



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND

Wednesday, June 6, 2018 at 8:00 P.M.

U.S. Capitol, West Terrace

Thursday, June 7, 2018 at 8:00 P.M.

U.S. Capitol, West Terrace

CWO3 Bryan P. Sherlock, conducting

John Philip Sousa* (1854–1932)

March, “Golden Jubilee”

John Zdechlik (b. 1937)

Celebrations

Michael Daugherty (b. 1954)

Raise the Roof (2007)

SSgt David Constantine, timpani soloist

Joseph Spaniola (b. 1963)

Escapade (2001)

Henry Fillmore (1881–1956)

March, “The Footlifter”

George Gershwin (1898–1937)

lyrics by Ira Gershwin

arranged by Stephen Bulla*

“Fascinating Rhythm”

GySgt Sara Sheffield, mezzo-soprano

Vittorio Giannini (1903–66)

Allegro con brio from Symphony No. 3

GySgt Sara Sheffield, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “Golden Jubilee”

John Philip Sousa* (1854–1932)

John Philip Sousa wrote the march “Golden Jubilee” in 1928, in honor of his fiftieth year as a conductor. His conducting career began in 1878 with the Philadelphia Church Choir Company’s production of *H.M.S. Pinafore*. He had previously led an orchestra from the first violin chair for a traveling production of the play *Bohemians and Detectives* in 1875, underscoring his life-long association with the theater and its music. “Golden Jubilee” was premièred in 1928 by the Sousa Band at the Steel Pier in Atlantic City, New Jersey, and then featured on the Sousa Band’s “golden jubilee” tour that same year. The march’s inspiration is the notion of the composer looking back over his career and imagining all the people in the world who had listened to his marches in different places and situations.

Celebrations

John Zdechlik (b. 1937)

John Zdechlik, a native of Minneapolis, Minnesota, developed an interest in composition while he was a trumpet student performing with his high school jazz band. He holds degrees in music education, composition, and theory from the University of Minnesota in Minneapolis. His composition instructors included Paul Fetler and Frank Bencrisutto. Zdechlik later became professor and chairman of the music department at Lakewood Community College (now, Century College) in White Bear Lake, Minnesota. He has written a variety of commissioned and published works for high school and college concert bands, including Chorale and Shaker Dance, *Grand Rapids Suite*, Passacaglia, and Z’s Blues. He has conducted in thirty-five states, as well as in Japan, England, and Scotland, and is an active member of the American Bandmasters Association.

In 1988, Zdechlik was commissioned to compose a work commemorating the twentieth anniversary of the Medalist Concert Band of Bloomington, Minnesota, with Dr. Earl C. Benson conducting. This seventy-member community concert band was awarded the prestigious Sudler Silver Scroll by the John Philip Sousa Foundation in 1996. *Celebrations* is a dynamic work that alternates between two themes: the first utilizes rapid ascending phrases in the woodwinds against a marked background by the brass and percussion and the second grandiose theme is worked into the composition to provide a chance to reflect on past triumphs. These themes ultimately combine in a final, majestic ending.

Raise the Roof (2007)

Michael Daugherty (b. 1954)

Raise the Roof for timpani and symphonic band was commissioned and premièred by the University of Michigan Symphony Band, under the direction of Michael Haithcock. The first performance took place at the National Conference of the College Band Directors National Association at Hill Auditorium in Ann Arbor, Michigan, on March 30, 2007.

It was the construction of awe-inspiring architectural wonders such as the Notre Dame Cathedral in Paris and the Empire State Building in New York City that inspired *Raise the Roof*. “I create the grand acoustic construction by bringing the timpani into the foreground and giving the soloist the rare opportunity to play long expressive melodies and a tour de force cadenza,” stated Daugherty. The composer showcases the soloist’s abilities by using a broad range of performance techniques to include ample use of foot pedals for melodic tuning, unique cymbal placement on the timpani drum heads, and striking the timpani with wire brushes, maraca sticks, and bare hands.

Raise the Roof is in the form of a double variation. The first theme of the variation is heard in different timbral and rhythmic appearances, such as *guaguanco*, a Cuban rumba. The second theme of the double variation is reminiscent of a medieval plainchant. The two themes are woven together in canons and fugues around the ensemble to create intricate patterns, such as those that may be seen in a Gothic cathedral. *Raise the Roof* eventually surges forward in a crescendo of urban polyrhythms and dynamic variations, allowing the timpani and the ensemble to produce a grand acoustic construction.

SSgt David Constantine, timpani soloist

Percussionist Staff Sergeant David Constantine joined “The President’s Own” United States Marine Band in October 2011. Staff Sgt. Constantine began his musical training at age eight. After graduating in 1998 from Aloha High School in Beaverton, Oregon, he attended the University of Oregon in Eugene, where he received a bachelor’s degree in percussion performance in 2003 and a master’s degree in percussion performance in 2005. He earned his doctor’s degree in percussion performance from Indiana University in Bloomington in 2012. His instructors include the late Charles Dowd of the University of Oregon, and Anthony Cirone and John Tafoya of Indiana University. Prior to joining “The President’s Own,” Staff Sgt. Constantine performed with the Syracuse Symphony Orchestra in New York and the Oregon Coast Music Festival Orchestra of Coos Bay. He also served as principal timpani with the Columbus Indiana Philharmonic and Terre Haute Symphony of Indiana.

Escapade (2001)

Joseph Spaniola (b. 1963)

Joseph Spaniola is an active arranger, clinician, adjudicator, and composer. He has written a variety of works for band, orchestra, chamber ensembles, solo instruments, solo voice, choir, and even for electronic tape. Spaniola’s work *Escapade* was the winner of the 2001 National Band Association’s William D. Revelli Memorial Composition Contest and was premièred at the 2001 American Bandmasters Association Convention in Las Vegas by The United States Air Force Band

of the Rockies. Spaniola's concept was to begin with a clear idea and observe how it would develop throughout the composition. He wanted to write a work that not only showcased the unique talents of the musicians in the Band of the Rockies but also kept them fully engaged and challenged.

Spaniola commented, "In my search for a clearer vision of the work, I came across the word, 'escapade,' defined as an adventurous action or journey that runs counter to the norm and often leads to unexpected results or destinations. This word captured the spirit of the unrestrained approach I had in mind and it propelled me into the work." The piece begins with just four simple pitches that eventually take on their own journey. The result of this exploration is *Escapade*.

March, "The Footlifter"

Henry Fillmore (1881–1956)

A trombonist and band leader in Cincinnati, Henry Fillmore led the Syrian Temple Shrine Band from 1921 to 1926 and organized his own professional band in 1927. His band was the last in a long line of great professional bands in America; Sousa's Band and Gilmore's Band had all but stopped performing when Fillmore began his band. Fillmore's Band became very popular with his flamboyant style and entertaining manner. The concerts were broadcast weekly on the radio and reached tens of millions of people. Referred to as the "Showman Supreme," Fillmore often conducted with his back to the band while interacting with the audience.

Fillmore wrote, arranged, and edited more band music than any other composer/bandmaster in history, with more than 250 compositions (including 113 marches) and more than 750 arrangements. He used eight pseudonyms to prevent saturating the market with his own name, including Harold Bennett, Al Hayes, Will Huff, Gus Beans, Ray Hall, Harry Hartley, and even the feminine name of Henrietta Moore.

One of his most popular marches, "The Footlifter" was originally composed in 1928 for a series of radio broadcasts sponsored by a small Cincinnati insurance agency. The company's slogan was "A Penny a Day" (a reference to the cost of insurance), and the march was sometimes referred to as the "Penny-a-Day March." The president of the agency remarked that the piece certainly was a "footlifter," and the nickname stuck while the march was still in its manuscript form. When it was finally published in 1935, the name became permanent.

"Fascinating Rhythm"

George Gershwin (1898–1937)

lyrics by Ira Gershwin

arranged by Stephen Bulla*

From his meager start as a "song plugger" for a Tin Pan Alley music publishing firm, George Gershwin became one of the greatest songwriters of all time. He was assisted by his brother, Ira, who wrote nearly all the lyrics for his songs. The song "Fascinating Rhythm" is from the 1924 Broadway musical *Lady be Good*, which featured Broadway greats Cliff Edwards, Fred Astaire, and Adele Astaire. The Astaires also recorded this song in London with Gershwin at the piano.

Having so much to offer the music world with his ability to successfully fuse modern, jazz, popular, and classical styles, it was truly a tragedy when Gershwin collapsed in Hollywood while working on the score to the movie *The Goldwyn Follies*. He died on July 11, 1937, after suffering from symptoms of a brain tumor, leaving us to wonder what more he could and would have created.

GySgt Sara Sheffield, mezzo-soprano soloist

Mezzo-soprano vocalist and concert moderator Gunnery Sergeant Sara Sheffield joined “The President’s Own” United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history. Gunnery Sgt. Sheffield began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville (Texas) High School in 1997, she attended the University of North Texas in Denton and earned a bachelor’s degree in vocal performance in 2001. In 2008 she was named a regional finalist in the Mid-Atlantic Metropolitan Opera National Council Auditions. She earned an executive master’s degree in business administration from George Mason University in 2016 in Fairfax, Virginia. Prior to joining “The President’s Own,” Gunnery Sgt. Sheffield was a member of the U.S. Army Band’s Army Chorale at Fort Myer in Arlington, Virginia.

Allegro con brio from Symphony No. 3

Vittorio Giannini (1903–66)

Having gained prominence as a violin prodigy during his youth, American-born Vittorio Giannini also became renowned as a composer and teacher. He taught at The Juilliard School in New York, the Manhattan School of Music, and the Curtis Institute of Music in Philadelphia. His Symphony No. 3 was commissioned by the Duke University Band in 1958 and is one of the first major symphonies written for band.

The fourth movement Allegro con brio of Giannini’s Symphony No. 3 is a fast-paced tour de force for both woodwinds and brass, providing the energy and excitement one would expect from a symphonic finale. Written in a typical ABA form, it includes several memorable melodies. The middle section, in particular, features a wonderful tune reminiscent of an old European folk song. Ultimately, this piece ends as it began: with flash and brilliance that demands a high level of virtuosity from the entire ensemble.