



Lieutenant Colonel Ryan Nowlin, Director

UNITED STATES MARINE BAND
Wednesday, August 21, 2024 at 7:00 P.M.

U.S. Capitol, West Terrace
Thursday, August 22, 2024 at 7:00 P.M.
National Museum of the Marine Corps
First Lieutenant Jose D. Toranzo, conducting

John Williams (b. 1932)
transcribed by Jay Bocook

Olympic Fanfare and Theme

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

March, “The Beau Ideal”

Théo Charlier (1868–1944)
arranged by John M. Laverty

Solo de Concours

GySgt Anthony Bellino, trumpet soloist

John B. Dykes (1823–76)
arranged by Claude T. Smith

Eternal Father, Strong to Save

José Padilla (1889–1960)
arranged by Philip Lang

“El Relicario”

Herman Hupfeld (1894–1951)
arranged by LtCol Ryan Nowlin*

“As Time Goes By”

MGySgt Kevin Bennear, baritone

Harold Arlen (1905–86)
lyrics by Johnny Mercer
arranged by LtCol Ryan Nowlin*

“That Old Black Magic”

MGySgt Kevin Bennear, baritone

Franz von Suppé (1819–95)
arranged by Theodore Moses Tobani

Morning, Noon, and Night in Vienna

*Member, U.S. Marine Band

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PROGRAM NOTES

Olympic Fanfare and Theme

John Williams (b. 1932)

transcribed by Jay Bocook

John Williams has received Emmy, Oscar, and GRAMMY awards for many of his film scores. His themes from movies such as *Star Wars*, *Raiders of the Lost Ark*, *Superman*, *Jaws*, and *E.T. the Extra-Terrestrial* are highly recognizable and in some ways inseparable from American culture. Williams' versatile career began after serving in the United States Air Force. He studied composition at both the University of California in Los Angeles and The Juilliard School in New York City. In addition to movie compositions, Williams' oeuvre includes concert pieces and several fanfares for the Olympic Games. Williams composed *Olympic Fanfare and Theme* for the 1984 Olympics, which were held in Los Angeles at the Memorial Coliseum. He also had the great distinction of conducting the première performance for the ceremonies held on opening day of the Summer Games that same year.

Williams has worked with the Marine Band several times in recent years, conducting anniversary concerts in Washington, DC in 2003, 2008, and 2023 and at a tour concert at Royce Hall in Los Angeles in 2009. At the Marine Band's 225th Anniversary Gala concert in 2023, John Williams was named an Honorary Marine.

March, "The Beau Ideal"

John Philip Sousa* (1854–1932)

edited by the United States Marine Band

"Sousa is the joy of the masses, the beautiful musician." The expression "beau ideal" was used in the early 1890's to describe anything that had caught the public fancy. An inscription on the original sheet music indicates that the "beau ideal" in the title was a newly formed organization called The National League of Musicians of the United States.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 41. Used by permission.

Solo de Concours

Théo Charlier (1868–1944)

arranged by John M. Laverty

Théo Charlier was a renowned Belgian trumpet performer, composer, and teacher at the Royal Conservatory of Liège, where he was a star pupil from the age of twelve, winning multiple first prizes in both cornet and trumpet. He was a proponent of the trumpet in the turn of the twentieth century, an era that largely favored the cornet. Though most known for his collection of *36 Études Transcendantes*, the Solo de Concours is his most enduring concert work. Translated as "competition solo," it was composed as a final examination for his students to test their virtuosity, style, and technique. The three sections are played in one continuous movement.

The rhythmically varied and declamatory first section leads into an introspective slow section, which concludes with a muted echo of its main theme. In typical competition solo fashion, the piece concludes with a flashy and articulate finale.

Gunnery Sergeant Anthony Bellino, trumpet soloist

Trumpeter/cornetist Gunnery Sergeant Anthony Bellino joined “The President’s Own” United States Marine Band in May 2016. Gunnery Sgt. Bellino began his musical instruction on trumpet at age four and piano at age six. After graduating from the Interlochen Arts Academy in 2010, he earned his bachelor of music degree in trumpet performance from Northwestern University in Evanston in 2014. He earned a master’s degree in trumpet performance from Rice University in Houston in 2016. His notable instructors include Barbara Butler, Charlie Geyer, and Peter Bellino. Prior to joining “The President’s Own,” Gunnery Sgt. Bellino attended the Music Academy of the West in Santa Barbara from 2013 to 2015, during which he took part as a Zarin Mehta Fellow in the New York Philharmonic’s Global Academy program. He has also performed with the Houston Symphony, the Alabama Symphony in Birmingham, and the New World Symphony in Miami Beach, Florida.

Eternal Father, Strong to Save

John B. Dykes (1823–76)

arranged by **Claude T. Smith**

Born in Monroe City, Missouri, Claude T. Smith’s early interest in music was inspired by his grandmother, who was a piano teacher and organist. He began playing cornet in the eighth grade and by high school was already conducting. He began his post-secondary education at Central Methodist College in Fayette, Missouri. Smith’s studies were interrupted by the Korean War, which led to his enlistment in the 371st U.S. Army Band in 1952. After his discharge, Smith completed his bachelor’s degree at the University of Kansas in Lawrence and began to compose.

Smith was commissioned by the U.S. Navy Band to write a work in honor of their fiftieth anniversary in 1975. The resulting *Eternal Father, Strong to Save* is based on the British hymn of the same name, composed by John Bacchus Dykes, with lyrics by William Whiting, in 1860. Whiting’s lyrics were inspired by a near-death experience he had on a sea voyage, and his text is heavily influenced by Psalm 107, which vividly depicts the treacherous power of the sea. The hymn was immediately embraced by the navies of both Great Britain and the United States, and versions of the hymn eventually became adopted by the Royal Marines, Royal Air Force, British Army, U.S. Coast Guard, U.S. Marine Corps, and the U.S. Space Force.

Smith’s treatment of the hymn is replete with rousing fanfares, rich harmonic treatments, intricate rhythmic interplay, and displays of technical prowess. A brisk fugal treatment gives way to chorale statements of the hymn first by the horn section and then the full band. This is followed by a return of the opening fanfare, bringing the work to a brilliant close. The work was premièred by the U.S. Navy Band in 1975 at the John F. Kennedy Center for the Performing Arts in Washington, DC.

“El Relicario”

José Padilla (1889–1960)

arranged by Philip Lang

José Padilla is most known for his contributions to the canon of Spanish popular song during the early twentieth century. His music is characterized by its romanticism and his ability to blend Spanish folk influences with popular music styles of the time. His works were featured in popular theatrical productions and films of the era, contributing to his widespread recognition.

Composed in the “paso doble” style characterized by a strong march-like pulse and flamboyant melodies reminiscent of a bullfight and the lively atmosphere of Spanish festivals, “El Relicario” translates to “The Reliquary,” referring to an acclaimed matador’s locket. The locket contains a fragment of his cape that was used to protect the path of a beautiful woman. The original lyrics recount the day she attends his final bullfight, witnessing the matador's fatal goring. With her at his side, he retrieves the locket and reaffirms his admiration for her.

“As Time Goes By”

Herman Hupfeld (1894–1951)

arranged by LtCol Ryan Nowlin*

Popular song has given voice to American’s greatest joys and deepest sorrows, their most personal longings and paralyzing fears. This has been especially true during times of war, and it was never more evident than during World War II, what some consider the golden age of American popular song. With the advent of radio and the phonograph, popular song was more readily available in the homes of the American people than ever before. These technologies enabled members of the armed forces deployed around the world to enjoy this music as well. Almost completely devoid of mention of the horrors of war, the popular music was uplifting and encouraging, giving voice to patriotism and the longing for home and loved ones far away.

Though written in 1931, Hupfeld’s “As Time Goes By” was popularized during wartime after its feature in the 1942 romantic drama film *Casablanca*, where it was sung by Dooley Wilson’s character Sam, who evokes the enduring and timeless expression of love amidst the tremendous apprehension and uncertainty caused by the war. To this day, “As Time Goes By” remains a popular symbol of romantic nostalgia.

“That Old Black Magic”

Harold Arlen (1905–86)

lyrics by Johnny Mercer

arranged by LtCol Ryan Nowlin*

Harold Arlen was a prolific contributor to the canon of American popular music during its golden age, often writing songs for the famous Cotton Club nightclub in Harlem, Broadway musicals, and films. To name a few, he composed standards such as “Over the Rainbow” from *The Wizard of Oz*, “Stormy Weather”, and “That Old Black Magic,” which was written for the 1942 musical film *Star Spangled Rhythm*. With the United States firmly embroiled in World War II and before there was much good news coming from Europe or the South Pacific, the song

lyrics seemed to ignore the war completely and simply focused on the passion and power of love, portraying it as a mystical and spellbinding force.

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.

Morning, Noon, and Night in Vienna

Franz von Suppé (1819–95)

arranged by Theodore Moses Tobani

Franz von Suppé was an Austrian composer known for his contributions to the Viennese theater and operetta tradition. While few of Suppé’s operettas survive in the stage repertoire, his overtures are often performed in concert. *Morning, Noon, and Night in Vienna* was a play by Franz Xaver Told, staged in February 1844 with incidental music by Suppé. The production lasted only three performances, but the overture has remained one of Suppé’s most popular works. The overture neither reflects the plot, the music of the play, nor any musical depiction of the times of day in Vienna. Rather, like a Gioachino Rossini overture, it is designed to capture the attention of the audience. Its charm and effervescence reflect a blend of Viennese waltzes and polkas, French opera comique in the style of Jacques Offenbach and Italian opera buffa in the style of Rossini. Suppé’s overtures have maintained their popularity in modern media, and listeners may recognize this piece from the 1959 cartoon directed by Chuck Jones, “Baton Bunny.” The cartoon portrays Bugs Bunny as a famous conductor, overcoming various obstacles, including coughing audience members and wardrobe malfunctions, all while leading the orchestra performing Suppé’s delightful overture.