



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Wednesday, July 31, 2019 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, August 1, 2019 at 8:00 P.M.
U.S. Capitol, West Terrace
Captain Bryan P. Sherlock, conducting

Peter Mennin (1923–83)

Canzona

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

March, “Nobles of the Mystic Shrine”

Eugène Damaré (1840–1919)
arranged by SSgt Chris Larios*

Cleopatra Polka
SSgt Chris Larios, cornet soloist

Ron Nelson (b. 1929)

Courtly Airs and Dances

Intrada
Basse Danse (France)
Pavane (England)
Saltarello (Italy)
Sarabande (Spain)
Allemande (Germany)

Edwin Franko Goldman (1878–1956)

March, “Onward Upward”

Alan Menken (b. 1949)
lyrics by Tim Rice
arranged by SSgt Scott Nimmer*

Beauty and the Beast Medley
Evermore
If I Can’t Love Her
MSgt Kevin Bennear, baritone

Nathan Tanouye (b.1974)

Kokopelli’s Dance (2005)

MSgt Kevin Bennear, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

Canzona

Peter Mennin (1923–83)

Peter Mennin was born in Erie, Pennsylvania, and began composing when he was only six years old. He preferred to describe himself as largely self-taught in composition, and a hallmark of his works was the use of both old and new compositional principles and techniques, while never aligning himself with any particular style or school. In addition to his compositional career, Mennin was an active educator and, in 1958, became the director of the Peabody Conservatory in Baltimore, Maryland, a position he held until 1962, when he was appointed the president of the Juilliard School in New York City.

Canzona, the Italian word for “song,” originally referred to an instrumental arrangement of a polyphonic song, and the genre became popular in the sixteenth and seventeenth centuries. Mennin’s Canzona was not an arrangement of a particular song, but it used the structure of the Renaissance canzonas, coupled with modern harmonies. The composer’s technique of alternating woodwind and brass statements echoed that of the antiphonal brass choirs used by Renaissance composer Giovanni Gabrieli. These contrasting statements reinforce and complement each other with a strong and powerful rhythmic undercurrent. Canzona was commissioned by the renowned band director Edwin Franko Goldman in 1950, as part of Goldman’s push to increase the repertoire of the concert band by soliciting compositions from prominent contemporary composers such as Mennin.

March, “Nobles of the Mystic Shrine”

John Philip Sousa* (1854–1932)

edited by the United States Marine Band

John Philip Sousa, like many prominent individuals throughout history, was a Freemason. He became a member of the Ancient Arabic Order of Nobles of the Mystic Shrine in Washington, D. C., in April 1922, and was promptly named the first honorary director of the Almas Temple Shrine Band. His nephew, A. R. Varela, who sponsored him, asked him to compose a march that saluted Shriners in general but was dedicated specifically to the Almas Temple and the Imperial Council, and “Nobles of the Mystic Shrine” resulted.

The Shriner’s national convention was held in Washington in June 1923, and Sousa was invited to lead a band of 6,200 Shriners in Griffith Stadium, the largest band he had ever conducted. This experience led to several Shrine bands accompanying the Sousa Band in performances of the new march as Sousa toured the United States. “Nobles of the Mystic Shrine” is unique in that it is one of the few Sousa marches that begins in a minor key, giving it an exotic character, and it is also one of the few that includes a published part for harp. The “Jingling Johnny” or Turkish crescent, a marching instrument consisting of a pole hung with jingling bells, is represented through the use of percussive instruments, such as tambourines and the triangle. These are essential to the texture and pay homage to the intriguing oriental sounds heard in Shrine marching music, thus making “Nobles of the Mystic Shrine” one of the more unusual but wonderful Sousa marches.

Cleopatra Polka

Eugène Damaré (1840–1919)

arranged by SSgt Chris Larios*

French composer Eugène Damaré produced a huge output of solo works featuring the flute and piccolo, and Cleopatra Polka was one such work. Originally written for the piccolo, it was arranged in the nineteenth century for cornet solo by German flutist and bandleader Joseph Bernard Claus and soon became a staple of the cornet repertoire. This arrangement was created by Marine Band cornetist and tonight's soloist Staff Sgt. Chris Larios.

Cleopatra Polka features two contrasting sections, one expressive and a second more technical. The opening is full of lyrical melodies in a traditional English style, a feature that made the work one of the most popular instrumental solos in England. Filled with triple-tonguing and fast scalar passages, the closing polka section showcases the soloist's brilliant technique. Cleopatra Polka is a shining example of the late nineteenth-century cornet solo, a genre whose popularity endured well into the following century.

Staff Sergeant Chris Larios, cornet soloist

Trumpeter/cornetist Staff Sergeant Chris Larios joined "The President's Own" United States Marine Band in May 2017. Staff Sgt. Larios began his musical instruction on trumpet at age ten. After graduating in 2006 from Blue Valley West High School in Overland Park, he earned dual bachelor degrees in trumpet performance and music composition from the University of Missouri-Kansas City (UMKC) in 2011. He earned a master's degree in trumpet performance in 2013 from Northwestern University in Evanston, Illinois. His notable teachers are Keith Benjamin of UMKC and Charlie Geyer and Barbara Butler, formerly of Northwestern University.

Prior to joining "The President's Own," Staff Sgt. Larios was principal cornet with the Fountain City Brass Band in Kansas City, Missouri, and second trumpet in the Charleston Symphony in South Carolina. He also performed with the Spoleto Festival USA in 2014 and 2015 in Charleston, South Carolina, the Aspen Music Festival in Colorado in 2014, and the National Repertory Orchestra in Breckenridge, Colorado, in 2012.

Courtly Airs and Dances

Ron Nelson (b. 1929)

Like Mennin did in his Canzona, American composer Ron Nelson drew on a style of music developed during the Renaissance period in his composition Courtly Airs and Dances. Nelson infused modernity into the traditional forms by taking advantage of the wide variety of colors and techniques of modern instruments and the capacities of modern-day players. Each movement reflects a distinct Renaissance dance form and style from a different European country. Nelson ties the work together by bookending the first and last movements with a jovial fanfare; however, in the last movement, he uses the thematic material to create an Allemande, a regal and stately dance thought to have origins in sixteenth-century Germany.

Nelson was born in Joliet, Illinois, and earned his bachelor's, master's, and doctoral degrees at the Eastman School of Music. He studied at L'Ecole Normale de Musique in Paris and at the Conservatoire de Paris under a Fulbright Scholarship. Nelson served on the faculty at Brown University in Providence, Rhode Island, from 1956 to 1993. He has earned awards and commissions from the Ford Foundation and numerous colleges and universities, as well as grants from the American Society of Composers, Authors, and Publishers (ASCAP), the Howard Foundation, and the National Education Association. Although he has written more than ninety works for various media, Nelson is perhaps best known for his contributions to the band repertoire.

March, "Onward Upward"
Edwin Franko Goldman (1878–1956)

Edwin Franko Goldman was born into a musical family; his mother was a pianist and teacher, and his uncle, Sam Franko, was a successful conductor and arranger. Another uncle, Nathan Franko, was the concertmaster of the Metropolitan Opera Orchestra in New York. Goldman began studying the cornet at age nine and attended the National Conservatory of Music in New York, then led by Antonín Dvořák. At age seventeen, Goldman followed in his uncle's footsteps to join the Metropolitan Opera Orchestra and served as solo cornet from 1899 to 1909. He was also a renowned conductor and supporter and commissioner of new band music, including Mennin's Canzona. Goldman co-founded the American Bandmasters Association and, in 1911, formed the New York Military Band, which later became the famed Goldman Band. "Onward and Upward" is a charming toe-tapper of a march with literal musical depictions of its title in its many upward chromatic flourishes throughout the march.

Beauty and the Beast Medley
Alan Menken (b. 1949)
lyrics by Tim Rice
arranged by SSgt Scott Ninmer*

Composer Alan Menken has received critical acclaim for his film score compositions, receiving four Academy Award nominations and two Academy Award awards for his work on the 1991 Disney animated film *Beauty and the Beast*. Over the course of his career, he has received eight Oscars, one Tony, seven Golden Globes, and a plethora of other awards for his work. Other highlights from his career include the film scores to *Aladdin*, *The Little Mermaid*, *Pocahontas*, and *Little Shop of Horrors*. Menken was a frequent collaborator of English lyricist and librettist Tim Rice, whose credits include *Aladdin*, *The Lion King*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, and *Evita*. Rice's work has earned him three Oscars, three Tonys, and three Golden Globes, in addition to several other awards.

The *Beauty and the Beast Medley* is comprised of the songs "Evermore" and "If I Can't Love Her," both sung by the Beast after he has released Belle from his castle so that she may help her father, who is ill and lost in the forest. Both songs were composed for remakes of the Disney 1991 film: "Evermore" for the 2017 live-action remake and "If I Can't Love Her" for the 1994 Broadway adaption.

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 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 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.

***Kokopelli’s Dance* (2005)**

Nathan Tanouye (b.1974)

Nathan Tanouye is an active performer, composer, and arranger. He is currently assistant professor of jazz studies and studio trombone at the University of Nevada, Las Vegas, and he is trombonist/arranger/orchestrator for Celine Dion. Tanouye also serves as principal trombone for the Las Vegas Philharmonic and performs, records, writes, and arranges for Las Vegas’ premier horn band Santa Fe and The Fat City Horns. He writes and performs in a variety of styles, ranging from classical to jazz, and has earned degrees in music at the University of Hawaii at Mānoa, the University of Nevada, and Texas Tech University.

The music of this *Kokopelli’s Dance* illustrates the popular god of Native American cultures in the American Southwest. Kokopelli was most often depicted as a flute-playing humpback with feathers or antennae on his head. There was a wide variety of storytelling around this ancient deity, and in this lively episodic work, Tanouye captures many of the mysterious, mischievous, and playful qualities Kokopelli was believed to possess. *Kokopelli’s Dance* was commissioned by the University of Nevada, Las Vegas, and the composition is one of only four that Tanouye has written for wind ensemble.