



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Wednesday, July 10, 2019 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, July 11, 2019 at 8:00 P.M.
U.S. Capitol, West Terrace
Captain Ryan J. Nowlin, conducting

William H. Santelmann* (1863–1932)

March, “Thomas Jefferson”

Franz von Suppé (1819–95)
arranged by John R. Bourgeois*

Vienna Jubilee Overture

Pietro Mascagni (1863–1945)
arranged by Lawrence Odom

Intermezzo Sinfonico from *Cavalleria rusticana*

Walter M. Smith (1890–1937)

Bolero

*GySgt James McClarty, SSgt Brandon Eubank,
and SSgt Anthony Bellino, trumpet soloists*

Robert Russell Bennett (1894–1981)
edited by Edward Higgins

Selections from *Suite of Old American Dances*

Western One-Step
Schottische
Cake Walk

SSgt Cecilia Buettgen, conducting

Taylor Branson* (1881–1969)

March, “Marine Corps Institute”

SSgt Cecilia Buettgen, conducting

arranged by Stephen Bulla* (b. 1953)

Pride of a People

MSgt Kevin Benneer, baritone

SSgt Cecilia Buettgen, conducting

Alexander Glazunov (1865–1936)
transcribed by Jack T. Kline*

Finale from Symphony No. 5, Opus 55

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

March, “Semper Fidelis”

MSgt Kevin Benneer, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “Thomas Jefferson”

William H. Santelmann* (1863–1932)

Directors of the United States Marine Band have often arranged, transcribed, or composed original music for the ensemble throughout its unique history. Leaders such as John Bourgeois, Jack Kline, Taylor Branson, William H. Santelmann, and especially John Philip Sousa all contributed to the wind literature in this meaningful way. Frequently, their original compositions were created for specific events or celebrations. Such was the case for Santelmann’s march “Thomas Jefferson” which was composed in 1903 for, and dedicated to, the Thomas Jefferson Memorial Association of the United States, an organization formed to honor our nation’s founding father and third president.

Vienna Jubilee Overture

Franz von Suppé (1819–95)

arranged by John R. Bourgeois*

Franz von Suppé, a contemporary of the “Waltz King” Johann Strauss, Jr., is best known today for his operetta overtures, many of which are performed regularly on the concert stage and have appeared in movie soundtracks, cartoons, and advertisements. Von Suppé was born in the Austro-Hungarian Empire, in what is present-day Croatia, to a Viennese mother and a father of Belgian and Italian descent. He made his career as a composer, conductor, and singer in the theaters of Vienna. As a young law and music student in Italy (the law segment at his father’s insistence), von Suppé heard operas by Gioachino Rossini, Gaetano Donizetti, and Giuseppe Verdi, and he met these eminent composers. It is perhaps this early influence of Italian opera that shaped von Suppé’s lyrical approach to composing melodies.

Vienna Jubilee Overture opens with a grand and joyful fanfare, which gives way to an expressive melody and then to a military march. Next, von Suppé introduces a gentle waltz into the mix. These motifs interact with one another in succession and with growing intensity. When the waltz returns, it has become a wild and full-fledged ballroom dance. Marine Band Director Emeritus Colonel John R. Bourgeois, USMC (Ret.), arranged this overture for band in 2015.

Intermezzo Sinfonico from *Cavalleria rusticana*

Pietro Mascagni (1863–1945)

arranged by Lawrence Odom

In 1888, the Italian composer Pietro Mascagni decided to enter a competition for one-act operas sponsored by the music publisher Edoardo Sonzogno. Up until then, Mascagni had toiled in relative obscurity, touring with various small opera companies as a conductor, and then working as a music teacher and conductor in Cerignola, Italy. Mascagni’s submission for the competition, *Cavalleria rusticana*, was unanimously voted the winner and its première at the Teatro Costanzi in Rome was an unqualified success.

The opera, which was based on Giovanni Verga's short story and play of the same name, ushered in the *verismo* movement in Italian operatic writing. Inspired by the Italian literary movement of the same name, *verismo* in opera was characterized by a focus on everyday characters and featured true-to-life and often violent plots. *Cavalleria rusticana* takes place in a Sicilian village on Easter Sunday and tells a story of love, betrayal, and revenge. The famous Intermezzo Sinfonico serves as the transition between two scenes and features the orchestra alone. The ardent melody, which is based on a hymn heard earlier from within the village church, depicts the calm of rural living as well as the intense emotional journey of the main characters.

Bolero

Walter M. Smith (1890–1937)

Walter M. Smith enjoyed a varied and vibrant career as a trumpet soloist, conductor for various bands in the Boston area, and pedagogue. During his lifetime, he was recognized as one of the top trumpet soloists. Charles Colin, a noted trumpeter and educator, said of his playing: "Never before or since has there been a greater player than Walter with his spectacular and brilliant technique. He had a drive that thrilled audiences wherever he played." Besides performing, Smith also maintained a large teaching studio and was the author of the popular method book *Top Tones for the Trumpeter* and joint editor (along with Edwin Franko Goldman) for the Carl Fischer edition of the *Arban Complete Conservatory Method for Trumpet*.

Smith wrote for the instrument he knew best, composing several pieces for solo trumpet and trumpet trio. His *Bolero*, a trio for cornets, takes its inspiration from the Spanish dance in 3/4 time of the same name. The piece is episodic in nature and features a variety of characterful dances. The outer sections of the work highlight the distinctive triplet rhythm of the bolero, while the middle section begins with faster, virtuosic material, followed by a contrasting, lyrical melody.

Gunnery Sergeant James McClarty, trumpet soloist

Trumpeter/cornetist Gunnery Sergeant James McClarty joined "The President's Own" United States Marine Band in February 2007. Gunnery Sgt. McClarty began his musical instruction on trumpet at age 12. After graduating in 1999 from Fossil Ridge High School in Keller, Texas, he earned his bachelor's degree in trumpet performance from Southern Methodist University (SMU) in Dallas in 2003. He earned his master's degree in trumpet performance in 2005 from Rice University in Houston. His notable instructors include Marie Speziale of Rice University and the Cincinnati Symphony and Thomas Booth of SMU and the Dallas Symphony Orchestra. Prior to joining "The President's Own," Gunnery Sgt. McClarty taught privately and was a freelance musician in Dallas, Fort Worth, and Houston. He also performed with the Las Colinas Symphony Orchestra in Irving, Texas, and with the CAMP-of-the-WOODS music staff orchestra, in Speculator, New York.

Staff Sergeant Brandon Eubank, trumpet soloist

Trumpeter/cornetist Staff Sergeant Brandon Eubank joined "The President's Own" United States Marine Band in July 2008. Staff Sgt. Eubank began his musical instruction on piano at age 5 and trumpet at age 10. After graduating from Victor J. Andrew High School in Tinley Park, Illinois, in 2004, he earned his bachelor's degree in trumpet performance in 2008 from Northwestern University.

in Evanston, Illinois, where he studied with Barbara Butler, Charles Geyer, and Christopher Martin, principal trumpet of the Chicago Symphony Orchestra. Prior to joining “The President’s Own,” Staff Sgt. Eubank performed at the Music Academy of the West in Santa Barbara, California, and the Lucerne Festival Academy in Switzerland under Pierre Boulez. He also has performed with the Chicago Symphony Orchestra; the Civic Orchestra of Chicago; the New World Symphony in Miami Beach, Florida; the Walt Disney World Collegiate All-Star Band in Orlando, Florida; and the Seoul Philharmonic Orchestra in South Korea.

Staff Sergeant Anthony Bellino, trumpet soloist

Trumpeter/cornetist Staff Sergeant Anthony Bellino joined “The President’s Own” United States Marine Band in May 2016. Staff Sgt. Bellino began his musical instruction on trumpet at age 4 and piano at age 6. After graduating from the Interlochen Arts Academy in 2010, he earned his bachelor’s degree in trumpet performance from Northwestern University in Evanston, Illinois, in 2014. He earned a master’s degree in trumpet performance from Rice University in Houston in 2016. His notable instructors include Barbara Butler, Charlie Geyer, and Peter Bellino. Prior to joining “The President’s Own,” Staff Sgt. Bellino attended the Music Academy of the West in Santa Barbara, California, from 2013 to 2015, during which he took part as a Zarin Mehta Fellow of the New York Philharmonic’s Global Academy program. He has also performed with the Houston Symphony, the Alabama Symphony in Birmingham, and the New World Symphony in Miami Beach, Florida.

Selections from *Suite of Old American Dances*

Robert Russell Bennett (1894–1981)

edited by Edward Higgins

Robert Russell Bennett was an icon in the world of theater music. Between 1920 and 1976, Bennett provided orchestrations for all or part of more than 300 Broadway musicals and was awarded an Oscar for his music in the movie version of *Oklahoma!* Bennett was also an accomplished composer of classical music. He studied extensively under Nadia Boulanger, who was widely considered one of the most influential composition teachers of the twentieth century. Many of Bennett’s articles and texts continue to stand the test of time as the gold standard in their respective fields.

Suite of Old American Dances was an original composition for wind band, comprised of typical barn dances that Bennett recalled from his childhood. The Western One-Step is a variant of an early ballroom dance that was a precursor to the foxtrot. Despite its title that suggests a Scottish origin, the Schottische actually has its roots in a German variant of several Bohemian dances that later evolved into the polka. The Cake Walk is a strutting dance based on a march rhythm. The dance originated as a competition among African-American slaves, during which they often imitated their owners in a mocking manner.

Bennett described the music in his suite as “native American dance forms...treated in a ‘riot’ of instrumentation colors.” He went on to write that “there was no particular purpose in mind...except to do a modern and, I hope, entertaining version of some dance moods of my early youth. Another purpose was to do a number with no production tie-up!” As with all of his compositions, *Suite of Old American Dances* offers a glowing example of Bennett’s distinctive harmonies, effortless counterpoint, and rhythmic vitality.

March, “Marine Corps Institute”

Taylor Branson* (1881–1969)

Born and raised in Washington, D.C., Taylor Branson was the twentieth Leader of the United States Marine Band. He enlisted in the band at age 17 and was appointed Leader in 1927, after having served as Second Leader under his former violin teacher William H. Santelmann since 1921. Branson pioneered the use of radio broadcasting as a means of spreading the music of the Marine Band to the public. He led regular orchestral programs that broadcasted from Station NOF at Naval Air Station, Anacostia in Washington, D.C. In 1931, he introduced the “The Dream Hour” radio program, which was designed to bring the music of the Marine Band to shut-ins at home.

Branson composed several marches, including “Tell it to the Marines,” “Eagle, Globe, and Anchor,” and “The Marines of Belleau Wood.” Many of his marches were intended to commemorate special events, institutions, or people, and “Marine Corps Institute” is no exception. This march paid tribute to the Marine Corps Institute, an organization that provided ongoing professional education to Marines.

Pride of a People

arranged by Stephen Bulla* (b. 1953)

Stephen Bulla joined “The President’s Own” in 1980 and retired as chief arranger in 2010. He originally arranged *Pride of a People* for the Marine Band’s 1987 tour, revising it to the current version for the 2001 tour. This patriotic medley weaves together three songs that have become an integral part of our American culture.

“This is My Country” was composed by Al Jacobs in 1940, with lyrics by Don Raye. The song was popularized by Fred Waring and His Pennsylvanians and later recorded by such artists as the Mormon Tabernacle Choir, Tennessee Ernie Ford, and Patti LaBelle. “You’re a Grand Old Flag” first appeared in the 1906 stage musical *George Washington, Jr.*, a production of American theater legend George M. Cohan, who sang the number while wrapped in an American flag. The current lyrics were adopted after numerous complaints about the original title “You’re a Grand Old Rag.” “My Country ‘tis of Thee” served as one of America’s unofficial anthems before “The Star-Spangled Banner” was officially adopted in 1931. Reverend Samuel Francis Smith wrote the lyrics in 1831 for a melody he selected from a German hymnbook, unaware that the tune was already used as the British anthem “God Save the King.” Martin Luther King, Jr. quoted Smith’s lyrics when he spoke from the steps of the Lincoln Memorial in 1963, calling on the nation to “let freedom ring.”

Master Sergeant Kevin Bennear, baritone

Baritone vocalist and concert moderator Master 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 9. 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 Sgt. Benneer 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.

Finale from Symphony No. 5, Opus 55

Alexander Glazunov (1865–1936)

transcribed by Jack T. Kline*

As a composer of the late Russian Romantic period, Alexander Glazunov created a style that bridged the polemic divide between Russian nationalist composers who embraced only Russian folk influences and those who welcomed the cosmopolitan influence of the West. A precocious youth, Glazunov began composing at age 11 and quickly earned a place as a student of the famed Nicolai Rimsky-Korsakov, a member of the nationalist group of composers known as “The Five.” Rimsky-Korsakov marveled at his student’s quick development, commenting that he progressed “not from day to day but from hour to hour.” From the mid-1880s, Glazunov traveled between Russia and Europe, where he met such influences as Franz Liszt and received international acclaim for his works. Glazunov was honored with a post at the St. Petersburg Conservatory by 1899 and later served as its director from 1905 until 1928.

Glazunov’s compositions include eight symphonies, three ballets, numerous chamber works, and concertos for violin, piano, and saxophone. His Symphony No. 5 was completed in 1895 and was composed in a traditional four-movement structure. In the Finale, rhythmic themes infuse the rondo form with a sense of epic heroism, providing an energetic and powerful conclusion to the work.

March, “Semper Fidelis”

John Philip Sousa* (1854–1932)

It is unfortunate that President Chester A. Arthur, the man responsible for this march, did not live to hear it. In a conversation with Sousa, then leader of the U.S. Marine Band, he expressed his displeasure at the official use of the song “Hail to the Chief.” When Sousa stated that it was actually an old Scottish boating song, the President suggested that he compose more appropriate music. Sousa responded with two pieces, not just one. First he composed “Presidential Polonaise” in 1886. Then, two years after Arthur’s death, he wrote “Semper Fidelis.”

The march takes its title from the motto of the U.S. Marine Corps: *Semper Fidelis* is Latin for “always faithful.” The march’s trio is an extension of an earlier Sousa composition, “With Steady Step,” one of eight brief trumpet and drum pieces he wrote for *The Trumpet and Drum* (1886). It was dedicated to those who inspired it—the officers and men of the U.S. Marine Corps. In Sousa’s own words: “I wrote ‘Semper Fidelis’ one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico.” For the first performance, Sousa demonstrated his flair for theatrics:

We were marching down Pennsylvania Avenue, and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison, many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed our playing of the march that the “trumpet” theme would be heard for the first time, just as we got to the front of the reviewing stand.

Suddenly, ten extra trumpets were shot in the air, and the “theme” was pealed out in unison. Nothing like it had ever been heard there before—when the great throng on the stand had recovered its surprise, it rose in a body, and led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all.

“Semper Fidelis” subsequently gained recognition as the official march of the U.S. Marine Corps. Sousa regarded it as his best march, musically speaking. It became one of his most popular marches, and he once stated that it was the favorite march of Kaiser Wilhelm II of Germany—before World War I, of course. It was played by the Sousa Band in many foreign countries and always received acclaim as a well-known composition. Few knew that it had been sold outright to the publisher for the unbelievably low sum of \$35.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 2 of [“The Complete Marches of John Philip Sousa.”](#)