



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Wednesday, August 1, 2018 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, August 2, 2018 at 8:00 P.M.
U.S. Capitol, West Terrace
Captain Ryan J. Nowlin, conducting

John Philip Sousa* (1854–1932) March, “The Federal”

Ralph Hultgren (b. 1953) “Whirr, Whirr, Whirr!!!” (2001)

Bert Appermont (b. 1973) *Colors* (1998)

Yellow
Red
Blue
Green

SSgt Russell Sharp, trombone soloist

Henry Fillmore (1881–1956) March, “His Honor”

arranged by Stephen Bulla* (b. 1953)

The Harold Arlen Songbook

“Get Happy”
“Blues in the Night”
“Lose That Long Face”

GySgt Sara Sheffield, mezzo-soprano

Antonín Dvořák (1841–1904)
transcribed by Herbert L. Clarke

Carnival Overture, Opus 92

Samuel Augustus Ward (1848–1903)
arranged by Carmen Dragon

“America, the Beautiful”

GySgt Sara Sheffield, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “The Federal”

John Philip Sousa* (1854–1932)

John Philip Sousa learned the value of taking his music directly to the people when he and the United States Marine Band embarked on their first-ever concert tour in 1891. The success of this venture and the tour that followed in 1892 motivated him to leave the Marine Band and the Marine Corps to create his own civilian ensemble. This group, The Sousa Band, continued the practice of traveling around the country, performing in cities and towns across the nation. Sousa took the Sousa Band on the first of four European tours in 1900, and in 1910 he began the most ambitious trip ever: a world tour that took the Sousa Band through the eastern part of the United States, England, Ireland, Scotland, Wales, South Africa, Australia, New Zealand, and Canada. The extensive tour began in August 1910 and did not end until mid-December 1911.

In preparation for the visit to Australia and New Zealand, Sousa composed a new march he titled “The Land of the Golden Fleece.” Along with the title, Sousa included the dedication, “to the Australasians.” Sir George Reid, the High Commissioner of Australia, heard the Sousa Band perform the march in London before it reached Australia and suggested that Sousa change the title to “The Federal.” Sousa agreed, and the march was used successfully throughout the tour.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 4 of [“The Complete Marches of John Philip Sousa.”](#)

“Whirr, Whirr, Whirr!!!” (2001)

Ralph Hultgren (b. 1953)

Australian composer Ralph Hultgren began his professional music career as a trumpet player, performing with the Central Band of the Royal Australian Air Force, the Melbourne Symphony Orchestra, and the Australian Brass Choir. Hultgren was composer/arranger-in-residence for the Instrumental Music Program at the Queensland Department of Education from 1979 to 1990, during which time he produced 185 works. His compositions have been performed widely both in Australia and internationally. Hultgren has been nominated for the prestigious Sammy and Penguin Award for his television soundtracks, and has won the Yamaha Composer of the Year Award twice for his symphonic band works. In 1998 he received the National Citation of Excellence from the Australian Band and Orchestra Directors’ Association. Hultgren is currently on faculty at Queensland Conservatorium Griffith University, where he also directs the wind symphony program.

Hultgren's work "Whirr, Whirr, Whirr!!!" was commissioned by Matthew George and the University of St. Thomas Symphonic Wind Ensemble, which premiered the piece in 1999. The fast-paced energy, driving rhythms, and shifting instrumental colors describe, in Hultgren's estimation, the mind of the modern person juggling the demands of everyday life. He writes, "Can you feel that sensation as you mentally juggle the demands of emotion, profession, and family, and each concern barks at you for attention and demands its need be satisfied...? Can you feel the sensation that wells up in you as you desperately search for the right answer in a situation...? Your mind spins, ducks and dives, leaps and plunges, and seems to Whirr, Whirr, Whirr!!!"

Colors (1998)

Bert Appermont (b. 1973)

Belgian composer Bert Appermont has written musicals, symphonies, an opera, oratorio, and more than fifty pieces for wind band, choir, orchestra, and chamber ensembles. His works have been performed and recorded by ensembles on three continents. Recently, he co-wrote the music for the BBC documentary *The Reel History of Britain*, which was recorded by the BBC Philharmonic Orchestra. Appermont is also in demand as a conductor, both in his native country and abroad, and as an educator. His pedagogical publications and related recordings are in use in most Belgian music schools. The materials have as their aim the stimulation and development of creativity as a crucial element of education.

Appermont certainly utilizes an innate creativity in his work *Colors* for trombone and band, sonically bringing to life four movement titles based on colors and their emotional associations, which he described in the notes for the piece:

- 1) Yellow: inspiring and stimulating (also: wisdom and light)
- 2) Red: dynamic, passionate developing into dramatic, furious and fighting (also: courage and will-power)
- 3) Blue: melancholic, dreamy and introvert (also: truth and peace)
- 4) Green: hopeful and full of expectation (also: balanced power and harmony)

In his merging of sound, sight, and thought, Appermont explores the wide color palette of the solo trombone and the many timbres of the wind ensemble. He uses a three-note motive (C-D-G) that returns in different guises throughout the work. His own movement titles and descriptions provide a narrative for the ever-evolving atmosphere of the work. An additional source of inspiration for Appermont was the death of an uncle who played the trombone. The work's second movement symbolizes the man's courageous end-of-life struggle.

Staff Sergeant Russell Sharp, trombone soloist

Trombonist Staff Sergeant Russell Sharp joined "The President's Own" United States Marine Band in January 2017. He began his musical instruction on trombone at age eleven and graduated in 2001 from Mustang High School in Oklahoma. He earned a bachelor's degree in trombone performance from the University of Central Oklahoma in Edmond in 2006 where he studied with Kent Kidwell, retired principal trombone of the Oklahoma City Philharmonic. In 2007, he earned a master's degree in trombone

performance from Oklahoma City University's Wanda L. Bass School of Music. He has also studied with Lee Rogers, principal trombone of the Washington National Opera in Washington, D.C. Prior to joining the band, he was the principal trombone with the U.S. Naval Academy Band in Annapolis, Maryland, from 2007 to 2016. He was also a substitute with the Kennedy Center Opera House Orchestra in Washington, D.C., the Harrisburg Symphony Orchestra in Pennsylvania, the Oklahoma City Philharmonic, and the Annapolis Symphony in Maryland.

March, "His Honor"

Henry Fillmore (1881-1956)

Henry 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 avoid saturating the market with his own name. Fillmore was the leader of the Fillmore Band, which was active from 1927 to 1938 and was famous for its weekly radio broadcast. The band was among the last in a long line of professional ensembles to provide Americans with the unique combination of music and entertainment that characterized the "Golden Age" of concert bands. Most of Fillmore's music was composed especially for his own band. He often wrote music for his favorite soloist, a dog named Mike the Radio Hound, tailoring pieces to his barks. Mike, a member of Cincinnati Musicians' Association Local 1, barked on cue in time to the music during local concerts and on radio broadcasts.

The band played frequently at the Cincinnati Zoo and in city parks, where Fillmore often presented new works, including this 1933 march, regarded as one of his finest. A fast and spirited circus march, "His Honor" was dedicated to the mayor of Cincinnati Russell Wilson. In performance, Fillmore would have varied dynamics and instrumental scoring between strains. As the wind band legend Frederick Fennell once put it, "Henry Fillmore probably never played 'His Honor' (or anything else) exactly as he had approved it for publication; this would have been too confining for his imaginative and expansive musical personality."

The Harold Arlen Songbook

arranged by Stephen Bulla* (b. 1953)

Harold Arlen was one of the most prolific popular song composers of the twentieth century. Nearly forty of his more than 500 songs have become standard repertoire, including "Over the Rainbow," "Get Happy," and "Stormy Weather." His universal appeal is comparable to that of Duke Ellington and Irving Berlin, and his compositional style enables almost any singer to find numerous songs that complement their voice. *The Harold Arlen Songbook* is compilation of some of his best-known works. According to the Marine Band's former Chief Arranger Stephen Bulla, "this arrangement of Harold Arlen songs is as much a stylistic tribute to the great American vocalists that sang these songs such as Ella Fitzgerald, Rosemary Clooney, and Judy Garland, as it is a tribute to Arlen himself."

“Get Happy” was written in 1929 during a short break in rehearsal for the musical *Great Day!*. Judy Garland provided the most memorable recording of “Get Happy” when she sang it in the 1950 motion picture *Summer Stock*. “Blues in the Night” was written in 1941 for the film of the same name. The collaboration between Arlen and lyricist Johnny Mercer earned the duo an Academy Award nomination for their title song. Artists Dinah Shore, Peggy Lee, and Ella Fitzgerald immortalized this song on record and “Blues in the Night” made thirteen appearances on the television music program *Your Hit Parade*. The final song in the set, “Lose That Long Face,” was another Judy Garland feature from the 1954 film *A Star is Born*. An Oscar nomination soon followed but for another song from the same film titled “The Man That Got Away.”

Gunnery Sergeant Sara Sheffield, mezzo-soprano

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. She 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.

Carnival Overture, Opus 92

Antonín Dvořák (1841–1904)
transcribed by Herbert L. Clarke

Celebrated Czech composer Antonín Dvořák was born near Prague, in what was then the Austrian Empire. After showing great musical talent at a young age, he was allowed to study piano and violin. He later went to Prague to study music and soon began to compose symphonies, operas, and chamber music.

Dvořák composed a set of three concert overtures in 1891, shortly before traveling to the United States to become the director of the National Conservatory of Music of America in New York. The second of these three overtures was originally titled *Life* but later changed to *Carnival Overture*. It contains brilliant writing with a series of driving and whirling melodies that may suggest either a carnival scene or the energy of a busy life. Dvořák conducted the world première on April 28, 1892, just before departing for the United States, and conducted the U.S. première at Carnegie Hall on October 21, 1892. The transcription for band by Herbert L. Clarke, renowned cornet soloist with the Sousa Band, retains the energy and excitement of the original work while translating Dvořák’s rich orchestral colors into the voice of the symphonic band.

“America, the Beautiful”
Samuel Augustus Ward (1848–1903)
arranged by Carmen Dragon

As has been the case for every inauguration since Thomas Jefferson’s in 1801, the Marine Band performed for President Ronald Reagan’s first inauguration in 1981. This inauguration came amidst an extended hostage crisis: the American Embassy in Iran had been seized on November 4, 1979. During the Iranian Revolution fifty-two Americans were held by a group of revolutionary students for 444 days. President Jimmy Carter repeatedly attempted to secure the release of the hostages, including the authorization of a military rescue that was unsuccessful. Finally, on January 20, 1981, only a day after the Algiers Accord was signed, rumors began to circulate that the official release of the hostages was imminent. Prior to the swearing in of the new president, the Marine Band performed “America, the Beautiful,” sung by longtime baritone soloist Master Gunnery Sgt. Michael Ryan. By that point in the day, news of the pending release reached a fever pitch and networks began switching back and forth between the inauguration ceremony and the unfolding developments in Iran. Following the band’s performance, the new president was sworn in and all fifty-two hostages were released, cementing one of the most dramatic and patriotic moments in American history.