



JAPAN GROUND SELF-DEFENSE FORCE CENTRAL BAND
UNITED STATES MARINE BAND
Wednesday, May 15, 2019 at 1830
Yokohama Minato Mirai Hall
Yokohama, Japan

Colonel Jason K. Fettig, Director

Hands Across the Sea

Japan Ground Self-Defense Force Central Band
Colonel Ichijirusha Takahiro Higuchi, conducting

Japanese National Anthem, “Kimigayo”

John Williams (b. 1932)
transcribed by Paul Lavender

Sound the Bells

John Philip Sousa* (1854–1932)

March, “The Diplomat”
Colonel Jason K. Fettig, conducting

Manyo Hymn

James Barnes (b. 1949)

“Jubilation” from Symphony No. 5, Opus 110, *Phoenix*
U.S. Marine Band, antiphonal trumpets

INTERMISSION

United States Marine Band
Colonel Jason K. Fettig, conducting

U.S. National Anthem, “The Star-Spangled Banner”

John Williams (b. 1932)

Fanfare, “For ‘The President’s Own’”

Kevin Walczyk (b. 1964)

Eloi, Eloi (2015)

Simone Mantia (1873–1951)
revised by Henry Howey

“Believe Me If All Those Endearing Young Charms”
MGySgt Mark Jenkins, euphonium soloist

Ikuma Dan (1924–2001)

Grand March, “The Royal Wedding”
Colonel Ichijirusha Takahiro Higuchi, conducting

George Gershwin (1898–1937)
lyrics by Ira Gershwin
arranged by SSgt Scott Nimmer*

“I Got Rhythm” from *Girl Crazy*
GySgt Sara Sheffield, mezzo-soprano

Yasuhide Ito (b. 1960)

“Dies Festus” from *Gloriosa*

John Philip Sousa* (1854–1932)

March, “The Stars and Stripes Forever”

INTERMISSION

Japan Ground Self-Defense Force Central Band and United States Marine Band

Dmitri Shostakovich (1906–75)
transcribed by Donald Hunsberger*

Festive Overture, Opus 96
Colonel Ichijirusha Takahiro Higuchi, conducting

Yo Goto (b.1956)

A Prelude to the Shining Day

John Philip Sousa* (1854–1932)

March, “Hands Across the Sea”
Colonel Jason K. Fetting, conducting

*Member, U.S. Marine Band

www.marineband.marines.mil | 010-1-202-433-5809 | www.facebook.com/marineband | www.twitter.com/marineband

PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert. In addition to works of the U.S. Government (as defined by 17 U.S.C. § 101 et seq.), this performance may also contain individuals' names and likenesses, trademarks, or other intellectual property, matter, or materials that are either covered by privacy, publicity, copyright, or other intellectual property rights licensed to the U.S. Government and owned by third parties, or are assigned to or otherwise owned by the U.S. Government. You should not assume that anything in this performance is necessarily in the Public Domain.

PROGRAM NOTES

Fanfare, “For ‘The President’s Own’”

John Williams (b. 1932)

The work of John Williams has become an important part of the American musical lexicon and has proliferated popular culture across the globe on a scale that is arguably unlike any composer since John Philip Sousa. His music for film, television, and the concert stage as well as countless significant national and international events has played a major role in defining the most recent chapter in the evolution of the “American sound.”

Williams was born in Queens, New York, in 1932. The son of a jazz drummer, he studied piano and composition at the University of California, Los Angeles. After a three-year enlistment as a musician in the Air Force, he continued his study at The Juilliard School while moonlighting as a jazz and studio pianist in New York City. He had established a successful career composing for television when he met an ambitious young director named Steven Spielberg in 1974, and the two began one of the most incredible artistic partnerships in modern filmmaking. That year, they collaborated on a film called *The Sugarland Express* starring Goldie Hawn and a year later teamed up again for *Jaws*, which won the 1976 Academy Award for best original score. Williams ranks among the most honored film composers of all time, with five Academy Awards, four Golden Globes, twenty-one GRAMMY awards, and seven British Academy of Film and Television Arts awards. In addition to his multiple wins, his fifty-one Oscar nominations are the most ever achieved by a living person.

Williams’ close relationship with the Marine Band began in 2003, when he accepted an invitation to conduct the ensemble in celebration of the organization’s 205th anniversary. He returned for an encore performance in 2008, and the band was also chosen by the composer to perform for him when he received the Kennedy Center Honor in 2004. In 2013, Williams graciously penned his first original work for winds in more than four decades as a token of esteem for “The President’s Own” and in celebration of the Marine Band’s 215th anniversary. Warmly named for the ensemble by the composer, the piece combines virtuosic, intertwining lines with a series of playful themes and bright fanfares that brilliantly capture the many colors and textures of Williams’ inimitable music.

Eloi, Eloi (2015)

Kevin Walczyk (b. 1964)

Kevin Walczyk is a native of Portland, Oregon. He attended Pacific Lutheran University in Tacoma, Washington, graduating in 1987 with a bachelor of arts in education. He earned both a master of music degree and a doctorate of musical arts at the University of North Texas in Denton. Currently, Walczyk is professor of music at Western Oregon University in Monmouth, where he teaches composition, orchestration, jazz arranging, and film scoring. As a composer, he has won numerous awards and was nominated for the Pulitzer Prize in composition in 2011 and the Grawemeyer Award in 2012.

Walczyk composed *Eloi, Eloi* for the Musashino Academia Musicae Wind Ensemble in 2015. The title is a reference to the *Bible* verse found in both Matthew 27:46 and Mark 15:34, “Eloi, Eloi, lama sabachthani?” which translates to “My God, my God, why have You forsaken me?” Walczyk wrote this piece in memory of the victims of the 2011 tsunami in Japan. *Eloi, Eloi* is prayerful music that invokes feelings of reverence and of sorrow for the many victims of the disaster. After the tsunami, many nations immediately joined Japan in the rescue and recovery efforts, including United States Marines. Named “Operation Tomodachi,” the significant aid and rebuilding effort brought U.S. Marines along with all of the American services together with the Japanese Armed Forces in solidarity and support between two nations that have become close friends and strong allies.

“Believe Me If All Those Endearing Young Charms”

Simone Mantia (1873–1951)

revised by Henry Howey

One of John Philip Sousa’s most famous soloists in his years with the Sousa Band was a euphonium player by the name of Simone Mantia. He joined the Sousa Band in 1896, replacing his teacher Joseph Raffayolo, and traveled around the globe with the ensemble, quickly earning a reputation as the world’s finest euphonium soloist. In addition to performing with Sousa, Mantia also played in the famous bands of Arthur Pryor and Victor Herbert. Incredibly, after his many years performing euphonium with these bands, Mantia won the principal trombone chair in the New York Metropolitan Opera Orchestra and held that position for thirty-five years, performing under many legendary conductors including Arturo Toscanini.

Like many virtuoso soloists of his era, Mantia was also a composer and often wrote the solos that served as the vehicle for his prowess on the instrument. Many of these solos took the form of a theme and variations, frequently featuring popular melodies of the time. Perhaps the most enduring of these classic solos is Mantia’s variations on the Irish tune “For All Those Endearing Young Charms.” The well-known ballad was not only a showcase for Mantia’s beautiful sound and lyrical playing, but also a song perfectly suited to create an engaging set of increasingly complex variations, each designed to showcase Mantia’s amazing range, flexibility, and technical skills.

Master Gunnery Sergeant Mark Jenkins, euphonium soloist

Euphonium player Mark Jenkins joined “The President’s Own” United States Marine Band in July 2002 and was appointed principal and section leader in 2012. He began his musical instruction at age eleven and graduated from Durango High School in Las Vegas. Master Gunnery Sgt. Jenkins continued his education at the University of North Texas in Denton, where he studied euphonium performance with Brian Bowman and graduated with a bachelor’s degree in music performance. He earned his master of music degree from the University of Maryland, College Park, and his doctorate from George Mason University in Fairfax, Virginia.

Prior to joining “The President’s Own,” Master Gunnery Sgt. Jenkins was a two-time winner of the Leonard Falcone International Euphonium Competition and a finalist in the 2001 International Tuba-Euphonium Conference (ITEC) Euphonium Solo Competition in Finland. In 2005, he performed as a founding member of the Marine Band Tuba-Euphonium Quartet at the

U.S. Army Band Tuba-Euphonium Conference and the International Tuba and Euphonium Competition (ITEC). He has performed as a guest soloist/clinician for the Southwest Regional Tuba/Euphonium Conference, the International Euphonium Institute at Emory University in Atlanta, and the Tubonium4 at Adolphus Gustavus College in St. Peter, Minnesota. Master Gunnery Sgt. Jenkins has performed many solos with the Marine Band including the Fantasia di Concerto by Eduardo Boccalari, “Auld Lang Syne” by Simone Mantia, Herbert L. Clark’s “Carnival of Venice,” and Bohumir Kryl’s “King Carneval.” He is a frequent tour soloist and performed Vladimir Cosma’s Euphonium Concerto in 2010, Herman Bellstedt’s “Napoli” in 2012, and Jean Baptiste-Arban’s “Carnival of Venice” in 2015 with Gunnery Sgt. Ryan McGeorge.

“I Got Rhythm” from *Girl Crazy*

George Gershwin (1898–1937)

lyrics by Ira Gershwin

arranged by SSgt Scott Nimmer*

George Gershwin began his musical career as a lowly “song plugger” for a Tin Pan Alley music publishing firm. Little did he know then that he would soon be on a path to becoming one of the greatest songwriters of all time, rubbing elbows with some of the biggest stage and film stars of the era. Gershwin was often assisted in his songwriting by his brother Ira, who wrote nearly all the lyrics for these songs.

By the late 1920s, the Gershwins were riding high on a string of successes for Broadway musicals. Not every show was a hit, however; in 1928, the Gershwin brothers penned a show called *Treasure Girl*, which turned out to be a huge disappointment and closed after only sixty-eight performances on Broadway. Featured in that show was a song called “I Got Rhythm,” but while the familiar pentatonic melody and chord changes were all there, this was actually a slow-tempo number in the show and barely made an impact. Gershwin must have known that there were the seeds of something greater in the tune, because he reworked the tune two years later for inclusion in a new musical called *Girl Crazy*, this time with the up-tempo panache that is associated with the classic song today. *Girl Crazy* also produced two other songs that would prove enduring hits for Gershwin, “Embraceable You” and “But Not for Me.” Famed singer and actor Ethel Merman sang “I Got Rhythm” in the original Broadway production, and its popularity quickly skyrocketed. The song has since become one of the most often sung, played, arranged, and recorded jazz standards in history.

As was the process for all of Gershwin’s songs, he first wrote the melody and then handed it over to Ira to match with lyrics. Ira had an unusually difficult time finding the right combination of words to pair with the unique rhythmic pattern of Gershwin’s notes. He experimented for two weeks with the rhyme scheme he felt the music called for, but found that the heavy rhyming “seemed at best to give a pleasant and jingly Mother Goose quality to a tune which should throw its weight around more.” Finally he began revising the lines to leave most of them unrhymed in the interest of featuring George’s brilliant melody, arriving at the iconic words to the song so familiar today. Gershwin’s song became so well known that in 1934 he scored a set of instrumental variations for piano and orchestra based on the tune. The piece served as an encore in many of his concerts in the last three years of Gershwin’s life before his tragic death at age thirty-nine, due to complications arising from a brain tumor.

The new arrangement of “I Got Rhythm” presented on today’s performance was crafted specifically for our soloist, Gunnery Sgt. Sara Sheffield and the Marine Band for this tour of Japan by staff arranger Staff Sgt. Scott Nimmer.

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. 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.

As a Marine Band vocalist and concert moderator, Gunnery Sgt. Sheffield is a soloist at White House State Dinners and the Commandant of the Marine Corps’ residence, and is a featured performer in the annual musical productions of Washington’s Gridiron Club and Military Order of the Carabao. She performs regularly in the Washington, D.C., area and across the country during the band’s annual concert tour. 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.

“Dies Festus” from *Gloriosa*

Yasuhide Ito (b. 1960)

Yasuhide Ito was born in 1960 in Hamamatsu City, Shizuoka Prefecture. He completed graduate work at Tokyo University of Fine Arts and Music in 1986 where he studied composition with Professor Teruyuki Noda. Ito won third prize in the fifty-first Music Competition of Japan with a work for orchestra, and in 1986, he won first prize in the competition for a composition for saxophone. As a pianist, he won first prize in the Fifth Music Competition of Shizuoka in 1980. Ito is a member of the Japanese Society for Contemporary Music and the Japan Band Association. His lectures about Japanese band music at the World Association for Symphonic Bands and Ensembles (WASBE) in 1995 in Japan and 1997 in Austria have had a significant influence on expanding the repertoire to other countries. In addition to his work as a composer, Ito is a successful author and translator, having written *Kangakki no Meikyoku Meienso (The Masterpieces and Great Performances of Wind Instruments)* and translated Frank Erickson’s *Arranging for the Concert Band* into Japanese. He teaches at Tokyo University of Fine Arts and Music, Sakuyo Music College, and Tokyo Conservatoire Shobi, and he is the regular conductor of the Tsukuba University Band.

Ito’s symphonic poem *Gloriosa* was commissioned by The Sasebo Band of Japan Maritime Self-Defense Force (Nagasaki prefecture) in 1989 and was completed and premiered the following year. The work has since been performed by bands all across the globe and has entered the repertoire as one of the most significant compositions for winds from the past thirty years. The work is an homage to early Christianity in Japan during the Edo Period. Roman Catholic missionary Francisco Xavier introduced Christianity in the southern region of Kyushu

during the 1550s around the same time that a variety of Western music began to arrive in Japan. *Gloriosa* is inspired by the songs of the Kakure-Kirishitan (Crypto-Christians) of Kyushu who practiced their faith secretly by disguising their sacred music and altering the original Latin texts. The composer explains:

Nagasaki district in Kyushu region continued to accept foreign culture even during the seclusion period, as Japan's only window to the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu region. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually 'Japanized' during the 200 years of hidden practice of the Christian faith. That music forms the basis of *Gloriosa*. The Gregorian chant *Gloriosa* begins with the words 'O gloriosa domina excelsa super sidera que te creavit provide lactasti sacro ubere.' The first movement, Oratio, opens with bells sounding the hymn's initial phrases. The movement as a whole evokes the fervent prayers and suffering of the Crypto-Christians. The second movement, Cantus, showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the ryuteki, a type of flute. The theme is based on *San Juan-sama no Uta (The Song of Saint John)*, a seventeenth-century song commemorating the Great Martyrdom of Nagasaki where a number of Kyushu Christians were killed in 1622. The third and final movement, *Dies Festus*, takes as its theme the Nagasaki folk song *Nagasaki Bura Bura Bushi*.

In the finale to *Dies Festus*, Ito brilliantly weaves the Gregorian chant that forms the basis of the work together with the Nagasaki folk tune and brings this grand symphonic poem to an exhilarating apotheosis.

March, "The Stars and Stripes Forever"

John Philip Sousa* (1854–1932)

Since its première in Philadelphia on May 14, 1897, "The Stars and Stripes Forever" has easily secured its place as the most popular and widely recognized march of all time. It has for more than a century captured the American spirit perhaps better than any other composition. During the heyday of the Sousa Band, "The Stars and Stripes Forever" was performed as an encore at the end of nearly every concert. Audiences expected, and sometimes even demanded to hear the piece and eventually began to stand upon recognizing its opening bars as if it were the national anthem.

Sousa was a staunch patriot, and he often insisted that the impetus for "The Stars and Stripes Forever" was borne of both his love for country and divine inspiration. The following is taken from a Sousa Band program from the early part of the century:

Someone asked, "Who influenced you to compose 'The Stars and Stripes Forever,'" and before the question was hardly asked, Sousa replied, "God—and I say this in all reverence! I was in Europe and I got a cablegram that my manager was dead. I rushed...to Paris and then to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing 'Stars and Stripes Forever.' Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas day, 1896.

The "Stars and Stripes Forever" was designated America's national march by an act of Congress signed by President Ronald Reagan in 1987, a century after its composition.

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”:
<https://www.marineband.marines.mil/Audio-Resources/The-Complete-Marches-of-John-Philip-Sousa/The-Stars-and-Stripes-Forever-March/>.

Festive Overture, Opus 96

Dmitri Shostakovich (1906–75)

transcribed by Donald Hunsberger*

In 1954, a festival concert celebrating the thirty-seventh anniversary of the October Revolution was staged at Moscow’s Bolshoi Theatre. When chief conductor Vassili Nebolsin realized a few days before the event that he had no selection appropriate to open such a concert, he knew just the composer to solve his problem: Dmitri Shostakovich. Although best known as one of the premier symphonists of the twentieth century, a composer of some of the most tragic, complex, and sophisticated music of his generation, there was also a less serious side to Shostakovich’s compositional personality. He wrote a substantial quantity of light music for stage and screen, often at breakneck speed.

Shostakovich composed *Festive Overture* in just three days. According to Lev Nikolayevich Lebedinsky, who was visiting the composer at the time:

Shostakovich composed the *Festive Overture* before my very eyes. The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. Dmitri Dmitryevich sat there scribbling away and the couriers came in turn to take away the pages while the ink was still wet. Two days later the dress rehearsal took place. I hurried down to the Theatre and I heard this brilliant effervescent work, with its vivacious energy spilling over like uncorked champagne.

While Shostakovich derived inspiration for much of his light music from composers such as Jacques Offenbach, Franz Lehár, and Johann Strauss Jr., it was Mikhail Glinka’s *Overture to *Ruslan und Ludmilla** that appeared to be the chief inspiration for *Festive Overture*. The breakneck tempo, blistering technical passages, and beautifully lyric second theme are all striking similarities between the two works.

A Prelude to the Shining Day

Yo Goto (b.1956)

Yo Goto is among the leading composers and educators in the field of wind and percussion music in the United States and Japan. He is the executive director of the Japan Academic Society of Wind Music and a member of the committee of the Japan Band Clinic. Goto received his bachelor’s degree from Yamagata University and completed a performance diploma course at the Tokyo College of Music. He relocated to the United States in 2001 to pursue a master’s degrees in composition and music education at the University of North Texas in Denton. Goto has received many awards for his music, including the Academy Award for the Academic Society of Japan for Winds and Band, and he has served as a clinician and guest conductor for several major international conferences including the World Association for Symphonic Bands and Ensembles (WASBE) and the Midwest Clinic in Chicago.

A Prelude to the Shining Day was composed in 1992 for the Noda Junior High School Concert Band in Kawagoe in celebration of the tenth anniversary of their foundation. Cast in the form of a grand fanfare, the opening flourish includes the special effect of trumpets and trombones sounding antiphonally from around the hall in addition to the ensemble on stage. A lyrical melody then emerges before the original fanfare material returns, and the themes are united together.

March, “Hands Across the Sea”

John Philip Sousa* (1854–1932)

John Philip Sousa’s march “Hands Across the Sea” premiered at the Academy of Music in Philadelphia, Pennsylvania, on April 21, 1899, and the performance was so well received that the Sousa Band was obliged to repeat the march three times during the concert. The title of the march was a reference to no nation in particular, but rather inspired by the notion of striving for peace across the globe. Sousa included a quotation from the English diplomat and author John Hookham Frere on the cover of the published sheet music, “A sudden thought strikes me—let us swear an eternal friendship.” 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”: <https://www.marineband.marines.mil/Audio-Resources/The-Complete-Marches-of-John-Philip-Sousa/Hands-Across-the-Sea-March/>.