



UNITED STATES MARINE BAND
Wednesday, July 27, 2016 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, July 28, 2016 at 8:00 P.M.
Sylvan Theater
Captain Ryan J. Nowlin, conducting

Lieutenant Colonel Jason K. Fettig, Director

John Williams (b. 1932)
transcribed by Jay Bocook

Olympic Fanfare and Theme

John Philip Sousa* (1854–1932)

March, “The Picador”

Paul Jeanjean (1874–1928)
transcribed by Paul Gogel*
edited by SSgt Patrick Morgan*

“Au Clair de la Lune”

MGySgt Jeffrey Strouf, clarinet soloist

Henry Fillmore (1881–1956)

March, “Rolling Thunder”

SSgt Lucia Disano, conducting

Gustav Holst (1874–1934)
edited by Frederick Fennell

Suite No. 1 in E-flat, Opus 28, No. 1

Chaconne
Intermezzo
March

SSgt Lucia Disano, conducting

arranged by Capt Ryan J. Nowlin*

A Tribute to Bing Crosby

MSgt Kevin Benneer, baritone
SSgt Lucia Disano, conducting

Gioachino Rossini (1792–1868)
anonymous transcriber

Overture to *William Tell*

MSgt Kevin Benneer, concert moderator

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.

March, "The Picador"

John Philip Sousa* (1854–1932)

"The Picador" was one of several marches sold outright to the publisher, Harry Coleman, for \$35 each. That sum included arrangements for band, orchestra, and piano.

The frontispiece of the original sheet music depicts a bullfight scene with a picador in action. If the mild mannered Sousa had seen a bullfight before composing this march, he would surely have chosen another title. After witnessing a bullfight while on vacation in Mexico, he was shocked by what he had seen and thereafter referred to bullfighting as a worthless and unfair sport.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 77. 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."

<http://www.marineband.marines.mil/AudioResources/TheCompleteMarchesofJohnPhilipSousa/RevivalMarch.aspx>

"Au Clair de la Lune"

Paul Jeanjean (1874–1928)

transcribed by Paul Gogel*, edited by SSgt Patrick Morgan*

MGySgt Jeffrey Strouf, clarinet soloist

Paul Jeanjean was a French composer best known for his compositions for clarinet. His predilection for the instrument was no accident: Jeanjean was a highly regarded clarinetist, achieving renown first with the Band of the "Garde Republicaine" and later with the Classical Concert Orchestra at Monte Carlo.

The simple 17th-century French folk song "Au Clair de la Lune" serves as the theme for this work. Well-known in France, the song is a sort of lullaby for children (who might, in fact, learn to play it early on while studying an instrument.) However, its original text carries a saucy *double entendre* that only adults would comprehend! Jeanjean transformed the simple song into a virtuosic showcase for clarinet, with diverse variations that display the clarinet's range, speed, and expressive possibilities.

Originally composed for clarinet and piano, the version heard today is a colorful transcription by former Marine Band clarinetist Paul Gogel who was a member from 1935–55.

March, “Rolling Thunder”

Henry Fillmore (1881–1956)

As the composer of at least 256 works 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 oeuvre prompted him to take the unusual step of publishing his compositions 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.”

The fast-paced march “Rolling Thunder” draws upon two important influences in Fillmore’s life: an early involvement in the circus and a lifelong fascination with the trombone. When the young Fillmore displayed an interest in the slide trombone, his father, a conservative partner in a religious music publishing firm, declared the instrument uncouth, sinful, and off-limits to his son. Fillmore’s mother snuck her son a secondhand instrument to practice in an attempt to keep him out of bigger trouble. The deception was serendipitous since Fillmore became an innovative composer for the instrument, writing signature trombone rags and often featuring the trombone section as he does in “Rolling Thunder.” Fillmore’s conservative father also likely disagreed with his decision to join the circus, but this choice also resulted in innovative music. Fillmore’s role as circus bandmaster gave him the opportunity to amplify the circus experience for the audience by using music to intensify suspense or heighten the excitement. A fast and exciting show-stopper like “Rolling Thunder” makes hearts race and feet tap, whether in the circus ring or the concert hall.

Suite No. 1 in E-flat, Opus 28, No. 1

Gustav Holst (1874–1934)

edited by Frederick Fennell

For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of Gustav Holst’s First Suite in E-flat. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the “1st Suite for Military Band Op. 28A” on the page for 1909. Not until 1920 is any record found of a performance, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as the day it was written.

The three-movement work begins with the Chaconne in which the melody is introduced by the low brass. The variations build slowly to the majestic finale. The Intermezzo, marked *vivace*, is lighter and highlights Holst’s skill in writing for woodwinds. In contrast to the Chaconne, this movement ends quietly. The piece ends with the March, a movement in ABA form that weaves together two contrasting melodies as it moves toward a powerful conclusion.

A Tribute to Bing Crosby
arranged by Capt Ryan J. Nowlin*
MSgt Kevin Benneer, baritone

American singer and actor Bing Crosby was one of the most popular recording artists of the twentieth century, contributing to forty-one separate chart-topping hits, including the best-selling single of all time, “White Christmas.” Known as one of the first crooners, Crosby’s intimate, conversational style of singing was made possible in part because of the introduction of the microphone, eliminating the need to strain to be heard in large spaces.

This medley by Captain Ryan Nowlin begins with the beloved 1944 song “Swinging on a Star” by Jimmy Van Heusen with lyrics by Johnny Burke which was composed for the film *Going My Way*. The song’s quirky alternatives to self-improvement are said to be inspired by Crosby’s interaction with his kids over dinner when Van Heusen heard Crosby admonish: “If you don’t go to school, you might grow up to be a mule.” The medley continues with “You Must Have Been a Beautiful Baby” by Harry Warren with lyrics by Johnny Mercer, featured in the 1938 movie *Hard to Get*. The mood then slows down with the sentimental Irving Berlin number “Count Your Blessings Instead of Sheep” from the 1954 movie *White Christmas* before ending with the optimistic favorite “Blue Skies.”

Overture to William Tell
Gioachino Rossini (1792–1868)
anonymous transcriber

The great Italian composer Gioachino Rossini was born in Pesaro in 1792 and died in Paris, France in 1868. *William Tell*, premièred in 1829 in Paris and based on Friedrich Schiller’s play of the same name, was the thirty-eighth and final opera Rossini wrote. Contrary to previous overtures, Rossini did not borrow from earlier works or construct it from themes of the opera. Instead, he wrote a tone poem in four sections, each of which depicts the setting or drama in the opera. A lyrical introduction portrays a peaceful dawn in the towering Alps. Then a storm bursts through, which symbolizes a real thunderstorm in the Alps as well as the fury of the oppressed Swiss. The storm subsides and the English horn plays an idyllic alpine song, accompanied by a bird-like song in the flute. The famous gallopade follows, representing the urge for freedom of the Swiss.

Many Sousa audiences were introduced to orchestral classics through transcriptions performed by his band. These works were often transcribed by Sousa himself or by a member of his band, and were designed to showcase the talents of his ensemble. The Overture to *William Tell* was featured on many of Sousa’s early concerts. Although this work became well known in the twentieth century because of its association with the “Lone Ranger” radio and television program, historical evidence shows that the work was popular long before the advent of the mass broadcast. In a series of 1891 concerts played by the U.S. Marine Band at the Academy of Music in Philadelphia the work appears not once, but twice. The second program mentions that the work was repeated “by general request.”