



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND  
Wednesday, August 17, 2022 at 6:30 P.M.  
Yards Park  
Thursday, August 18, 2022 at 7:30 P.M.  
John Philip Sousa Band Hall  
First Lieutenant Darren Y. Lin, conducting

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

March, “The Gallant Seventh”

Joseph Willcox Jenkins (1928–2014)

American Overture for Band

Jean-Baptiste Arban (1825–89)  
arranged by Donald Hunsberger\*

Variations sur *Le Carnaval de Venise*  
*SSgt Robert Bonner, cornet soloist*

Emmanuel Chabrier (1841–94)  
transcribed by Fred Junkin

Marche Joyeuse

John Mackey (b. 1973)

*Kingfishers Catch Fire* (2007)  
Following falls and falls of rain  
Kingfishers catch fire

Stephen Sondheim (1930–2021)  
arranged by Stephen Bulla\*

“There Won’t Be Trumpets” from *Anyone Can Whistle*  
*MSgt Sara Sheffield, mezzo-soprano*

Piotr Ilyich Tchaikovsky (1840–93)  
transcribed by V. F. Safranek

Finale from Symphony No. 4 in F minor, Opus 36

*MSgt Sara Sheffield, concert moderator*

\*Member, U.S. Marine Band

[www.marineband.marines.mil](http://www.marineband.marines.mil) | (202) 433-5809 | [www.facebook.com/marineband](http://www.facebook.com/marineband) | [www.twitter.com/marineband](http://www.twitter.com/marineband) | [www.instagram.com/usmarineband](http://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, “The Gallant Seventh”**

John Philip Sousa\* (1854-1932)

edited by The United States Marine Band

It is amazing that this march, regarded as one of Sousa’s finest and certainly one of his most vigorous, was composed while he was recuperating from a broken neck. The march takes its title from the 7th Regiment, 107th Infantry, of the New York National Guard, whose history may be traced back to the Civil War. The conductor of the famous 7th Regiment Band was Major Francis Sutherland, a former Sousa Band cornetist.

Upon America’s entry into World War I, Sutherland left his position with Sousa to enlist in the army; he was made a bandmaster in the U.S. Field Artillery. Several other Sousa men then secured their release to enlist, some for service with Sutherland’s band.

Sutherland did not return to the Sousa Band at the war’s end; he accepted the position of bandmaster of the 7th Regiment. The regiment’s commanding officer, Colonel Wade H. Hayes, made a formal request of Sousa for a march. Sousa obliged, paying tribute to the organizational ability and professional standing of one of his band’s alumni. For the official send-off of the new march at the New York Hippodrome on November 5, 1922, Sutherland’s 7th Regiment Band augmented the Sousa Band on stage.

Although no less than seven other composers had also written marches for this regiment, Sousa’s was the only one to gain wide acceptance, and Sousa was named honorary bandmaster of the regiment. Many years later, Sutherland repaid his debt to Sousa in an appropriate way. He was one of eight founders of the living Sousa memorial known as the Sousa Band Fraternal Society.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 54. Used by permission.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 5 of [“The Complete Marches of John Philip Sousa.”](#)

## **American Overture for Band**

Joseph Willcox Jenkins (1928–2014)

Joseph Willcox Jenkins was born in Philadelphia and started composing at the same time he began taking piano lessons as a young boy. He studied formally with composer Vincent Persichetti at the Philadelphia Conservatory of Music while simultaneously pursuing a pre-law degree at the nearby St. Joseph’s College. He later enrolled at the Eastman School of Music in Rochester, New York. There Jenkins earned both bachelor’s and master’s degrees and studied with other luminaries of mid-century American classical music including Howard Hanson and Bernard Rogers.

Jenkins was drafted and served on the arranging staff of the U.S. Army Field Band at Fort Meade, Maryland. Jenkins composed his American Overture in 1953 with the goal of showcasing the superb horn section of that band. Following his service with the Field Band, Jenkins went on to serve as chief arranger of the U.S. Army Chorus at Fort Myer, Virginia; and in 1961 he joined the faculty of Duquesne University in Pittsburgh, where he taught until his retirement in 2000. American Overture quickly gained attention from the band community on its composition and is one of the most often performed works in the concert band repertoire.

## **Variations sur *Le Carnaval de Venise***

Jean-Baptiste Arban (1825–89)  
arranged by Donald Hunsberger\*

Jean-Baptiste Arban is one of history's great cornet virtuosos. He mastered his instrument as a performer, and also became an influential teacher in cornet technique. Born in Lyon, France, he started playing the cornepean (an early version of the cornet) and later switched to cornet at the Paris Conservatory where he studied with Francois Dauverné from 1841 to 1845.

Arban was a strong advocate for the legitimacy of the cornet as a solo instrument. In 1848, he performed a transcription of the Air for Flute by Theobald Böhm for members of the Société des Concerts du Conservatoire, an influential Parisian orchestra. Performing a virtuosic piece on the cornet was a revolutionary concept at this time, and his performance was a great step forward in popularizing the instrument. In 1857, Arban was appointed professor of saxhorn (another relative of the cornet) at the École Militaire in Paris. While teaching there he wrote published the pedagogical work *Grande méthode complète pour cornet à pistons et de saxhorn* which remains the definitive manual for teaching the trumpet and cornet today.

Arban also composed a number of virtuosic solos for cornet. Many are written in the theme and variation form, as is the case with the Variations sur *Le Carnaval de Venise*. This piece is based on a popular Italian folk tune whose most familiar lyrics begin with “My hat, it has three corners.” Many composers, including the virtuoso violinist Niccolò Paganini and famed operatic composer Gioachino Rossini have written sets of variations based on this tune. In Arban's piece, the cornet soloist first plays a lyrical introduction before introducing the melody. The variations which follow show off a wide range of cornet techniques from beautiful melodic playing to fast and furious double and triple tonguing.

### **Staff Sergeant Robert Bonner, trumpet soloist**

Trumpet and Cornet Player Staff Sergeant Robert Bonner of Payne Springs, Texas, joined “The President's Own” United States Marine Band in October 2015. Staff Sgt. Bonner began his musical instruction on trumpet at age eleven. After graduating in 2006 from Eustace High School in Eustace, Texas, he earned his bachelor's degree in music education from Texas Tech University in Lubbock in 2010. He earned a master's degree in music performance in 2014 from Colorado State University in Fort Collins. His notable teachers are Justin Bartels of the Colorado Symphony Orchestra, Ray Mase of the Aspen Music Festival, Jeffrey Meyer, and Max Matzen. Prior to joining “The President's Own,” Staff Sgt. Bonner performed with the Colorado and Fort Collins Symphony Orchestras, the Minnesota Orchestra in Minneapolis, the National Symphony Orchestra in Washington, D.C., the Aspen Music Festival Orchestra and Chamber Orchestra, and the National Orchestral Institute Orchestra in College Park, Maryland.

## **Marche Joyeuse**

Emmanuel Chabrier (1841–94)  
transcribed by Fred Junkin

Despite his rather small body of work, French composer Emmanuel Chabrier influenced the most famous French composers of the twentieth century, including Claude Debussy, Maurice Ravel, and Francis Poulenc, with his ability to incorporate humor and popular idioms in serious music. Though Chabrier showed musical talent as a composer and pianist from a young age, he began his

career following his family's tradition of law and civil service. In 1880, at age thirty-nine, he resigned from his position at the Ministry of the Interior to devote his final fourteen years to composition.

Marche Joyeuse began its life as the *Prélude et marche française*, a piece for piano four hands written in 1885. Chabrier transformed, orchestrated, and dedicated the work to fellow French composer Vincent d'Indy in 1885 for a première later that year. Chabrier considered this piece "idiotically comical" and stated that "the musicians were in stitches." His characteristic wit is on full display throughout the piece, demonstrated by his inventive use of orchestration, harmony, and rhythm. Debussy gave the piece high praise, calling the Marche Joyeuse a "masterpiece of high fantasy."

### ***Kingfishers Catch Fire (2007)***

John Mackey (b. 1973)

John Mackey, a native of New Philadelphia, Ohio, received his Bachelor of Fine Arts from the Cleveland Institute of Music and his Master of Music degree from The Juilliard School, where he studied composition with John Corigliano. Mackey has composed for a wide variety of ensembles, and in recent years has taken a special interest in music for dance and for symphonic winds. Many of his pieces have garnered considerable attention and praise. *Damn* (1998), written for solo clarinet and solo dancer accompanied by four percussionists, was used by the 2004 U.S. Synchronized Swim Team at the Olympics in Athens, Greece, and *Redline Tango* (2003), originally for orchestra and re-orchestrated for band, won the 2004 Walter Beeler Memorial Composition Prize and the 2005 American Bandmasters Association Ostwald Award.

*Kingfishers Catch Fire* was commissioned by a consortium of schools and wind ensembles in Japan and completed in 2007. The work is divided into two contrasting movements. In his own program notes on the piece, Mackey offered the following words:

A "kingfisher" is a bird with beautiful, brilliantly colored feathers that look in sunlight as if they are on fire. Kingfishers are extremely shy birds and are rarely seen, but when they are seen, they are undeniably beautiful.

The first movement, "Following falls and falls of rain," is suspended in tone, but with hope, depicting the kingfisher slowly emerging from its nest in the early morning stillness, just after a heavy rain storm. The second movement, "Kingfishers catch fire," imagines the bird flying out into the sunlight.

The work features optional antiphonal trumpets placed behind the audience. The trumpet solo in the first movement is played from the back of the hall, and the trumpet flourishes in the second movement are played by the antiphonal trumpet choir. You may catch the reference to Stravinsky's "Firebird" at the end of the piece.

### **"There Won't Be Trumpets" from *Anyone Can Whistle***

Stephen Sondheim (1930–2021)

arranged by Stephen Bulla\*

Award-winning Broadway composer and lyricist Stephen Sondheim is one of the most well-known names in modern American musical theater. Before gaining fame for his own musical creations, Sondheim, a protégé of Oscar Hammerstein, found success as the lyricist for both *West Side Story* and *Gypsy*. His solo career as both composer and lyricist began in earnest when he won his first Tony Award in 1962 for *A Funny Thing Happened on the Way to the Forum*, and his many subsequent masterpieces have been honored with a 1985 Pulitzer Prize, a 1990 Academy Award, numerous Tony and GRAMMY Awards, and the 1993 Kennedy Center Honors.

Sondheim's 1964 musical *Anyone Can Whistle* was his third collaboration with Arthur Laurents, the American playwright who also wrote the books for *West Side Story* and *Gypsy*. *Anyone Can Whistle* tells the tale of an economically struggling town. Its venal mayor, Cora Hoover Hooper, and her corrupt cronies come up with a scheme purporting that the town's spring has healing powers to attract tourists. The only person in town who is skeptical of this supposed "miracle" is Fay Apple, a young nurse from the local mental asylum known as "The Cookie Jar." In "There Won't Be Trumpets," Fay sings of her hopes for a hero who will save the town from the "smug little schemes" created by the mayor and her entourage.

### **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.

### **Finale from Symphony No. 4 in F minor, Opus 36**

Piotr Ilyich Tchaikovsky (1840–93)  
transcribed by V. F. Safranek

When John Philip Sousa found a piece that proved exceedingly popular with his audiences, he made it a part of the Sousa Band's regular repertoire. Such was the case for the dramatic Finale to Piotr Ilyich Tchaikovsky's Symphony No. 4. Sousa included this exciting *tour de force* on fourteen different tour programs with the Sousa Band over more than two decades.

Tchaikovsky's masterpiece was written during one of the most turbulent times in the composer's personal life. In 1875 he wrote, "Fate, the mocker, has arranged that for the past ten years all whom I love most in the world are far from me.... Nearly all winter I was constantly unhappy, sometimes on the verge of despair. I longed for death." The fourth symphony's central idea of the inescapability of fate is a concept that would haunt the composer throughout his life until his untimely death in 1893. Although Tchaikovsky openly admitted that his symphony depicted a story, he declined to elaborate to anyone except his dearest friend and financial benefactor, Madame Nadezhda von Meck. Tchaikovsky and von Meck never met in person, but they shared hundreds of intimate letters over the course of several decades. In a famous letter regarding Symphony No. 4, Tchaikovsky wrote to her:

Our symphony has a program. That is to say it is possible to express the content in words, and I will tell you—and you alone—the meaning of the entire work...

[Regarding the first movement:] The introduction is the kernel, the quintessence, the chief thought of the whole Symphony. [The opening theme] is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul...

Tchaikovsky introduces "Fate" as an inevitable curse one must endure in the first. He seeks to provide relief from this curse in the following movements.

Regarding the boisterous Finale of the symphony, Tchaikovsky concluded, "If you find no pleasure in yourself, look about you. Go to the people. See how they enjoy life and give themselves up

entirely to festivity. The picture of a folk holiday.... And do you still say all the world is immersed in sorrow? There still is happiness, simple naive happiness. Rejoice in the happiness of others—and you can still live.” As Tchaikovsky proves, even “Fate” cannot suppress the overpowering joy in this Finale.