



Colonel Jason K. Fettig, Director

MARINE BRASS QUINTET
Thursday, July 2, 2020 at 7:30 P.M.
Streamed live from John Philip Sousa Band Hall
Marine Barracks Annex
Washington, D.C.

John Philip Sousa* (1854–1932)
arranged by Jari Villanueva

March, “The National Game”

Johann Sebastian Bach (1685–1750)
arranged by MSgt Michael Mergen*

Fantasia in G

John Lennon (1940–80) and Paul McCartney (b. 1942)
arranged by the Canadian Brass

“Penny Lane”

Michael Kamen (1948–2003)

Quintet

Leonard Bernstein (1918–90)
arranged by Fred Sturm

Wrong Note Rag

Traditional
arranged by Maj Ryan Nowlin*

“Shenandoah”

Leonard Bernstein (1918–90)
arranged by Jack Gale

Music from *West Side Story*

America
Tonight
Maria

Karl L. King (1891–1971)
arranged by MGySgt Donald Patterson*

Barnum and Bailey’s Favorite

MGySgt Matthew Harding and MSgt Michael Mergen, trumpet
MSgt Hilary Harding, horn
MGySgt Chris Clark, trombone
MSgt Christopher Tiedeman, tuba

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “The National Game”

John Philip Sousa* (1854–1932)

arranged by Jari Villanueva

John Philip Sousa was a great fan of baseball. He played the game and even wrote articles about America’s Pastime. Sousa wrote the march “The National Game” at the behest of Kenesaw Mountain Landis, the Commissioner of Baseball. For music and sports scholars and aficionados, the years 1900 to 1920 are considered the golden age of the John Philip Sousa Band and baseball in America. The 1908 World Series is considered the greatest and most controversial baseball series of the twentieth century, and the Sousa Band’s World Tour of 1910–11 is undoubtedly one of the most unique music public relations efforts by a single individual to introduce the early twentieth century world to American music, culture and baseball. John Philip Sousa’s band also served as his baseball team whenever they had a chance to play a game of baseball against another team from a community in which they were performing a concert.

- *Jari Villanueva*

Fantasia in G

Johann Sebastian Bach (1685–1750)

arranged by MSgt Michael Mergen*

Johann Sebastian Bach originally wrote Fantasia in G for organ while he was music director for the court at Weimar. In this version, the middle section was arranged by Richard Franko Goldman and Robert Leist as a tribute to Edwin Franko Goldman, whose Goldman Concert Band frequently programmed Bach’s music. The transcription’s reduction for brass quintet recalls the five-part writing found in the original work for organ. The music contains soaring melodic lines propelled into constant motion by suspensions, creating colorful dissonances that lead to exciting resolutions. About five minutes into the work the music seems to arrive at an ending, but Bach deceives the listener and pivots towards a gentle extension of the melodic material over a climbing bass line. From here, the music collects intensity over a pedal point in the tuba part and arrives at a dramatic conclusion.

“Penny Lane”

John Lennon (1940–80) and Paul McCartney (b. 1942)

arranged by the Canadian Brass

“Penny Lane” was a hit single release by the Beatles in 1967. Written by Paul McCartney and John Lennon, the song was named for a street near the bus exchange used by Lennon and McCartney to visit one another while growing up in Liverpool, England. This brass quintet setting was arranged for the Canadian Brass by their long-time arranger Christopher Detrick. The quintet version is as harmonically colorful as the original work and contains the famous piccolo trumpet solo originally recorded by David Mason for the Beatles.

Quintet

Michael Kamen (1948–2003)

Born in New York City in 1948, Michael Kamen studied at the New York High School of Music and Art and at The Juilliard School. Upon completion of his studies, Kamen quickly turned his attention toward Hollywood. He composed scores for more than seventy television shows and movies including the *Lethal Weapon* and *Die Hard* series, *Robin Hood: Prince of Thieves*, *Mr. Holland's Opus*, *Band of Brothers*, and *101 Dalmatians*, as well as music for the closing ceremonies for the 1996 Summer Olympics. He received two Oscar nominations, four Grammy Awards, two Golden Globes, and an Emmy Award. In addition to his work in film, Kamen collaborated with many rock and pop artists including Pink Floyd, Bryan Adams, Rod Stewart, David Bowie, Eric Clapton, David Sanborn, Herbie Hancock, Bob Dylan, and Metallica. While he was best known for his works in film and popular music, Kamen was no stranger to the classical world, composing ten ballets, a saxophone concerto, and a guitar concerto. His *Quintet* was commissioned by the Canadian Brass and was completed just prior to his passing in 2003.

Wrong Note Rag

Leonard Bernstein (1918–90)

arranged by Fred Sturm

Leonard Bernstein wrote his *Wrong Note Rag* as a vocal trio with orchestra for the Broadway show *Wonderful Town* in 1953. The music is much lighter than the more serious *West Side Story*, setting whimsical music ideas amidst constantly shifting rhythms. This music was arranged for brass quintet by Fred Sturm, formerly professor and chair of jazz studies and contemporary media at the Eastman School of Music before becoming director of jazz and improvisational music at Lawrence University Conservatory of Music in Appleton, Wisconsin.

“Shenandoah”

Traditional

arranged by Maj Ryan Nowlin*

“Shenandoah” is a well-known American folk song dating back to the early nineteenth century. Arising as a riverman’s song in the American West, it spread in the oral tradition from traders on the Missouri and Mississippi rivers to seafaring sailors around the world. The plaintive melody and the many varied sets of lyrics it has inspired over the years express a wistful love and longing, sometimes for a person and sometimes for a place, but always for what must be left behind. In perhaps the most beloved ten bars of the American canon, “Shenandoah” calls to mind the beauty and wildness of the American frontier and awakens in the listener all it means to yearn for home.

- Maj Ryan Nowlin

Suite from *West Side Story*

Leonard Bernstein (1918–90)

arranged by Jack Gale

Audiences were at first somewhat unsure what to make of Leonard Bernstein's groundbreaking *West Side Story* when it opened on Broadway in 1957, as it was neither an opera nor a musical. Pushing the boundaries of musical theater was not a new idea for Bernstein, who had been blurring the lines between its various forms from his earliest work for the stage, the ballet *Fancy Free* (1944). Some of Bernstein's experiments were more successful than others. His musical *On the Town* (1944) was a popular hit that eventually was made into a successful movie, while more serious works like *Trouble in Tahiti* (1952) and *Candide* (1956) languished, opening to decidedly mixed reviews and lukewarm popular response. In *West Side Story*, however, Bernstein perfected his formula, astutely balancing elements of the Broadway musical, opera, ballet, and popular musical idioms. Despite its unusual identity, *West Side Story* enjoyed popular and critical success, initially running for 732 performances on Broadway and receiving a Tony Award nomination.

Suite from *West Side Story* was arranged by trombonist Jack Gale. Gale has worked on Broadway since the 1960s, while also performing in the Manhattan Brass Quintet from 1965 to 1980. During this time, he arranged extensively for brass quintet, including this arrangement of *West Side Story* made popular by the Empire Brass Quintet. Gale used his creativity as an arranger to transform Bernstein's melodies to suit the brass quintet ensemble. His work resulted in a virtuosic and exciting arrangement that stays true to Bernstein's original music.

Barnum and Bailey's Favorite

Karl L. King (1891–1971)

arranged by MGySgt Donald Patterson*

Raised in Canton, Ohio, Karl L. King was undoubtedly influenced both by the rich tradition of band music of the Midwest as well as the most popular form of entertainment at the time, the circus. Very much a self-made man, King began his musical education with the purchase of a cornet, paid for with money earned from a paper route. As a young musician, he played several brass instruments as well as the piano, but ultimately settled on the baritone, which he played in several circus bands between 1910 and 1913, among them the Barnum and Bailey Band. It was during this time that King became well known for his ability to compose circus marches quickly (often by oil lamp in crowded circus tents). At the beginning of the twentieth century, there were very few compositions that fit the rhythm and pacing of circus performances, and composers were in demand. King composed more than 188 marches and rousing circus "screamers," and he was considered to have done for the circus march what John Philip Sousa did for the patriotic march. King began a long conducting career in 1914, initially directing circus bands and ultimately becoming the Bandmaster of the Fort Dodge Municipal Band, all the while continuing to compose.

King was performing with the Barnum and Bailey Band in 1913 under Ned Brill when Brill asked him to write a special march. "Barnum and Bailey's Favorite," dedicated to Brill, became King's most famous march as well as the theme music of the circus. The piece unsurprisingly has a lively baritone part and, like most of his other circus marches, is considered to be among the more difficult compositions in the body of American march music.