



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Wednesday, August 15, 2018 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, August 16, 2018 at 8:00 P.M.
U.S. Capitol, West Terrace
Captain Bryan P. Sherlock, conducting

Joseph Willcox Jenkins (1928–2014)

American Overture for Band

Edwin Franko Goldman (1878–1956)

March, “The Chimes of Liberty”

Rossano Galante (b. 1967)

Resplendent Glory (2005)

John Williams (b. 1932)
transcribed by Paul Lavender

Tuba Concerto

Allegro moderato
Andante
Allegro molto

SSgt Simon Wildman, soloist

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

March, “Hail to the Spirit of Liberty”

Earl Robinson (1910–91)
lyrics by Lewis Allan; arranged by Stephen Bulla*
edited by SSgt Scott Nimmer*

“The House I Live In”

MSgt Kevin Bennear, baritone

Dmitri Shostakovich (1906–75)
transcribed by Charles B. Righter

Finale from Symphony No. 5, Opus 47

MSgt Kevin Bennear, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

American Overture for Band

Joseph Willcox Jenkins (1928–2014)

Joseph Willcox Jenkins was born in Philadelphia and started composing at the same time he began taking piano lessons as a young boy. He studied formally with composer Vincent Persichetti at the Philadelphia Conservatory of Music while simultaneously pursuing a pre-law degree at the nearby St. Joseph's College. Further musical studies followed at the Eastman School of Music in Rochester, New York, where Jenkins earned both bachelor's and master's degrees and counted among his mentors more luminaries of American classical music, including Howard Hanson and Bernard Rogers.

Jenkins embarked on his professional career by joining the military and serving on the arranging staff of the U.S. Army Field Band at Fort Meade, Maryland. With the goal of showcasing the superb horn section of that band, Jenkins composed his American Overture in 1953. Although he wrote the work for the Army Field Band, the overture quickly gained attention from the band community at large and has since become one of the most often performed works in the concert band repertoire.

Jenkins went on to serve as chief arranger of the U.S. Army Chorus at Fort Myer, Virginia, and in 1961 he joined the faculty of Duquesne University in Pittsburgh, where he taught until his retirement in 2000. Although he wrote many other fine works, none have eclipsed the magic captured in this iconic overture by an eager and energetic twenty-five-year-old composer at the beginning of his career.

March, "The Chimes of Liberty"

Edwin Franko Goldman (1878–1956)

Edwin Franko Goldman studied composition with Antonín Dvořák and performed as the solo cornetist of the Metropolitan Opera Orchestra before forming the New York Military Band in 1911. One of the founding members of the American Bandmasters Association, Goldman created his concert band to "help raise the standards of bands and band music." Later known as the Goldman Band, it was one of the finest professional concert bands in America.

One of his most popular marches, "The Chimes of Liberty" reflected Goldman's pride in his country. His concern for other countries and world peace was evident as well: the march was written in 1922 to commemorate the Washington Conference for the Limitation of Armaments. The chimes are featured prominently, carrying the melody in the trio. The march also boasts a piccolo solo that rivals the piccolo solo in John Philip Sousa's march "The Stars and Stripes Forever."

Resplendent Glory (2005)

Rossano Galante (b. 1967)

American composer Rossano Galante was one of nineteen candidates in the United States to be accepted to the film scoring program at the University of Southern California in 1992, the same year he received his bachelor of arts degree in trumpet performance from the State University of New York (SUNY) at Buffalo. After studying with the late Jerry Goldsmith, Galante embarked on a career in film composition and scoring, with film credits on *Scary Movie 2* and *Channels*, among others. He has been commissioned by musical groups across the country, including the Nebraska Wind Symphony, Trenton State College, and SUNY at Buffalo.

Commissioned by and dedicated to Dr. Peter Loel Boonshaft and the Hofstra University Symphonic Band, *Resplendent Glory* showcases the dynamic possibilities of the wind ensemble. The composer describes the piece in more detail:

Resplendent Glory is a romantic/heroic composition. The main theme of the work begins immediately, stated by trumpets, then passed to the woodwinds and horns. The theme then modulates with a Morse code-like ostinato in the woodwinds to support the trumpet melody, and adding sporadic horn counterpoint. This flows into the B section where the trumpet melody is supported by horn triplets and woodwind runs. This section should sound very heroic. The B theme is then stated by trombones with woodwinds supporting the rhythmic harmony. Next, the A theme returns with more activity and counterpoint, followed by the transition to the C section of the work. This section has a very lush melody stated by woodwinds and horns. Oboes and clarinets take over the theme accompanied by an eighth note ostinato and a flute obbligato. After a tutti restatement of this romantic theme the main melody returns with full ensemble, ending with a big climax full of brass fanfares and woodwind flourishes.

Tuba Concerto

John Williams (b. 1932)

transcribed by Paul Lavender

One of the most popular and successful American orchestral conductors and composers of the modern age, John Williams led the Boston Pops Orchestra from 1980 to 1993 and is the winner of five Academy Awards, twenty-three Grammys, four Golden Globes, three Emmys, and seven British Academy of Film and Television Arts Awards. Williams recently received his fiftieth Academy Award nomination with *Star Wars: The Force Awakens*, making him the second-most nominated individual, after Walt Disney. Best known for his film scores and ceremonial music, Williams is also a noted composer of concert works.

To celebrate the centenary of the Boston Pops Orchestra in 1985, Williams was commissioned to compose the Tuba Concerto, dedicated to Chester Schmitz, the group's solo tuba player. Premiered in May of that year with Williams on the podium, the concerto highlights the technical and tonal ranges of both the tuba and its performer. A fragment from the *Superman* theme can be heard in the first movement. In the words of tonight's soloist, Staff Sgt. Simon Wildman, "I've always thought this concerto was like a long *Superman* étude. The writing really seems to suggest flying, action punches, and soul-searching at the fortress of solitude."

Williams has written about his concerto:

I really don't know why I wrote it—just urge and instinct. I've always liked the tuba and even used to play it a little. I wrote a big tuba solo for a Dick Van Dyke movie called *Fitzwilly* and ever since I've kept composing for it—it's such an agile instrument, like a huge cornet. I've also put passages in for some of my pets in the orchestra—solos for the flute and English horn, for the horn quartet and a trio of trumpets. It's light and tuneful and I hope it has enough events in it to make it fun.

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."

Watch Williams work with the Marine Band in Sousa Hall in 2013 and hear a fanfare he wrote for "The President's Own": <https://youtu.be/QDHR8tex8hY>.

Staff Sergeant Simon Wildman, soloist

Tuba player Staff Sergeant Simon Wildman joined "The President's Own" United States Marine Band in June 2013. He began his musical training on the tuba at age twelve. After graduating in 2004 from Morgantown High School in West Virginia, he earned a bachelor's degree in music performance in 2008 from West Virginia University (WVU) in Morgantown. Staff Sgt. Wildman continued his studies, earning a master's degree from Ohio University (OU) in Athens in 2010 and a doctorate from the University of Georgia (UGA) in Athens in 2014. He studied with Dave McCollum of WVU, Jason Smith of OU, and David Zerkel of UGA.

Prior to joining “The President’s Own,” Staff Sgt. Wildman performed with the Dayton Philharmonic in Ohio. In 2012 he won the International Tuba Euphonium Conference’s (ITEC) Solo Artist Competition and was a prizewinner at both the Markneukirchen International Competition in Germany and the Leonard Falcone Competition in Lansing, Michigan. He was a soloist at the Army Band Tuba-Euphonium Conference in 2013 and played recitals with the American Tuba Quartet at the conference in 2014 and 2015. He also was a featured soloist at ITEC in Knoxville, Tennessee, in 2016.

March, “Hail to the Spirit of Liberty”

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.

John Philip Sousa was born in southeast Washington, D.C., near Marine Barracks 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.” He led “The President’s Own” until 1892, and shortly after, formed the civilian Sousa Band, which toured extensively for the next four decades, both in the United States and abroad.

In 1900, Sousa and his band traveled abroad to perform at the Paris Exposition. Sousa was a great patriot and relished this opportunity to represent his country at such a significant international event. This was also the very first overseas tour for the Sousa Band, and the group was welcomed with tremendous enthusiasm across Europe. During the Exposition, an impressive statue of Major General the Marquis de Lafayette was unveiled on July 4, 1900. The monument was presented “on behalf of the children of the United States” and depicted Lafayette on horseback offering his sword in support of the Americans during the Revolutionary War. For the unveiling, the statue was draped in an enormous American flag. Sousa composed “Hail to the Spirit of Liberty” specifically for the grand occasion.

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.”](#)

“The House I Live In”

Earl Robinson (1910–91)
lyrics by Lewis Allan; arranged by Stephen Bulla*
edited by Staff Sgt. Scott Ninmer*

Earl Hawley Robinson was an American composer, arranger, and folk music singer-songwriter from Seattle, Washington. He studied violin, viola, and piano as a child and went on to major in composition at the University of Washington, receiving a bachelor of music degree and teaching certificate in 1933. He moved to New York City the following year to study with Hanns Eisler and Aaron Copland. Robinson wrote many popular songs and music for Hollywood films in the 1940s. Very active and vocal about his political views, he was blacklisted for being a Communist, and his opportunities in Hollywood severely dwindled. He moved back to New York, where he took over the music program at Elisabeth Irwin High School and directed the orchestra and chorus.

Robinson composed the song “The House I Live In” in 1942, and it was later featured in the 1945 short film by the same title starring Frank Sinatra. The ten-minute film was produced to bring awareness to and to speak out against anti-Semitic sentiments. The film received an Honorary Academy Award and a special

Golden Globe Award in 1946. Viewed by the Library of Congress as “culturally, historically, or aesthetically significant,” *The House I Live In* was selected in 2007 for preservation in the National Film Registry.

Frank Sinatra’s recording of the title song became a national hit, and for decades he continued to perform it. Sinatra featured it during a state dinner at the White House during the Nixon administration (<https://www.youtube.com/watch?v=UDzy1vjfGkA>), the 1985 inaugural ceremonies of Ronald Reagan, and at the ceremony marking the centenary of the Statue of Liberty that same year.

Master Sergeant Kevin Benneer, baritone soloist

Baritone vocalist and concert moderator Master Sergeant Kevin Benneer joined “The President’s Own” United States Marine Band in January 2000, becoming the third featured vocal soloist since the position was established in 1955. He began his musical instruction at age nine. After graduating in 1990 from Elk Garden High School in Elk Garden, West Virginia, he attended Potomac State College in Keyser, West Virginia, and earned a bachelor’s degree in music in 1996 from West Virginia University (WVU) in Morgantown, where he studied with Peter Lightfoot. He earned a master’s degree in vocal performance in 1999 from the University of Tennessee (UT), in Knoxville, where he studied with George Bitzas.

Master Sgt. Benneer has performed with the UT Opera Theater, WVU Opera Theater, Theatre West Virginia, and the Knoxville Opera Company, where he played the role of Sharpless in Giacomo Puccini’s *Madama Butterfly* with noted soprano Stella Zimbalis of the Metropolitan Opera. He also taught voice as a graduate teaching assistant at UT.

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Finale from Symphony No. 5, Opus 47

Dmitri Shostakovich (1906–75)
transcribed by Charles B. Richter

“Muddle Instead of Music” was the title of a critic’s scathing 1936 review of Dmitri Shostakovich’s wildly popular opera *Lady MacBeth of the Mtsensk District*. “This game could end badly,” read the review, which forced the brilliant and talented twenty-nine-year-old Russian composer to face the harsh realities of continuing to compose in a non-traditional style, which was widely opposed by the musical establishment in Stalin’s communist regime. After painfully opting to cancel the première performance of his modernist Fourth Symphony, Shostakovich sought to ease the political pressure on himself and his family by composing his Fifth Symphony in 1937.

As part of his stylistic reform to avoid official censure, Shostakovich employed a more traditional four-movement format with the Fifth Symphony. The first three movements portray immense struggle, tragedy, and emotional sorrow. But in the final movement, the timpani enters boldly and is soon joined by the low brass, and the work transforms into a powerfully uplifting force. At its first performance in 1937 by the Leningrad Philharmonic, the symphony was an immediate triumph. During the era of Stalinist purging, audiences across Russia connected with the struggle and tragedy personified in this work. At the time of its première, Shostakovich remained silent regarding his inspiration. However, after some time he expressed that the piece was about, “the suffering of man, and all-conquering optimism. I wanted to convey in the symphony how, through a series of tragic conflicts of great inner spiritual turmoil, optimism asserts itself as a world view.”