



Marine Corps Band

New Orleans

Spring Concert Tour 2015

Program Notes

Find us on

Facebook:

www.facebook.com/marinecorpsbandneworleans

Youtube:

<https://www.youtube.com/user/MarineBandNewOrleans>

Twitter:

<https://twitter.com/USMCBandNOLA>

Instagram:

<https://instagram.com/mcbnola/>

Ever wondered what it's like to march in a Marine Corps Band...during Mardi Gras? Experience a march down the famous parade routes of Mardi Gras 2015. We put you in the band in these videos!

https://www.youtube.com/watch?v=P-u_eEu4N24

<https://www.youtube.com/watch?v=kom8fiYHFDk>

Thanks to Sgt Michael Cook for his hard work producing these videos

Have some fun and follow one of our own through the Marine Combat Fitness Test (CFT). See what an average day for us (non-musical) is like. Do you have what it takes?

<https://www.youtube.com/watch?v=RMXzTIFGBEY>

Conductor biographies:

Band Officer, Chief Warrant Officer 3 Bryan P. Sherlock:

Chief Warrant Officer 3 Bryan Sherlock enlisted in the Marine Corps from Indianapolis, Indiana in September 1997. Prior to enlisting, he had completed his Bachelor of Music Education degree at the University of Evansville, and began teaching and freelance performing in Indianapolis, before returning to school at Butler University to complete his Master of Music degree in trombone performance. During this time, CWO3 Sherlock held the position of principal trombone in the Lafayette Symphony Orchestra, while also performing in ensembles such as the Indianapolis Chamber Orchestra, the Columbus Symphony Orchestra, the Monument City Brass Quintet, the Resurrection Brass Quintet, the Evansville Philharmonic Orchestra, the Owensboro (KY) Symphony Orchestra, and regional theater orchestras.

Upon completing Marine Corps Basic Training in San Diego as the Company Honor Graduate, CWO3 Sherlock received a meritorious promotion, completed Marine Combat Training and reported to the Armed Forces School of Music in Norfolk, Virginia. There he achieved an accelerated graduation, and proceeded to the Second Marine Division Band, Camp Lejeune,

North Carolina. By the time he was promoted to Corporal, CWO3 Sherlock was principal trombone and section leader in the Concert and Ceremonial Band, lead trombone in the Jazz Ensemble, and leader of the Brass Quintet, while simultaneously serving on the library staff and in the band administration section.

CWO3 Sherlock was assigned to the faculty of the Armed Forces School of Music as a theory and ear training instructor in June 2000. He was promoted to Sergeant in October of the same year. Over the next several years, he was instrumental in redesigning and writing the theory curriculum, before taking time to attend the Senior Musician Course. Promoted to Staff Sergeant in November, 2004, he returned to the faculty in April, 2005 adding rehearsal conductor to his duties.

CWO3 Sherlock received his warrant in February, 2007, while attending The Basic School for Marine Officers in Quantico, Virginia, where he graduated among the top ten (2%) in his class. He took his first position as Officer in Charge of the Marine Corps Forces Pacific Band in June, 2007, and was promoted to CWO2 in August 2008. In August 2011, CWO3 Sherlock assumed his current position with the Marine Corps Band, New Orleans, and was promoted to his current grade in August, 2014. CWO3 Sherlock's personal awards include the Meritorious Service Medal, the Navy and Marine Corps Commendation Medal, the Navy and Marine Corps Achievement Medal, and the Marine Corps Good Conduct Medal (third award).

Band Master, Master Sergeant William L. Call, Jr.

A Destin, FL native, Master Sergeant William L. Call, Jr. enlisted in United States Marine Corps in June 1995 as a clarinetist and attended Recruit Training in Parris Island, South Carolina. Upon graduation from Recruit Training and Marine Combat Training he proceeded to the Armed Forces School of Music in Little Creek, VA to attend the Basic Music Course.

Master Sergeant Call was then assigned to the 4th Marine Aircraft Wing Band in New Orleans, LA, where he served as a clarinetist in the concert band and ceremonial band. Among his duties were concertmaster and administrative chief. Notable was Master Sergeant Call's involvement as the clarinetist and coach for the unit's wind quintet. Touring throughout the country while performing in public recitals, Additionally, Master Sergeant Call began actively composing and arranging for the band's various ensembles.

In 2002, Master Sergeant Call returned to the Armed Forces School of Music to attend the Ceremonial Conductor / Drum Major Course; he remained on station upon graduation to attend the Enlisted Band Leader / Assistant Director Course. In the fall of the same year, Master Sergeant Call applied for and was selected as one of the Marine Corps' first Enlisted Conductors.

He was transferred to Okinawa, Japan, for duty as the Enlisted Conductor and Assistant Director of the III Marine Expeditionary Force Band. As the assistant director for the band. Master Sergeant Call was instrumental in coordinating and leading the band in performances across Southeast Asia, the Pacific Rim and Australia. As part of Cobra Gold and Ulchi Focus Lens

exercises He served as the Guard Chief for the MEF Headquarters Group Combat Operations Center.

In January 2005 Master Sergeant Call was assigned to Headquarters, First Marine Corps District where he served as the Musician Technical Assistant and talent scout for the Marine Corps music program in the Northeastern United States. He also served as an active orchestra and band clinician as well as a guest conductor throughout the region.

In November, 2008, Master Sergeant Call executed orders to Parris Island where he served as the Depot Enlisted Conductor. Master Sergeant Call assumed the duties of Bandmaster for Marine Band Parris Island as a Gunnery Sergeant in August 2010 and was frocked to his current rank in February, 2011. In April 2012, Master Sergeant Call was transferred to Marine Corps Band New Orleans where he currently serves as the Bandmaster.

Master Sergeant Call's personal decorations include the Meritorious Service Medal, Navy and Marine Corps Commendation Medal with one gold star and the Navy and Marine Corps Achievement Medal with two gold stars. He was the 2003 recipient of the Commandant of the Marine Corps' Staff Noncommissioned Officer Musician of the Year and the Honor Graduate for the Staff Noncommissioned Officer Academy Advanced Course Class 3-10.

Spring Tour 2015 Program

The Music

CWO3 Bryan Sherlock, conducting:

Steven Bryant (b. 1972)

Ecstatic Fanfare (2012)



Steven Bryant is an active American composer and conductor with a varied catalog, including works for orchestra, wind ensemble, electronics, and chamber music. Mr. Bryant states: "I strive to write music that leaps off the stage (or reaches out of the speakers) to grab you by the collar and pull you in. Whether through a relentless eruption of energy, or the intensity of quiet contemplation, I want my music to give you no choice, and no other desire, but to listen."

Program note by Steven Bryant

Ecstatic Fanfare is based on music from movement I of my Ecstatic Waters. One day in May, 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare "someday." She goaded me into doing it immediately, and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife, Verena, conducting it with the World Youth Wind Orchestra Project in July, 2012.

Rossano Gallante (b. 1967)

God's Country (2014)



Rossano Gallante was born and raised in Buffalo, New York. He received his Bachelor of Arts Degree in trumpet performance from SUNY at Buffalo in 1992. He was accepted into the University of Southern California's Film Scoring Program, where he studied with the late Jerry Goldsmith. At the age of thirty-two, he moved to Southern California to pursue a career in film composition and orchestration. He now has 47 credits to his name in the film and television business.

Program Note by Rossano Gallante

From the most statuesque mountain ranges to our grandest waterfalls, this composition musically depicts the picturesque landscapes that have existed since the beginning of time. Soaring melodic lines, epic brass fanfares, and emotionally charged harmonies will take your performers on an unforgettable journey through "God's country."

Jonathan Newman (b. 1972)

Symphony No. 1, My Hands Are a City (2009)

Movement I: Across the Groaning Continent



Jonathan Newman received the Charles Ives Scholarship from the American Academy of Arts and Letters, and holds degrees from Boston University's School for the Arts (MusB), where he studied composition with Richard Cornell and Charles Fussell and conducting with Lukas Foss, and The Juilliard School (MusM), where he studied with composers John Corigliano and David Del Tredici and conducting with Miguel Harth-Bedoya. At Juilliard, his collaborative works for dance enjoyed multiple performances at The Juilliard Theater, Alice Tully Hall, P.S. 122, and Dance Theater Workshop. Early training includes Boston University Tanglewood Institute and the Aspen Music Festival where he studied with composers George Tsontakis and Bernard Rands. He composes music rich with rhythmic drive and intricate sophistication, creating broadly colored musical works that incorporate styles of pop, blues, jazz, folk, and funk into otherwise classical models

Program Note by Jonathan Newman-

In 2005 I wrote *The Rivers of Bowery*, a short work celebrating a verse from Allen Ginsberg's *Howl*. I soon discovered that both the musical and extra-musical themes were much larger than the length allowed, and so I designed this symphony as a complete expansion, both in thematic scope, and in musical material.

In my neighborhood on the Lower East Side of Manhattan, the musicians and poets and characters of our mid-Century "Beats" are still very active ghosts. I walk past the tenement where Allen Ginsberg wrote *Howl*, stroll across "Charlie Parker Place", and over the city streets rapturously described in prose and verse, and captured in era photos and film. Surrounded by these spirits, I structured the work in three movements, each taking on a different aspect of the sensory experiences I collected from my months of immersion in the novels, poetry, and photographs of these artists.

Titled after a line from Jack Kerouac's *On the Road*, the *first movement* opens the *Symphony* with the restlessness and constant drifting of a young generation terrified of stagnation. As a short burst of agitated motion, this *moto perpetuo* reflects Kerouac and his characters "performing our one and noble function of the time, move. And we moved!"

In all of it, taking material from *The Rivers of Bowery* happened quite naturally. The process was much like approaching my finished piece as if it was my sketchbook, and using that once-final material as the cells and harmonies to then spin out. But where in the overture I concentrated on capturing Ginsberg's singing of the lost and outcast mobs of his counter-culture, in the expanded work I was intrigued with the ever-present cloud of sadness hanging over much of the work of The Beats. It's a quiet sadness I hear even in the frantic bebop of Bird and Miles, and in my re-reading of the classic literature of the period—perhaps adding a tinge of darkness to the colors of this symphony.

Henry Fillmore (1881-1956)

"The Footlifter" March (1935)



James Henry Fillmore Jr. was born in Cincinnati, Ohio, as the eldest of five children. In his youth he mastered piano, guitar, violin, flute, and slide trombone. He kept his trombone activities a

secret at first, as his circumspect religious father James Henry Fillmore (1849–1936)—a composer of gospel songs, believed it an uncouth and sinful instrument. Henry's mother secretly bought a used trombone for him , but kept that fact from his father.

Henry Fillmore was a singer for his church choir as a boy. He began composing at 18, with his first published march "Hingham", named after a line of brass instruments. He entered the Cincinnati Conservatory of Music in 1901. After graduating he traveled the United States as a circus bandmaster with his wife, Mabel May Jones. In the 1920s Fillmore was back in Cincinnati conducting the Shriners Temple Band, which he turned into one of the best marching bands in the country.

In 1938 he, after being advised by a physician that he had just a few months to live, retired to Miami, Florida. He went on, however, to prove the physician wrong. Fillmore kept an active schedule rehearsing high school bands in Florida and composing marches. The Henry Fillmore Band Hall at the University of Miami, acquired its name as a tribute to Fillmore's work in the band genre. His march Orange Bowl was written for Miami's Band of the Hour. "*Uncle Henry*," as Fillmore was affectionately known to the members of the *Band of the Hour*, also wrote the University of Miami's current official fight song Miami U How-De-Doo . His march Men of Florida was composed for the bands at the University of Florida. He was given an Honorary Doctorate of Music by the University of Miami in 1956 in recognition of his career. Fillmore lived out the rest of his days in South Florida. No other individual has ever had his level of influence on the music of the University of Miami, the University of Florida and Florida State University.

Fillmore wrote over 250 pieces and arranged orchestrations for hundreds more. He published under a variety of pseudonyms, including Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, and Henrietta Moore. The pseudonym Will Huff did cause issues, as another Will Huff composed marches and resided in Fillmore's home state of Ohio.

While best known for march music and screamers, he also wrote waltzes, foxtrots, hymns, novelty numbers, and overtures. Fillmore gained fame as the "Father of the Trombone Smear", writing a series of 15 novelty tunes featuring trombone smears called "The Trombone Family". A number of these have a strong ragtime influence. The tunes have subtitles printed on the parts, some of which reflect the social and racial realities of the time. Music to Fillmore's popular "Trombone Family":

- Miss Trombone (A Slippery Rag) (1908)
- Teddy Trombone (A Brother to Miss Trombone) (1911)
- Lassus Trombone (The Cullud Valet to Miss Trombone) (1915)
- Pahson Trombone (Lassus Trombone's 'Ole Man') (1916)
- Sally Trombone (Pahson Trombone's Eldest Gal Some Crow) (1917)
- Slim Trombone (Sally Trombone's Cousin- the Jazzin' One Step Kid) (1918)
- Mose Trombone (He's Slim Trombone's Buddy) (1919)

- Shoutin' Liza Trombone (Mose Trombone's Ah-finity) (1920) (Also known as "Hallelujah Trombone" for the quote from Handel's "Messiah")
- Hot Trombone (He's Jes a Fren' ob Shoutin' Liza Trombone) (1921)
- Bones Trombone (He's Jes as Warm as Hot Trombone) (1922)
- Dusty Trombone (1923)
- Bull Trombone (A Cullud Toreador) (1924)
- Lucky Trombone (1926)
- Boss Trombone (1929)
- Ham Trombone (1929)



Occasionally, as in The Footlifter credit, Fillmore wrote with the name Harold Bennett. (Wikipedia)

The Footlifter March was composed for a series of radio broadcasts sponsored by a small Cincinnati insurance agency in 1928. The company's slogan was "A penny a day for insurance", and the march was also known as The Penny-a-Day March for the short duration of the sponsorship-short because of the widespread depression. The president of the agency remarked that the piece was certainly a footlifter, and Fillmore used that title while the work was in manuscript. (March Music Notes, by Norman E. Smith)

Dana Wilson (b. 1946)

The Avatar (2006)

Movement II: Kalki

Movement III: Juggernaut



Dana Wilson's works have been commissioned and performed by diverse ensembles such as the Chicago Chamber Musicians, Formosa String Quartet, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Xaimen Symphony, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as hornists Gail Williams and Adam Unsworth, clarinetist Larry Combs, trumpeters James Thompson and Rex Richardson, and oboist David Weiss.

He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia. They have received several prizes, including the Sudler International Composition Prize and the Ostwald Composition Prize, the International Trumpet Guild and the International Horn Society; are published by Boosey and Hawkes, Alfred Music Publishers, the American Composers Forum, and Ludwig Music Publishers. His pieces can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of Contemporary Choral Arranging, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University. (danawilson.org)

Program Note by Dana Wilson.

The bassoon is the most curious of instruments. Its mechanical evolution has made it a challenge to play, and its sound ranges from the most jocular to the most haunting. There have been many pieces that stress its ability to be humorous, so I wanted to focus in this piece on its incredible ability to plead, entice, command, and conjure. Hence its role as an avatar. An avatar is the incarnation of an immortal being, or of the Ultimate Being. It derives from the Sanskrit word "Avatara" which means "descent" and usually implies a deliberate descent into mortal realms for special purposes. The term is used primarily in Hinduism, for incarnations of the god Vishnu the preserver, but is also used by extension by non-Hindus to refer to the incarnations of the gods in other religions and mythologies. Movement II). Kalki is the name of the tenth and final avatar of Vishnu. The name Kalki is often a metaphor for "eternity" or "time". Movement III). Juggernaut is also the title of one of Vishnu's avatars. The Sanskrit Jagannath, meaning "lord of the world," is used to describe any literal or metaphorical force regarded as unstoppable, one that will crush all in its path. The Avatar was commissioned by Michigan State University and was premiered in April, 2006, with Michael Kroth as soloist.

Soloist Biography:

Bassoon instrumentalist, Corporal (Cpl) Nicole Pompei

Cpl Pompei is from East Hanover, New Jersey and began playing bassoon in 2009. She has degrees in Music Education and Bassoon Performance from the University of Massachusetts (UMASS). While attending UMASS, she was a charter member of Sigma Alpha Iota music sorority and is active in the National Association for Music Education (NAFME) community while she presided as president of the UMASS charter. In her time in college she was featured as a soloist in the wind ensemble and orchestra, along with being a track and field record holder for indoor and outdoor pole-vaulting. She has begun perusing her Master's in Music Education from Boston University. She has been with the Marine Corps Band New Orleans for seven months.

Andrew Boysen, Jr. (b. 1968)

Song for My Children (2013)



Andrew Boysen, Jr. is presently a professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting, composition and orchestration. Previously, Boysen served as an assistant professor and Acting Associate Director of Bands at Indiana State University, where he directed the Marching Sycamores, conducted the symphonic band and taught in the music education department. Prior to that appointment, he was the Director of Bands at Cary-Grove (IL) High School and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States, Great Britain, and Australia.

Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor

of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

He maintains an active schedule as a composer, receiving commissions from the Herbert Hoover Presidential Library, the Iowa All-State Band, the Rhode Island All-State Band, the Massachusetts Instrumental and Choral Conductors Association, the Nebraska State Bandmasters Association, and many university and high school concert bands across the United States. Boysen won the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 and 1994. Boysen has several published works with the Neil A. Kjos Music Company, Wingert-Jones Music, Masters Music, and C. Alan Publications, including pieces for band, orchestra, clarinet and piano, and brass choir. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf, and Elf labels. (andrewboysenjr.com)

Program note by Andrew Boysen, Jr.

Song for My Children was commissioned by the Northeast Iowa Bandmaster's Association for the 50th Annual Northeast Iowa Bandmaster's Association Honor Band Festival, premiered on December 7, 2013.

In 2006, I had the opportunity to write a piece for my wife called Song for Lyndsay. Following my experience with that work, I knew that someday I wanted to write a similar piece for my children. In 2013, I finally got that opportunity when I received the commission from NEIBA.

The resulting piece, Song for My Children, bears a strong connection to its predecessor in terms of its overall tone, structure, and even a very intentional use of related pitch material. The piece is not intended to be programmatic in any way, but I must admit that I was heavily influenced by images in my head as I composed.

As I wrote, I couldn't help but be filled with memories of holding my babies in my arms, watching them sleep peacefully, wrestling with them in the living room, celebrating on their birthdays and Christmas mornings, and enjoying our cherished vacations on the beach. My children mean the world to me and I treasure every moment I have with them. Ultimately, Song for My Children is just a simple expression of my love for Emily, Noah, Adeline, Ethan, and Claire.

(continued)

Nathan Tanouye (b. 1974)

Kokopelli's Dance (2005)



Nathan Tanouye was born in Platteville, Wisconsin in 1974. He began studying music in elementary school, first with piano lessons and later on trombone. At age 11 he moved to Hawaii, where he attended high school and began his college education. While at the University of Hawaii, Manoa, Mr. Tanouye studied trombone with members of the Honolulu Symphony, including Jim Decker and Mike Becker. After receiving a performance scholarship to the University of Nevada, Las Vegas in 1995, Mr. Tanouye moved to Las Vegas and completed his degree in both classical and jazz performance. As a freelance trombonist, he has performed with artists such as Natalie Cole, Johnny Mathis, Tony Bennett, The Temptations, Luciano Pavarotti, Andrea Bocelli, Donny & Marie Osmond, and Bette Midler. In addition, Mr. Tanouye has been the principal trombonist in the Las Vegas Philharmonic since 1998 and has performed on the Las Vegas Strip in shows such as *At the Copa*, *Storm*, *Hairspray*, and *The Producers*. Since 2005, Mr. Tanouye has performed and recorded with Las Vegas' premier horn band, *Santa Fe & The Fat City Horns*, a 14-piece band for which he also writes and arranges.

As a composer, he has written works for many different sizes of ensembles, ranging from jazz trio to concert band. In February of 2004, the UNLV Wind Orchestra Premiered *Three Steps Forward*, a piece written by Mr. Tanouye to feature Eric Marienthal, Will Kennedy, Jimmy Haslip, and Russell Ferrante, later recorded and released on the Klavier label. Since that time, Mr. Tanouye has written two more pieces also commissioned by UNLV; *Kokopelli's Dance (2005)* and *Four Flew Over the Hornet's Nest (2006)*. Most recently, he completed *Loki's Revenge (2010)*, commissioned by the Southeastern Conference Band Directors Association.

Mr. Tanouye has also done extensive work as an arranger and orchestrator, including arrangements for a diverse range of ensembles, including a flute and harp duo and 18-piece jazz ensembles. One of his biggest arranging credits, *Crossings – The Russ Freeman Project* (Peacock 2006), a collaborative work with Carolyn Freeman featuring the music of pianist Russ Freeman, received rave reviews from the jazz community and helped launch The Las Vegas Jazz

Connection, the roaring 26-piece jazz orchestra lead by Mr. Tanouye. Since 2005, Mr. Tanouye has lead the orchestra in numerous concerts featuring his arrangements and compositions. He and the ensemble have recently released their second CD for Peacock entitled “Remembering Russ”, which again features Mr. Tanouye’s arrangements of the great Russ Freeman’s music. Most recently, Mr. Tanouye has done arranging and orchestration work for Celine Dion, for whom he also plays trombone.

Gustav Holst (1874-1934)

The Planets Op. 32 (1916)

Movement IV: Jupiter-The Bringer of Jollity



Gustav Theodore Holst (born **Gustavus Theodore von Holst**), was an English composer, arranger and teacher. Best known for his orchestral suite The Planets, he composed a large number of other works across a range of genres, although none achieved comparable success. His distinctive compositional style was the product of many influences, Richard Wagner and Richard Strauss being most crucial early in his development. The subsequent inspiration of the English folksong revival of the early 20th century, and the example of such rising modern composers such as Maurice Ravel, led Holst to develop and refine an individual style.

There were professional musicians in the previous three generations of Holst's family, and it was clear from his early years that he would follow the same calling. He hoped to become a pianist, but was prevented by neuritis in his right arm. Despite his father's reservations, he pursued a career as a composer, studying at the Royal College of Music under Charles Villiers Stanford. Unable to support himself by his compositions, he played the trombone professionally and later became a teacher—a great one, according to his colleague Ralph Vaughan Williams. Among other teaching activities he fostered a strong tradition of performance at Morley College, where he served as musical director from 1907 until 1924. He pioneered music education for women at St Paul's Girls' School, where he taught from 1905

until his death in 1934, raising musical standards at the school and where he laid the foundation for several professional musicians. He was the founder of a series of Whitsun music festivals, which ran from 1916 for the remainder of his life. Holst's works were played frequently in the early years of the 20th century, but it was not until the international success of The Planets in the years immediately after the First World War that he became a well-known figure. As a shy man, he did not welcome this fame, and preferred to be left in peace to compose and teach.

In his later years his uncompromising, personal style of composition struck many music lovers as too austere, and his brief popularity declined. Nevertheless, he was a significant influence on a number of younger English composers, including Edmund Rubbra, Michael Tippett and Benjamin Britten. Apart from The Planets and a handful of other works, his music was generally neglected until the 1980s, since when recordings of much of his output have been available. (Wikipedia)

The Planets, Op. 32, is a seven-movement orchestral suite by the English composer Gustav Holst, written between 1914 and 1916. Each movement of the suite is named after a planet of the Solar System and its corresponding astrological character as defined by Holst.

From its premiere to the present day, the suite has been enduringly popular, influential, widely performed and frequently recorded. The work was not heard in a complete public performance, however, until some years after it was completed. Although there were four performances between September 1918 and October 1920, they were all either private (the first performance, in London) or incomplete (two others in London and one in Birmingham). The premiere was at the Queen's Hall on 29 September 1918, conducted by Holst's friend Adrian Boult before an invited audience of about 250 people. The first complete public performance was finally given in London by Albert Coates conducting the London Symphony Orchestra on 15 November 1920. (Wikipedia)

Movement IV: Jupiter-The Bringer of Jollity is introduced by a genial, syncopated dance, appropriately so since a happy and festive mood is maintained throughout this movement. Holst's love of English Folk song and dance is readily demonstrated here. The middle section presents a surprising contrast—a majestic flowing melody in $\frac{3}{4}$ meter which Holst later used for a patriotic song. (Program Notes for Band, Norman E. Smith)

(continued)

John Philip Sousa (1854-1932)

“Hail to the Spirit of Liberty” March (1900)



Sousa in 1900

John Philip Sousa: an American composer and conductor of the late Romantic era, known primarily for American military and patriotic marches. Because of his mastery of march composition, he is known as "The March King" or the "American March King" due to his British counterpart Kenneth J. Alford also being known by the former nickname. Among his best-known marches are The Liberty Bell, The Thunderer, The Washington Post, Semper Fidelis (Official March of the United States Marine Corps), and "The Stars and Stripes Forever" (National March of the United States of America).

Sousa's father was of Portuguese descent, his mother of Bavarian ancestry. Sousa began his career playing violin and studying music theory and composition under John Esputa and George Felix Benkert. His father enlisted him in the United States Marine Band as an apprentice in 1868. After departing the band in 1875, Sousa learned to conduct. From 1880 until his death, he focused exclusively on conducting and the writing of marches. He eventually rejoined the Marine Band and served there for 12 years as director. On leaving the Marine Band, Sousa organized his own band. He toured Europe and Australia and developed the sousaphone, a large brass instrument similar to the tuba. On the outbreak of World War I, Sousa was commissioned as a lieutenant commander and led the Naval Reserve Band in Illinois. Following his tenure, he returned to conduct the Sousa Band until his death in 1932. (Wikipedia)

On April 22, 1900, the Sousa Band played a “farewell” concert at the Metropolitan Opera House and set sail for its first tour of Europe. During the next four months the band played a total of 175 highly acclaimed concerts in 34 cities. While in France the musicians represented the United States at the Paris Exposition and also performed for the unveiling of a George Washington statue on July 2 and the Lafayette Monument on July 4. For the latter ceremony, the band gave the first public performance of Hail to the Spirit of Liberty and later made one of

its rare marching appearances, escorted by the mounted units of the Garde Republiaine.
(March Music Notes, Norman E. Smith)

MSgt William Call Jr., conducting:

David Maslanka (b. 1943)

**Give Us This Day, Short Symphony for
Wind Ensemble (2005)**



David Maslanka was born in New Bedford, Massachusetts. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 130 works are forty pieces for wind ensemble, including seven symphonies, fifteen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka's compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 has been a freelance composer. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

Give Us This Day premiered in 2005. This piece was commissioned by a consortium that was formed and led by Eris Weirather of Rancho Buena Vista High School in Oceanside, California. According to Maslanka himself, his creative output has always been driven by his subconscious thoughts and energy.

Edwin Franko Goldman (1878-1956)

Onward-Upward (1931)



Edwin Franko Goldman was born January 1, 1878, in Louisville, Kentucky, the son of David Henry and Selma Franko Goldman. The family moved to Evansville, Indiana in 1879 and, finally, to Terre Haute, Indiana. His father died in Terre Haute on December 18, 1886, when Goldman was only eight years old, and the following year, Selma and her four children, Edwin, Mayer, Irma and Alfred, moved to New York City. Before her marriage, Goldman's mother was a professional pianist and part of the famous Franko Family, which made its debut at Steinway Hall in New York on September 17, 1869.

At the age of nine, Goldman studied cornet with George Wiegand at the Hebrew Orphan Asylum in New York. In 1892, after winning a scholarship, he attended the National Conservatory of Music, where he studied music theory and played trumpet in the Conservatory orchestra. He also studied under master cornetist Jules Levy.

In 1893 he became a professional trumpet player, performing in such organizations as the Metropolitan Opera House orchestra alongside his uncle Nahan Franko, the orchestra's concertmaster and assistant conductor. He married Adelaide Maibrunn (1885–1975) in 1908. The next year, he left the Metropolitan Opera orchestra and went to work for the publishing house Carl Fischer Music, where he remained for ten years. During their nearly 50 years of

their marriage, Adelaide wrote lyrics for several of Goldman's more popular pieces (including On the Mall).

Goldman founded the New York Military Band in 1911, later known as the famous "Goldman Band." The band played in many summer band concerts throughout New York, especially The Green at Columbia University and then The Mall in Central Park. In the 1930s the band performed three nights a week at the bandstand in Brooklyn's Prospect Park. They were also heard on many radio broadcasts. A feature every concert was the encore, almost always Ravel's "Boléro" or Goldman's own march composition On the Mall accompanied by the audience singing the theme. From 1920 to 1926, Goldman moonlighted as the first professional "coach" of the bands at Columbia University, directing both the Columbia University Marching Band and the University's symphonic band.

Goldman was known for his very congenial personality and dedication to music. He was very close to city officials and earned three honorary doctorates. Eventually in 1929, he founded the American Bandmasters Association and served as Second Honorary Life President after John Philip Sousa.

Edwin Franko Goldman died at Montefiore Hospital in New York on February 21, 1956, and his son Richard Franko Goldman succeeded him as conductor of the Goldman Band. For his contribution to the radio industry, Goldman has a star on the Hollywood Walk of Fame at 6410 Hollywood Boulevard. The Goldman Bandshell in Allentown, Pennsylvania's West Park is also named in his honor. For over 100 years, the bandshell has been the home to the Allentown Band, of which Goldman was the first guest conductor in 1927.

Thank you for your attendance. If you'd like to help us improve our product, or simply tell us you enjoyed the performance, please tell us in an email addressed to michael.maschmeier@usmc.mil. Your opinions do matter to us.

Marine Corps Band New Orleans

2000 Opelousas Avenue
New Orleans, LA 70146-5400

(504) 697-7862

