



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND  
Wednesday, August 18, 2021 at 7:00 P.M.  
Yards Park

Thursday, August 19, 2021 at 7:30 P.M.  
Streamed live at [www.youtube.com/usmarineband](https://www.youtube.com/usmarineband)  
Captain Bryan P. Sherlock, conducting

---

Philip Sparke (b. 1951)

Jubilee Overture

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

March, “The White Rose”

Bernardino Bautista Monterde (1880–1959)  
arranged by Charles Koff

“La Virgen de la Macarena”  
*MGySgt Scott Gearhart, trumpet soloist*

Scott McAllister (b. 1969)

*Popcopy* (2010)  
More Cowbell!  
One Time at Band Camp  
Serenity Now

Karl L. King (1891–1971)  
transcribed by MGySgt Donald Patterson\*

March, “Cyrus the Great”

arranged by Maj Ryan J. Nowlin\*  
lyrics by Johnny Mercer

*In the Words of Johnny Mercer*  
“Pardon My Southern Accent”  
“Autumn Leaves”  
“Day In–Day Out”  
*GySgt Sara Sheffield, mezzo-soprano*

Stephen Melillo (b. 1957)

*Honor, Courage... Commitment* (1996, 1998)  
Without Warning  
Without Hesitation  
GODSPEED!

\*Member, U.S. Marine Band

[www.marineband.marines.mil](http://www.marineband.marines.mil) | (202) 433-4011 | [www.facebook.com/marineband](https://www.facebook.com/marineband) | [www.twitter.com/marineband](https://www.twitter.com/marineband) | [www.instagram.com/usmarineband](https://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***

## **Jubilee Overture**

Philip Sparke (b. 1951)

London-born composer Philip Sparke studied trumpet, piano, and composition at the Royal College of Music. His first major commission was for the Centennial Brass Band Championships in New Zealand, and the subsequent international recognition resulted in commissions from ensembles throughout Europe, Asia, Australia, and the United States. Sparke's compositions have earned several awards, including the prestigious Sudler Prize in 1997, and top prizes at the National Band Association Composition Contest in 2005 and 2016. Additionally, he was made an honorary member of the American Bandmasters Association in 2020.

Jubilee Overture was commissioned for the fiftieth anniversary of the world-famous GUS Brass Band in Kettering, England, and was premièred at the band's Golden Jubilee Concert in 1983. Sparke transcribed the piece 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.

## **March, “The White Rose”**

John Philip Sousa (1854-1932)

edited by The United States Marine Band

It would be difficult to overestimate the extent of John Philip Sousa's popularity at the height of his career in the early twentieth century. Indeed, his reputation was such that requests for one-of-a-kind compositions must have been frequent, and nothing could bring prestige to an event quite like having a Sousa march written especially for it. The march entitled “The White Rose” was the result of one such request and was written in 1917 to commemorate White Rose Day at the York Flower Festival in York, Pennsylvania. At the request of the local civic committee, Sousa incorporated themes from an opera composed by a local York banker named C. C. Frick. Of particular note in this march is Sousa's brilliant use of a staccato countermelody in the upper winds for the trio section, which provides a satisfying contrast to the lyrical main theme.

## **“La Virgen de la Macarena”**

Bernardino Bautista Monterde (1880–1959)

arranged by Charles Koff

The roots of bullfighting extend back to ancient Rome, but it was later, on the Iberian Peninsula, that these contests were fully developed. Today the sport is much the same as it was in 1726, when notorious bullfighter Francisco Romero of Spain introduced the *estoque* (sword) and the *muleta* (cape). Bernardino Bautista Monterde’s “La Virgen de la Macarena” was one of the more popular pieces heard in the bullfighting ring and is in the style of a *pasodoble* (two-step). Pasodobles are most often played for the entry of the matador and have come to represent their bravery in the face of danger.

This arrangement for solo trumpet and band by Charles Koff begins with a muscular theme in the low brass, which becomes a motif used throughout the piece as an introduction for new solo material. The initial trumpet statement is brief and relatively unembellished, bringing to mind someone boldly introducing himself in a crowded room. However, as the piece progresses, the solo part becomes increasingly more embellished and improvisatory, with athletic flourishes and stylized rubato passages showcasing the unique virtuosity of the trumpet as a solo voice.

### **Master Gunnery Sergeant Scott Gearhart, trumpet**

Master Gunnery Sergeant Scott Gearhart joined “The President’s Own” United States Marine Band in June 1996. Master Gunnery Sgt. Gearhart began his musical training at age eleven. After graduating in 1987 from West Brook High School in Beaumont, Texas, he earned a bachelor’s degree in music in 1994 from Lamar University in Beaumont, where he studied with the late Raul Ornelas. He also has studied trumpet with John Dewitt, Dennis Dotson, and Richard Schaefer in Houston, and Bobby Shew in Los Angeles. Prior to joining “The President’s Own,” Master Gunnery Sgt. Gearhart was a freelance musician and teacher in Houston.

## ***Popcopy (2010)***

Scott McAllister (b. 1969)

Scott McAllister was born in Vero Beach, Florida, and is currently a professor of composition at Baylor University in Waco, Texas. He completed his doctorate in composition at the Shepherd School of Music at Rice University in Houston, and he has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. His compositions have been featured at the Aspen, Chautauqua, and Prague/American Institute summer festivals. McAllister has received awards, performances, and/or commissions from the American Composers Orchestra, the Rascher Quartet, I Musici de Montreal, the Verdehr Trio, the Jacksonville Symphony, Da Camera of Houston, the United States New Music Ensemble, “The President’s Own” United States Marine Band, and the Florida Bandmaster’s Association, among others.

The title of McAllister’s three-movement work *Popcopy* references a catchphrase from a famous Dave Chappelle skit, and the work as a whole is inspired by popular catchphrases from television and film from the 1990s. The composer described the piece in the following words:

The first movement, More Cowbell!, is based on a popular *Saturday Night Live* skit. In this movement, four cowbell parts surround the band to emulate the struggle of balance between the band and the cowbells, but the cowbells also help keep the band together during complex rhythmic sections. The second movement, One Time at Band Camp, is a catchphrase from the movie *American Pie*. This movement portrays reminiscences of summer love found and lost. Serenity Now is inspired by an episode of *Seinfeld*. Like the episode itself, the music deals with the line between sanity and insanity with at least four other story lines going on at the same time. There are multiple band quotes (shrouded tributes to [Gustav] Holst, [Paul] Hindemith, and [John Philip] Sousa), aleatoric and non-metered sections, and a schizophrenic form to this final movement.

### **March, “Cyrus the Great”**

Karl L. King (1891-1971)

transcribed by MGySgt Donald Patterson\*

Raised in Canton, Ohio, during the turn of the twentieth century, Karl L. King was undoubtedly influenced both by the rich tradition of band music in the Midwest and the most popular form of entertainment at the time, the circus. As a young musician, he played multiple brass instruments as well as piano, but he ultimately settled on the baritone, which he played in several circus bands between 1910 and 1913, among them the Barnum and Bailey Band. It was during this time that King became known for his ability to compose circus marches quickly, a skill much in demand, as there were very few compositions that fit the rhythm and pacing of circus performances. He was quite prolific over the course of his career, composing more than 188 marches and circus “screamers,” and he is considered to have done for the circus march what John Philip Sousa did for the patriotic march.

King composed the march “Cyrus the Great” (subtitled Persian March) as a tribute to his friend “Cy” Tremain. However, he likely drew musical inspiration from the titular emperor, who founded the Persian Empire around 550 BC. The march begins with an introductory brass fanfare leading into a descending low brass theme that recurs throughout the first strain. King made the somewhat less common choice to use the low brass section as the lead melodic voice for a muscular second strain. The trio moves to a celebratory major tonality, with each of its three iterations separated by a traditionally low brass-heavy breakup strain.

### ***In the Words of Johnny Mercer***

arranged by Maj Ryan J. Nowlin\*

lyrics by Johnny Mercer

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 such as 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.

This medley by Major Ryan J. Nowlin begins with the song “Pardon My Southern Accent,” composed by Matt Malneck in the early 1930s, featuring comical lyrics by Mercer that embraced the southern drawl of his youth. The middle section features “Autumn Leaves,” originally a French song composed by Joseph Kosma for which Mercer wrote English lyrics in 1947. The medley closes with a spirited rendition of “Day In–Day Out,” which was composed by Rube Bloom in 1939, and has been recorded by the likes of Ella Fitzgerald, Judy Garland, and Frank Sinatra.

### **Gunnery Sergeant Sara Sheffield, mezzo-soprano**

Mezzo-soprano vocalist and concert moderator Gunnery 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. Gunnery 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,” Gunnery Sgt. Sheffield was a member of the U.S. Army Band’s Army Chorale at Fort Myer in Arlington, Virginia.

### ***Honor, Courage...Commitment* (1996, 1998)**

Stephen Melillo (b. 1957)

Stephen Melillo is a prolific American composer whose compositions span more than four decades and represent a diverse range of musical interests, from symphonies to music for digital gaming consoles. Something of a modern day “renaissance man,” he has been nominated for the Pulitzer Prize, received 178 commissions, was an early pioneer in digital self-publishing with his company STORMWORKS, has composed many works for film and television, and has published several books ranging from young adult fiction to music education.

*Honor, Courage...Commitment* is a three movement tour de force for wind ensemble. Melillo composed the work at the request of the U.S. Navy, which asked him to write “something that will be like a victory at sea, only more...something filmic and dramatic, a monument to the spirit of the Navy!” The first movement, Without Warning, features swirling runs in the upper winds, sinister harmonies in the brass, and violent percussive accents, bringing to mind a ship at sea caught off guard by a sudden squall. The second movement, Without Hesitation, begins with a reverent chorale in the low brass and winds, accompanied by fanfare-like interjections in the trumpets and percussion. This leads into a mercurial dialogue between solo flute and clarinet, and the movement closes with a bold fanfare by the full brass section. The final movement, GODSPEED!, can be performed as a standalone work and is composed in A-B-A form (fast-slow-fast). The opening section sparkles with energy and features heroic gestures in the brass and low winds, punctuated by searing runs in the upper winds. The middle section is more contemplative and features a lovely alto saxophone solo, which transitions to a recapitulation of the opening material for a rousing finale.