



UNITED STATES MARINE BAND

Wednesday, June 10, 2015 at 8:00 P.M.

U.S. Capitol, West Terrace

Thursday, June 11, 2015 at 8:00 P.M.

U.S. Capitol, West Terrace

First Lieutenant Ryan J. Nowlin, conducting

Lieutenant Colonel Jason K. Fettig, Director

Henry Fillmore (1881–1956)

March, “Men of Ohio”

James Barnes (b. 1949)

Symphonic Overture, Opus 80

Herman Bellstedt (1858–1926)
transcribed by Stephen Bulla*

Carmen Fantasy

MGySgt Andrew Schuller, trumpet soloist

Gustav Holst (1874–1934)
transcribed by Merlin Patterson

“Jupiter” from *The Planets*, Opus 32

SSgt Trevor Mowry, conducting

arranged by 1stLt Ryan J. Nowlin*

Sentimental Journey: A World War II Hit Parade

“Stormy Weather”

“That Old Black Magic”

GySgt Sara Dell’Omo, mezzo-soprano

SSgt Trevor Mowry, conducting

John Philip Sousa* (1854–1932)

March, “The Liberty Bell”

SSgt Trevor Mowry, conducting

Dmitri Shostakovich (1906–75)
transcribed by Kenneth Singleton

Concertino, Opus 94

GySgt Sara Dell’Omo, concert moderator

Program Notes

March, “Men of Ohio”

Henry Fillmore (1881–1956)

As the composer of at least 256 pieces and the arranger of 774 others, Henry Fillmore was one of the most prolific composers in the history of band music. The size of his musical output prompted him to take the unusual step of publishing works under seven different pseudonyms in addition to his given name to avoid saturating the sheet music market. Fillmore also had a reputation for flamboyant showmanship as conductor of his own bands; in the words of a friend: “No one enjoyed his performances more than Henry himself.”

Fillmore dedicated his “Men of Ohio” march to President Warren G. Harding in 1921, the year Harding was inaugurated President of the United States. President Harding had a special connection with band music; he played alto horn in several different bands throughout his youth, all in small towns of his native Ohio. Fillmore’s march is a fitting tribute to the President and his fellow “men of Ohio.”

Symphonic Overture, Opus 80

James Barnes (b. 1949)

A widely respected and accomplished musician, James Barnes has been a fixture at the University of Kansas in Lawrence for nearly forty years. In addition to teaching, his roles have included staff arranger, associate director of bands, and division director for music theory and composition. Much sought after as a composer and conductor of band music, he has been commissioned to compose works for each of the premier military bands in Washington, D.C.

Lt. Col. James M. Bankhead commissioned Barnes’ Symphonic Overture for the fiftieth anniversary of the United States Air Force Band in Washington, D.C. The Air Force Band premiered the work at the 1991 American Bandmasters Association Conference in Tempe, Arizona. The piece fits Lt. Col. Bankhead’s request for a “large, Romantic-style overture” with joyous fanfares, a happy oboe solo, a reflective inner section featuring the alto saxophone, and “champagne music” complete with a cork sound to celebrate the occasion.

Carmen Fantasy

Herman Bellstedt (1858–1926)

transcribed by Stephen Bulla*

MGySgt Andrew Schuller, trumpet soloist

Georges Bizet’s opera of seduction, soldiers, and bullfighters set in 19th-century Spain has inspired generations of listeners with the musical story of the fiery and beautiful Carmen. The beloved music of the Habanera, Seguidilla, and March of the Toreadors has captured imaginations worldwide, leading composers such as Pablo Sarasate and Franz Waxman to create virtuosic concert arrangements for instrumentalists to perform the music in smaller settings.

Herman Bellstedt's *Carmen* Fantasy provides cornet players such an opportunity to embrace the popular melodies of *Carmen* and showcase their lyricism and virtuosity. Bellstedt, an experienced cornet soloist himself, performed with bands throughout the United States from the age of fifteen, including a two-year engagement with the Sousa Band from 1904–1906. His *Carmen* Fantasy opens with a recitative by the soloist before presenting the seductive Habanera theme. Other favorite melodies are embellished upon, showcasing the brilliance of the cornet in progressively quicker sections flourishing to a dramatic conclusion.

“Jupiter” from *The Planets*, Opus 32

Gustav Holst (1874–1934)

transcribed by Merlin Patterson

SSgt Trevor Mowry, conducting

Growing up in Gloucestershire, England, Gustav Holst took piano lessons with his father, a highly regarded pianist and organist. As fate would have it, health conditions prevented Gustav from becoming a performer himself, prompting a career in teaching and composition. Holst did not expect nor welcome the fame brought by his popular suite *The Planets*, which he finished in 1917 at age forty-three. He had begun writing “Mars, The Bringer of War” in 1914 with the First World War looming; he followed it with music for the other planets, including Venus, Saturn, Uranus, Neptune, and Jupiter. Holst never wrote music for Earth or Pluto, even though the latter was discovered in 1930 while Holst was still actively composing.

Holst specified that he did not intend for his movements to tell stories or depict mythological deities, but that the music for each planet was inspired by its character in astrology. Astrology associates Jupiter with growth, prosperity, and good fortune. Holst's “Jupiter, The Bringer of Jollity” revels in sparkling textures, rich harmonies, and typically English melodies, portraying, in Holst's words, “jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities.”

Sentimental Journey: A World War II Hit Parade

arranged by 1stLt Ryan Nowlin*

GySgt Sara Dell'Omo, mezzo-soprano

SSgt Trevor Mowry, conducting

Popular song has given voice to Americans' 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 became more readily available in the homes of the American people. These same 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 longings for home and loved ones far away.

Harold Arlen and Ted Koehler originally wrote “Stormy Weather” in 1933 during the Great Depression. The song's depiction of the pain of two lovers being separated touched Americans during the war years; the song was featured in a 1943 film by the same name. “That Old Black Magic” dates from 1942, before there was much good news coming from Europe or the South Pacific. The song

seems to ignore the war completely, focusing instead on the power of love to transport us “down and down” or “round and round” when we fall under its spell.

March, “The Liberty Bell”

John Philip Sousa* (1854–1932)

SSgt Trevor Mowry, conducting

“The March King,” John Philip Sousa was born in 1854 in southeast Washington, D.C., near the Marine Barracks where his father Antonio played trombone in the Marine Band. Sousa studied piano and most orchestral instruments, excelling especially on the violin. When at age thirteen young Sousa was almost persuaded to join a circus band, his father intervened, enlisting him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty, only to return five years later as the seventeenth director.

Sousa was a melodic genius who created some of the most memorable tunes of his day, but he was not above borrowing a good melody. One such opportunity occurred when Sousa heard Marcella Lindh, one of his soprano soloists, whistling a tune of her own creation. Sousa couldn’t get the melody out of his head and asked his soprano if he might use it in a march. She agreed, but didn’t know that her tune had been used until several years later when she happened to hear a European band perform “The Liberty Bell.”

Concertino, Opus 94

Dmitri Shostakovich (1906–75)

transcribed by Kenneth Singleton

Dmitri Shostakovich struggled famously under the yoke of Josef Stalin and the Soviet cultural apparatus. His symphonies, still immensely popular in today’s concert halls, display his ability to communicate in his own voice while managing the expectations of the regime. He wrote his Concertino for Two Pianos the year after Stalin’s death, while much of the Soviet Union experienced a welcome thaw of the cultural oppression. Shostakovich gifted the Concertino to his son Maxim, a fifteen year-old piano student. Father and son recorded the piece together in 1956.

The Concertino begins with two contrasting motives: one ominous, the other calm and hymnal. After the serious introduction, the music becomes light-hearted and dance-like, perhaps reflecting a bit of the optimism of the time. The piece was transformed from music for two pianists to music for a full concert band by Dr. Kenneth Singleton, currently professor of music and director of bands at the University of Northern Colorado in Greeley. Dr. Singleton has fashioned a fine piece for band from this lesser-known work of a twentieth-century master.