



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND

Wednesday, August 9, 2023 at 7:30 P.M.

John Philip Sousa Band Hall

Thursday, August 10, 2023 at 8:00 P.M.

U.S. Capitol, West Terrace

First Lieutenant Darren Y. Lin, conducting

Henry Fillmore (1881–1956)

March, “The Klaxon”

Adolphus Hailstork (b. 1941)

“Celebration!”

Camille Saint–Saëns (1835–1921)
transcribed by Stephen Bulla*

Introduction and Rondo Capriccioso, Opus 28

SSgt Tyler Hsieh, clarinet soloist

Piotr Ilyich Tchaikovsky (1840–93)
transcribed by Ray Cramer

Dance of the Jesters from *The Snow Maiden*

Antonio Salieri (1750–1825)
transcribed by Donald Patterson*

“Non vo già’ che vi suonino” from *La cifra*

MSgt Sara Sheffield, mezzo-soprano

Antonín Dvořák (1841–1904)
transcribed by Thomas Knox*

Scherzo Capriccioso, Opus 66

MSgt Sara Sheffield, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “The Klaxon”

Henry Fillmore (1881–1956)

Henry Fillmore grew up in Ohio and worked in his father’s publishing house. His father promoted ‘traditional’ musical education and prized the piano, violin, guitar, and flute as respectable instruments to master. Band instruments and music were considered sinful, but Fillmore became enamored with the trombone, especially after his mother smuggled one into the house. In addition to his many marches and band music, Fillmore wrote a large amount of church music as a young man. “The Klaxon” was composed in 1930 for the Cincinnati Automobile Show, where it was originally performed with an instrument Fillmore made from car horns and became an instant hit.

“Celebration!”

Adolphus Hailstork (b. 1941)

Adolphus Hailstork’s prolific career has spanned five decades with a body of work that includes symphonies, operas, cantatas, concertos, chamber music and more. A native of Albany, New York, Hailstork studied violin, piano, organ, and voice and later earned degrees in composition from Howard University, the Manhattan School of Music, and Michigan State University. Hailstork taught at Michigan State, Youngstown State, Norfolk State, and Old Dominion Universities. His Fanfare on Amazing Grace was played during President Biden’s January 2021 inauguration, making Hailstork only the second African American composer to have a work performed for a presidential inauguration.

The years leading up to the 1976 bicentennial celebration of the United States inspired musical creativity and many commissioned works by American composers. The Nashville Symphony and its conductor Thor Johnson commissioned Hailstork for a bicentennial work and the result was “Celebration!” To further access to the work, Hailstork allowed distribution of the sheet music at no cost to high school orchestras around the United States. The happy result is three minutes of excitement and exuberance.

Introduction and Rondo Capriccioso, Opus 28

Camille Saint-Saëns (1835–1921)

transcribed by Stephen Bulla*

Known as a virtuoso ensemble, every member of the Sousa Band was considered a soloist. However to bring even more variety and interest to his concerts, Sousa engaged some of the leading musicians of the day as guest soloists. Only the most talented were considered, and they had to possess outstanding stage presence. These included vocalists, harpists, and violinists performing some of the most difficult and challenging solo repertoire. Over three decades, starting in 1893, the Sousa band toured with eleven soloists. This group included notable

performers such as Maude Powell, Mary Gailey, Florence Hardeman, and Nicoline Zedeler. At age twenty, Swedish-born Nicoline Zedeler performed on the two tours of 1910 and was later selected from among 100 applicants to perform with the Sousa Band on the 1911 World Tour.

One of the solos Zedeler performed on the tour was Saint-Saëns' Introduction and Rondo Capriccioso. Born in Paris in 1835, Saint-Saëns was one of the leading French composers of his time. A Renaissance man, he studied languages and was well acquainted with literature and works for the stage. He wrote his own poetry and studied astronomy, history, and archaeology in addition to music. In 1870, he composed the Introduction and Rondo Capriccioso for the virtuoso violinist Pablo Sarasate who was at the beginning of his famed career. The work begins with a slow and melancholy introduction. The exciting rondo follows and includes an elegant melody highlighted by flashes of technical brilliance designed to display the soloist's skill. It quickly became a part of the standard violin solo repertoire and remains a concert favorite today. This arrangement for solo clarinet was created by Michael Drapkin and later transcribed for band by Stephen Bulla.

Staff Sergeant Tyler Hsieh, clarinet soloist

Clarinet player Staff Sergeant Tyler Hsieh of San Jose, California, joined "The President's Own" United States Marine Band in April 2020. Staff Sgt. Hsieh began his musical training on clarinet at age sixteen. After graduating in 2012 from Lynbrook High School, he attended the University of California, Los Angeles, where he studied under Michele Zukovsky and earned a bachelor's degree in music performance in 2016. He continued his studies with Charles Neidich at the Mannes School of Music in New York, where he earned a master's degree in clarinet performance in 2018. He also earned a certificate in orchestral performance from the Manhattan School of Music while studying with Pascual Martínez-Forteza. Prior to joining "The President's Own," Staff Sgt. Hsieh performed at the New York Shakespeare Festival and with the Montclair Orchestra in New Jersey.

Dance of the Jesters from *The Snow Maiden*

Piotr Ilyich Tchaikovsky (1840–93)

transcribed by Ray Cramer

During the mid-nineteenth century, when the powerhouses of Russian literature were Ivan Turgenev, Fyodor Dostoyevsky, and Leo Tolstoy; Alexandr Ostrovsky was Russia's leading dramatist. During repairs to a Moscow theater in 1873, the city's opera, ballet, and theater were forced to share the Bolshoi Theater. The concept of a synthetic form of theater emerged from the combination of these groups and Ostrovsky, now considered the creator of Russian national theatre, was commissioned to write a play that would incorporate musical, pictorial, and philosophical principles. Unlike his other works depicting realistic life among the classes, Ostrovsky chose to write a lyrical drama based on the Russian folktale "Snegurochka," or "The Snow Maiden." Ostrovsky offered his own version of the folktale.

The daughter of King Winter and the Fairy Spring asks her parents to let her live with mortals. They tell her about the dangers of falling in love which, they warn, could melt her heart. One day the Snow Maiden calls for her mother and Fairy Spring appears. She grants her daughter's

wish to love like a mortal but warns her to avoid the sun's rays. The Snow Maiden finally loses her heart to a young Tatar merchant and avows her love for her bridegroom. As she speaks a ray of sunlight pierces the clouds. It falls on the Snow Maiden and she melts away in the moment of her happiness...

Piotr Ilyich Tchaikovsky, who was thirty-three at the time, was commissioned to write the play's incidental music. The play premiered in 1873 with Tchaikovsky's score receiving more praise than the play itself. In St. Petersburg, Nicolai Rimsky-Korsakov was so moved by the tale he later wrote an opera based on Ostrovsky's play. It premiered in 1881 and has joined the ranks of best-loved Russian operas.

"Dance of the Jesters," also known as "Dance of the Buffoons," is one of the more commonly performed works from *The Snow Maiden*, often used as an encore in orchestral settings. In Ray Cramer's transcription, the Dance of the Jesters is a highly energetic work peppered with brass fanfares and rapid, technical woodwind passages.

"Non vo già' che vi suonino" from *La cifra*

Antonio Salieri (1750–1825)

transcribed by Donald Patterson*

Antonio Salieri began his musical training at an early age, studying violin and harpsichord with his older brother. After his parents' death, a family friend arranged for him to continue his musical training in Venice. There he studied for a year before his musical talents drew the attention of the visiting Viennese Court composer Florian Leopold Gassmann, who in 1766 took him to Austria where he taught Salieri composition and introduced him to the court of Emperor Joseph II.

Salieri's early operas brought him to the attention of Christoph Gluck, whose patronage and influence helped him earn recognition in the highest Viennese musical circles. Upon Gassmann's death, Salieri was appointed court composer, and also became the conductor of Vienna's Italian opera company. In 1788 Salieri became court music director and was, by then, one of the most influential figures in European music. He helped shape the Viennese musical world that would produce many important composers for more than a century. His students included Ludwig van Beethoven, Franz Schubert, Franz Liszt, Johann Nepomuk Hummel, and Carl Czerny.

Salieri's operas demonstrate his great versatility, striking theatricality, and substantial musical talent. His comic operas of the 1780s were forged in the same environment that influenced Wolfgang Amadeus Mozart during that time. In *La cifra*, Salieri adeptly utilized the *drama giocoso* form (drama with jokes) and employed many of the same singers who shaped Mozart's vocal writing. Premiered in Vienna, the work enjoyed moderate success and went on to receive several additional productions in the years immediately following, with modern productions performed as recently as 2018.

La Cifra is a comic story about a shepherdess, Eurilla, who is unaware she is a nobleman's daughter. The Act I aria, "Non vo già' che vi suonino," is recycled from one of Salieri's earlier operas titled *L'amore innocente*. It is sung by Lisotta, the mayor's daughter, wherein she describes what kind of music she wants played at her wedding. She associates certain instruments with peasants and others with townspeople, and is reflected in the aria's orchestration. Despite being betrothed to Sandrino, Lisotta is nonetheless in love with Lord Fideling, who is seeking a lost noblewoman with whom he has fallen in love. Lisotta mistakenly

believes herself to be this lost noblewoman, however, in the end it is revealed that it is in fact Eurilla, who is ultimately reunited with Lord Fideling and all ends happily.

I don't want anyone playing
Bagpipes, fifes,
Guitars or lutes,
Drums, lire or castanets,
Pipes or big drums,
Rebecs or zithers.

*Non vo' già che mi suonino
pive, sampogne, o pifferi,
chitarre, o colascioni,
tamburi, lire, o nacchere,
né sveglie, né bussoni,
ribecche, o dabuddà.*

I want saxophones [*originally violins],
Harps, oboes, psalteries,
Violas and cellos,
Transverse flutes,
Bassoons and double basses,
And clarinets and timpani,
And trumpets and horns,
And all the instruments
They play in town.

*Ci voglio li sassofoni,
arpe, oboè, salteri,
viole, violoncelli,
e flauti traversieri,
fagotti e contrabbassi,
e i clarinetti, e i timpani,
e le trombette, e i corni,
e tutti li strumenti
che s'usano in città.*

Master Sergeant Sara Sheffield, mezzo-soprano

Mezzo-soprano vocalist and concert moderator Master Sergeant Sara Sheffield joined “The President’s Own” United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history. Master Sgt. Sheffield began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville Texas High School in Texas in 1997, she attended the University of North Texas in Denton and earned a bachelor’s degree in vocal performance in 2001. In 2016 she earned an executive master’s degree in business administration from George Mason University in Fairfax, Virginia. Prior to joining “The President’s Own,” Master Sgt. Sheffield was a member of the U.S. Army Band’s Army Chorale at Fort Myer in Arlington, Virginia.

Scherzo Capriccioso, Opus 66

Antonín Dvořák (1841–1904)
transcribed by Thomas Knox*

Despite his financial difficulties, Dvořák’s compositional style in his early career was marked by great energy and bravado. This is heard in works such as his String Quintet in A minor, the first two symphonies, and his monumental cello concerto. As his career progressed, he gained financial success through grants awarded by the Ministry of Culture and Education in Vienna. Through that grant, he also gained the friendship and mentorship of Johannes Brahms who served on its jury. However, Dvořák suffered a series of personal tragedies during this success which influenced his work greatly. Over a short period of time beginning in 1877, he and his wife Anna lost all three of their children. In 1882, tragedy struck again when Dvořák’s mother died. These profound losses influenced a period of a dark compositional style out of

which emerged the dramatic Symphony No. 7, the F minor Piano Trio and the Scherzo Capriccioso.

In sharp contrast to the title, the fourteen-minute piece is a tumultuous journey full of angst. The work is dramatic, complex, and very challenging for the performers, in spite of its seemingly simple A-B-A form. Dvořák fleshes out the normally straightforward A sections of a symphonic scherzo, developing its thematic material in these lively and capricious outer sections. The B section is more lyrical. Dvořák uses unusual combinations of instruments in this section to create dark and unusual tone colors. In this transcription Knox utilizes harp, bass clarinet, and English horn from Dvořák's original orchestration. The piece ends in a frenetic recapitulation of themes: a triumphant and intentional return to life.