



Lieutenant Colonel Ryan Nowlin, Director

UNITED STATES MARINE BAND  
Wednesday, August 28, 2024 at 7:00 P.M.  
U.S. Capitol, West Terrace  
Thursday, August 29, 2024 at 7:00 P.M.  
National Museum of the Marine Corps  
Lieutenant Colonel Ryan Nowlin, conducting  
Colonel John R. Bourgeois, USMC (ret.), guest conducting

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

March, “The Rifle Regiment”

Robert Jager (b. 1939)

“Esprit de Corps”

Georges Hüe (1858–1948)  
transcribed by John R. Bourgeois\*

*Fantaisie*  
*SSgt Christina Hughes, flute soloist*

Richard Wagner (1813–83)  
transcribed by Lucien Cailliet

“Elsa’s Procession to the Cathedral” from *Lohengrin*

Léo Delibes (1836–91)  
transcribed by GySgt Scott Nimmer\*

*Les Filles de Cadix*  
*SSgt Hannah Davis, soprano*

Jacques Offenbach (1819–80)  
edited by John R. Bourgeois\*

Galop from *Geneviève de Brabant*

George W. Warren (1828–1902)  
arranged by Thomas Knox\*

“God of Our Fathers”

\*Member, U.S. Marine Band

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# ***PROGRAM NOTES***

## **March, “The Rifle Regiment”**

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

Composer of the national march of the United States of America, “The Stars and Stripes Forever,” John Philip Sousa was the most famous director of the United States Marine Band. He first joined the organization at age thirteen when his father, a trombonist in the ensemble, enlisted him as an apprentice to prevent the young Sousa from running away to join a circus band. Sousa remained in the Marine Band until he was twenty, only to return several years later in a new role as its seventeenth director.

Sousa dedicated “The Rifle Regiment” to the officers and men of the 3<sup>rd</sup> U.S. Infantry Regiment. Written in 1886, Sousa’s sixth year as director of “The President’s Own,” “The Rifle Regiment” follows a traditional march structure closer to the formulas employed by earlier march composers than the forms Sousa innovated later in his career.

This march appears on Volume Two of “The Complete Marches of John Philip Sousa” at <http://www.marineband.marines.mil/Audio-Resources/The-Complete-Marches-of-John-Philip-Sousa/The-Rifle-Regiment-March/>

## **“Esprit de Corps”**

Robert Jager (b. 1939)

Robert Jager was born into a musical family in Binghamton, New York. His early experience playing duets in church with his father, using his mother’s trumpet, helped set the stage for a career in music. Jager studied music at the University of Michigan in Ann Arbor for two years before enlisting in the United States Navy and serving as instructor of basic music theory at the Navy School of Music in Washington, D.C. Jager was promoted to staff arranger of the school in 1964 when it moved to Joint Expeditionary Base Little Creek-Fort Story in Virginia Beach, Virginia, and began including students from the Army and Marine Corps. He held that position until he left the Navy in 1966. With the aid of the Montgomery G. I. Bill, Jager returned to the University of Michigan and received undergraduate and master’s degrees from the school of music. Jager taught composition and theory at Tennessee Tech University in Cookeville for thirty years until his retirement in 2001.

The United States Marine Band, under former director Colonel John R. Bourgeois, commissioned Jager in 1984 to write “Esprit de Corps.” The band gave its première at the National Band Association convention in Knoxville, Tennessee later that year. In just more than five minutes of music, Jager lends his unique treatment to the Marines’ Hymn. From colonial fifes and drums to modern force protection in air, on land, and over the sea, Jager takes the listener on a musical journey through the history and worldly experience of Marines. Printed on the music, as a tribute to the Marine Band and its former director, he instructs the conductor to lead the ensemble through “Esprit de Corps” at a spirited “Tempo di Bourgeois.”

## *Fantaisie*

Georges Hüe (1858–1948)

transcribed by John R. Bourgeois\*

Georges Hüe was born into a family of wealthy architects in France. His early musical endeavors were encouraged by Charles Gounod, and he later studied with César Franck and Georges Paladilhe. He is remembered primarily for his prodigious talent composing vocal music. His 1879 cantata, *Médée*, won the Prix de Rome that year, and his comic opera, *Les Pantins*, earned both critical acclaim and financial success two years later. Hüe composed in many other forms, often adhering to the more conservative, Romantic French style of the nineteenth century. His later works, however, began showing the influence of the French modernists of the late nineteenth and early twentieth centuries and his extensive world travels.

The *Fantaisie* is representative of this late style with its use of pentatonic scales, reflecting Hüe's frequent travels to East Asia. The resultant work is a sweeping, beautiful, and acrobatic show piece which affectionately reflects the compositional innovations of his contemporaries, Claude Debussy and Maurice Ravel.

### **Staff Sergeant Christina Hughes, flute soloist**

Flutist Staff Sergeant Christina Hughes of Old Tappan, New Jersey, joined “The President’s Own” United States Marine Band in March 2022. Staff Sgt. Hughes began her musical instruction on flute at age seven. After graduating in 2008 from Tappan Zee High School in Orangeburg, New York, she attended the New England Conservatory of Music in Boston, where she earned her bachelor’s degree in music performance in 2012. In 2015 she earned her master’s degree in music performance from the Yale School of Music in New Haven, Connecticut. Her instructors included Fenwick Smith at the New England Conservatory of Music, and Ransom Wilson at Yale. Prior to joining “The President’s Own,” Staff Sgt. Hughes was a freelance musician and performed with a number of ensembles, including the Houston Symphony, Philadelphia Orchestra, and the New York Philharmonic. She has also performed on *The Marvelous Mrs. Maisel* season two soundtrack.

### **“Elsa’s Procession to the Cathedral” from *Lohengrin***

Richard Wagner (1813–83)

transcribed by Lucien Cailliet

Wagner’s earliest interest in the performing arts was in theater, writing his first play at thirteen which he hoped to set to music. He began studying and writing music at this time, inspired by the works of Ludwig van Beethoven and Wolfgang Amadeus Mozart. Eventually, Wagner’s work redefined the possibilities of both music and theater in his operas.

*Lohengrin* is inspired by the Arthurian legend of the Holy Grail. Lohengrin, a knight and guardian of the grail, and Princess Elsa are set to wed at the end of Act II. “Elsa’s Procession” excerpts this scene, lushly scored for the princess and knight. Wagner completed *Lohengrin* in April 1848 and hoped to have the work premiered in Berlin after a successful run of *Rienzi* in the 1847 season. However, *Rienzi* was not received well in Berlin. Franz Liszt, composer and director of the Staatskapelle Weimar, championed the work giving its première until 1850. While

Wagner himself conducted excerpts from *Lohengrin* as early as September 1848, Wagner did not hear the opera fully produced until an 1861 production in Vienna.

Transcriber Lucien Cailliet was a clarinetist in the Philadelphia Orchestra, and also served as associate conductor of the Allentown Band in Pennsylvania. He frequently tested his transcriptions with the Allentown Band which is notably the oldest civilian concert band in the nation. Dating from 1938, this imaginative transcription of this bridal procession from *Lohengrin* combines the chorus and the orchestra into a setting that remains one of Cailliet's most popular adaptations for band.

### ***Les Filles de Cadix***

Léo Delibes (1836–91)

transcribed by GySgt Scott Nimmer\*

Léo Delibes was one of the foremost composers of ballet and opera during the Romantic era. Born in Saint-Germain-du-Val, France, Delibes studied composition at the Paris Conservatoire under Adolphe Adam. His best-known works include the ballet *Coppélia* and the opera *Lakmé*, which features the famous “Flower Duet.” Tchaikovsky was a great admirer of Delibes, and upon hearing his ballet *Sylvia*, wrote, “what charm, what wealth of melody! It brought me to shame.” Delibes' music is characterized by its lyricism, graceful melodies, and vibrant orchestration, and incorporation of folk music and dance elements.

*Les filles de Cadix*, a piece originally composed for voice and piano in 1874, is characteristic of Delibes's work. The song transports listeners to the sunny streets of Cadiz, a picturesque city in southern Spain. The text by Alfred de Musset depicts a flirtatious tussle between the beautiful young women of the city and their male suitors. Delibes captures life in Cadiz in this song through his use of Spanish dance rhythms and melodic ornamentation.

### **Staff Sergeant Hannah Davis, soprano**

Soprano vocalist and concert moderator Staff Sergeant Hannah Davis of Pittsburgh, Pennsylvania joined “The President's Own” United States Marine Band in September 2023. She is the band's second official female vocalist. Staff Sgt. Davis began her musical instruction at age eight. After graduating in 2017 from Moon Area High School in Moon Township, Pennsylvania, she attended West Virginia University (WVU) where she studied under Hope Koehler and earned a bachelor's degree in music in 2021. Prior to joining “The President's Own,” she performed with the West Virginia Symphony Orchestra and WVU Opera Theatre and was a private voice instructor.

### **Galop from *Geneviève de Brabant***

Jacques Offenbach (1819–80)

edited by John R. Bourgeois\*

Jacques Offenbach founded the Théâtre des Bouffes-Parisiens, a theater company based in a small theater on the Champs-Élysées in Paris, France, hoping to capitalize on the influx of international visitors to the Paris Exposition in 1855. Offenbach wrote nearly one hundred operas and operettas. To produce this vast amount of work, Offenbach relied on established musical

forms and theatrical plot devices like military satires, the obligatory waltz, the aria for the flirtatious young maid, and popular dances such as the can-can, polka, and galop.

Offenbach's *Geneviève de Brabant* was first staged at Bouffes-Parisiens in 1859 to lukewarm reviews. Offenbach returned to the score in 1867, producing a new version expanded to three acts with a new libretto and new music. This production was a huge success, in part due to the addition of two comic, military characters. The Gendarmes' Duet sung by these roles was a hit and became well known in France and beyond. This duet is believed to be the musical source of the oldest U.S. service song, the Marines' Hymn.

### **“God of Our Fathers”**

George W. Warren (1828–1902)  
arranged by Thomas Knox\*

The hymn “God of Our Fathers” was written by Daniel Crane Roberts in 1876 for the one hundredth anniversary of the United States of America's independence. Roberts, an Episcopal priest and Civil War veteran wrote the hymn for his congregation in the small town of Brandon, Vermont. Roberts set his text to the hymn tune known as “Russia” by Aleksei L'vov, a tune most famously used by Piotr Ilyich Tchaikovsky at the climax of the Overture Solennelle, “1812.” Warren composed a new tune for Roberts's text that he titled “National Hymn” which was published in the 1892 revision of the Episcopal hymnal. This pairing of words and text is now the most familiar version of the hymn. Thomas Knox, former chief arranger of the Marine Band, wrote this arrangement of “God of Our Fathers” for the first inauguration of Ronald Reagan. It was given its première at the inauguration ceremony on January 20, 1981.