



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND

Wednesday, July 26, 2023 at 7:30 P.M.

John Philip Sousa Band Hall

Thursday, July 27, 2023 at 8:00 P.M.

U.S. Capitol, West Terrace

First Lieutenant Darren Y. Lin, conducting

John Philip Sousa* (1854–1932)

March, “Prince Charming”

Nicole Piunno (b. 1985)

“Bright Shadow Fanfare” (2021)

Frank Ticheli (b. 1958)

Blue Shades

arranged by Stephen Bulla* (b. 1953)

Tribute to Louis Armstrong

SSgt Tyler Lindsay, trumpet soloist

Roy Turk (1892–1934)
and Fred E. Ahlert (1892–1953)
arranged by MGySgt Alan Prather*

“Walkin’ My Baby Back Home”

MGySgt Kevin Bennear, baritone

George Gershwin (1898–1937)
arranged by Robert Russell Bennett

Porgy and Bess

MGySgt Kevin Bennear, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “Prince Charming”

John Philip Sousa* (1854-1932)

Given the opportunity, Sousa would willingly conduct youth bands or orchestras, because youthful musicians were always close to his heart. In January, 1926, he directed a select orchestra of Los Angeles elementary school children. This so inspired him that he composed this march and dedicated it to the orchestra and its organizer, Jennie L. Jones. Two years later the orchestra had grown to 425 members, and they came on stage at a Sousa Band concert to serenade Sousa with their new march.

The identity of Prince Charming was never made public. Also, one Los Angeles newspaper referred to the composition as “March of the Sun,” another title yet to be explained.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 49. Used by permission.

“Bright Shadow Fanfare” (2021)

Nicole Piunno (b. 1985)

American composer Nicole Piunno holds a doctorate of musical arts degree in composition and a master of music degree in theory pedagogy from Michigan State University. Piunno has composed many works for winds, both for large ensemble and chamber ensembles. She describes herself as “a composer who views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seeming opposites are connected as they often weave together.” *Bright Shadow Fanfare* highlights these dichotomies by contrasting a bombastic opening fanfare with a lyrical and soaring middle section. A driving rhythmic motive propels the otherwise lyrical central section, gradually takes over, and drives the piece towards its dramatic ending.

The composer writes the following about the work:

The intense contrast in *Bright Shadow Fanfare* refers to two possible meanings. It could mean bringing our darkness into the light in order to integrate it with our true self. It could also mean revealing our positive traits and gifts that we may not allow ourselves to show or give to others.

Blue Shades

Frank Ticheli (b. 1958)

Frank Ticheli has been Professor of Composition at the University of Southern California in Los Angeles since 1991. He is known for his work as a conductor and orchestral composer, but he is especially recognized for his concert band compositions. Ticheli developed a love for jazz music growing up near New Orleans. This love was synthesized with his compositional style in his 1997 work, *Blue Shades*.

The composer describes the work's use of jazz elements as such:

As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent; however, it is not literally a Blues piece. Blues harmonies, rhythms, and melodic idioms pervade the work, and many 'shades of blue' are depicted, from bright blue, to dark, to dirty, to hot blue. At times the work parodies some of the clichés from the Big Band era, not as a mockery of those conventions, but as a playful tribute to them. A quiet, slow middle section paints the atmosphere of a dark, smoky blues haunt. An extended clarinet solo, played near the end, recalls Benny Goodman's hot playing style, and ushers in a series of 'wailing' brass chords reflecting the train whistle effects commonly used during that era.

Tribute to Louis Armstrong
arranged by Steven Bulla* (b. 1953)

Louis Armstrong, one of the greatest jazz musicians in history, took America by storm in the 1920s. Performing as both a trumpeter and a vocalist, Armstrong was one of the first Black jazz musicians to achieve fame around the country. Jazz is a truly American music which grew out of African-American musical traditions ranging from song forms like the blues to dance forms like ragtimes and stomps. This medley, created by former Marine Band arranger Steven Bulla, is a tribute to this legendary American musician. Among the six songs included in this medley is "West End Blues," a tune that Armstrong recorded with his Hot Five studio band that features an impressive opening cadenza, and "Cornet Chop Suey" with its remarkable stop-time solo.

Staff Sergeant Tyler Lindsay, trumpet soloist

Trumpet and Cornet Player Staff Sergeant Tyler Lindsay of Richmond, Virginia, joined "The President's Own" United States Marine Band in May 2019. Staff Sgt. Lindsay began his musical instruction on trumpet at age 3. After graduating high school in 2013 he earned bachelor's degrees in Trumpet Performance and Composition at Loyola University in New Orleans. He earned a master's degree in music performance in 2019 from Temple University in Philadelphia. His notable teachers are Dr. Nick Volz and Vance Woolf from Loyola University and Anthony Prisk of Temple University. Prior to joining the Marine Band, Staff Sgt. Lindsay performed with the Disney All-American College Band and the Orchestre de la Francophonie in Montreal.

"Walkin' My Baby Back Home"
Roy Turk (1892–1934) and Fred E. Ahlert (1892–1953)
arranged by MGySgt Alan Prather*

Elected to the Songwriters Hall of Fame in 1970, Roy Turk was a successful American songwriter. After serving in the U.S. Navy during World War I, he began writing song lyrics and soon became a staff writer for music publishers of Tin Pan Alley, the prolific center of New York City music publishers and songwriters where highly-successful popular music was

produced from the 1880s to the 1930s. From 1928 through 1933, Turk worked especially closely with Fred Ahlert, with whom he had many popular successes.

A life-long New Yorker, Ahlert was a prominent American music publisher, songwriter, and music executive for much of the first half of the twentieth century. Also elected to the Songwriters Hall of Fame in 1970, Ahlert composed for films but was perhaps most at home in the genre of the aforementioned Tin Pan Alley. Ahlert's first hit song, "I'll Get By," sold more than a million copies of sheet music and several million records by artists such as Billie Holiday, Judy Garland, and Harry James.

"Walkin' My Baby Back Home" was written for Harry Richman, who recorded the song and introduced it on the vaudeville circuit. In 1952, the song appeared twelve times on the Your Hit Parade charts, three times in the number one position. It was later recorded by artist Dean Martin and, in the early 1950s, was revived by Nat King Cole and climbed to number eight on the hits chart. In 2008, Natalie Cole recorded the song as a virtual duet with her father's video, and also designated it as the first single for her album *Still Unforgettable*. Other artists who have recorded Fred Ahlert's music include Tommy Dorsey, the Andrews Sisters, Bing Crosby, Frank Sinatra, and Linda Ronstadt.

Master Gunnery Sergeant Kevin Benneer, baritone

Baritone vocalist and concert moderator Master Gunnery Sergeant Kevin Benneer 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 nine. 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 Gunnery 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.

Porgy and Bess

George Gershwin (1898–1937)
arranged by Robert Russell Bennett

By his tragic death at age thirty-eight, George Gershwin had already cemented his legacy as one of America's greatest composers. At the end of the ninth grade, Gershwin dropped out of school and went to work for a Tin Pan Alley music publisher as a travelling "plugger," performing and promoting new songs. In New York he became a Broadway rehearsal pianist, became friends with Irving Berlin and Jerome Kern, and was soon contributing his own songs to several popular revues. 1924 saw the premières of both *Rhapsody in Blue* and his first Broadway musical *Lady, Be Good!* Gershwin seemed to be equally comfortable writing both clever and concise pop songs and large-scale orchestral works, which were innovative in their use of jazz harmonies and rhythms. His effortless ability to succeed in both artistic and commercial arenas

led Irving Berlin to remark that Gershwin was “the only songwriter I know who became a composer.”

George Gershwin’s opera *Porgy and Bess* was, in many ways, the culmination of his dazzling career as both a popular and serious composer. After reading DuBose Heyward’s novel *Porgy* in 1926, he was immediately interested in transforming it into an opera. Gershwin proposed the adaptation to Heyward, but it took eight years for arrangements to be made and a contract was signed. Gershwin finally wrote the opera between 1934 and 1935 with a libretto by Heyward. The opera’s story of Porgy, a disabled beggar transformed by his unforeseen and improbable love for Bess has been performed by theater and opera companies all over the world.

The opera began life in a Boston pre-Broadway run in September 1935, was edited and refined by Gershwin for its Broadway première in October 1935. *Porgy and Bess* was performed by a cast comprised entirely of classically trained African-American singers: a bold and brave artistic choice at the time. The opera ran for only 124 performances. Since then, the opera has been revived on Broadway seven times, most recently in 2012 with Audra McDonald and Norm Lewis in the title roles. Now the work is a repertoire staple for both opera and musical theater companies and is one of the best-known and most frequently performed works in the genre.

This arrangement for concert band by Robert Russell Bennett includes “Summertime,” “A Woman Is a Sometime Thing,” “I Got Plenty o’ Nuttin’,” “Bess, You Is My Woman,” “It Ain’t Necessarily So,” “Picnic Parade,” and “Oh Lawd, I’m on My Way.”