



Colonel Jason K. Fettig, Director

MARINE BRASS QUARTET
Thursday, June 25, 2020 at 7:30 P.M.
Streamed live from John Philip Sousa Band Hall
Marine Barracks Annex
Washington, D.C.

Mikhail Glinka (1804–57)
arranged by SSgt Chris Larios*

Overture to *Ruslan and Ludmilla*

Eric Ball (1903–89)

“Jewels”

Frank Simon (1889–1967)

Miss Blue Bonnet

SSgt Chris Larios, cornet soloist

Hugh Nash (1944–2011)
arranged by SSgt Chris Larios*

Demelza

SSgt Christopher Reaves, tenor horn

Herman Bellstedt (1858–1926)
arranged by SSgt Chris Larios*

Napoli

SSgt Hiram Diaz, euphonium soloist

Lilian Ray (1876–1949)
arranged by SSgt Chris Larios*

“The Sunshine of Your Smile”

SSgt Robert Bonner, cornet soloist

Gilbert Vintner (1909–69)

Alla Burlesca

Karl L. King (1891–1971)
arranged by SSgt Chris Larios*

“The Melody Shop”

SSgt Robert Bonner and SSgt Chris Larios, cornet
SSgt Christopher Reaves, tenor horn
SSgt Hiram Diaz, euphonium

*Member, U.S. Marine Band

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PROGRAM NOTES

Overture to *Ruslan and Ludmilla*

Mikhail Glinka (1804–57)
arranged by SSgt Chris Larios*

Mikhail Glinka's second opera, *Ruslan and Ludmilla*, was his last creation in the genre. While the music was bold and the story fantastical, the work didn't receive widespread acclaim or popularity. The opera is seldom performed by modern companies, but the overture has become one of the most popular works of Glinka's output and a staple of the concert repertoire. It is a fast and joyous romp through the exciting world of adventure and fairytales that pushes the orchestra to furious heights. This arrangement takes the original piece, written for more than forty players, and reimagines it as a brass quartet showpiece that displays the virtuosity of each performer.

“Jewels”

Eric Ball (1903–89)

One of the most prolific composers in the Salvation Army brass band tradition, Eric Ball wrote this short piece for brass quartet in 1936. He based the work around two hymns: “Around the Throne of God in Heaven” and “When He Cometh,” the latter of which is known also as “Jewels.” This piece strikes a perfect dialogue between the four instruments, with each voice having moments as a soloist and sharing excerpts from the two hymns.

Miss Blue Bonnet

Frank Simon (1889–1967)

Frank Simon was an American cornetist, composer, educator, and conductor. He was a contemporary of another famous cornetist, Herbert L. Clarke, and a cornet soloist and assistant conductor with the Sousa Band from 1914 to 1920. Like many soloists of his time, Simon wrote many of his own features. *Miss Blue Bonnet* is a capricious work that showcases the flexibility and brilliance of the cornet. Simon wrote the piece for a pupil of his, Miss Jennings McClean of Cladwell, Texas.

Demelza

Hugh Nash (1944–2011)
arranged by SSgt Chris Larios*

This beautiful melody was originally written to feature the lyricism of the soprano cornet, one of the highest pitched members of the cornet family. It has since been appropriated more often as a feature for the tenor horn, another instrument unfamiliar to most American audiences

but popular in the United Kingdom and throughout Europe. The Cornish composer Goff Richards composed this piece and titled it *Demelza* after a character from the 1970s BBC television series “Poldark.” A well-known composer in his time and in the brass quartet genre, Richards released the work under his pseudonym, Hugh Nash. Since then, *Demelza* has become one of the composer’s most performed solo works.

Napoli

Herman Bellstedt (1858–1926)
arranged by SSgt Chris Larios*

Herman Bellstedt was a well-known American cornet player and composer who performed with many different bands and orchestras, including the Gilmore Band. He also performed with the Sousa Band from 1904 to 1906, where he traded solo duties with Herbert L. Clarke and Walter Rogers. Bellstedt became professor of wind instruments at the Cincinnati Conservatory of Music in 1913. His solos for cornet, most notably *Napoli*, remain very popular works with cornet and euphonium players around the world.

“The Sunshine of Your Smile”

Lilian Ray (1876–1949)
arranged by SSgt Chris Larios*

Brass players have made an art of transcribing music originally written for strings, woodwind instruments, and particularly the voice. “The Sunshine of Your Smile” was a 1913 British popular melody by Lilian Ray. The melody has been recorded by many vocal artists over the years, including Frank Sinatra and Mike Berry, but in transcription it is also a staple of the lyrical cornet solo repertoire.

Alla Burlesca

Gilbert Vinter (1909–69)

British brass bands came about during the nineteenth century as a direct result of the industrial revolution. Not only was the piston valve invented during this time, people also began to move from farming vocations to working at factories. To improve employee morale at large factories, mills, and mines, employers purchased full sets of brass instruments and established bands. The employees would then rehearse and perform for the community in their free time. Eventually this led to competitions between company bands, and pieces were written specifically for these competitions to test every player of the band in their technical, lyrical, and endurance abilities. These competitions continue to this day, and these modern “test pieces” are incredibly challenging for any professional musician. The brass quartet, as the standard chamber ensemble offshoot of the brass band tradition, also had parallel competitions and test pieces. *Alla Burlesca* was written by Gilbert Vinter for the 1968 British Open Championship. The piece is a wonderful example of vibrant color and texture, along with serving as a test of the quartet’s abilities.

“The Melody Shop”

Karl L. King (1891–1971)

arranged by SSgt Chris Larios*

“The Melody Shop” was one of Karl L. King’s earliest marches, written when he was only nineteen. Composed in the style of a fast and furious circus march, it was dedicated to the owners of the Powell Music Co. Melody Shop in Canton, Ohio, which was King’s hometown. The ending features a virtuosic obbligato part for the euphonium in the final strain, supposedly a response to critiques that King didn’t write challenging and interesting euphonium parts, despite playing the instrument himself.