



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND  
Wednesday, June 15, 2022 at 7:00 P.M.  
National Harbor, Maryland  
Thursday, June 16, 2022 at 7:30 P.M.  
John Philip Sousa Band Hall  
Colonel Jason K. Fettig, conducting

Karl L. King (1891–1971)

March, “Invictus”

Anthony DiLorenzo (b. 1967)

“Gemini” from Zodiac Concerto (2006)

*MSgt Hilary Harding, horn*

*MGySgt Mark Jenkins, euphonium*

John Mackey (b. 1973)

*This Cruel Moon* (2017)

Giouse Bonelli  
arranged by Nicholas D. Falcone

Symphonic Concert March

Harold Arlen (1905–86)  
lyrics by Ira Gershwin  
arranged by Stephen Bulla\*

“Lose That Long Face” from *A Star is Born*

*MSgt Sara Sheffield, mezzo-soprano*

Omar Thomas (b. 1984)

*Come Sunday* (2018)

Testimony  
Shout!

*MSgt Sara Sheffield, concert moderator*

\*Member, U.S. Marine Band

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# ***PROGRAM NOTES***

## **March, “Invictus”**

Karl L. King (1891–1971)

It has been said that what John Philip Sousa did for the patriotic march, Karl King did for the circus march. King’s most famous composition is now universally known as the circus theme, “Barnum and Bailey’s Favorite.” King composed over 150 marches and “screamers,” a specific type of march composed during a sixty year period between 1895 and 1955 designed to work the audience at a circus performance up in to a frenzy. “Invictus” means unconquerable in Latin, which is a fitting name for this march, with its fast pace and escalating harmonic tension. It starts in a minor key and the trio section features familiar circus sounds, making this march a true “screamer.”

## **“Gemini” from Zodiac Concerto (2006)**

Anthony DiLorenzo (b. 1967)

*MSgt Hilary Harding, horn*

*MGySgt Mark Jenkins, euphonium*

The bold and cinematic works of Anthony DiLorenzo have earned him an Emmy, as well as a Grammy nomination. Tapping into the legends of Hollywood scores by Sergei Prokofiev, John Williams, and Jerry Goldsmith, DiLorenzo has written music for many film trailers including *Toy Story*, *101 Dalmatians*, *Forrest Gump* and the *Harry Potter* series. His classical compositions are numerous and include works for brass bands, chamber ensembles, wind ensemble, orchestra, and ballet. He has written over fifteen concertos, for a variety of brass and percussion instruments.

“Gemini,” written for horn and euphonium, evokes the adventures of the Gemini twins Pollux and Castor, sons of Zeus in Greek mythology. The concerto leads listeners through the adventures that the twins have in their quest to protect humankind. DiLorenzo artfully concentrates on developing the two melodic themes of the soloists while laying down a rich tapestry of support in the ensemble.

## **Master Sergeant Hilary Harding, horn soloist**

Horn player Master Sergeant Hilary Harding joined “The President’s Own” United States Marine Band in May 2003 and was appointed assistant principal horn in October 2012 and principal in May 2018. Master Sgt. Harding began her musical training at age eleven. Upon graduating from Caldwell County High School in Princeton, Kentucky, she attended the University of Illinois at Urbana-Champaign where in 2000 she earned a bachelor’s degree in music. In 2002, she earned a master’s degree in music from the Peabody Institute of The Johns Hopkins University in Baltimore, and in 2007 she earned a doctorate of musical arts at the University of Maryland, College Park.

Her horn instructors included Martin Hackleman of the National Symphony Orchestra in Washington, D.C., Peter Landgren of the Baltimore Symphony Orchestra, and Kazimierz

Machala, formerly of the Sydney Symphony in Sydney, Australia. She was featured as a tour soloist in 2008, performing Camille Saint-Saëns's "Morceau de Concert" Opus 94. In 2013, she performed the world première of James Stephenson's transcription of his *Sounds Awakened*.

### **Master Gunnery Sergeant Mark Jenkins, euphonium soloist**

Euphonium player 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.

### ***This Cruel Moon (2017)***

John Mackey (b. 1973)

John Mackey was born and raised in Ohio, and though both of his parents were musicians, he was never formally trained on an instrument. His grandfather however, taught him to read music when he was young and he was given lessons in composition by a family friend who had a doctorate in music. Mackey began composing at an early age and had completed his first work by age eleven. His undergraduate years were spent at the Cleveland Institute of Music and he earned a master's degree from Juilliard where he was a student of John Corigliano. Mackey's first compositions were mainly for orchestra, but when his Redline Tango was commissioned to be arranged for wind ensemble, it was received enthusiastically. Today, Mackey is largely known as a composer for concert band.

*This Cruel Moon* is an adaptation of the second movement of a larger work, "Wine-Dark Sea: Symphony for Band." The title recalls Homer's description of the ocean Odysseus travels in the *Odyssey*. During the epic poem, Odysseus is lost at sea and washes up on the shore of an island inhabited by the immortal nymph Kalypso. *This Cruel Moon* is a musical journey over the seven years Odysseus spends with Kalypso. During that time they grow close and a romantic

relationship evolves. Kalypso's loom is always in motion, and she weaves the story of their time together. However, Odysseus longs for his real home and decides to return. Kalypso, in spite of her heartbreak, dismantles the beautiful tapestry and weaves it into a sail. She attaches it to a raft, supplies the vessel with wine and bread and sends Odysseus away with a steady wind and calm seas.

### **Symphonic Concert March**

Giouse Bonelli

arranged Nicholas D. Falcone

Very little is known about composer Giouse Bonelli, despite the fact that his Symphonic Concert March has become a staple in the canon of music for concert band and wind ensemble. His compositional style is clearly derived from the Italian school of smooth, flowing melodies, clear contrapuntal lines, and contrasting rhythmic material. The presence of leitmotifs throughout the piece leaves no doubt as to Bonelli's traditional classical training. This arrangement by Nicholas D. Falcone is the most popular version of the piece. Falcone was a virtuoso clarinetist but was also known as educator, composer, and conductor during his career. His most prominent position was as leader of the University Michigan Bands during the first part of the twentieth century.

### **“Lose That Long Face”**

Harold Arlen (1905–86)

lyrics by Ira Gershwin

arranged by Stephen Bulla\*

*MSgt Sara Sheffield, mezzo-soprano*

Harold Arlen was born in Buffalo, New York, and was one of the most prolific popular song composers of the twentieth century. His initial forays into music included singing in his synagogue and playing piano. His interest was quickly focused on modern music, and by age twenty he was performing with a band known as “The Buffalodians.” His universal appeal is comparable to that of Duke Ellington and Irving Berlin, and his compositional style enables almost any singer to find numerous songs that complement their voice.

Arlen first worked with Ira Gershwin in 1934, and reuniting almost twenty years later, they collaborated on the 1954 film *A Star is Born* featuring Judy Garland. With lyrics like “Don't give in to a frown....turn that frown upside down” and “All this stuff and nonsense...You can overcome,” the positive and encouraging song “Lose That Long Face” became quite popular and helped the film to rank seventh on the American Film Institute's list of top musicals in American cinema.

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

Mezzo-soprano vocalist and concert moderator Master 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. Master 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 2016 she earned an executive master's degree in business administration from George Mason University in Fairfax, Virginia. Prior to joining "The President's Own," Master Sgt. Sheffield was a member of the U.S. Army Band's Army Chorale at Fort Myer in Arlington, Virginia.

***Come Sunday (2018)***

Omar Thomas (b. 1984)

*Come Sunday* is a masterful two-part composition which highlights the importance of the Hammond organ's prominent role in the Black worship service. In the first movement, Thomas uses the influences of Johann Sebastian Bach, R&B, and jazz in the same way that the organ is used to gather the hearts and minds of the congregation to prepare them for The Word. The second movement is a frenzied journey, accentuated by clapping and tambourine beating. It features instrumental solos and culminates in a conclusion which will likely bring the audience to its feet with just as much exuberance and excitement at the end of a popular Sunday service.