



UNITED STATES MARINE BAND

Wednesday, July 19, 2017 at 8:00 P.M.

U.S. Capitol, West Terrace

Thursday, July 20, 2017 at 8:00 P.M.

U.S. Capitol, West Terrace

Captain Ryan J. Nowlin, conducting

Lieutenant Colonel Jason K. Fetting, Director

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

March, “The Bride Elect”

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

Overture to *Morning, Noon and Night in Vienna*

arranged by Stephen Bulla\* (b. 1953)

*Tribute to Louis Armstrong*

*MSgt Daniel Orban, trumpet soloist*

Erika Svanoë (b. 1976)

*Steampunk Suite* (2017)

Charlie and the Mechanical Man Marching Band  
Bertie Wells attends Mr. Verne’s Lecture on Flying Machines  
Barnum and Tesla’s Tandem Bicycle

arranged by SSgt Scott Nimmer\*

Ella Fitzgerald Medley

“A-Tisket, A-Tasket”

“Oh, Lady, Be Good!”

“It Don’t Mean a Thing (If It Ain’t Got that Swing)”

*GySgt Sara Sheffield, mezzo-soprano*

Dmitri Shostakovich (1906–75)  
transcribed by MGySgt Donald Patterson\*

Scene and Finale from *The Gadfly*

*GySgt Sara Sheffield, concert moderator*

# **PROGRAM NOTES**

## **March, “The Bride Elect”**

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

John Philip Sousa was born in southeast Washington, D.C., near the Marine Barracks where his father, Antonio, was a musician in the Marine Band. Sousa studied piano and most orchestral instruments, but his first love was the violin. He became proficient on the instrument, and at age thirteen was almost persuaded to join a circus band. His father intervened, however, and enlisted him as an apprentice musician in the Marine Band. By the age of twenty, he was ready to strike out on his own and continue his music career in the civilian world as a violinist, conductor, and composer. After establishing himself as a professional musician, Sousa returned to the Marine Band as its 17<sup>th</sup> Director from 1880–1892.

Upon leaving the Marine Band, Sousa found success composing operettas, including the popular *El Capitan*. After the widespread success of this operetta, Sousa regrettably declined an offer of \$100,000 for *The Bride Elect*, from which this march was extracted. The operetta soon passed from the musical scene, but the march was a favorite of bandsmen for many years to come.

The march was pieced together from various sections of the operetta. The principal theme was developed from the song, “Unchain the Dogs of War,” which ended Act II. The march was sometimes programmed by the Sousa Band under that title. According to Frank Simon, cornetist of the Sousa Band from 1914 to 1920, “The Bride Elect” was among Sousa’s own favorites. He once referred to it as the best march he had ever written.

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.”](#)

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 44. Used by permission.

## **Overture to *Morning, Noon and Night in Vienna***

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

Franz von Suppé was an Austrian composer known mainly for his contributions to the Viennese theater and operetta tradition. He was born in Dalmatia (now Croatia) to an Austrian father and Viennese mother. He showed an early interest in music, and when his father died in 1835, he and his mother moved to Vienna. There von Suppé took up music in earnest and procured the post as third Kapellmeister at the Theater in der Josefstadt in 1840. He began composing theater scores, writing more than twenty in his five years at the Theater in der Josefstadt. Among the scores he composed during this time was *Ein Morgen, Mittag und Abend in Wien* (*Morning, Noon and Night in Vienna*). Later in his career, von Suppé became known as one of the founders of the Viennese light operetta tradition. The operettas were often farcical in nature and became popular among the Viennese public and beyond. The theater work that von Suppé did in his early career most certainly led to his success as an operetta composer.

Von Suppé’s overtures to his theater scores have remained popular and appreciated for their lyrical melodies and exciting, driving *allegro* sections. The Overture to *Morning, Noon, and Night in Vienna* is still widely performed and considered one of the best examples of von Suppé’s compositional talents. Though the play itself is no longer performed, this overture, designed to catch the attention of the audience and not necessarily related to the subsequent action, still engages the attention of audiences today.

***Tribute to Louis Armstrong***  
arranged by Stephen Bulla\* (b. 1953)  
*MSgt Daniel Orban, trumpet soloist*

In the 1920s, one of the greatest jazz musicians in history was taking America by storm. His name was Louis Armstrong, and he was both a trumpet player and a singer. Jazz is truly an American form of music, but more specifically, it was first created by African-Americans. Armstrong was one of the first African-American jazz musicians to become famous throughout the country, and he wrote and performed countless famous tunes during his long career. His talent helped expand jazz music from early dances such as ragtimes and stomps to more sophisticated styles like the blues. The Marine Band has created a tribute to this legendary musician that includes six of his best-loved songs performed on trumpet. Among the included songs is “West End Blues,” a tune that Armstrong recorded with his Hot Five studio band that features an impressive opening cadenza, and “Cornet Chop Suey” with its remarkable stop-time solo. This medley is an entertaining and virtuosic tribute to a legendary jazz musician.

***Steampunk Suite (2017)***  
Erika Svanoe (b. 1976)

Erika Svanoe is a conductor, composer, and educator who is currently the director of the Augsburg Concert Band at Augsburg College in Minneapolis. She is a champion of new music, commissioning and premiering works by many innovator composers. Additionally, Svanoe composes her own new music, specializing in music for chamber ensembles and concert band.

*Steampunk Suite* for band was adapted from *Steampunk Scenes* for chamber ensemble. The fanciful titles of each of the four movements (“Charlie and the Mechanical Man Marching Band,” “The Strange Case of Dr. Curie and Madam Hyde,” “Bertie Wells attends Mr. Verne’s lecture on flying machines,” and “Barnum and Tesla’s Tandem Bicycle”) pay homage to the literary genre of steampunk. Steampunk has many variations but is most often defined as neo-Victorian. In these works, steam power dominates technology, and there is often an anachronistic element involved. Some examples of the genre include alternative history set in the British Victorian era, or a post-apocalyptic future where steam power is still used to power our modern technology. As seen in the movement titles of Svanoe’s composition, inspiration is drawn from famous figures of the Victorian era and their inventions to create a quirky composition. She relies on musical traditions and forms from the past while infusing those traditions with modern compositional techniques to create a unique and fun composition.

***Ella Fitzgerald Medley***  
arranged by SSgt Scott Ninmer\*  
*GySgt Sara Sheffield, mezzo-soprano*

Ella Fitzgerald overcame many challenges to become one of the greatest singers of American popular song and jazz. At age seventeen she entered and won a talent competition at the Apollo Theater in New York City. This led to an engagement with Chick Webb’s band, where she quickly became popular and achieved her first number one hit, “A-Tisket, A-Tasket” recorded in 1938. This became one of the defining songs of her illustrious career, and she performed it regularly. After Webb’s death, Fitzgerald met Norman Granz, who took charge of her career with much success and helped her gain an international following. In 1956 she left the Decca recording label for Granz’s newly created Verve label and began recording a series of eight “songbooks” dedicated to famous composers such as Cole Porter, George and Ira Gershwin, Jerome Kern, and Johnny Mercer. “Oh, Lady, Be Good!” is a ballad recorded on the George and Ira Gershwin songbook album. “It Don’t Mean a Thing (If It Ain’t Got that Swing)” was recorded on the Duke Ellington songbook album and highlights Fitzgerald’s talent for scat singing. Fitzgerald’s wide vocal range, clear tone, and ability to scat, in combination with the wide dissemination of her work through the songbook recordings, cemented Fitzgerald’s reputation as one of America’s most acclaimed and loved jazz singers.

## Scene and Finale from *The Gadfly*

Dmitri Shostakovich (1906–75)

transcribed by MGySgt Donald Patterson\*

In addition to being one of the premiere symphonists of the twentieth century, Shostakovich was also among its most prolific film composers, writing music for nearly forty films between 1929 and 1970. Although the “lighter” music he composed for these films might not be considered among his most meaningful work, the mastery of Shostakovich’s craft is still very evident in these collections of musical miniatures. Among his most successful was his score to the 1955 Soviet film *The Gadfly* based on a celebrated late nineteenth-century novel by the English author Ethel Voynich. The novel was especially well-received in the Soviet Union where more than two million copies were sold. Set in 1830s Italy during the *Risorgimento* (the movement for the unification), the central figure of the novel and film is a swashbuckling revolutionary and illegitimate son of a Cardinal. The anti-hero repeatedly eludes police capture and is nicknamed “The Gadfly” because of the maddening “sting” he continues to inflict on the authorities before he is eventually detained and hanged as a martyr, but not before he has a final opportunity to confront his powerful father.

The boisterous and richly costumed movie pushed all the right nationalistic buttons for the Russian audiences of the time and achieved success equal to that of the original novel. Unfortunately, Shostakovich’s original score underwent the often-callous editing treatment of filmmaking, with his music being sliced up to fit the scenes and much of it left on the cutting room floor. After the release of *The Gadfly* and the subsequent enthusiasm for what was included from Shostakovich’s score, the music was reclaimed the following year and fashioned into a concert suite by the composer’s friend Levon Atovmyan. Of the twelve movements in the suite that include all of the principal themes from the film, the Scene and Finale provide a dramatic and typically Russian theme that here stand well on their own.