



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Wednesday, August 31, 2023 at 7:00 P.M.
National Museum of the Marine Corps
Triangle, Virginia
Colonel Jason K. Fettig, conducting

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

March, “Semper Fidelis”

Julie Giroux (b. 1961)

Overture in Five Flat (2011)

Arthur de Lulli (1861–1949)
arranged by Charles Owen*

“Chopsticks”

MSgt Kenneth Wolin, xylophone soloist

James L. Hosay (b. 1959)

“Black Granite”

Kenneth Fuchs (b. 1956)

Coral Springs (2022)

world première

arranged by GySgt Scott Nimmer*

Great American Songbook

MGySgt Kevin Bennear, baritone

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

March, “The Stars and Stripes Forever”

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “Semper Fidelis”

John Philip Sousa* (1854–1932)

edited by The United States Marine Band

It is unfortunate that President Chester A. Arthur, the man responsible for this march, did not live to hear it. In a conversation with Sousa, then leader of the U.S. Marine Band, he expressed his displeasure at the official use of the song “Hail to the Chief.” When Sousa stated that it was actually an old Scottish boating song, the President suggested that he compose more appropriate music. Sousa responded with two pieces, not one. First, he composed “Presidential Polonaise” (1886). Then, two years after Arthur’s death, he wrote “Semper Fidelis.”

The march takes its title from the motto of the U.S. Marine Corps: “Semper Fidelis”—“Always Faithful.” The trio is an extension of an earlier Sousa composition, “With Steady Step,” one of eight brief trumpet and drum pieces he wrote for *The Trumpet and Drum* (1886). It was dedicated to those who inspired it—the officers and men of the U.S. Marine Corps. In Sousa’s own words: “I wrote ‘Semper Fidelis’ one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico.”

For the first performance, Sousa demonstrated his flair for theatrics:

We were marching down Pennsylvania Avenue, and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison, many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed our playing of the march that the “trumpet” theme would be heard for the first time, just as we got to the front of the reviewing stand. Suddenly, ten extra trumpets were shot in the air, and the “theme” was pealed out in unison. Nothing like it had ever been heard there before—when the great throng on the stand had recovered its surprise, it rose in a body, and led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all.

“Semper Fidelis” subsequently gained recognition as the official march of the U.S. Marine Corps. Sousa regarded it as his best march, musically speaking. It became one of his most popular marches, and he once stated that it was the favorite march of Kaiser Wilhelm II of Germany—before World War I, of course. It was played by the Sousa Band in many foreign countries and always received acclaim as a well-known composition. Few knew that it had been sold outright to the publisher for the unbelievably low sum of \$35.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 83. 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 2 of [“The Complete Marches of John Philip Sousa.”](#)

Overture in Five Flat (2011)

Julie Giroux (b. 1961)

Julie Giroux, a native of Fairhaven, Massachusetts, began her musical training on the piano at age three and started composing at age eight. Soon after she received her bachelor's of music from Louisiana State University, she started work as an orchestrator under Bill Conti on the television mini-series *North and South*. Thus began a successful career as a commercial composer, with over 100 film, television, and video credits to her name. Giroux won an Emmy in 1992 for "Outstanding Individual Achievement in Music Direction," and has also been nominated for Oscars, GRAMMYs, and Golden Globe Awards.

In addition to her commercial work, Giroux has published works for orchestra, chorus, and chamber ensembles with an affinity for original compositions for wind band. *Overture in Five Flat* was composed for the 2010-2011 Missouri All-State Band and is dedicated to Lowell Graham. In her program notes on the piece, Giroux writes:

The first page of the score sums up the nature of this piece by stating: "Quarter Note = "You've got 5 minutes." The piece is not in five flats but in the key of Bb and for the most part lays comfortably on the instruments. Exciting and virtuosic, *Overture in Five Flat* even if not played in exactly five minutes should please audiences and players alike. If you do in fact end at the exact 5 minute timing, that's wonderful. If you play it in under 5 minutes, well of course, you win! Towards the end of the score there is an increase in tempo. The rest of the tempos are for you to pick. There is a slight hint at tempo in the cover art. Good luck and may the force be with you.

"Chopsticks"

Arthur de Lulli (1861-1949)

arranged by Charles Owen*

"Chopsticks" is a tune so instantly recognizable that one would think that it had been around forever. In fact, it was first composed in 1877 by the British composer Euphemia Allen under the pen name Arthur de Lulli. This simple waltz for piano has had an extensive impact on popular culture. It has been featured in television shows and films such as *I Love Lucy*, *Columbo*, and *The Seven Year Itch*. Even Liberace took up the tune, coming up with an impressive theme and variations for piano.

Charles Owen's arrangement of "Chopsticks," first published in 1941, features a solo xylophone with band accompaniment. Owen had a successful career as a performer, teacher, and arranger, and was a member of the U.S. Marine Band from 1934 to 1954 as a timpanist and marimba soloist. In his version of "Chopsticks," Owen utilizes a variety of musical styles such as the waltz, rumba, tango, and galop to showcase the virtuosic capabilities of the xylophone.

Master Sergeant Kenneth Wolin, xylophone soloist

Percussionist Master Sergeant Kenneth Wolin of Oak Park, Michigan, joined "The President's Own" United States Marine Band in October 1997. Master Sgt. Wolin began his musical training at age eight. After graduating from Oak Park High School in 1985, he attended Oberlin Conservatory in Ohio where he earned a bachelor's degree in percussion performance in 1989. He continued his studies at the University of Michigan (U-M) in Ann Arbor where he

earned a master's degree in percussion performance in 1991. His percussion instructors were Michael Rosen of Oberlin Conservatory, Michael Udow of the U-M, and Sam Tundo of the Detroit Symphony. Prior to joining "The President's Own" he performed with the Rhode Island Philharmonic in Providence, Sarasota Opera in Florida, and served as an extra with the Detroit Symphony, Toledo Symphony in Ohio, Springfield Symphony in Massachusetts, and New Hampshire Symphony in Manchester. Notable solo performances with the Marine Band and Chamber Orchestra include Floyd E. Werle's arrangement of "The Golden Age of the Xylophone" in 2000, Charles le Thièrè's "Sylvia" in 2012, and Boris Papandolupo's Concerto for Xylophone and String Orchestra in 2015.

"Black Granite"

James Hosay (b. 1959)

James Hosay grew up in Virginia and began writing and arranging at an early age for his school band. Following high school, he joined the military as a trumpet player and attended U.S. Armed Forces School of Music in Norfolk, Virginia. He was assigned to be a copyist for the U.S. Army Band, "Pershing's Own" where he developed his composition and orchestration skills by studying the techniques of previous Army Band arrangers. Eventually, Hosay earned a staff arranger and composer position in the prestigious musical unit.

Of his symphonic march "Black Granite," Hosay writes:

The Vietnam War is an event in U.S. history that is controversial to this day. But let there be no controversy regarding the high level of valor, courage, and honor displayed by the men and women of the U.S. Armed Forces during that conflict. Without regard to the politics behind their involvement, they served diligently and to the highest standards of military tradition. Many of them gave the ultimate sacrifice. This march is dedicated to the men and women who died in that war; to those whose heroic deed went unsung, and to those who returned home only to find shattered remnants of what was once their "American Dream."

Coral Springs (2022)

Kenneth Fuchs (b. 1956)

Kenneth Fuchs is a Professor of Composition at the University of Connecticut. He earned his bachelor's of music from the University of Miami in Florida and his master's of music and doctor of musical arts degrees from the Juilliard School. Fuchs has written works for orchestra, band, chorus, and chamber ensembles, and his compositions have been nominated for several GRAMMY awards.

Coral Springs was commissioned by the Florida chapter of Phi Beta Mu, which invited Fuchs to compose a work commemorating the 2018 shooting tragedy at Marjorie Stoneman Douglas High School in Parkland, Florida. In Fuchs's program notes on the piece, he writes:

Coral Springs (Idyll for Winds, Brass, and Percussion) is cast in a single movement in three sections. The first is meant to describe the calm tropical beauty of the town. The work begins with a series of muted brass chord progressions that emerge from a hushed texture to set the sonic tone of the work. These harmonies, accompanied by undulating rhythmic figures in the woodwinds and percussion, form the basis of the modal harmonic

language from which the entire work evolves. The exposition begins with an arching melody, first sung by French horn and alto saxophone, which is then intoned by other woodwind and brass instruments. The music becomes restless and the mood darkens, as if a cloud of black smoke has suddenly appeared and rains down noxious debris on the community.

The second section begins with a violent sonic outburst from the ensemble, and chaos ensues. The mood is agitated and frenzied, with fragmented figures ricocheting throughout the musical texture. The music builds to a climax, with the entire ensemble pounding out a martial version of the principal theme in thundering octaves. As if bursting from the intensity of its own expression, the texture explodes and collapses under the weight of its fury. A transition to the third section expresses a persistent and sinister musical presence.

The third section begins with the melody first sung by French horn and alto saxophone, recalling the calm tropical beauty of the town, but the harmony becomes dissonant and unstable, suggesting a community now forever altered by violence. As *Coral Springs* comes to its shattering conclusion, the tubular bells toll 17 pitches to commemorate the fallen 17 victims.

The Great American Songbook

arranged by GySgt Scott Nimmer*

“The Great American Songbook” is a loosely defined canon of influential American jazz and popular songs from the 1920s to 1950s. There is no definitive collection that is recognized by all, but standards by composers such as George Gershwin, Cole Porter, Irving Berlin, and Johnny Mercer are often included.

This medley, compiled by GySgt Scott Nimmer, features four songs from this era. “You Make Me Feel So Young” was composed in 1946 and popularized by Frank Sinatra in his hit 1956 album *Songs for Swingin’ Lovers*. Sinatra and his arranger Nelson Riddle put together his version of the song that exudes energy and excitement. “Night and Day” was written by Cole Porter for the 1932 musical *Gay Divorce* and has been performed and recorded countless times since. Porter gave conflicting accounts of the song’s origin: from hearing Islamic prayer on a trip to Morocco, seeing the Moorish architecture of Cleveland Heights, Ohio’s Alcazar Hotel, to viewing mosaics in the Mausoleum of Galla Placidia in Ravenna, Italy. Regardless of its origin, it has remained one of the most popular songs in the Songbook, and it has been adapted into many different jazz styles. “Where or When” is a Rodgers and Hart tune from the 1937 musical, *Babes in Arms*. The lyrics describe the déjà vu that the two main characters have when they fall in love at first sight. “Mack the Knife” is a song composed by Kurt Weill for *The Threepenny Opera* in 1928. Originally written in German, the first English-language production of the work was introduced to American audiences in 1933. In the 1950s, “Mack the Knife” caught on as a popular song and jazz standard, recorded in 1955 by Louis Armstrong and then by Bobby Darin in 1958. Darin’s recording was a hit and earned him two GRAMMY Awards.

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.”](#)