



Lieutenant Colonel Ryan Nowlin, Director

UNITED STATES MARINE BAND
Wednesday, June 17, 2026 at 7:00 P.M.
National Harbor
Thursday, June 18, 2026 at 7:00 P.M.
Sylvan Theater
Captain Jose D. Toranzo, conducting

“A Toast”

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

March, “Golden Jubilee”

Alfred Reed (1921–2005)

A Jubilant Overture

Philip Sparke (b. 1951)

Harlequin (2006)

SSgt Andrew Ribo, euphonium soloist

Gerónimo Giménez (1854–1923)

Intermezzo from *La boda de Luis Alonso*

arranged by GySgt Scott Nimmer*

Ol’ Blue Eyes: The Hits of Frank Sinatra

“For Once in My Life”

“All the Way”

“I’ve Got the World on a String”

MGySgt Kevin Bennear, baritone

John Philip Sousa* (1854–1932)
edited by John R. Bourgeois*

People Who Live in Glass Houses

The Champagnes

The Rhine Wines

The Whiskies-Scotch, Irish, Bourbon, and Rye

Convention of the Cordials, Wines, Whiskies, and White Rock

MGySgt Kevin Bennear, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “Golden Jubilee”

John Philip Sousa* (1854–1932)

edited by the United States Marine Band

To commemorate his fiftieth year as a conductor Sousa wrote this, one of his most brilliant marches. He was hesitant to compose anything for his own gratification but reasoned that his public might expect something special. The march was given its première by the Sousa Band at the beginning of its engagement at the Steel Pier in Atlantic City on July 29, 1928, and then featured on the 1928 “golden jubilee” tour.

Subtracting fifty from 1928 gives 1878 as Sousa’s first year as a conductor. In actuality, he began his conducting career in 1875 as leader of the orchestra in a traveling company which featured Milton Nobles in the play *Bohemians and Detectives*, otherwise known as *The Phoenix*. But apparently Sousa did not consider this conducting per se, because he led the orchestra while playing first violin. As a conductor whose capacity was strictly conducting, his first position was with the Philadelphia Church Choir Company in their production of *H.M.S. Pinafore*. Their first rehearsals were held late in 1878, Sousa’s apparent point of reference.

The inspiration came with considerable difficulty, even for Sousa. He searched for suitable melodies for five months, but nothing was forthcoming. Then suddenly the inspiration came, and within a day’s time he had the march sketched in its entirety. His thoughts were recorded in the 1928 tour programs:

I’ve always been inspired by an occasion, and as I thought of the golden jubilee and of all it meant to me—fifty years of band [sic] leading—I seemed to see the world passing in review. There they were, peoples of every land—on parade, at great music festivals, going to war, at expositions, attending the opera, in the home—listening to a march. So the music took form and then “The Golden Jubilee March” was ready for placing on paper.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 57. Used by permission.

A recording of this march is available in Volume 6 of [“The Complete Marches of John Philip Sousa.”](#)

A Jubilant Overture

Alfred Reed (1921–2005)

Alfred Reed was a leading figure in American wind band music, known for his vibrant orchestrations and accessible yet sophisticated style. He began his musical journey as a trumpet player at age ten and was performing professionally by high school. During World War II, he served in the U.S. Air Force Band, an experience that sparked a deep and lasting interest in composition. Following the war, Reed studied at the Juilliard School but left before completing his degree to work with ABC and later NBC, where he composed, arranged, and produced music for radio broadcasts, albums, and films.

Reed later completed degrees at Baylor University in Waco, Texas while also serving as conductor of the Baylor Symphony Orchestra from 1953 to 1966. Following his time at Baylor, he spent eleven years as executive editor at Hansen Publications, a position that allowed him to shape music education resources for school bands, orchestras, and choirs. Reed joined the faculty at the University of Miami in 1966, where he remained until retirement.

Composed for Fred Baetge and the Sam Rayburn High School Band of Pasadena, Texas, in 1969, *A Jubilant Overture* is a celebration of energy and spirit, capturing the brightness and exuberance often associated with spring.

Harlequin (2006)
Philip Sparke (b. 1951)

English composer Philip Sparke is renowned for his contribution to concert band and brass band music. His works have received many awards and critical acclaim, including the 2018 International Award at the Midwest Clinic International Band and Orchestra Conference and three wins of the European Broadcasting Union New Music for Band Competition. In addition to his work as a composer, he studied trumpet and piano at the Royal College of Music in London, where he performed with the college wind orchestra and formed a student brass band. He has also traveled as a conductor throughout Europe, Asia, Australia, and the United States. He founded his own publishing company, Anglo Music Press, in 2000, allowing him to fully dedicate himself to composing.

Harlequin draws inspiration from the Commedia dell'arte, the Italian theatrical tradition known for its playful characters and contrasting emotions. The work mirrors this duality, opening with a slow, expressive ballad followed by a lively, frenetic finale.

Staff Sergeant Andrew Ribo, euphonium soloist

Euphonium player Staff Sergeant Andrew Ribo of Lancaster, Ohio joined “The President’s Own” United States Marine Band in August 2024. Staff Sgt. Ribo began his musical instruction on euphonium at age nine. After graduating in 2018 from Berne Union High School in Sugar Grove, Ohio, he attended James Madison University in Harrisonburg, Virginia, where he completed his bachelor’s degree in music education in 2022. He then stayed at James Madison University and completed his master’s in euphonium performance in 2024. Staff Sgt. Ribo’s instructors have included Kevin Stees and Andrew Lankford at James Madison.

Intermezzo from *La boda de Luis Alonso*
Gerónimo Giménez (1854–1923)

Born in Seville, Spain, Gerónimo Giménez received his early musical training from his father and later attended the Paris Conservatory. He returned to Spain in 1885 and became a well-respected musical figure, taking over as director of the Teatro Apolo in Madrid and later moving to the famous Teatro de la Zarzuela, where he conducted the first Spanish performance of Georges Bizet’s opera *Carmen*. He composed over 100 stage works, but his *La boda de Luis Alonso* (*The Wedding of Luis Alonso*) remains his most popular work.

La boda de Luis Alonso is a *zarzuela*, a Spanish lyric-dramatic genre that combines musical ensembles, choruses, arias, dances, and dialogue. The *zarzuela* was extremely popular in the seventeenth century, but enthusiasm waned until revitalization occurred in the mid-nineteenth century. *Zarzuelas* tended to feature nationalistic elements, including those familiar to audiences. This revival peaked in 1856 when the Teatro de la Zarzuela opened in Madrid. Giménez composed this *zarzuela* in 1897.

Ol' Blue Eyes: The Hits of Frank Sinatra
arranged by GySgt Scott Nimmer*

Frank Sinatra was born in 1915 to Italian immigrant parents living in Hoboken, New Jersey. His parents introduced him to the Italian *bel canto* tradition of singing at an early age. Though he was never formally trained in music, he found his way to the Tommy Dorsey band and was wildly popular as a singer with this group in the early 1940s. His career stalled until film roles in the early 1950s put Sinatra back on the map. He signed a new recording contract with Capitol Records in 1953, which allowed him to find his niche by combining big band, popular music tradition, and Italian *bel canto* style to create his unique, relaxed sound. Sinatra is one of the early examples of a popular star. He was equally well known for his acting and singing, dominating popular culture in both mediums.

This medley includes the songs “For Once in My Life,” “All the Way,” and “I’ve Got the World on a String.” These songs have become part of the American canon of music, inextricably tied to the unique voice and styling of the untrained singer from Hoboken.

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.

People Who Live in Glass Houses

John Philip Sousa* (1854–1932)
edited by John R. Bourgeois*

People Who Live in Glass Houses was composed in 1909, shortly before John Philip Sousa’s first world tour with the Sousa Band. Most of Sousa’s suites were composed specifically for such tours, and this “Bacchanalian” collection was no exception. In this music, Sousa

humorously tips his hat to the countries of origin for each of the eponymous beverages: I. The Champagnes, II. The Rhine Wines, III. The Whiskies—Scotch, Irish, Bourbon, and Rye, and IV. Convention of the Cordials, Wines, Whiskies, and White Rock. Sousa later set this suite for orchestra and also used it as ballet music for his operetta *The Bride Elect*.