



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Wednesday, June 27, 2018 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, June 28, 2018 at 8:00 P.M.
U.S. Capitol, West Terrace
Colonel Jason K. Fettig, conducting

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

March, “The Liberty Bell”

Kimberly Archer (b. 1973)

Humoresque (March) from Symphony No. 2 (2003)

Louis Cahuzac (1880–1960)

Variations sur un air du pays d’oc
SSgt Parker Gaims, clarinet soloist

Julie Giroux (b. 1961)

One Life Beautiful (2010)

Frederick Loewe (1901–88)
lyrics by Alan Jay Lerner
arranged by Stephen Bulla*

Lerner & Loewe Songbook
“On the Street Where You Live” from *My Fair Lady*
“They Call the Wind Maria” from *Paint Your Wagon*
“If Ever I Would Leave You” from *Camelot*
MSgt Kevin Bennear, baritone

John Williams (b. 1932)
transcribed by Paul Lavender
and Stephen Bulla*

Suite from *Star Wars*
The Rebellion is Reborn from *Star Wars: The Last Jedi*
Rey’s Theme from *Star Wars: The Force Awakens*
Main Title from *Star Wars*

MSgt Kevin Bennear, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “The Liberty Bell”

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

John Philip Sousa was born in southeast Washington, D.C., near Marine Barrack Washington, where his father Antonio played trombone in the Marine Band. Sousa studied piano and most of the orchestral instruments, especially excelling on the violin. He was almost persuaded to join a circus band at age thirteen, but his father intervened and enlisted him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty and then left to embark on a civilian career as a performer, only to return five years later at the request of the Commandant of the Marine Corps to become the seventeenth Director of “The President’s Own.” It was during his time as Director that he began to write the marches that would soon make him famous and known around the world as “The March King.”

Sousa left the Marine Band in 1892 to form his own civilian band, the Sousa Band, and to continue to compose. The following year, he penned a march in honor of the Liberty Bell, the great physical symbol of the American spirit, and the composition came to rank among his most famous. Sousa’s gift for crafting melody was unrivaled by perhaps any other American composer of his generation, but he was also a keen judge of the melodies created by others and was not above occasionally borrowing a good tune. One such opportunity occurred when he heard Marcella Lindh, one of the Sousa Band’s famed soprano soloists, whistling a tune of her own creation. Sousa couldn’t get the melody out of his head and asked her if he might use it in a march. She agreed, but didn’t know in which piece her little ditty had been used until several years later when she happened to hear a European band perform its familiar strains in Sousa’s iconic march, “The Liberty Bell.”

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.”](#)

Humoresque (March) from Symphony No. 2 (2003)

Kimberly Archer (b. 1973)

Kimberly Archer currently serves as assistant professor of composition at Southern Illinois University in Edwardsville, where she teaches composition, music theory, analysis, counterpoint, and twentieth-century music. Archer has held positions at Bowling Green State University in Ohio, Western Carolina University in North Carolina, and Southeast High School in Florida. She holds a bachelor’s degree in music education from Florida State University in Tallahassee, a master’s degree in composition from Syracuse University in New York, and a doctor of musical arts degree in composition from The University of Texas at Austin. Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter.

Archer’s music has been performed throughout the United States, including at the National Band Association Convention, the College Band Directors National Association’s Southwest and Southern Regional Conventions, and the Midwest International Band and Orchestra Clinic. She has received commissions from such organizations as The United States Air Force Band of Mid-America, the band honorary service organizations Kappa Kappa Psi and Tau Beta Sigma, and the International

Women's Brass Conference, as well as consortiums of university and high school ensembles throughout the country.

Symphony No. 2 was written as Archer's doctoral dissertation. She believed it was imperative to provide a tribute to three people who had been critical to her success in life. Extracted from the symphony, the movement Humoresque was dedicated to Andy Waggoner, Archer's first composition teacher in graduate school. Designed to reflect their personal relationship, the piece comes across as lighthearted and amusing. The form of the piece resembles a march, but the style is clearly a scherzo. It also makes use of distinct concepts and skills cultivated over Archer's years of study with Waggoner, as demonstrated in her use of octatonic collections, which can be heard in the alternating use of half steps and whole steps.

Variations sur un air du pays d'oc

Louis Cahuzac (1880–1960)

Louis Cahuzac was a French clarinet virtuoso and composer, who mainly wrote for his own instrument. One of a handful of twentieth-century clarinetists who managed to make a career as a soloist, he was the first to record Carl Nielsen's Clarinet Concerto. At age seventy-six, Cahuzac recorded Paul Hindemith's Clarinet Concerto with the composer conducting. The composition *Variations sur un air du pays d'oc*, or *Variations on a tune from the south of France*, was originally for clarinet and piano and was dedicated to French clarinetist Ulysse Delécluse. Cahuzac honored his homeland with these four variations, which are based on the song "Se Canto" from the Garonne Valley.

Staff Sergeant Parker Gaims, clarinet soloist

Clarinetist Staff Sergeant Parker Gaims joined "The President's Own" United States Marine Band in September 2013. Staff Sgt. Gaims began his musical training at age nine and graduated from Sherman Oaks Center for Enriched Studies in Los Angeles in 2007. He attended DePaul University in Chicago, where he earned a bachelor's degree in clarinet performance in 2011. He received a master's degree in clarinet performance from Northwestern University in Evanston, Illinois, in 2013. He studied with Julie DeRoche of DePaul, Larry Combs of the Chicago Symphony Orchestra, and Steven Cohen of Northwestern. Prior to joining the band, Staff Sgt. Gaims was a graduate assistant at Northwestern, a bass clarinet teaching assistant at the Brevard Music Center in North Carolina, and he performed with the Chicago Chamber Musicians.

One Life Beautiful (2010)

Julie Giroux (b. 1961)

Julie Giroux was born in Fairhaven, Massachusetts, and attended Louisiana State University (Baton Rouge) and Boston University. She has studied composition with John Williams, Bill Conti, and Jerry Goldsmith. After graduating from school, Giroux moved to Los Angeles, where she began composing, arranging, and conducting music for television and films, including an engagement writing the music for the Emmy Award-winning miniseries *North and South*. Since then, she has also worked on the television series *Dynasty* and *The Colbys*, as well as the movies *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. Giroux received her first Emmy nomination in 1988 for her work on *North and South, Part II: Love and War*, and her first win in 1992 for music direction of the 64th Annual Academy Awards, a category in which she was not only youngest recipient, but also the first woman to

win the award. Currently, she has accumulated more than 100 film and television credits and has arranged for celebrities such as Michael Jackson, Madonna, Celine Dion, Billy Crystal, Paula Abdul, and Liza Minnelli, among others.

Giroux wrote the alluring and captivating piece *One Life Beautiful* as a commission by Ray Cramer, former director of bands at Indiana University. The composition pays tribute to Cramer's daughter Heather Cramer Rue, whose life was tragically cut short by a car accident in the summer of 2009. The title has a double meaning. One refers to the delightful "one life" beautifully lived by Cramer's daughter and the strong impact she had on those around her. The other meaning emphasizes that having one life is what makes our existence so sacred and cherished. Giroux's demonstrates her experience as an adept composer of eloquent and passionate music for film and television in this moving work.

Lerner & Loewe Songbook

Frederick Loewe (1901–88)

lyrics by Alan Jay Lerner

arranged by Stephen Bulla*

“On the Street Where You Live” from *My Fair Lady*

The classic musical *My Fair Lady*, an adaptation by composer Frederick Loewe and lyricist Alan Jay Lerner of George Bernard Shaw's play *Pygmalion*, is all about transformations and the changes wrought on the protagonist Eliza Doolittle. This song “On the Street Where You Live” is about the transformative power of love on the aristocrat Freddy Eynsford-Hill, as he sees London in a new light, through the eyes of love. The gentle walking rhythm and sweeping melody have made this song a favorite for many years.

“They Call the Wind Maria” from *Paint Your Wagon*

Paint Your Wagon was the second successful Broadway musical collaboration of Lerner and Loewe. The show, set during the 1853 California gold rush, featured Ben Rumson, an old prospector whose daughter discovered gold near their camp. The camp grew into a bustling town of 4,000 inhabitants and then returned to nothing but a ghost town when the gold strike ended. The show opened at the Schubert Theatre on Broadway in November 1951. “They Call the Wind Maria” is one of several memorable songs from the show, and displays the song-writing prowess of Lerner and Loewe. Though the production ran for just under a year, the song retained popularity through performances by famous folk groups such as the Kingston Trio and the Smothers Brothers.

“If Ever I Would Leave You” from *Camelot*

Lerner and Loewe's musical *Camelot* premiered in 1960. The show got off to a rocky start, but it turned the corner when Ed Sullivan included twenty minutes of full-costume excerpts from *Camelot* on his popular variety show during a tribute to the legendary musical team. After the broadcast, there were long lines waiting for tickets to see *Camelot*.

Lerner based the story for *Camelot* on T. H. White's novel *The Once and Future King*. The classic love triangle between Queen Guinevere, King Arthur, and the dashing Lancelot is explored through music that has remained familiar and beloved, not the least of which is one of Lancelot's songs, “If I Would Ever Leave You.” In the stage production, Robert Goulet debuted the part of Lancelot. *Camelot* was his first big success and “If I Would Ever Leave You” became his signature song.

Suite from *Star Wars*

John Williams (b. 1932)

transcribed by Paul Lavender and Stephen Bulla*

When the American Film Institute released their listing of the top twenty-five film scores of all time in 2005, three of the selections were compositions of John Williams, and at the very top of the list was his unforgettable score to the original *Star Wars* movie. On the heels of his work in the 1970s with Steven Spielberg that produced the blockbusters *Jaws* and *Close Encounters of the Third Kind*, Williams signed on in 1977 to score a new “space western” written and directed by George Lucas. At that time, no one could have predicted the global popularity of this film and its successive chapters, nor could Williams have imagined the impact that his music for the movies would have both in the world of film and well beyond. Williams has since scored dozens of themes for the eight films in the series, many of which have achieved worldwide recognition on a scale equal to some of the most popular classical music in history.

The latest installments in the series, *The Force Awakens* and *The Last Jedi*, were released in 2015 and 2017, respectively. Their story takes place some thirty years after the conclusion of *The Return of the Jedi*. As old and new characters come together in the film, Williams’ score artfully weaves together familiar music from the original films with brand new themes, brilliantly highlighting pivotal actions and relationships. The suite begins with “The Rebellion is Reborn,” which depicts the adventures of the Resistance forces in *The Last Jedi*, while recalling the Rebel Alliance of the original movie trilogy. “Rey’s Theme” is a musical motif for Rey, one of the young new protagonists introduced in *The Force Awakens*. Williams explained that her theme is “not heroic in the sense of a hero’s theme. It’s kind of an adventure theme that maybe promises more than resolving itself in the most major, triumphant resolutions.” The suite closes with the familiar and iconic Main Title music that graces each episodic *Star Wars* film and is immediately recognized by audiences around the world.