



UNITED STATES MARINE BAND  
Wednesday, July 9, 2025 at 7:00 P.M.  
U.S. Capitol, West Terrace  
Thursday, July 10, 2025 at 7:00 P.M.  
Sylvan Theater  
First Lieutenant Jose D. Toranzo, conducting

Lieutenant Colonel Ryan Nowlin, Director

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

March, “The Corcoran Cadets”

Alfred Reed (1921–2005)

A Festival Prelude

Julius Fučík (1872–1916)  
arranged by Karel Belohoubek

Concertino for Bassoon and Concert Band  
*SSgt Stephen Rudman, soloist*

arranged by Jay Bocook

Symphonic Suite from *Star Trek*

Stephen Schwartz (b. 1948)  
arranged by LtCol Ryan Nowlin\*

Selections from *Wicked*  
“Popular”  
“I’m Not That Girl”  
“Defying Gravity”  
  
*SSgt Hannah Davis, soprano*

Bedřich Smetana (1824–84)  
transcribed by Jack T. Kline\*

Three Dances from *The Bartered Bride*  
Polka  
Furiant  
Dance of the Comedians

*SSgt Hannah Davis, concert moderator*

\*Member, U.S. Marine Band

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# ***PROGRAM NOTES***

## **March, “The Corcoran Cadets”**

John Philip Sousa\* (1854–1932)

edited by The United States Marine Band

The Corcoran Cadets drill team was the pet of Washington, D.C., being the most notable of the drill teams which flourished there after the Civil War. Their average age was sixteen, and they presented a snappy picture with their colorful uniforms, wooden rifles, and youthful enthusiasm. They competed vigorously with units from Washington and other towns and were the first company of cadets to be mustered into the National Guard. Their *esprit de corps* was high, and the Corcoran Cadets Veterans’ Association held annual reunions for many years.

The “Corcorans” had their own band. Although it is not recorded, they probably made a formal request for this march. Sousa’s affirmative response, “to the officers and men of the Corcoran Cadets,” was no doubt tendered by an earlier association with William W. Corcoran, for whom the Cadets were named. It was he who nearly changed American musical history by considering Sousa for a musical education in Europe. Sousa had declined this opportunity, and the march was probably a belated expression of appreciation.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 43. Used by permission.

## **A Festival Prelude**

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 while still in high school. He joined the military during World War II and served as associate conductor of the 529th United States Air Force Corps Band and became deeply interested in concert band music. At war’s end, Reed enrolled at the Juilliard School of Music to study composition under Vittorio Giannini. He left Juilliard in 1948 before completing his degree to become a staff composer and arranger for NBC. He followed that position with a similar one at ABC. He became conductor of the Baylor University Symphony Orchestra in 1953, and earned the bachelor’s of music and master’s of music at that institution. Reed joined the faculty at the University of Miami in 1966 and remained there until retirement.

A Festival Prelude was composed in 1956 for the opening of the Tri-State Music Festival in Enid, Oklahoma. This exuberant and celebratory work captures the spirit of this long-running music festival through bold brass fanfares, sweeping melodies, and rich harmonies. With its uplifting character and skillful craftsmanship, the piece remains a favorite of concert bands.

## **Concertino for Bassoon and Concert Band**

Julius Fučík (1872–1916)  
arranged by Karel Belohoubek

Julius Fučík is sometimes called 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 second bassoonist at the German Theatre in Prague. A year later, he became the conductor of the Danica Choir in Sisak, Croatia. He rejoined the army in 1897 as the bandmaster of the 86th Austro-Hungarian Regiment based in Sarajevo. Later the band moved to Budapest. He retired from his career in the army bands in 1913 and started his own band in Berlin where he married and settled. Fučík’s music is still performed in the Czech Republic as patriotic music.

The piece opens with the band playing in the style Fučík is most famous for, a lively march. It then quickly transitions into the bassoon’s cadenza-like entrance. The music adopts an operatic character as the bassoon takes center stage, blending lyrical melodies with virtuosic flourishes. The middle section is primarily lyrical, allowing the bassoon to display its full expressive range. The lyricism is abruptly interrupted by a return of the opening march theme, creating a striking contrast between the two musical characters. The bassoon returns to the operatic themes from the middle section and builds to conclude the piece with a bold and dazzling flourish, showcasing its virtuosity.

### **Staff Sergeant Stephen Rudman, soloist**

Bassoonist Staff Sergeant Stephen Rudman of Le Roy, New York, joined “The President’s Own” United States Marine Band in February 2020. He was appointed principal bassoon in July 2024. Staff Sgt. Rudman began his musical training at age 5 on violin and piano, and age 10 on bassoon and graduated from Le Roy Junior-Senior High School in 2011. He attended the State University of New York at Fredonia (SUNY) where he earned bachelor’s degrees in music performance and sound recording technology in 2015. In 2017, he graduated from the Manhattan School of Music with a master’s in classical bassoon performance. Staff Sgt. Rudman also graduated with a doctorate of musical arts in performance from Temple University in 2023. His bassoon instructors include Laura Koepke of SUNY, Frank Morelli of the Manhattan School of Music, and William Short of Temple University. Prior to joining the band, Staff Sgt. Rudman was the principal bassoon with Symphony in C in New Jersey as well as the adjunct bassoon professor at Millersville University in Pennsylvania. He has performed with the National Symphony Orchestra, Princeton Symphony, York Symphony, Spoleto Festival Orchestra, and Verbier Festival Orchestra.

## **Symphonic Suite from *Star Trek***

arranged by Jay Bocook

Few franchises in television and film history have had the cultural impact or musical legacy of *Star Trek*. This symphonic suite features music by Michael Giacchino, Alexander Courage, and Eugene Roddenberry Sr. Themes spanning the franchise's history, from its 1960s origins to its twenty-first century cinematic reimagining, are featured in this arrangement by Jay Bocook.

Oscar-winning American composer Michael Giacchino is best known for his work on *Up*, *Coco*, *The Incredibles*, and *Jurassic World*. He also contributed the music for the rebooted *Star Trek* films beginning in 2009.

Alexander "Sandy" Courage was an American composer, arranger, and orchestrator best known for his work on the original *Star Trek* theme. A graduate of the Eastman School of Music, Courage served as a horn player in the U.S. Army Air Forces at March Field before establishing himself in Hollywood. He contributed orchestrations to classic MGM musicals and composed original scores for films and TV series, earning two Academy Award nominations and a Primetime Emmy.

Eugene Roddenberry Sr. was an American writer and producer and is notably known as the father of *Star Trek* creator, Gene Roddenberry. Although not directly involved in the composition, Eugene Roddenberry Sr. is credited as a co-writer of the *Star Trek* theme due to a contractual agreement, recognizing his connection to the project's creation.

## **Selections from *Wicked***

Stephen Schwartz (b. 1948)

arranged by LtCol Ryan Nowlin\*

The hit musical *Wicked* has been enchanting audiences around the world since 2003 with the "untold" story of the witches of Oz. Based on Gregory Maguire's novel *Wicked: The Life and Times of the Wicked Witch of the West*, the plot expands the characters and settings of L. Frank Baum's *The Wonderful Wizard of Oz*, made popular by the beloved 1939 film *The Wizard of Oz*. In Maguire's setting, the Wicked Witch of the West is not one-dimensional villain. Rather, she is Elphaba, a bright and talented magician misunderstood because of her green skin. Maguire also introduces us to Galinda, later known simply as Glinda, who becomes the popular Good Witch of the North. Elphaba and Galinda meet at Shiz University where they are assigned to be roommates. The musical, and the blockbuster film based on it, is the story of the two women: their differing personalities, the rivalry over a shared love interest, and decisions they make about the Wizard's corrupt government.

"Popular" marks a turning point in Elphaba and Galinda's relationship. After a trip to the Ozdust Ballroom where they finally learn to understand each other, Galinda decides to help change Elphaba's image. She needs to become popular! As Galinda sings, "it's not about aptitude, it's the way you're viewed:" popularity is all about perception.

"I'm Not That Girl" is a tender moment of vulnerability for Elphaba. Saddened over the Winkie prince Fiyero's interest in Galinda, Elphaba sings how "she who's winsome, she wins him." She is simply "not that girl."

"Defying Gravity" is the musical's thrilling Act I finale. Elphaba chooses to stand against the Wizard's propaganda campaign against the animals and escapes the Emerald City as she is

declared as the “wicked witch.” Dramatically floating above the stage, Elphaba proclaims that “nobody in all of Oz, no Wizard that there is or was, is ever going to bring me down.”

### **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, Pennsylvania, 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.

### **Three Dances from *The Bartered Bride***

Bedřich Smetana (1824–84)

transcribed by Jack T. Kline\*

Considered part of opera’s standard repertoire today, it took nearly thirty years for Czech composer Bedřich Smetana’s comic opera *The Bartered Bride* to establish a level of popularity outside of Czech opera houses. Smetana’s opera tells the story of a young Bohemian girl’s struggles over an arranged marriage. Three dances from Smetana’s folk-inspired opera were transcribed for band by the Marine Band’s twenty-fourth director, Lieutenant Colonel Jack T. Kline.

In the Polka, graceful pauses and sudden tempo changes help give this jaunty dance an operatic flair. The Furiant is distinguished by its illusory meter changes that Smetana employs in the main melody. This “hitch” in the rhythm makes the Furiant melody unforgettable. The clarinet section kicks off the energetic Dance of the Comedians with a unison passage that is sure to marvel. Soon after the solo trumpet comes to the fore, revealing one of Smetana’s most recognizable melodies. A more lyrical and graceful tune contrasts against the busyness of the surrounding music which leads to a restatement of the brilliant clarinet opening passage that brings the piece to a rousing close.