



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Wednesday, August 16, 2023 at 7:30 P.M.
John Philip Sousa Band Hall
Thursday, August 17, 2023 at 8:00 P.M.
U.S. Capitol, West Terrace
Major Ryan J. Nowlin, conducting

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

March “International Peace”

Kimberly Archer (b. 1973)

Fanfare Politeia (2021)

Donato Lovreglio (1841–1907)
transcribed by Bryan Kidd

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

Gustav Holst (1874–1934)
edited by Frederick Fennell

Suite No. 1 in E-flat, Opus 28, No. 1

Chaconne
Intermezzo
March

Matty Malneck (1903–81)
lyrics by Johnny Mercer
arranged by Maj Ryan J. Nowlin*

“Pardon My Southern Accent” from *In the Words of Johnny Mercer*

Harold Arlen (1905–86)
lyrics by Johnny Mercer
arranged by Stephen Bulla*

“Blues in the Night”

Cy Coleman (1929–2004)
lyrics by Dorothy Fields
arranged by GySgt Scott Ninmer*

“I’m a Brass Band” from *Sweet Charity*

Stephen Schwartz (b. 1948)
arranged by Maj Ryan J. Nowlin*

“For Good” from *Wicked*

MSgt Sara Sheffield, mezzo-soprano

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

March, “The Stars and Stripes Forever”

MSgt Sara Sheffield, concert moderator

*Member, U.S. Marine Band

www.marineband.marines.mil | (202) 433-5809 | www.facebook.com/marineband | www.twitter.com/marineband | www.instagram.com/usmarineband

PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert. In addition to works of the U.S. Government (as defined by 17 U.S.C. § 101 et seq.), this performance may also contain individuals’ names and likenesses, trademarks, or other intellectual property, matter, or materials that are either covered by privacy, publicity, copyright, or other intellectual property rights licensed to the U.S. Government and owned by third parties, or are assigned to or otherwise owned by the U.S. Government. You should not assume that anything in this performance is necessarily in the Public Domain.

PROGRAM NOTES

March, “International Peace”

Karl King (1891–1971)

arranged by Gene Milford

Karl King composed “International Peace” at the conclusion of one of his 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 likely composed in the summer of 1910 and subsequently published in 1911, 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 referenced 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 that 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. “International Peace” was written and published prior to the Palace’s official opening in 1913. Despite its physical location in the Hague, the Peace Palace has an important American connection: the steel magnate Andrew Carnegie was the primary funder of its construction.

“International Peace” features structures and stylistic influences from John Philip Sousa. The motif introducing the trio seems to be a “musical tip of the hat” to one of the most famous 6/8 marches of all time, Sousa’s “The Washington Post.”

Fanfare Politeia (2021)

Kimberly Archer (b. 1973)

Kimberly Archer currently serves as professor of composition at Southern Illinois University Edwardsville, where she teaches composition, music theory, orchestration, analysis, and counterpoint. She has also served on the faculties of Bowling Green State University in Ohio, Western Carolina University in North Carolina, and Southeast High School in Florida. Archer holds a bachelor’s degree in music education from Florida State University, a master’s degree in composition from Syracuse University, and a doctorate in composition from the University of Texas at Austin. Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter.

As a specialist in music for winds and percussion, Archer has had her music performed both nationally and internationally, including at the Midwest Band and Orchestra Clinic in Chicago, the World Association of Symphonic Bands and Ensembles International Convention, regional conventions of the College Band Directors National Association, and state conventions of the Nebraska State Band Association, Oklahoma Music Educators Association, and the National Band Association – Wisconsin. Her music has been commissioned and performed by bands of all levels throughout the United States, as well as by ensembles in Spain, Japan, and the Netherlands. Archer is also a contributor to *Composers on Composing for Band*, Volume 4. Her

Symphony No. 3 has been recorded on the Albany Records label, and her Concerto for Piano and Wind Ensemble, Symphony No. 2, and *for those taken too soon...* (Symphony No. 1) has been recorded on the Mark Custom Recording label.

In 2021, Archer was commissioned by “The President’s Own” United States Marine Band to contribute a work for the fifty-ninth Presidential Inauguration. Her work was premiered by the band live on international television during the pre-ceremony performance, as part of a small collection of new fanfares written for the occasion. The composer cited the following inspiration for her musical contribution to the ceremony:

Fanfare Politeia is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing our Constitution. “Politeia” is a Greek word derived from “polis” (city). Aristotle used the term to represent concepts such as citizens’ rights and constitutional government, while Plato’s examination of justice—a book which we now call *The Republic*, in English—was actually titled *Politeia* in the original Greek. Fanfare Politeia celebrates our traditions of a free and fair election, and of a peaceful transfer of power.

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 flutist, composer, and a friend of the author Alexandre Dumas *filis* (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.

Suite No. 1 in E-flat, Opus 28, No. 1

Gustav Holst (1874–1934)

edited by Frederick Fennell

Gustav Holst was one of England’s most prominent twentieth-century composers. Shortly after beginning advanced piano studies at the Royal College of Music in London, Holst developed neuritis so severe that he was no longer able to play. In an effort to stay involved as a performer and also to provide an income, he learned to play trombone and performed with several orchestras. Holst composed hundreds of works in many musical genres, the most famous of which was his orchestral suite *The Planets* (1922). Although Holst’s compositional style was rooted in English folk song heritage and utilized traditional contrapuntal techniques, his unique concepts of harmony and musical form distinguished his works from his contemporaries.

Prior to the monumental success of *The Planets*, Holst composed many other notable works and several important pieces for winds and percussion. For a work that is such an important staple of the concert band repertoire, there is surprisingly little information about the origins of the First Suite in E-flat. Holst entered the “1st Suite for Military Band Op. 28A” on the page for 1909 in the notebook where he kept records of his compositions. However, the first record of a performance of the work was not until 1920 and there is no mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat nebulous, the work is a masterpiece of wind writing that sounds as fresh and original today as the day it was written.

The three-movement work begins with a Chaconne where a melody that serves as the basis for all three movements is introduced by the low brass. The variations build slowly to a majestic finale before giving way to the sprightly Intermezzo. The central movement transforms the Chaconne melody into a light scherzo that highlights Holst’s skillful writing for woodwinds. The movement ends quietly with a wink before the final movement enters with a flourish. The March cleverly weaves together a new tune with a reinvented version of the main melody and culminates with a grand and powerful coda.

“Pardon My Southern Accent” from *In the Words of Johnny Mercer*

Matty Malneck (1903–81)
lyrics by Johnny Mercer
arranged by Maj Ryan J. Nowlin*

Johnny Mercer was a prolific and iconic American lyricist, singer, and songwriter. Born in Savannah, Georgia, he was exposed early in his life to folk, blues, and jazz musical styles, but he never received formal music training. Mercer moved to New York City at age nineteen and landed in the heart of the American music scene. After meeting artists like Bing Crosby and Louis Armstrong, Mercer began to write lyrics in earnest and soon was collaborating with stars including Hoagy Carmichael and, later, Fred Astaire and Benny Goodman. Mercer moved to Hollywood in 1935 where his success was cemented by his four separate Oscar awards in the Best Song category.

“Pardon My Southern Accent,” was composed in the early 1930s, featuring comical lyrics by Mercer that embraced the southern drawl of his youth.

“Blues in the Night”

Harold Arlen (1905–86)
lyrics by Johnny Mercer
arranged by Stephen Bulla*

Harold Arlen was born in Buffalo, New York, and was one of the most prolific popular song composers of the twentieth century. Nearly forty of his more than 400 songs have become standard repertoire, including “Over the Rainbow,” “Get Happy,” and “Stormy Weather.” His universal appeal is comparable to that of Duke Ellington and Irving Berlin, and his compositional style enables almost any singer to find numerous songs that complement their voice.

“Blues in the Night” was written in 1941 for the film of the same name. Arlen and Mercer’s collaboration earned the duo an Academy Award nomination for their title song. Artists Dinah Shore, Peggy Lee, and Ella Fitzgerald immortalized this song on record and “Blues in the Night” made thirteen appearances on the American radio and television music program *Your Hit Parade*.

“I’m a Brass Band” from *Sweet Charity*

Cy Coleman (1929–2004)
lyrics by Dorothy Fields
arranged by GySgt Scott Nimmer*

An accomplished and classically trained pianist who made his Carnegie Hall debut at age seven, Cy Coleman’s musical journey led him to the world of jazz. Born Seymour Kaufman in 1929, he changed his name at age sixteen. This name change came just in time to use it on his first compositions with lyricist Joe McCarthy on pieces such as “Why Try To Change Me Now,” “The Riviera,” and “I’m Gonna Laugh You Right Out Of My Life.” He went on to write numerous standards including “Witchcraft,” “The Best is Yet to Come,” “Big Spender,” “I’ve

Got Your Number,” and “Hey, Look Me Over.” His Broadway scores include *Sweet Charity*, *City of Angels*, *The Will Rogers Follies*, *On the Twentieth Century*, *I Love My Wife*, and *The Life*

Upon meeting lyricist Dorothy Fields at a party, Coleman asked her to collaborate with him. The result was *Sweet Charity* (1966) with a book by Neil Simon. Stephen Sondheim called Fields “the most underrated of the major lyricists” and the lyricist who “first made Broadway song lyrics genuinely conversational.” There is a natural quality to Fields’ work that lets the characters express themselves in the same voice when they are singing as when they are speaking. The musical premièred on Broadway in 1966, where it was nominated for nine Tony Awards. Many of its songs are still well known, from the brass and sass of “Big Spender” to the rhythmic propulsion of “There’s Gotta Be Something Better.” “I’m a Brass Band” expertly uses extended metaphor. The lyrics express how being loved causes a deliriously happy girl to feel like everything from the Philadelphia Orchestra and the Modern Jazz Quartet to a Count Basie blast and the bells of St Peter’s in Rome. Transformed into music, Charity sings, “All kinds of music is pouring out of me.”

“For Good” from *Wicked*

Stephen Schwartz (b. 1948)

arranged by Maj Ryan Nowlin*

The hit musical *Wicked* has been enchanting audiences around the world since 2003 with the untold story of the witches of Oz. Based on Gregory Maguire’s novel *Wicked: The Life and Times of the Wicked Witch of the West*, the plot expands the characters and settings of L. Frank Baum’s *The Wonderful Wizard of Oz*, made popular by the classic 1939 film *The Wizard of Oz*. Elphaba, who comes to be known as the Wicked Witch of the West, is presented not as a one-dimensional villain, but a bright and talented magician that is misunderstood because of her green skin and her political efforts to counter the corrupt government of the Wizard.

The unique friendship between Elphaba and Glinda, who later changes her name and becomes Glinda, the Good Witch of the North, begins when the two are assigned as roommates at Shiz University. Their relationship is tested by their opposing personalities, a shared love interest, differing opinions on the corrupt government, and Elphaba’s fall from grace. In the emotional climax of the musical, Elphaba and Glinda sing “For Good,” affirming their friendship as Elphaba leaves her political cause in Glinda’s hands to escape an angry mob. The tender duet speaks to the power of friendship to alter lives as the two share a meaningful farewell.

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 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.

March, “The Stars and Stripes Forever”

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

John Philip Sousa actively composed over a span of nearly sixty years but it was during his time as leader of the United States Marine Band followed by the early years of his leadership of his civilian band that Sousa wrote some of his most famous marches, those that earned him the title “The March King.” His most famous composition was written during this time, conceived while he was abroad and homesick from his nearly constant travel.

Since its première in Philadelphia on May 14, 1897, “The Stars and Stripes Forever” has secured its place as the most popular and widely recognized march of all time. It has captured the spirit of American patriotism perhaps better than any other composition for more than a century. Former Sousa Band members testified that, during the height of the band’s popularity, “The Stars and Stripes Forever” was performed on every concert. Audiences expected, and sometimes even demanded to hear the march and eventually began to stand upon recognizing its opening bars as if it were the national anthem. It didn’t succeed in becoming the national anthem, but in 1987 President Ronald Reagan signed an Act of Congress designating “The Stars and Stripes Forever” the national march of the United States.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 3 of [“The Complete Marches of John Philip Sousa.”](#)