



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND

Friday, May 17, 2019 at 1800
Act City Hamamatsu Concert Hall
Hamamatsu, Japan
Colonel Jason K. Fettig, conducting

Japanese National Anthem, “Kimigayo”

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

John Philip Sousa* (1854–1932)

March, “Golden Jubilee”

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

Yasuhide Ito (b. 1960)

“Dies Festus” from *Gloriosa*

INTERMISSION

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

Festive Overture, Opus 96

Captain Ryan J. Nowlin, conducting

Michael Gilbertson (b. 1987)

Usonian Dwellings (2019)

II. Taliesin West

III. Fallingwater

world première

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

“I Got Rhythm” from *Girl Crazy*

GySgt Sara Sheffield, mezzo-soprano

John Philip Sousa* (1854–1932)

March, “Hands Across the Sea”

Mr. Ozawa, conducting

Aaron Copland (1900–90)
transcribed by MGySgt Donald Patterson*

Finale from Symphony No. 3

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “Golden Jubilee”

John Philip Sousa* (1854–1932)

John Philip Sousa was the seventeenth director of “The President’s Own” United States Marine Band, assuming command at age twenty-five and serving in this capacity from 1880 to 1892. After leaving the Marine Band, he formed his own civilian Sousa Band and became one of the most famous and successful bandmasters and composers in America at the turn of the twentieth century.

Sousa composed 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 Gilbert and Sullivan’s *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, beginning his lifelong association with the music of the theater. “Golden Jubilee” was premiered 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 Marine Band’s performance of this march is dedicated to the fiftieth anniversary year of the Japan Band Clinic.

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.

"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.

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.

***Usonian Dwellings* (2019)**

Michael Gilbertson (b. 1987)

world première

The works of Michael Gilbertson have been described as “elegant” and “particularly beautiful” by *The New York Times*, “vivid, tightly woven” and “delectably subtle” by the *Baltimore Sun*, “genuinely moving” by the *Washington Post*, and “a compelling fusion of new and ancient” by *The Philadelphia Inquirer*. Gilbertson holds degrees from The Juilliard School in New York and Yale University in New Haven, Connecticut. He is currently the composer-in-residence with the San Francisco Chamber Orchestra and is a professor at the San Francisco Conservatory of Music. His music has earned five Morton Gould Awards from the American Society of Composers, Authors, and Publishers, a Charles Ives Scholarship from the American Academy of Arts and Letters, and a Broadcast Music Incorporated Student Composer Award. In March 2016, he was *Musical America* magazine's featured New Artist of the Month. Additionally, he was one of three finalists, for the 2018 Pulitzer Prize in music for his composition Quartet. Gilbertson's works have been programmed by several major orchestras, including the Minnesota Orchestra, Pittsburgh Symphony, Washington National Opera, San Francisco Chamber Orchestra, and the Grand Rapids Symphony; wind ensembles such as “The President's Own” United States Marine Band; and professional choirs, including Musica Sacra, The Crossing, and The Esoterics. His chamber works have been performed by the Verona Quartet, Akropolis Quintet, Sybarite5, SOLI Chamber Ensemble, the Copland House Ensemble, and the Aspen Contemporary Ensemble.

Usonian Dwellings was composed on a commission from the United States Marine Band and is among Gilbertson's first major works for winds and percussion. The two movements presented during the band's performances in Japan, “Taliesin West” and “Fallingwater,” represent the world première of this exciting new addition to the repertoire.

The composer offers the following insights behind the inspiration for the work:

The movements of *Usonian Dwellings* are inspired by the work of American architect Frank Lloyd Wright. Wright used the term “usonian” to describe not only the aesthetic but also the values behind some of his later homes. His designs draw inspiration from

the landscapes that surround them—evoking an America that is both forward thinking and conscious of the natural world. Each movement of *Usonian Dwellings* is inspired by one of his iconic designs. “Taliesin West” reflects the stark, desert landscape that surrounds his home and studio in Scottsdale, Arizona. “Fallingwater,” perhaps Wright’s most famous residential design in Mill Run, Pennsylvania, appears to hover majestically over the rushing falls on which it was built.

Although Wright was one of the quintessential American architects of the twentieth century, his aesthetic was actually deeply influenced by Japanese art and culture. Wright was never formally trained as an architect; however, he had a keen artistic eye, and during his formative years, he was introduced to traditional Japanese wood prints from the eighteenth and nineteenth centuries. He was mesmerized by these unique images, most notably their specific lines, textures, and treatment of space. Wright’s artistic focus on overlapping shapes and blurring of the boundaries between inside and outside spaces was clearly influenced by these prints. “The print,” he once said, “is more autobiographical than may be imagined. If Japanese prints were to be deducted from my education, I don’t know what direction the whole might have taken.” Once the connection is made between these images and Wright’s designs, the influence emerges throughout and represents an incredibly beautiful melding of Eastern and Western ideas in his iconic buildings.

“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.

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/>.

Finale from Symphony No. 3

Aaron Copland (1900–90)

transcribed by MGySgt Donald Patterson*

Aaron Copland has often been called the “Dean of American Music.” His compositional style has been imitated countless times by other composers of the twentieth century, but none achieved the level of clarity and inventiveness of Copland’s best work. Although he also wrote atonal and serial music during his long career, his “populist” works from the middle part of the century have proven to be the most identifiable and enduring. Alongside *Lincoln Portrait* and his famous ballets *Appalachian Spring* and *Billy the Kid*, his monumental Symphony No. 3 can be considered the centerpiece of his contribution to American music.

The Koussevitzky Foundation commissioned the work in 1943, when Copland was at the very height of his compositional popularity. In the years leading up to the commission, Copland had already worked out several themes with the intention of crafting a large-scale symphony, but he still needed several more years to develop the piece. He finally completed the symphony on September 29, 1946, barely in time to prepare the music for the première by the Boston Symphony Orchestra led by Maestro Serge Koussevitzky on October 18 of that year. As the conductor hurried off the stage following the performance, he declared, “There is no doubt about it—this is the greatest American symphony. It goes from the heart to the heart. [Copland] is the greatest American composer.”

The finale of the symphony is the longest and most complex of the four movements. The movement begins with a reworked version of the composer’s ubiquitous Fanfare for the Common Man, which was composed several years prior. While the fanfare serves as the nucleus of the movement, Copland spins the famous music into a series of grand symphonic variations surrounded by and intertwined with a collection of beautifully contrasting themes. When the original fanfare finally makes a triumphant return in the closing moments of the movement, it culminates in one of the most dramatic and powerful symphonic finales in the entire orchestral repertoire.

The work calls for a massive orchestra complete with extra winds, a large percussion battery, piano, celesta, and harps. This version for concert band of the Finale from Symphony No. 3 was crafted specifically for the United States Marine Band by the Chief Arranger for “The President’s Own,” Master Gunnery Sgt. Donald Patterson.