



Lieutenant Colonel Ryan Nowlin, Director

UNITED STATES MARINE BAND  
Wednesday, June 12, 2024 at 7:00 P.M.  
U.S. Capitol, West Terrace  
Thursday, June 13, 2024 at 7:00 P.M.  
Sylvan Theater  
Captain Darren Y. Lin, conducting

Julius Fučík (1872–1916)  
arranged by Frederick Fennell

March, “Florentiner,” Opus 214

George Whitefield Chadwick (1854–1931)  
transcribed by J. B. Claus

“Jubilee” from Symphonic Sketches

Franz Strauss (1822–1905)  
arranged by Robert Sarlette

Horn Concerto in C minor, Opus 8  
*SSgt Claire Ross, soloist*

Teresa Carreño (1853–1917)  
adapted by James Stephenson

Kleiner Walzer

Georges Bizet (1838–75)  
arranged by Donald Patterson\*

“Habanera” from *Carmen*  
*SSgt Hannah Davis, soprano*

Piotr Ilyich Tchaikovsky (1840–93)  
transcribed by Mark H. Hindsley

March from Symphony No. 6 in B minor, Opus 74, *Pathétique*

\*Member, U.S. Marine Band

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## ***PROGRAM NOTES***

### **March, “Florentiner,” Opus 214**

Julius Fučík (1872–1916)  
edited by Frederick Fennell

Julius Fučík is considered the “Czech March King” or “Bohemian Sousa” with more than 400 works to his credit, including operettas, chamber music, masses, overtures, and songs. He was born in Prague where he learned to play the bassoon, violin, and percussion. He later entered the Prague Conservatory at age twelve and studied composition with Antonín Dvořák. He served a period of mandatory military service for three years in bands of the Austro-Hungarian Army. Following his discharge, he performed as the second bassoonist at the German Theatre in Prague. One year later, he became the conductor of the Danica Choir in Sisak, Croatia. He rejoined the army as the bandmaster based in Sarajevo in 1897 and later the band moved to Budapest. Later, he started his own band in Berlin. Fučík’s music is still performed in the Czech Republic as patriotic music.

Fučík composed the “Florentiner” march in 1907, while he was the bandmaster for the 86th Infantry Regiment of the Austro-Hungarian Army. The band was stationed in Budapest at the time, and the garrison’s nine other military bands challenged Fučík to produce worthwhile band music, resulting in a particularly productive compositional period. “Florentiner” opens with a stern bugle call, after which the march becomes lighthearted. The main melody of spritely repeated notes in the upper voices is occasionally interrupted by sarcastic responses in the low brass. An expansive lyrical middle section is followed by a repeat of the initial material, this time with an added piccolo obbligato in a style reminiscent of John Philip Sousa’s “The Stars and Stripes Forever” to close this march.

### **“Jubilee” from *Symphonic Sketches***

George Whitefield Chadwick (1854–1931)  
transcribed by J. B. Claus

George Whitefield Chadwick’s compositions reflect the distinctly American style of music that was developed in the late nineteenth century. Chadwick received his early instruction in piano and harmony from his brother. Unable to afford to continue his studies at the New England Conservatory of Music (NEC) in Boston, Chadwick taught at Olivet College in Michigan, where he became a founding member of the Music Teachers National Association. A year later, Chadwick travelled to Europe to continue his musical education. After returning, Chadwick was hired as an instructor in harmony and composition at NEC in 1890; he ultimately became the director at NEC. His compositions and leadership influenced many American composers who followed in his footsteps, including Daniel Gregory Mason, Frederick Shepherd Converse, and Horatio Parker who in turn taught Charles Ives.

Chadwick’s *Symphonic Sketches* was written as a four-movement work in which each movement can easily stand alone. A direction printed on a flyleaf of the orchestral score states,

“Although these pieces are intended to be played in succession, they may be performed separately if more expedient.”

Composed in 1904, the sketches are filled with reflections of American vernacular music, including ragtime and vaudeville songs that contribute to the liveliness of these pieces. Chadwick aspired to do more than simply stir up Americanism; he was fully determined to compose in an American style. The result was his tour-de-force *Symphonic Sketches*. The music is based on four poems that Chadwick included in the original score. As the movement’s title and introductory poem suggest, “Jubilee” is a brilliant, festive piece. It is also very much in the spirit of the folk-inspired works of the great Czech composer, Antonín Dvořák. The poem the sketch is based on follows.

No cool gray tones for me!  
Give me the warmest red and green,  
A cornet and a tambourine,  
To paint MY Jubilee!

For when pale flutes and oboes play,  
To sadness I become a prey;  
Give me the violets and the May,  
But no gray skies for me!

### **Horn Concerto in C minor, Opus 8**

Franz Strauss (1822–1905)  
arranged by Robert Sarlette

Franz Joseph Strauss, father of Richard Strauss, was a German composer and performer. During his life, he was best known for his virtuosic horn playing and held a position as principal horn at the Bavarian Court Opera for over forty years. He was also highly skilled on the guitar, clarinet, and viola. While he is best known for shaping the early musical direction of his son Richard Strauss, Franz Strauss’s horn works are hidden gems that often remain in the shadows of his son’s work.

The concerto has three movements, all played continuously. The first and third movements begin with almost identical material: a passionate band introduction which builds to a climax and then recedes to a march-like rhythm in which the horn enters with a solemn melody. These movements also feature fast, technical runs that display the horn’s virtuosity. In the second movement, the horn has long lyrical phrases with an accompaniment of continuous eighth notes giving the music a feeling of always being in motion.

### **Staff Sergeant Claire Ross, soloist**

Horn Player Staff Sergeant Claire Ross of Grand Rapids, Michigan, joined “The President’s Own” United States Marine Band in August 2018. Staff Sgt. Ross began her musical training on horn at age twelve. After graduating in 2014 from East Kentwood High School in Kentwood, MI, she attended Michigan State University (MSU) in East Lansing where she graduated with high honors and earned a bachelor’s degree in music performance in 2017. She

studied with Corbin Wagner of MSU and the Detroit Symphony Orchestra and Erich Peterson of the Grand Rapids Symphony.

Prior to joining “The President’s Own,” Staff Sgt. Ross was assistant principal horn with the Midland Symphony Orchestra and third horn with the Battle Creek Symphony Orchestra, both in Michigan. She also performed throughout Michigan with orchestras in Grand Rapids, Ann Arbor, Lansing, and throughout Florida with the South Florida Symphony Orchestra. She was a horn fellow with the Music Academy of the West in Santa Barbara, California in 2017. She also taught privately.

### **Kleiner Walzer**

Teresa Carreño (1853–1917)  
adapted by James Stephenson

An extraordinary pianist, Teresa Carreño’s energetic and animated concerts earned her the nickname “Valkyrie of the Piano.” Born in Caracas, Venezuela, Carreño began her musical studies with her father. At age eight, her family moved as refugees to New York City to escape the revolution-torn Venezuela. This “wonder kid” made her debut in New York City’s Irving Hall, at only age nine. Soon performing for sold out crowds, Carreño became a household name in Europe before turning thirteen. She relocated to Paris in her teens, where she had her most productive composing years, from the late 1860s to the early 1870s. Carreño became the first woman pianist to tour the United States and would continue to tour and compose until 1916, when, after becoming ill, she returned to New York City to live out her final year. While her mesmerizing piano performances catapulted her to fame, she also sang opera and conducted. Carreño was invited to perform twice at the White House: once as a young girl in 1863, by request to comfort a grieving Abraham Lincoln, and again in 1916 at the behest of President Woodrow Wilson. A remarkable musician, Carreño composed her first piece for piano at age nine, going on to pen approximately seventy-five works for solo piano and voice, choir and orchestra, and chamber groups.

Kleiner Walzer was originally written for solo piano and was frequently performed by Carreño. It is sometimes referred to as the “Teresita” waltz after Carreño’s daughter to whom the waltz is dedicated to. The tenderness of the waltz easily brings to mind the sweetness of a child.

### **“Habanera” from *Carmen***

Georges Bizet (1838–75)  
arranged by Donald Patterson\*

Georges Bizet’s career was plagued by setbacks and disappointment. He composed approximately thirty operas that met with little commercial success, and only six survive in a performable context. Even his greatest achievement, *Carmen*, was received in 1875 with puzzlement by the public because of its risqué content and frank characterizations. Bizet died believing it was a failure. *Carmen* only posthumously achieved its place as one of the most popular and beloved operas ever written.

Originally, Bizet believed that he had based his “Habanera” on an authentic folk tune, but he later discovered that it was a recent work by a Spanish composer. Sebastián de Iradier had

published “El arreglito” in 1864 as part of the *Fleurs d’Espagne* song collection. Bizet noted the source in the vocal score.

### **Staff Sergeant Hannah Davis, soprano**

Soprano vocalist and concert moderator Staff Sergeant Hannah Davis of Pittsburgh, Pennsylvania, joined “The President’s Own” United States Marine Band in September 2023. She is the band’s second official female vocalist. Staff Sgt. Davis began her musical instruction at age eight. After graduating in 2017 from Moon Area High School in Moon Township, PA, she attended West Virginia University (WVU) where she studied under Hope Koehler and earned a bachelor’s degree in music in 2021. Prior to joining “The President’s Own,” she performed with the West Virginia Symphony Orchestra and WVU Opera Theatre and was a private voice instructor.

### **March from Symphony No. 6 in B minor, Opus 74, *Pathétique***

Piotr Ilyich Tchaikovsky (1840–93)

transcribed by Mark H. Hindsley

The fourth and fifth symphonies of Piotr Ilyich Tchaikovsky are programmatic in nature, dealing with fate and destiny respectively. The sixth symphony, premiered just days before Tchaikovsky died, was to have been titled “A Programme Symphony” at one point in its compositional journey, but in regard to this symphony’s thematic underpinning, Tchaikovsky would not elaborate upon its subject, writing instead, “Let them guess.” Tchaikovsky wrote to his nephew, Vladimir Dayvdov, to whom this symphony was dedicated:

The programme itself will be suffused with subjectivity, and not infrequently during my travels, while composing it in my head, I wept a great deal. Upon my return I sat down to write the sketches, and the work went so furiously and quickly that in less than four days the first movement was completely ready, and the remaining movements already clearly outlined in my head. The third movement is already half-done. The form of this symphony will have much that is new, and by the way, the finale will not be a noisy allegro, but on the contrary, a long drawn-out adagio. You can’t imagine what bliss I feel, being convinced that my time is not yet passed, and I can still work.

Symphony No. 6 would eventually come to be subtitled *Pathétique*, but it is worth noting that the Russian word for pathétique means “emotional” or “passionate,” not “arousing pity” as the English word “pathetic” connotes.

The March opens with frenetic and perpetual motion in the woodwinds out of which the march itself emerges, upbeat though not militaristic in character. The movement ends triumphantly and with such assuredness that it frequently leads to an outburst of audience applause before the final movement.