



Colonel Jason K. Fettig, Director

MARINE BRASS SEXTET  
Thursday, July 16, 2020 at 7:30 P.M.  
Streamed live from John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, D.C.

A. W. Hughes (1870–1950)  
arranged by MGySgt Donald Patterson\*

March, “Saint Julien”

Leonard Salzedo (1921–2000)

Divertimento, Opus 49

Prelude  
Scherzo  
Interlude  
March

Oskar Böhme (1870–1938)

Sextet in E-flat minor, Opus 30

Adagio ma non tanto; Allegro molto  
Scherzo: Allegro vivace  
Andante cantabile  
Allegro con spirito

James Curnow (b. 1943)

*Appalachian Fiddle Tunes* (2018)

“Haste to the Wedding”  
“Cherry Tree”  
“Soldier’s Joy”

Henry Fillmore (1881–1956)  
arranged by Henry Howey

March, “Rolling Thunder”

*MGySgt Christian Ferrari, MSgt Michael Mergen, and GySgt Robert Singer, cornet*  
*SSgt Christopher Reaves, tenor horn*  
*SSgt Hiram Diaz, baritone horn*  
*MGySgt Mark Jenkins, euphonium*

\*Member, U.S. Marine Band

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# ***PROGRAM NOTES***

## **March, “Saint Julien”**

A. W. Hughes (1870–1950)

arranged by MGySgt Donald Patterson\*

Canadian composer Arthur Wellesley Hughes was a gifted composer and arranger of circus marches who played in the bands of many notable touring circuses and Wild West shows throughout the United States, including the famed Ringling Brothers and Barnum and Bailey’s Circus under the baton of the great circus bandmaster Merle Evans. Hughes played the piano and the calliope, as well as the alto horn, developing his skill in composition and arranging on the road as he made his living as an itinerant musician. Despite near-constant touring with various groups, between 1890 and 1930 Hughes published more than fifty original works as well as numerous arrangements. His march “Saint Julien,” supposedly named after a town on the French-Belgian border that had been the site of several major battles during World War I, was originally published in 1918 and was a popular march among circus bands of the era. Unlike most marches of the time, it features a first strain in the minor, similar to John Philip Sousa’s march “Nobles of the Mystic Shrine” published a decade later. Its upbeat tempo and boisterous character are indicative of that carefree era of American entertainment and make the march a natural fit for adaptation to brass ensemble, specifically one that includes one of Hughes’ primary instruments: the alto horn. The version on this program has been adapted from an arrangement done by the Chief of Music Production and Staff Arranger for “The President’s Own” Master Gunnery Sgt. Donald Patterson.

## **Divertimento, Opus 49**

Leonard Salzedo (1921–2000)

British violinist and composer Leonard Salzedo was born in London into a family of Sephardic Jewish decent. Trained at the Royal College of Music, he studied the violin with Isolde Menges and composition with Herbert Howells. While still a student, Salzedo won the Cobbett Prize for his String Quartet No. 1 and was subsequently commissioned to compose the first of seventeen ballet scores he wrote during his prodigious career. From 1947 to 1966 he performed in the violin section with the London Philharmonic and the Royal Philharmonic Orchestras, acting as conductor’s assistant to Sir Thomas Beecham during his tenure in the Royal Philharmonic. During this period, Salzedo’s compositional output became prolific, as he wrote music for ballet, theatre, motion pictures, orchestra, and a variety of chamber ensembles.

Salzedo wrote what has perhaps become his most noted chamber work, the Divertimento, Opus 49, for the famed Philip Jones Brass Ensemble in 1959. The work is scored for three trumpets and three trombones and is comprised of four movements. As the title describes, each

movement has a distinctly different character, with rhythmic and harmonic flavors drawn from commercial styles, mainly jazz, interwoven with classical tropes such as fanfares, scherzos, and a march finale. This mishmash of styles keeps the piece light and accessible, while still hinting at a modernist vocabulary reminiscent of two of Salzedo's contemporaries, Sergei Prokofiev and Francis Poulenc. For this performance, the original sextet instrumentation has been adapted to three cornets, alto horn, baritone, and euphonium.

### **Sextet in E-flat minor, Opus 30**

Oskar Böhme (1870–1938)

Oskar Böhme's music was firmly embedded in the Russian Nationalist School. After growing up in Germany and attending the Leipzig Conservatory, he was a principal trumpeter of the Mariinsky Theater Orchestra in St. Petersburg from 1903 to 1921. His Sextet in E-flat, Opus 30 dates from this period and is scored for one cornet, two trumpets, bass trumpet or alto horn, trombone or tenor horn, and tuba or baritone horn. The style of the piece is reminiscent of the brass symphonies of Böhme's compatriot Victor Ewald and is extremely well-crafted and idiomatically written. It is cast in a typical four movement symphonic form, with a slow introduction to the first movement, a rhythmic scherzo, an expressive slow movement, and an energetic finale, which concludes in the major key. There is an abundance of typically Russian melodic nostalgia as well as some interesting six-part contrapuntal writing. The slow movement in particular owes much to the influence of Piotr Ilyich Tchaikovsky, whose melancholy style took a more western, Romantic path, differing from the vigorous Russian nationalist compositional style of Mikhail Glinka and Modest Mussorgsky.

### ***Appalachian Fiddle Tunes* (2018)**

James Curnow (b. 1943)

American composer James Curnow received his preliminary musical training coming up through the ranks of the Salvation Army Instrumental Program, an organization he has been dedicated to throughout his career. He went on to receive degrees from Wayne State and Michigan State Universities, studying euphonium with the great Leonard Falcone and conducting with Harry Began. Curnow's formal studies in composition and arranging were with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer. He is currently president, composer, and educational consultant for Curnow Music Press, Inc., an Emeritus professor and composer-in-residence at Asbury College in Wilmore, Kentucky, and editor of all music publications for the Salvation Army in Atlanta, Georgia. Apart from composition, Curnow has taught at all levels and in all areas of instrumental music education for more than thirty years.

Curnow's output as a composer and arranger includes more than 200 works for concert band, brass band, orchestra, choir, and various vocal and chamber ensembles. *Appalachian Fiddle Tunes* is a three-movement work written for the High Bridge Brass Ensemble, and it was premièred at the Great American Brass Band Festival in Danville, Kentucky. The three

movements, “Haste To The Wedding” (Jig), “Cherry Tree” (Air), and “Soldier’s Joy” (Breakdown), are all based on traditional American fiddle tunes. Each tune is set in a through-composed theme and variations format, where subsequent repetitions of the melody become more musically and technically challenging, much as they would when performed by some of the best fiddlers in the world.

### **March, “Rolling Thunder”**

Henry Fillmore (1881–1956)

arranged by Henry Howey

As the composer of at least 256 works and the arranger of 774 others, Henry Fillmore was one of the most prolific composers in the history of band music. The sheer volume of his musical output prompted him to take the unusual step of publishing his compositions under seven different pseudonyms in addition to his given name to avoid saturating the sheet music market. Fillmore also had a reputation for flamboyant showmanship as conductor of his own bands. In the words of a friend, “No one enjoyed his performances more than Henry himself.”

The fast-paced march “Rolling Thunder” drew upon two important influences in Fillmore’s life: an early involvement in the circus and a lifelong fascination with the trombone. When the young Fillmore displayed an interest in the slide trombone, his father, a partner in the Fillmore religious music publishing firm, declared that the slide trombone was the instrument of the devil, and young Henry was forbidden to play it. All other brass instruments found in the popular brass bands and military bands of the period were valved and the slide trombone had become more associated with uncouth surroundings, played by street-corner hacks. Luckily, the boy’s mother stepped in and purchased her son a secondhand trombone to practice in an attempt to keep him out of bigger trouble. Fillmore’s role as circus bandmaster gave him the opportunity to amplify the circus experience for the audience by using music to intensify suspense or heighten excitement. A fast and exciting show-stopper like “Rolling Thunder” made hearts race and feet tap, whether in the circus ring or the concert hall.