



UNITED STATES MARINE BAND  
Wednesday, July 30, 2025 at 7:00 P.M.  
U.S. Capitol, West Terrace  
Thursday, July 31, 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 Glory of the Yankee Navy”

John Williams (b. 1932)  
transcribed by Jay Bocook

*The Cowboys Overture*

Artie Shaw (1910–2004)  
arranged by Robert Cray

Clarinet Concerto  
*GySgt Lucia Disano, soloist*

Franz Liszt (1811–86)  
transcribed by Thomas Knox\*

“Grand Galop Chromatique”

arranged by GySgt Scott Nimmer\*

*Great American Songbook*  
*MGySgt Kevin Bennear, baritone*

Antonín Dvořák (1841–1904)  
transcribed by James Curnow

Five Dances from *Slavonic Dances*, Opus 46

*MGySgt Kevin Bennear, concert moderator*

\*Member, U.S. Marine Band

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# ***PROGRAM NOTES***

## **March, “The Glory of the Yankee Navy”**

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

The musical comedy “The Yankee Girl” was in need of a spirited march, so Sousa was prevailed upon to provide one. The march, one of Sousa’s most interesting musically, was dedicated to the star of the show, Blanche Ring. Lyrics were provided by Kenneth S. Clark. The title underwent a process of evolution. The earliest known manuscript was labeled “Uncle Sam’s Navy.” Prior to the opening, newspapers referred to the march as “The Honor of the Yankee Navy.”

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

## ***The Cowboys Overture***

John Williams (b. 1932)  
transcribed by Jay Bocook

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, twenty-three GRAMMYs, four Golden Globes, three Emmys, and seven BAFTA (the British Academy of Film and Television Arts) Awards. Best known for his film scores and ceremonial music, Williams is also a noted composer of concert works and a renowned conductor. *The Cowboys Overture* is based on music from the 1972 film of the same name directed by Mark Rydell that starred John Wayne, Roscoe Lee Browne, Bruce Dern, Colleen Dewhurst, and Slim Pickens. The outer sections of the overture are exuberant, with elements of the popular hoe-down and the flavor of Aaron Copland, while the central portion is more lyrical and peaceful. It is a fun-filled and rousing score brimming with American “can do” spirit and optimism.

## **Clarinet Concerto**

Artie Shaw (1910–2004)  
arranged by Robert Cray

Artie Shaw was a leading musician of the swing era whose clarinet playing has often been compared with that of Benny Goodman. Shaw demonstrated virtuoso technical dexterity in his recordings of animated numbers and an undeniable sense of jazz phrasing in ballads. His 1952 autobiography, *The Trouble with Cinderella: An Outline of Identity*, revealed his own experiences as the son of poor Eastern European Jewish immigrants.

Shortly after marrying his fourth wife Betty Kern, composer Jerome Kern’s daughter, Shaw enlisted in the Navy. After finishing recruit training, he was asked to form a service band and spent the next year and a half taking his music into the Pacific war zones. His band played as

many as four concerts a day throughout the Southwest Pacific on battleships, aircraft carriers, repair ships, and at Army, Navy, and Marine bases.

He recalled playing for 3,000 sailors on the aircraft carrier USS Saratoga, “It was astonishing, seeing the looks on the faces of those kids as they listened and realizing that what you’d done had real significance to these men. We hit the first notes of “Nightmare” [his theme song], and this roar of recognition went up. All I could think was, ‘Boy, we’ve really done something.’” Before his wartime service, Shaw was tasked with providing music for the movie *Second Chorus* which featured Fred Astaire. The film proved to be a failure, but Shaw extracted one of his works from the soundtrack, the *Swing Concerto*, and reworked it into his Clarinet Concerto. The concerto was completed in 1940 and displays the full range of his talent and artistry while combining jazz, swing, and classical elements.

### **Gunnery Sergeant Lucia Disano, clarinet soloist**

Clarinetist Gunnery Sergeant Lucia Disano of Ballwin, Missouri, joined “The President’s Own” United States Marine Band in January 2014. Gunnery Sgt. Disano began her musical training on violin at age four and clarinet at age eleven. After graduating in 2007 from Marquette High School in Chesterfield, Missouri, she attended the Eastman School of Music at the University of Rochester in New York where she earned a bachelor’s degree in clarinet performance in 2011 and studied with Jon Manasse and Ken Grant. She then completed a master’s degree in clarinet performance from the University of Northern Colorado where she studied with former Marine Band clarinet player Lauren Jacobson. She also began a graduate diploma from the New England Conservatory in Boston where she studied with Thomas Martin of the Boston Symphony Orchestra. Prior to joining “The President’s Own,” Gunnery Sgt. Disano performed with the New World Symphony Orchestra in Miami Beach, the Cheyenne Symphony Orchestra in Wyoming, and the Colorado Springs Philharmonic Orchestra.

### **“Grand Galop Chromatique”**

Franz Liszt (1811–86)  
transcribed by Thomas Knox\*

Originally a dazzling nineteenth-century piano showpiece, “Grand Galop Chromatique” captures the flamboyance and technical brilliance that made Franz Liszt a legend. Composed around 1838 and later revised, the piece races through chromatic scales, wide leaps, and dramatic contrasts, all within a compact, exhilarating form.

This wind band transcription brilliantly reimagines the solo piano’s color and energy across the full ensemble, offering each section a moment to shine. Liszt—often likened to a modern rock star for the frenzy he stirred—designed this work as a bravura encore, a virtuosic display to leave audiences breathless. Though light in spirit, the piece demands extraordinary precision and stamina. The “chromatique” refers to the rapid-fire chromatic runs Liszt elevates into dazzling musical gestures. Whether as playful parody or pianistic triumph, “Grand Galop Chromatique” remains a glittering gem of Romantic virtuosity.

***Great American Songbook***  
arranged by GySgt Scott Nimmer\*

The *Great American Songbook* is a loosely defined canon of influential American jazz and popular songs from the 1920s to 1950s. There is no definitive collection that is recognized by all, but standards by composers such as George Gershwin, Cole Porter, Irving Berlin, and Johnny Mercer are usually included. This medley includes four tunes. “You Make Me Feel So Young” was composed in 1946 and popularized by Frank Sinatra as one of the songs on his hit 1956 album *Songs for Swingin’ Lovers*. Sinatra and his arranger Nelson Riddle put together his version of the song that would become a pop classic. It’s a joyous tune that exudes energy and excitement. “Night and Day” was written by Cole Porter for the 1932 musical *Gay Divorce* that has been performed and recorded countless times since. Porter claimed to be inspired by a trip to Morocco where he heard the Islamic call to worship. It is one of the most popular songs in the Great American Songbook, and it has been adapted to many different jazz styles, from Latin to swing. “Where or When” is a show tune from the 1937 musical, *Babes in Arms*. The lyrics describe the sense of déjà vu that the two main characters have when they fall in love at first sight. “Mack the Knife” is a song composed by Kurt Weill for *The Threepenny Opera* in 1928, originally in German. In 1933, the first English-language production of *The Threepenny Opera* was introduced to American audiences. In the 1950s, “Mack the Knife” caught on in popular song, recorded in 1955 by Louis Armstrong and then most famously by Bobby Darin in 1958. Darin’s recording flew up the charts and earned him two GRAMMY Awards. This *Great American Songbook* medley combines popular song genres of pop, jazz, and show tunes in a nostalgic mix of audience favorites.

**Master Gunnery Sergeant Kevin Bennear, baritone**

Baritone vocalist and concert moderator Master Gunnery 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 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. Bennear 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.

**Five Dances from *Slavonic Dances*, Opus 46**

Antonín Dvořák (1841–1904)  
transcribed by James Curnow

Antonín Dvořák was raised in a musical family of eight near Prague. He left home at sixteen to study at the Organ School in Prague and came to the United States in 1892 to accept a

position as director of the National Conservatory of Music in New York. He returned to his homeland in 1895 to serve as a professor at the Prague Conservatory.

Originally written as piano four hands pieces, the *Slavonic Dances* were a set of sixteen dances that were accepted by the public with such exceptional praise that they were promptly transcribed for orchestra. Using Johannes Brahms's *Hungarian Dances* as a guide, Dvořák generated a stylized interpretation of several characteristic dances of the region based on folk rhythms. He highlighted the spirit of the folk dances of his native Bohemia, as well as those of Slovakia, Moravia, Silesia, Serbia, Poland, and Ukraine. The dances are among the composer's most memorable works and often appear in popular culture.

Five Dances from *Slavonic Dances* was arranged by James Curnow and consists of Dances 1, 2, 8, 4, and 3 (in that order) from Dvořák's original work. These pieces display brilliantly suspenseful changes in both tempo and dynamics that exhibit the joyfulness of the Slavic soul. This remarkable transcription of Dvořák's voice into the wind band instrumentation captures the magic of the orchestral transcription, while highlighting sonorities unique to the symphonic band.