



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Wednesday, August 3, 2022 at 7:00 P.M.
National Harbor, Maryland
Thursday, August 4, 2022 at 7:30 P.M.
John Philip Sousa Band Hall
Major Ryan J. Nowlin, conducting

Karl L. King (1891–1971)
arranged by Gene Milford

March “International Peace”

James Barnes (b. 1949)

Scarlet and Silver Jubilee, Opus 128 (2009)

Donato Lovreglio (1841–1907)
transcribed by Bryan Kidd

Fantasia on Themes from Giuseppe Verdi’s *La traviata*
SSgt Jacob Moyer, clarinet soloist

Philip Sparke (b. 1951)

Morning Song (2002)

arranged by SSgt Scott Nimmer*

Music from *Thoroughly Modern Millie*

“Not for the Life of Me”
“Thoroughly Modern Millie”
“Only in New York”
“Forget About the Boy”
“Gimme Gimme”

MSgt Sara Sheffield, mezzo-soprano

Vasili Kalinnikov (1866–1901)
transcribed by Glenn Cliffe Bainum

Finale from Symphony No. 1

MSgt Sara Sheffield, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “International Peace”

Karl King (1891–1971)
arranged by Gene Milford

“International Peace” was composed at the conclusion of one of Karl King’s earliest professional musical engagements as a baritone player in the Thayer Military Band. The band provided musical support for the 5th Regiment Ohio National Guard in King’s “old hometown” of Canton, Ohio. The march was published in 1911 and it was likely composed during the summer of 1910, prior to King’s employment by the Robinson Famous Shows circus band in the fall. It is dedicated to Major William F. Voges, who served as drum major for the Thayer Band. King later made reference to the march as, “another old timer written about the time of the start of Peace Palace in the Hague (before the League of Nations and before the United Nations).”

The Peace Palace is an international law administrative building which houses the International Court of Justice (the principal judicial body of the United Nations), the Permanent Court of Arbitration, The Hague Academy of International Law, and the Peace Palace Library. While “International Peace” was written and published several years prior to the Palace’s official opening in 1913, it would have been of interest to King because of its funding by the American steel magnate Andrew Carnegie.

“International Peace” exhibits influences from John Philip Sousa, through its structural and stylistic traits. The pickup motif introducing the trio could very well be a musical tip of the hat to one of the most famous 6/8 marches of all time, Sousa’s “The Washington Post.”

Scarlet and Silver Jubilee, Opus 128 (2009)

James Barnes (b. 1949)

A widely respected and accomplished musician, Professor Emeritus James Barnes was a fixture at the University of Kansas in Lawrence for over four decades. Barnes served as the division director for music theory and composition and taught classes in composition, orchestration, arranging, wind band history, and repertoire. He was also the arranger and associate director of bands for twenty-seven years. Much sought after as a composer for band music, he was commissioned to compose works for each of the premier military bands in Washington, D.C, and has had works performed at the Kennedy Center, Boston Symphony Hall, Lincoln Center, and Carnegie Hall. As a guest conductor and composer, Barnes has traveled extensively throughout the United States, Europe, Australia, Japan, and Taiwan.

Scarlet and Silver Jubilee was commissioned to commemorate the fiftieth anniversary of the University of Nevada at Las Vegas (UNLV) and was first performed by the UNLV Wind Orchestra. The work begins with a lively fanfare by the brass accompanied by brilliant flourishes in the woodwinds. First played by the clarinets, the main theme features an intervallic motif which serves as the developmental material throughout. Barnes subtitled the work “A ‘Vegas’ Overture for Band,” and it is reminiscent of the music one might hear at the opening of a theater or show production.

Fantasia on Themes from Giuseppe Verdi's *La traviata*

Donato Lovreglio (1841–1907)

transcribed by Bryan Kidd

Donato Lovreglio was born in the Italian port city of Bari. He was an accomplished flautist, composer, and a friend of the author Alexandre Dumas *fils* (son of Alexandre Dumas, who wrote *The Three Musketeers*). In response to the nineteenth-century craze for Italian opera, many instrumentalists began to write show pieces based on operatic themes. These works often came in the form of either theme-and-variations or fantasias, yet were still faithful to the melodies on which they were based. Many of Lovreglio's show pieces were written for his own instrument, but he also wrote for the clarinet. His Fantasia on Themes from *La traviata* has become a staple of the solo clarinet repertoire.

Giuseppe Verdi composed the three-act opera *La traviata* or “The Fallen Woman” in 1853 set to a libretto by Francesco Maria Piave, which was inspired by Dumas' novel *La Dame aux Camélias*. The opera is the story of the esteemed Parisian courtesan, Violetta Valery. Violetta lives a life of pleasure, even as she suffers from a chronic and ultimately, mortal illness. Even after declaring her freedom in the show-stopping aria, “*Sempre libera*,” she is won over by Alfredo Germont, a middle-class gentleman. Their romance is cut short when Violetta is convinced by Alfredo's father to leave him to ensure Alfredo's social standing in Parisian society. In doing so, Violetta sacrifices her personal happiness for Alfredo's and leaves him despite his protestations. Violetta returns to the lights of Paris, where she returns to the arms of her former patron, Baron Douphol. Alfredo and Douphol gamble for Violetta's hand, and while Alfredo wins, Violetta upholds her promise to stay away from Alfredo. Time passes and when Violetta is close to death, Alfredo and his father return to apologize for their past wrongs. It is too late though, as Violetta dies after this fleeting moment of happiness.

Staff Sergeant Jacob Moyer, clarinet soloist

Clarinet player Staff Sergeant Jacob Moyer of Waldorf, Maryland, joined “The President's Own” United States Marine Band in May 2018. Staff Sgt. Moyer began his musical training on clarinet at age nine. After graduating in 2013 from North Point High School in Waldorf, he attended the Shenandoah Conservatory in Winchester, Virginia, where he earned a bachelor's degree in clarinet performance in 2017 and studied with Garrick Zoeter. He has completed one year of master's-level study at the University of Missouri-Kansas City (UMKC), where he studied with Jane Carl, former assistant principal clarinet of the St. Louis Symphony. Other notable teachers include Jon Agazzi, former member of the Marine and Navy Bands, and Darrin Thiriot, former Air Force Band clarinet player. Prior to joining “The President's Own,” Staff Sgt. Moyer gave educational outreach performances with the UMKC Graduate Fellowship Woodwind Quintet. In addition, he performed with the Le Domaine Forget International Music Festival in Saint-Irénée, Canada in 2014 and the Sewanee Summer Music Festival in Tennessee in 2015.

Morning Song (2002)

Philip Sparke (b. 1951)

Philip Sparke studied composition, trumpet, and piano at the Royal College of Music, London. During these years, he formed a student brass band, performed in the wind orchestra, and composed for both ensembles. Drawing on that experience, he successfully published several works, which led to his first major commission for the Centennial Brass Band Championships in New Zealand. The international recognition of his compositions has resulted in commissions from bands in Europe, Asia, Australia, and the United States. In 1996, the United States Air Force Band commissioned and recorded his *Dance Movements*, which won the prestigious Sudler Prize the next year.

Sparke's *Morning Song* was commissioned by a consortium which included the Bowling Green State University (BGSU) Symphonic Band and is written in memory of a former horn professor at BGSU, Herbert Spencer. The work is a showcase for a horn quartet within the ensemble and they have an accompanied cadenza toward the end of the piece. Reverent and lyrical melodies are featured throughout; an expressive tribute to a much-loved teacher and musician.

Music from *Thoroughly Modern Millie*

arranged by SSgt Scott Nimmer*

Thoroughly Modern Millie is a 2002 Tony Award-winning musical based on the eponymous 1967 film, with music by Jeanine Tesori and lyrics by Dick Scanlan. It takes place in New York City during the Jazz Age, also known as the "Roaring '20s." During this era, musicians like Louis Armstrong and Jelly Roll Morton, and dances like the Charleston and the Lindy Hop were becoming increasingly popular, especially in the Prohibition-era underground clubs known as speakeasies. The passage of the Nineteenth Amendment, granting women the right to vote, along with shifting cultural norms, saw many young women migrating to metropolitan centers seeking a more modern lifestyle. This sets the stage for Millie Dillmount, originally played by Sutton Foster, who has just arrived to New York City. She is determined to find success by marrying a rich businessman, while embracing the fashion and lifestyle of a flapper. Millie eventually follows her heart and falls in love with a young paperclip salesman named Jimmy.

This medley arrangement begins with the opening number, "Not for the Life of Me," in which Millie declares her intention to never look back to the life she left behind. This is followed by the title number, "Thoroughly Modern Millie," a bright and jazzy two step where Millie lists the exciting aspects of her new lifestyle. "Only in New York" occurs towards the end of Act I at a party, and is sung by the socialite character, Muzzy van Hossmere. In the opening number for Act II, "Forget About the Boy," Millie mistakenly thinks that Jimmy has been unfaithful and swears him off for good. The medley ends with "Gimme, Gimme," where Millie reconsiders her materialistic pursuits in favor of a life of love.

Finale from Symphony No. 1

Vasili Kalinnikov (1866–1901)

transcribed by Glenn Cliffe Bainum

Sickness and privation haunted the young Russian composer Vasili Kalinnikov for the entirety of his short life. Initially, his studies at the conservatory level slowed due to a lack of financial stability. He won a bassoon scholarship to the Moscow Philharmonic Society Music School in 1884 and studied there with composers Alexander Ilyinsky and Pavel Blaramberg. While in music school Kalinnikov continued to face serious poverty, and despite playing bassoon, violin, and timpani in theater orchestras, giving private music theory lessons, and fulfilling copy work for other composers, the desperate Kalinnikov continued to struggle with scarcity.

Kalinnikov's close friend Semyon Nikolayevich Kruglikov, a music critic, along with other contemporary composers Piotr Ilyich Tchaikovsky and Sergei Rachmaninov, were supportive of young Kalinnikov's compositional talents. In 1892, Tchaikovsky recommended him to be the conductor of the Maly Theater in Moscow, and soon after he also became the assistant conductor at the Moscow Italian Theater. However, within a few short months, Kalinnikov's continued struggle with tuberculosis forced him to resign his posts. He moved to Yalta, on the Crimean peninsula, with hopes that the warmer climate would aid his recovery. While there, Kalinnikov composed his Symphony No.1, which he dedicated to his close friend and mentor Kruglikov. This symphony is commonly considered as his greatest compositional achievement and displays Kalinnikov's complex musical writing that frequently draws from Russian folksong. This final movement begins with recollections of the lyrical and folk motives from the preceding movements and concludes with an expansive exultation.