



UNITED STATES MARINE BAND
Wednesday, August 6, 2014 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, August 7, 2014 at 8:00 P.M.
Sylvan Theater
First Lieutenant Ryan J. Nowlin, conducting

Lieutenant Colonel Jason K. Fettig, Director

Kenneth J. Alford (1881–1945)

March, “Colonel Bogey”

Philip Sparke (b. 1951)

Jubilee Overture

Otar Gordeli (1928–94)
transcribed by Kenneth Singleton

Concertino for Flute, Opus 8
SSgt Kara Santos, soloist

Mark D. Camphouse (b. 1954)

Yosemite Autumn (2003)

arranged by 1stLt Ryan J. Nowlin*

A Tribute to Bing Crosby
MSgt Kevin Bennear, baritone

Giuseppe Verdi (1813–1901)
transcribed by MSgt Donald Patterson*

Overture to *La Forza del Destino*

John Philip Sousa* (1854–1932)

March, “Jack Tar”

MSgt Kevin Bennear, concert moderator

PROGRAM NOTES

March, “Colonel Bogey”

Kenneth J. Alford (1881–1945)

Composed in 1913 and first published in 1914, “Colonel Bogey” was an instant hit, becoming a best-seller on the sheet music “charts” by selling more than a million copies by the early 1930s. Furthermore, the march gained worldwide exposure and popularity when it was featured as the musical theme for *The Bridge on the River Kwai*, an Oscar-winning film which was set during the Second World War.

Fittingly, the composer Kenneth J. Alford had an extensive military background. Alford was actually the nom de plume of Major F. J. Ricketts, Director of Music for the Royal Marines at Plymouth (UK). Fluent on the cornet, piano, and organ, Ricketts had also served as bandmaster at the Royal Military School of Music, and later led the band of the Second Battalion Argyll and Sutherland Highlanders, an infantry regiment of the British Army. The inspiration for the march and its amusing title came from the composer’s experience of playing golf with an eccentric colonel who, instead of shouting the customary “Fore!” after an errant shot, would issue the warning by whistling.

Although “Colonel Bogey” proved to be his most famous composition, Ricketts also wrote and published hymns, fantasias, solos for xylophone and piano, and many classical and operatic arrangements under his mother’s maiden name. Ultimately, it was his gift for writing marches that earned him the nickname of “The British March King.”

Jubilee Overture

Philip Sparke (b. 1951)

Born in London, Philip Sparke studied trumpet, piano, and composition at the Royal College of Music. During these years, he formed a student brass band, performed in the wind orchestra, and composed for both ensembles. With that experience, he successfully published a few works, which led to his first major commission for the Centennial Brass Band Championships in New Zealand. 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 in 1997. In 2000, Sparke founded his own publishing company, Anglo Music Press, which “is devoted to publishing his brass band, concert band, fanfare band, and instrumental publications as well as recordings dedicated to his latest works.”

Jubilee Overture was commissioned for the fiftieth anniversary of the world-famous, Kettering, England-based GUS Brass Band and first performed by them at the band’s Golden Jubilee Concert in 1983. It was transcribed for wind band in 1984. In the words of the composer:

The work opens with a two-part fanfare—a brass flourish followed by a reflective chorale for the winds. This builds to a climax as the flourish returns. A lively allegro follows, with many changes of meter and a robust tune from the horns and saxophones. Eventually a cantabile tune emerges from the middle of the band, which everyone then plays before the allegro returns. A brief repeat of the opening fanfare precedes a presto coda.

Concertino for Flute, Opus 8

Otar Gordeli (1928–94)

transcribed by Kenneth Singleton

Born in the Soviet Georgian city of Tbilisi, Otar Gordeli studied piano and composition at the Tbilisi Conservatory before obtaining his graduate degree in composition from the Moscow Conservatory. He returned to Georgia in 1959 to join the faculty at his alma mater in Tbilisi. In addition to his teaching duties, he was a prominent member of the Composers' Union, and chaired the Georgian Musical-Choreographical Society. In 1966, he was awarded with the title of "Honored Worker in the Arts" of Georgia for his active involvement and leadership in the arts and cultural development. A versatile composer, Gordeli's works range from songs and operetta to instrumental chamber music, as well as symphonic and choral music and film scores.

Composed in 1958 and published in 1960, the Concertino for Flute highlights not only Gordeli's talent in instrumentation, but also his ability to infuse jazz and blues elements into the melodic and harmonic texture. The single-movement work blurs the line between Eastern and Western styles by incorporating the grandiose instrumentation of Nicolai Rimsky-Korsakov's *Scheherazade* with the occasional melodic and harmonic quotes from George Gershwin's *Rhapsody in Blue*.

SSgt Kara Santos, flute soloist

Flutist Kara Santos of Iowa City, Iowa, joined "The President's Own" United States Marine Band in June 2009. SSgt Santos began her musical instruction on piano at age five and flute at age seven. After graduating in 1994 from Iowa City West High School, she earned her bachelor's degree in music in flute performance from the University of Michigan in Ann Arbor in 1998. She earned her master's degree and doctorate in flute performance from the University of Iowa in Iowa City. Her notable instructors included Leone Buyse and Jeffrey Zook at the University of Michigan and Tadeu Coelho and Robert Dick at the University of Iowa.

Prior to joining "The President's Own," SSgt Santos was principal flute of the Quad City Symphony in Davenport, Iowa, and flute instructor at the University of Evansville in Indiana. She was also principal flute of the Evansville Philharmonic and a member of the Owensboro Symphony in Owensboro, Ky.

***Yosemite Autumn* (2003)**

Mark D. Camphouse (b. 1954)

In September 2006, Mark Camphouse was named director of the Wind Symphony at George Mason University in Fairfax, Virginia, where he also teaches conducting and composition. Born in 1954, Camphouse studied trumpet, conducting, and composition at Northwestern University, and taught at several universities before becoming director of bands at Radford University in Virginia in 1985. His compositions have won several competitions and awards and have been performed by major ensembles throughout the United States.

Yosemite Autumn, inspired by Yosemite National Park, opens with a horn motif of a rising fifth, which recurs throughout the work. The opening sections are by turns solemn, majestic, and plaintive, until a brass fanfare segues to an energetic *allegro*. This is followed by a return of the majestic mood, and woodwind solos lead to a coda in which the horn motif returns to signal a hushed and peaceful ending.

A Tribute to Bing Crosby
arranged by 1stLt Ryan J. Nowlin*

MSgt Kevin Bennear, baritone

American singer and actor Bing Crosby was one of the most popular recording artists of the twentieth century, contributing to forty-one separate chart-topping hits, including the best-selling single of all time, “White Christmas.” Known as one of the first crooners, Crosby’s intimate, conversational style of singing was made possible in part because of the introduction of the microphone, eliminating the need to strain to be heard in large spaces.

This medley by 1stLt Ryan Nowlin begins with the beloved 1944 song “Swinging on a Star” by Jimmy Van Heusen with lyrics by Johnny Burke which was composed for the film *Going My Way*. The song’s quirky alternatives to self-improvement are said to be inspired by Crosby’s interaction with his kids over dinner when Van Heusen heard Crosby admonish: “If you don’t go to school, you might grow up to be a mule.” The medley continues with “You Must Have Been a Beautiful Baby” by Harry Warren with lyrics by Johnny Mercer, featured in the 1938 movie *Hard to Get*. The mood then slows down with the sentimental Irving Berlin number “Count Your Blessings Instead of Sheep” from the 1954 movie *White Christmas* before ending with the optimistic favorite “Blue Skies.”

Overture to La Forza del Destino

Giuseppe Verdi (1813–1901)

transcribed by MSgt Donald Patterson*

From the first brassy notes of this overture—three monolithic blocks of sound evocative of fate knocking on the door—it is clear that this music is about destiny. It should come as no surprise, then, to learn that the opera itself is reputedly cursed. The stories of strange happenings associated with productions of *La Forza del Destino* began soon after the première and continue to the present. While most tales involve mysterious power outages and scenery accidents, the story of American baritone Leonard Warren is much more convincing. In 1960, as the forty-eight-year-old baritone was about to sing “Morir, tremenda cosa” (“To die, a momentous thing”), he pitched forward on the stage of the Metropolitan Opera and died of a cerebral hemorrhage. While many singers have dismissed the curse and happily taken a role in the opera, others such as the superstitious Luciano Pavarotti have avoided it.

This beloved overture was not part of the original 1862 production. While Giuseppe Verdi’s first attempt at an overture used some of the same melodies and techniques as the 1869 version, it was essentially a prelude and, as such, was more concise and less dramatic. The later version of the overture has become a staple of concert halls around the world, both in its original instrumentation as well as a number of transcriptions.

March, “Jack Tar”

John Philip Sousa* (1854–1932)

John Philip Sousa was born in southeast Washington, D.C., near Marine Barracks Washington where his father Antonio was a musician in the Marine Band. Sousa studied piano and most orchestral instruments, but his first love was the violin. He became very proficient on the instrument, and at age thirteen was almost persuaded to join a circus band. His father intervened, however, and enlisted him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty and later returned to become its seventeenth Director.

Written in 1903, “Jack Tar” is a tribute to the Royal British Navy. While most of the melodies in this march are original to Sousa, borrowed from his operetta *Chris and the Wonderful Lamp*, the break strain quotes the British sea shanty “The Sailor’s Hornpipe.” The naval feel of this march is reinforced by scoring that calls for ship’s bell and whistle. The world première took place in London at the Royal Albert Hall in the presence of King Edward VII. That evening, Sousa and his band collaborated with the bands of the Scots Guard, the Irish Guards, the Coldstream Guards, the Himenoa Band of New Zealand, and the Queen’s Hall Orchestra.