



**Lieutenant Colonel Jason K. Fettig, Director**

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UNITED STATES MARINE BAND  
Wednesday, August 2, 2017 at 8:00 P.M.  
U.S. Capitol, West Terrace  
Thursday, August 3, 2017 at 8:00 P.M.  
U.S. Capitol, West Terrace  
Major Michelle A. Rakers, conducting

Morton Gould (1913–96)  
transcribed by Philip Lang

“American Salute”

John Williams (b. 1932)  
transcribed by Paul Lavender

Flight to Neverland from *Hook*

Joseph Horowitz (b. 1926)  
arranged by Vince Norman

Con brio from Clarinet Sonata  
*SSgt Meaghan Kawaller, clarinet soloist*

John Williams (b. 1932)  
arranged by Paul Lavender

Hymn to the Fallen from *Saving Private Ryan* (1998)

Percy Grainger (1882–1961)  
edited by R. Mark Rogers

Children’s March, “Over the Hills and Far Away”

Stephen Sondheim (b. 1930)  
arranged by Stephen Bulla\*

“Not While I’m Around” from *Sweeney Todd* and  
“You (I) Could Drive a Person Crazy” from *Company*  
*GySgt Sara Sheffield, mezzo-soprano*

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

Mother Hubbard March

*GySgt Sara Sheffield, concert moderator*

# ***PROGRAM NOTES***

## **“American Salute”**

Morton Gould (1913–96)

transcribed by Philip Lang

Composing is my life blood.... That is basically me, and although I have done many things in my life—conducting, playing piano, and so on—what is fundamental is my being a composer.

*Morton Gould*

Originally written for orchestra, “American Salute” has become a favorite of the concert band repertoire. Using the familiar tune “When Johnny Comes Marching Home” as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune. Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a “salute to America.” The composer insisted that he had no idea that the work was destined to become a classic: “It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things.” A million may be an exaggeration, but not by much. The pace of Gould’s schedule in those days was astounding. By his own account he composed and scored “American Salute” in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn’t have been dry, the score and parts were on the stand in time for rehearsal the next morning and ready for broadcast that evening.

## **Flight to Neverland from *Hook***

John Williams (b. 1932)

transcribed by Paul Lavender

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, twenty-three Grammys, four Golden Globes, three Emmys, and seven BAFTA Awards from the British Academy of Film and Television Arts. Best known for his film scores and ceremonial music, he is also a noted composer of concert works and a renowned conductor. Williams recently received his fiftieth Oscar nomination with *Star Wars: The Force Awakens*, making him the second-most nominated individual after Walt Disney.

The music from Steven Spielberg’s 1991 film *Hook* overflows with fairy tale magic, pirate adventures, an undeniable sense of freedom in flight, and childhood wonder. As Spielberg reunites us with the timeless characters of Peter Pan, Wendy, and Captain Hook, Williams captivates us with his expertly crafted and Oscar-nominated score. The composer cleverly crafts the entire main theme around the interval of a minor third, the first interval children are able to identify and sing. For film-goers, Williams uses these two notes like fairy dust from Tinkerbell herself, allowing us to join in the flight back to Neverland. He offers the following words on the piece:

For countless centuries mankind has dreamed of flying, which is why I think it could be argued that the greatest achievement of the twentieth century may have been the accomplishment of flight itself. Our fascination with flying and the freedom we associate with it may also be one of the principle reasons why the story of James Barrie’s play has been retold in every imaginable medium. My favorite moment has always been when Peter Pan and Tinkerbell rise above the rooftops of London and fly off to Neverland.

In writing the music for Steven Spielberg’s film version of the story, which he called *Hook*, I tried to create a clear singing melody that might combine some of the wonder of childhood with the energy and “lift” required for this famous flight.

## **Con brio from Clarinet Sonatina**

Joseph Horowitz (b. 1926)

arranged by Vince Norman  
SSgt Meaghan Kawaller, clarinet soloist

In 2016, British composer and conductor Joseph Horovitz retired from his teaching position after a fifty-five-year career as professor of composition at London's Royal College of Music. Born in Vienna, Austria, Horovitz moved to England with his family in 1938, shortly before the onset of World War II. While pursuing his baccalaureate and masters degrees at the University of Oxford, he would often present music lectures to, and perform piano recitals for, the British troops. He later enrolled at the Royal College of Music in 1948, studying composition with Gordon Jacob and receiving further instruction from Nadia Boulanger in Paris.

On November 29, 2016, the Royal College of Music celebrated the distinguished musical career of the nonagenarian composer with a concert featuring many of Horovitz's most popular works, including his Clarinet Sonata (1981). This work was written for and premièred at Wigmore Hall by Horovitz's college classmate and dear friend Gervase de Peyer (1926-2017), a former principal clarinetist of the London Symphony Orchestra who also had the distinction of being "the most recorded clarinet soloist in the world." The third and final movement of the Sonata, marked *Con brio*, meaning "with vigor," is a brilliant rondo featuring not just one, but two themes. Influenced by jazz rhythms and melody, this work demands the utmost virtuosity from the soloist and the accompaniment. Originally written for clarinet and piano, this arrangement for clarinet and wind ensemble was done by Vince Norman for the U. S. Army Field Band.

### **Hymn to the Fallen from *Saving Private Ryan* (1998)**

John Williams (b. 1932)

arranged by Paul Lavender

In addition to the numerous aforementioned honors and awards, John Williams' close collaboration with American film director Steven Spielberg has been key to achieving box office records. Spielberg salutes Williams as "the quintessential film composer," adding that "John has transformed and uplifted every movie that [they've] made together."

This partnership between Spielberg and Williams produced another blockbuster in *Saving Private Ryan* (1998), a film about a group of American soldiers on a search and rescue mission in enemy territory. To preserve the realism of war, Williams made an artistic choice to not flood the film with music. From this sparse soundtrack came the poignant and noble Hymn to the Fallen. Spielberg described it best:

With *Saving Private Ryan*, John Williams has written a memorial for all the soldiers who sacrificed themselves on the altar of freedom in the Normandy Invasion on June 6, 1944. Pay particular attention to the cue entitled Hymn to the Fallen, which never appears in the main text of the film, only at the end credit roll. It's a piece of music and a testament to John Williams' sensitivity and brilliance that, in my opinion, will stand the test of time and honor forever the fallen of this war and possibly all wars.

Williams has worked with the Marine Band several times in recent years, conducting anniversary concerts in Washington, D.C. in 2003 and 2008, and at a tour concert at Royce Hall in Los Angeles in 2009. Hearing his beloved music from *Star Wars* performed by "The President's Own" comes highly recommended; speaking of his first experience hearing the band play his most popular music, Williams said, "I'd never heard any of it played better."

### **Children's March, "Over the Hills and Far Away"**

Percy Grainger (1882–1961)

edited by R. Mark Rogers

Though he was born in Australia, composer Percy Aldridge Grainger spent the majority of his professional life in England and America. After graduating from the Hoch Conservatory in Frankfurt, Grainger relocated to London and began his career as a concert pianist. During this time, he also composed feverishly and began to take particular interest in preserving the native folk songs of his new home. Throughout his life Grainger carefully documented more than 700 English and Danish folksongs and arranged dozens of them for performance by various ensembles.

After the outbreak of World War I, Grainger moved to New York, obtaining U.S. citizenship in 1918. His contributions to the war effort as an oboist and saxophonist with the Coast Artillery Band of the U.S. Army introduced Grainger to the unique sound of the wind band, beginning a long and fruitful interest in this ensemble.

In 1918 also Grainger composed his first original work for band, titled Children's March, "Over the Hills and Far Away." Most of his works from this period were built upon the folk tunes he had so diligently collected, and the melodies of Children's March seemingly spring from the same source. However, the work is built entirely upon original material and makes full use of the sonorous capabilities of the band, with special attention given to the double reeds, saxophones, and piano. In fact, Children's March is believed to be the first original work for concert band with an integrated piano part, complete with the unusual instruction at the very end of the piece that the player hit a string inside the instrument with a marimba mallet. The cheerful romp is dedicated to Grainger's "playmate beyond the hills" (whom the composer never identified by name) and was premiered on June 6, 1919, by the Goldman Band with the composer conducting.

**"Not While I'm Around" from *Sweeney Todd* and "You (I) Could Drive a Person Crazy" from *Company***

Stephen Sondheim (b. 1930)

arranged by Stephen Bulla\*

GvSgt Sara Sheffield, mezzo-soprano

Award-winning Broadway composer and lyricist Stephen Sondheim is one the most well-known names in modern American musical theater. Before gaining fame for his own musical creations, Sondheim, a protégé of Oscar Hammerstein, found success as the lyricist for both *West Side Story* and *Gypsy*. His career began in earnest when he won his first Tony Award in 1962 for *A Funny Thing Happened on the Way to the Forum*, and his many subsequent masterpieces have been honored with a 1985 Pulitzer Prize, a 1990 Academy Award, numerous Tony and GRAMMY Awards, and the 1993 Kennedy Center Honors.

Sondheim's 1979 musical thriller *Sweeney Todd* is one of his best known works and the winner of several 1979 Tony Awards, including that for Best Musical. *Sweeney Todd's* shockingly dark themes of vengeance, murder, and cannibalism continue to intrigue audiences, as evidenced by the success of a 2005 Broadway revival and a 2007 motion picture starring Johnny Depp. Synopsized as "murder, mayhem, and meat pies," *Sweeney Todd* tells the tale of a vengeful London barber who, with the help of Mrs. Lovett, owner of the pie shop under his barbershop, kills his customers with a deadly shave and turns them into meat pies. "Not While I'm Around" provides an intimate moment of musical respite in the second act during which Mrs. Lovett and Tobias, Mrs. Lovett's eventual pie-making assistant, vow to protect each other.

Sondheim's cool and innovative musical *Company* also won several Tony Awards including Best Musical in 1970. *Company* examines the relationships of upper-middle class New Yorkers from the perspective of thirty-five-year-old bachelor Robert and his five sets of married friends. Robert watches these couples experience various joys and struggles in their marriages, but in spite of, or perhaps because of what he discovers, he remains reluctant to commit to any exclusive relationship. In the catchy number "You (I) Could Drive a Person Crazy," Robert's three young girlfriends express their frustration about his inability to commit.

**Mother Hubbard March**

John Philip Sousa\* (1854-1932)

edited by The United States Marine Band

More than anyone else, John Philip Sousa is responsible for bringing the United States Marine Band to the level of excellence upheld today. As a composer, he wrote the best known and most loved marches in the repertoire; as Director, he was an innovator who shaped the future of the Marine Band.

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 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 led “The President’s Own” until 1892, and shortly after, formed his own Sousa Band, which toured extensively for the next four decades, both in the United States and abroad.

Written in 1885, the Mother Hubbard March is a medley based on seven nursery rhyme tunes. Included are “Three Blind Mice,” “Thus the Farmer Sows His Seed,” “Old Mother Hubbard,” “Hey Diddle Diddle,” “Little Redbird in the Tree,” “London Bridge Is Falling Down,” and “The Minstrel Boy.” Sousa would occasionally program this march, as well as its companion medley march “Mother Goose” on his Sousa Band concerts. 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.”