



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Wednesday, August 10, 2022 at 6:30 P.M.
Yards Park
Thursday, August 11, 2022 at 7:30 P.M.
John Philip Sousa Band Hall
Colonel Jason K. Fettig, conducting

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

March, “The Pathfinder of Panama”

traditional
arranged by Luther Henderson
adapted by Chris Coletti

Amazing Grace
MGySgt Christian Ferrari, trumpet soloist

Alfred Reed (1921–2005)

Armenian Dances, Part 1
GySgt Douglas Quinzi, conducting

arranged by Stephen Bulla* (b. 1953)

Irish Songs
MGySgt Kevin Bennear, baritone
GySgt Douglas Quinzi, conducting

Julius Fučík (1872–1916)
edited by Frederick Fennell

March, “Florentiner,” Opus 214
GySgt Douglas Quinzi, conducting

Samuel Coleridge-Taylor (1875–1912)
transcribed by Donald Patterson*

Ballade, Opus 33

MGySgt Kevin Bennear, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “The Pathfinder of Panama”

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

More than anyone else, John Philip Sousa is responsible for bringing the United States Marine Band to the level of excellence it upholds today. As a composer, he wrote the best known and most loved marches in the repertoire; as Director, he was an innovator who shaped the future of the Marine Band.

Sousa was born in 1854 in southeast Washington, D.C., near the Marine Barracks where his father Antonio played trombone in the Marine Band. Sousa studied piano and most orchestral instruments, excelling on the violin. Young Sousa was almost persuaded to join a circus band at age thirteen, but his father intervened and enlisted him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty, and returned five years later as the seventeenth director. Sousa led “The President’s Own” until 1892 and shortly after formed the civilian Sousa Band, which toured extensively for the next four decades both in the United States and abroad.

Shortly after the completion of the Panama Canal in 1914, the Sousa Band was invited to perform at the 1915 Panama-Pacific Exposition in San Francisco. At the request of Walter Anthony, a reporter for the *San Francisco Call*, Sousa composed “The Pathfinder of Panama” march to commemorate the opening of the Panama Canal and dedicated it to the exposition as well. The “Pathfinder” in the title of the march refers not to an individual, but to the Panama Canal itself, an engineering marvel that shortened the ocean voyage between San Francisco and New York by approximately 8,000 miles and continues to have an incalculable impact on the shipping of goods and passengers worldwide.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 4 of [“The Complete Marches of John Philip Sousa.”](#)

Amazing Grace

traditional

arranged by Luther Henderson

adapted by Chris Coletti

With estimated performances of ten million times per year, “Amazing Grace” is arguably the most beloved and famous hymn in the world. Its text is a poem written by John Newton, a British man, who thought it as his spiritual biography in 1779. This hymn grew in popularity during the nineteenth century, eventually becoming a staple in the African American community.

Newton grew up without any religious conviction and as a young man described himself as lacking “moral self-control and discipline.” At age nineteen, he was taken by force into service in the British Royal Navy and was quickly relieved of his post due to misbehavior. He began a career as a slave trader for quick profits. A violent storm battered his ship off the coast of Ireland and swept a crew member overboard from where he was standing. Jonathan Aitken, Newton’s biographer, refers to this as the beginning of Newton’s spiritual conversion. Eventually Newton left the slave trade and was ordained as a priest in the Church of England. “Amazing

Grace” was written as part of a sermon given on New Year’s Day 1773. At that time it was simply a poem.

Though it was obscure in England after its publication, “Amazing Grace” quickly became popular in the United States. Baptist and Methodist preachers, especially in the South, used the hymn throughout the Protestant Second Great Awakening of the late nineteenth century. In 1835, American composer William Walker set it to the hymn tune known as “New Britain”.

“Amazing Grace” was referenced in Harriet Beecher Stowe’s anti-slavery novel *Uncle Tom’s Cabin* and had surges of popularity during the Civil War and Vietnam War. It has appeared on recordings by Judy Collins, Aretha Franklin, Ray Charles, Johnny Cash, Elvis, and Willie Nelson, and President Barack Obama famously sang the hymn during the memorial service for a victim of the church shooting in Charleston, South Carolina.

This version of *Amazing Grace* was originally arranged by Luther Henderson for the Canadian Brass, and later transcribed for concert band by Chris Coletti. Henderson draws on jazz and Dixieland traditions for this arrangement, invoking the popular and emblematic improvisational and Gospel versions of this hymn.

Master Gunnery Sergeant Christian Ferrari, trumpet soloist

Trumpet and Cornet Player Master Gunnery Sergeant Christian Ferrari of Rome, New York, joined “The President’s Own” United States Marine Band in September 1993. Master Gunnery Sgt. Ferrari began his musical instruction at age eleven and graduated from Rome Free Academy in 1986. He earned a bachelor’s degree in music education and performance in 1990 from Syracuse University in New York, and a master’s degree from the New England Conservatory of Music in Boston in 1993. He studied trumpet with the late Roger Voisin at the Tanglewood Music Center in Lenox, Massachusetts; Charles Schlueter, formerly of the Boston Symphony Orchestra; and Daniel Sapochetti, formerly of the Syracuse Symphony Orchestra.

In addition to his regular duties he has coordinated and led educational outreach clinics on tour and has worked with members of the Marine Forces Reserve Band in New Orleans, the Parris Island Marine Band in Beaufort, South Carolina, and the III Marine Expeditionary Force Band in Okinawa, Japan. He has been featured as a soloist with the band and chamber orchestra several times, performing Herman Bellstedt’s “La Mandolinata,” Rafael Mendez’s “La Virgen de la Macarena,” Oskar Bohme’s Concerto in F minor, Johann Wilhelm Hertel’s Concerto in E-flat for Trumpet and Oboe, Ottorino Respighi’s Concerto a cinque, Leroy Anderson’s “Bugler’s Holiday,” James Barnes’ Duo Concertante for Euphonium and Trumpet, and Ken McCoy’s arrangement of “Wild About Harry.”

Armenian Dances, Part 1

Alfred Reed (1921–2005)

Alfred Friedman was born in Manhattan to Austrian parents. A prodigious trumpet-talent, performed regularly in New York under the Americanized name “Al Reed” before he finished high school. He supplemented his instrumental studies with private lessons in theory and harmony, and his well-connected tutors recommended their pupil for a position as a staff-composer/arranger and assistant conductor for New York’s Radio Workshop. This diverse skill set was put to good use when Reed served as a radio production director and assistant conductor

in the 529th Army Air Corps Band during World War II. Reed enrolled at the Julliard School after completing his military service, but became an arranger/producer/conductor for the NBC and ABC television networks before completing his bachelor's degree. In 1953, Reed was appointed conductor of the Baylor University Symphony Orchestra in Waco, Texas and completed his bachelor's and master's degrees while on faculty. Reed accepted a position at the University of Miami in Florida in 1966 where he taught until his retirement in 1993. At the University of Miami, Reed conducted the wind ensemble, taught composition, and founded the country's first music business program.

Reed's compositions continue to enjoy a level of popularity. His choral and orchestral works are frequently performed today, but his legacy is primarily as a wind composer. Armenian Dances is one of the artistic high-points of his more than eighty compositions for band. The piece was commissioned in the early 1970s by Harry Begian, then the director of bands at the University of Illinois at Urbana-Champaign. Begian became intrigued with Armenian folk song when he read the works and heard folk songs collected by pioneering ethnomusicologist Komitas Vardapet. Reed was commissioned by Begian to compose a work incorporating songs collected by Vardapet with financial assistance from Alex Manoojian, the president of the Armenian General Benevolent Union. Armenian Dances, Part I was completed in 1972 and was premiered in January 1973 with Begian conducting. It is described by Reed as a "symphonic rhapsody" incorporating five of the 4000 Vardapet's collected by Vardapet. Armenian Dances, Part II consists of three shorter movements, each one built around a single song, and was premiered in 1976.

Irish Songs

arranged by Stephen Bulla* (b. 1953)

Stephen Bulla joined the United States Marine Band in 1980, was appointed Chief Arranger in 1989, and served in that capacity until his retirement in 2010. Bulla arranged this set of well-known Irish songs for Marine Band baritone soloist Master Gunnery Sergeant Kevin Bennear, and it has been a favorite of Marine Band audiences since its premiere. The rich musical heritage of Ireland served as the source for these tunes, but it is an Ireland seen through the rose-tinted lens of Irish America. The songs in this both reverent and joyous medley include the popular tunes "That's an Irish Lullaby," "Clancy Lowered the Boom," "Irish Washer Woman," "'Tis the Last Rose of Summer," "Galway Piper," and "McNamara's Band."

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.

March, "Florentiner," Opus 214

Julius Fučík (1872–1916)
edited by Frederick Fennell

Julius Fučík is considered the "Czech March King" or "Bohemian Sousa" with more than 400 works to his credit, including operettas, chamber music, masses, overtures, and songs. He was born in Prague where he learned to play the bassoon, violin, and percussion. He later entered the Prague Conservatory at age twelve and studied composition with Antonín Dvořák. He served a period of mandatory military service for three years in bands of the Austro-Hungarian Army. Following his discharge, he performed as second bassoonist at the German Theatre in Prague. A year later, he became the conductor of the Danica Choir in Sisak, Croatia. In 1897, he rejoined the army as the bandmaster based in Sarajevo, and later the band moved to Budapest. In 1913, he started his own band in Berlin. Fučík's music is still performed in the Czech Republic as patriotic music.

Fučík composed the "Florentiner" march in 1907 while he was the bandmaster for the 86th Infantry Regiment of the Austro-Hungarian Army. The band was stationed in Budapest at the time, and the garrison's nine other military bands challenged Fučík to produce worthwhile band music, resulting in a particularly productive compositional period. "Florentiner" opens with a stern bugle call, after which the march becomes lighthearted. The main melody of spritely repeated notes in the upper voices is occasionally interrupted by sarcastic responses in the low brass. An expansive lyrical middle section is followed by a repeat of the initial material, this time with an added piccolo obbligato to close in a style reminiscent of John Philip Sousa's "The Stars and Stripes Forever."

Ballade, Opus 33

Samuel Coleridge-Taylor (1875–1912)
transcribed by Donald Patterson*

Samuel Coleridge-Taylor was born and raised in London. His father was a physician from Sierra Leone, and his mother was an English woman. When his father's medical practice failed, he returned to Africa. Coleridge-Taylor was then raised by his mother and grandparents who encouraged his music talent. He enrolled at the Royal College of Music in London at age fifteen as a violinist, pianist, and later a composer.

Coleridge-Taylor faced difficulties as a biracial musician, but his talent was quickly recognized by England's musical elite. His work was championed by Sir Charles Stanford, an Irish composer and conductor and Coleridge-Taylor's composition teacher at the Royal College. Coleridge-Taylor later caught the attention of renowned composer Sir Edward Elgar, eventually earning him a commission through Elgar's music publisher, August Johannes Jaeger. The resulting work, *Ballade*, was performed at the 1898 Three Choirs Festival and became his first

major compositional success. His continued achievements led to three tours of the United States, and he even conducted the Marine Band at the White House while on tour in 1904. As a respected Black English composer, Coleridge-Taylor was warmly received by the Black American community, befriending W. E. B. Du Bois and collaborating with poet Laurence Dunbar. Coleridge-Taylor died at age thirty-seven in the midst of a thriving career.

Ballade is full of energy, passion, and warmth. The piece opens with a dramatic timpani roll and flute trills, followed by a fiery passage played by the woodwinds and supported by the brass. This heroic theme unwinds into a tenderer theme which evokes a cinematic love song. The piece alternates between these two contrasting moods before concluding with the most dramatic rendition of the opening theme.