as director of the National Conservatory of Music in New York. He returned to his homeland in 1895, where he served as professor of music at the Prague Conservatory.

The *Slavonic Dances* were a set of sixteen dances, originally written as piano four hands pieces, that were accepted by the public with such exceptional praise that they were promptly transcribed for orchestra. Using Brahms’s *Hungarian Dances* as a guide for his composition, Dvořák generated a stylized interpretation of several characteristic dances of the region using only the folk rhythms. He highlighted the spirit of the folk dances of his native Bohemia, as well as those of Slovakia, Moravia, Silesia, Serbia, Poland, and Ukraine. The dances are among the composer’s most memorable works and often appear in popular culture.

Five Dances from *Slavonic Dances* was arranged by James Curnow and consists of Dances 1, 2, 8, 4, and 3 (in that order) from Dvořák’s original work. These pieces display brilliantly suspenseful changes in both tempo and dynamics that exhibit the joyfulness of the Slavic soul. This remarkable transcription of Dvořák’s dances into the wind band’s voice captures all of the magic of the orchestral transcription, while highlighting sonorities unique to the symphonic band.