

Trio Per Uno

Composer: Nebojsa Jovan Zivkovic (b. 1962)

Hailed by critics as one of the most unique and expressive artists in the field today, composing virtuoso Nebojsa Jovan Zivkovic is recognized as one of the world's top marimba and percussion soloists. He embodies a very rare trait: the composer and virtuoso in one person. Zivkovic completed master's degrees in composition, music theory, and percussion in Mannheim and Stuttgart, Germany. He tours extensively throughout Europe and performs frequently in the USA, Japan, Taiwan, Korea, Latin America, Russia, and Scandinavian countries.

Trio per Uno consists of three movements, all of which have some similarities in manner and appear as if they would represent a perfection of wildness in an archaic ritual cult.

Rise of the Firebird

Composer: Steven Reineke (b. 1970)



Steven Reineke was born in Ohio and developed musical talent at an early age on the trumpet. Also a self-taught piano player, he went on to study at Miami University in Oxford, Ohio, receiving two Bachelor of Music degrees with honors in both trumpet performance and music composition. Reineke currently holds the position of Principal Pops Conductor with the National Symphony Orchestra, Long Beach and Modesto Symphony Orchestras. He has conducted the Los Angeles Philharmonic, Boston Pops, Philadelphia Orchestra, and the National Taiwan Symphony Orchestra, and is tenured as Music Director for the New York Pops.

Rise of the Firebird was written in 2001 and is an energetic fanfare representing the firebird.

The Star Spangled Banner (1814)

Lyrics: Francis Scott Key (1779-1843)

Music: John Stafford Smith (1750-1836)



Lyrics for *The Star-Spangled Banner* were penned as a poem, originally titled *The Defence of Fort McHenry*, by District of Columbia attorney Francis Scott Key. When British ships bombarded Fort McHenry, Key was aboard a British ship, negotiating the release of prisoners. Key watched the bombing campaign take place approximately 8 miles from his location. When the British gave up their attack and withdrew, leaving behind a battered but still standing Fort McHenry, the sunrise illuminating a tattered American flag atop the fort was Key's inspiration for the poem.

Circulated via newspapers, and set to the music of an English tune entitled *To Anacreon in Heaven* by John Stafford Smith, people began to call the song *The Star-Spangled Banner*. In 1916, 28th President Woodrow Wilson directed it to be played at all official events, and it eventually was adopted as the National Anthem of the United States of America on March 3rd, 1931.

Joyce's 71st New York Regiment March

Composer: Thornton Barnes Boyer (1856-1936)

Joyce's 71st New York Regiment March was originally composed in 1881 by T.B. Boyer and arranged by Mayhew Lake in 1937. Throughout his career, Boyer directed several military bands around the country, including the 6th Illinois Regiment Band and the 50th Iowa Volunteer Regiment Band. He also worked for J.W. Pepper as an arranger and composer. Joyce's 71st, his most famous work, was written for and dedicated to the 71st NY Regimental Band, one of the most well-known military bands of the 19th century.

Children's March

Composer: Percy Aldridge Grainger (1882-1961)

Children's March was written between 1916 and 1919, during the flurry of activity that produced several of Grainger's miniature masterworks for winds. The version for full band was premiered by the Goldman Band at Columbia University in 1919. As with most of his music, Grainger wrote and orchestrated *Children's March* with a very specific vision, but also with a widely flexible instrumentation. The piece could be played without altering the existing parts by ensembles as small as woodwind quintet with two pianos to those as large as a full symphonic band, or even a symphony orchestra minus violins, violas, and cellos. While this flexibility is not unusual in Grainger's work, two features the orchestration of *Children's March* set it apart from his contemporaneous works. First is the prominent inclusion of the piano, which was then unusual. Second are the two 4-part vocal passages in the piece that are intended to be sung by the members of the band. Furthermore, *Children's March* is a rare instance of Grainger using original material. Most of his other enduring works were based on existing folk melodies, but Grainger devised his own—possibly his most effective original tune—in this case.

On a Hymnsong of Philip Bliss

Composer: David R. Holsinger (b. 1945)

American composer and conductor Dr. David R. Holsinger was born in Hardin, Missouri, on 26 December 1945. Writing primarily for concert band, Holsinger is well known internationally for his use of differentiating time signatures in his music.

On a Hymnsong of Philip Bliss was written in 1989, and is Holsinger's translation of the hymn "It Is Well With My Soul." This is Holsinger's best-selling work, and has been used in recent years for numerous televised memorial and commemorative services, including for the Challenger astronauts, former president Ronald Reagan, and the fallen heroes of the American Armed Services. The work was written in honor of Reverend Steve Edel, the retiring principal of Shady Grove Christian Academy, and was presented to him as a gift by the academy's concert band.

In Storm and Sunshine

Composer: J. C. Heed (1862-1908)

“In Storm and Sunshine,” one of the most enduring circus marches, was written by John Clifford Heed and published in 1885 by Squire. Heed was a gifted young cornetist and bandmaster from Hackettstown, New Jersey. Composed when he was only 23, it is uncertain whether “In Storm and Sunshine” was created specifically for a circus, but it has nonetheless established itself as a circus favorite and stands as the best known of Heed’s 60 marches. There have been at least 9 editions of the march published.

Africa: Ceremony, Song, and Ritual

Composer: Robert W. Smith (b. 1958)

Africa: Ceremony, Song, and Ritual is an enormous driving tribute to the tribal history of African culture, based on the folk music of Western Africa. Individual instruments are believed to possess consciousness, and as such they are treated with the same respect and reverence as a living being. African musicians believe that just as they have been given life by God, so they give life to their instruments. Featuring soaring horn lines in the opening fanfare, *Oya "Primitive Fire"*, this piece evokes the image of the vast plains of the Dark Continent, and man's conquering of fire in order to sustain life and stave off the darkness. The theme rises to a crescendo as man strikes his flint and stone into his kindling, raising a great bonfire, before the fire slowly fades, at last sending its last spark heavenward. This theme gives way to a mysterious and driving melody that begins in the woodwinds and is passed around the ensemble, underscored by a relentlessly driving groove in the percussion section, before slowly trailing away into a wandering, ethereal chant, sustained in the lower voices and vocals, allowing the higher winds to lead the piece through something very akin to a musical prayer, lightly lilted the listener to a feel of sublime peace in the *"Ancient Folk Song" (Ghana)*. Here, the percussion groove suddenly resumes, a brash and brazen shout of jubilation, in *Shango "Chant to the God of Thunder"*, an ebullient cry of thanks to the god for his life-bringing rain. *Shango's* devotees chant praise to him, and their cries and dance accelerate into a frenzied great cacophony to welcome his return. The piece crescendos into a powerful and primal chant, as a rain dance, drums cascading in a paean of joy to its sudden and triumphant conclusion.

The Imperial March (Darth Vader's Theme)

Composer: John Williams (b. 1932)

Arranger: Donald Hunsberger

John Williams



John Williams has composed music and served as music director for nearly eighty films, and is one of the most successful and popular orchestral composers of the modern age. He is the winner of five Academy Awards, seventeen Grammys, three Golden Globes, two Emmys and five BAFTA Awards from the British Academy of Film and Television Arts.

Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. He then returned to Los Angeles, where he began his career in the film industry, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy Awards for his work.

The Imperial March is the theme in the Star Wars original trilogy that accompanies the Sith Lord, Darth Vader, and his Imperial Forces. The piece was premiered on 29 April 1980, three weeks before the opening of *Star Wars: The Empire Strikes Back*, for which it was composed. The premiere of the piece was at Williams' first concert as the official conductor-in-residence of the Boston Pops Orchestra. It is one of the best known symphonic movie themes, and is an example of a leitmotif, a recurrent theme associated with characters in a drama.

Overture to *Candide*

Composer: Leonard Bernstein (1918-1990)

Leonard Bernstein always said he wanted to write “the Great American Opera.” He probably came closest with *Candide* (1956), which he labeled “a comic operetta.” Based on Voltaire’s satirical novel of 1759, it chronicles the misadventures of Candide, a naive, pure-hearted youth, and his much more tough-minded sweetheart, Cunégonde. Although Candide had been taught by his tutor Dr. Pangloss that “all is for the best in this best of all possible worlds,” throughout the story he is assailed by legions of man-made and natural disasters that sorely test this theory. Finally, older and a little wiser, he and the equally battered Cunégonde are reunited, with much more modest aspirations for their life together. For Bernstein, this story had contemporary relevance for an artificially happy post-war America, recently bedeviled by the McCarthy hearings.

From the very beginning, the Overture was a hit and swiftly became one of the most popular of all concert curtain-raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show’s big tunes: the sweeping, romantic one is Candide’s and Cunégonde’s love duet “Oh, Happy We,” while the wacky, up-tempo music is from Cunégonde’s fabulous send-up of coloratura soprano arias, “Glitter and Be Gay.”

Valdres

Composer: Johannes Hanssen (1874-1967)

Johannes Hanssen was one of Norway's most active and influential bandmasters, composers, and teachers during the first part of the 20th century. Born near Oslo, he played double bass with the National Theater, the Norwegian Radio Orchestra, and other orchestras. He received many honors in his lifetime, including the King's Order of Merit in Gold and King Haakon VIII's Jubilee.

The title for this march has both geographic and musical connotations. Valdres is a beautiful region in Norway between Oslo and Bergen. The first three measures of the piece contain the old signature fanfare for the Valdres battalion, which is based on an ancient melody formerly played on the *lur* (a straight wooden trumpet). Other melodies derive from a Hardanger fiddle tune and a pentatonic folk tune, above a typical Norwegian drone bass.

America the Beautiful

Composer: Samuel Augustus Ward (1847-1903)

Arranger: Carmen Dragon



Samuel Augustus Ward was born in Newark, New Jersey, on 28 December 1847. An American organist and composer, he was the founder and first director of the Orpheus Club of Newark, where he died on 28 September 1903, leaving no descendants. Ward was inducted into the Songwriters Hall of Fame in 1970.

Best remembered for the 1882 tune “Materna,” Ward intended the tune as a setting for the hymn “Oh Mother Dear, Jerusalem.” In 1910, after Ward’s death, Materna was instead combined with the Katharine Lee Bates poem, “America,” published in 1895. This ultimately led to the birth of the patriotic song “America, the Beautiful.”

Cake Walk

Composer: Hershy Kay (1919-1981)

Arranged: Robert Longfield



Hershy Kay was born November 17, 1919, and is most remembered for his orchestrations of several Broadway shows and ballets. Kay attended Philadelphia's Curtis Institute alongside Leonard Bernstein and studied cello and composition. He began orchestrating music while playing in various pit orchestras in New York in order to escape playing the cello, and when Leonard Bernstein commissioned him to orchestrate his musical comedy "On the Town," Kay became one of the most sought-after orchestrators on Broadway.

Cake Walk is a short concert suite extracted from Kay's ballet Cakewalk. The ballet was written in 1951, and is orchestrated from several piano pieces and other tunes by Louis Moreau Gottschalk. Gottschalk was born in 1829 in New Orleans, Louisiana and spent most of his working career outside of the United States. A prolific composer of popular piano music during his time, he is considered the first pan-American composer and artist, living for extended periods in South America and the Caribbean and incorporating many of their local influences and musical traditions into his works.

The complete score for Cakewalk was recording in 1982, six months after Kay's death. The definitive score comprises twelve numbers divided into three sections. Kay's score is sparkling and entertaining, at times evoking parodies of German band music and Stravinsky, imitating the sounds of the banjo, and at times mimicking the spirit of an old vaudeville or minstrel show.

Promising Skies (2009)

Composer: Robert W. Smith (b. 1958)

Promising Skies is a tone poem that recreates and commemorates a weather event of unprecedented proportions: Hurricane Katrina. In late August, 2005, the normally festive atmosphere of New Orleans began to change. The skies began to darken as the storm rolled in, dampening the city's vibrant life. *Promising Skies* begins with *Blue Sky*, exhibiting the jazz roots for which New Orleans is known throughout the world, and setting the themes for the rest of the piece. Soon after this introduction to New Orleans, *Threatening Sky* foreshadows the massive storm relentlessly bearing down, and gives way to *Raging Sky*, as the might of the storm restlessly sits over the city, raining down destruction. Out of the storm comes a familiar sound, as the main themes of the introductory *Blue Sky* return, but now different- bigger, and bolder-an homage to the resilient strength and determination of the people of New Orleans as the city is rebuilt and reborn under the *Dawn of a New Sky*.

Promising Skies was premiered by Marine Corps Band New Orleans, under the direction of CWO3 Michael J. Smith, at Saint Louis Cathedral on August 30, 2009, as the city commemorated the 4th anniversary of Hurricane Katrina.

Armed Forces Medley

The Army Goes Rolling Along, before it became the official tune of the US Army, was the proud anthem of the U.S. Field Artillery Corps written by Lieutenant Edmund L. Gruber. During the final days of WWI, senior artillery leaders wanted to make the tune official and, mistaking it as having been composed during the American Civil War, allowed John Phillip Sousa to incorporate most of the tune into his composition "The U.S. Field Artillery March." When the song topped the charts, selling over 750,000 copies, an embarrassed but innocent Sousa discovered that the song's author was in fact Lt. Gruber. He ensured Gruber received royalties for the tune, and the Army decided to recycle what was now known as "The Caisson Song". H.W. Arberg arranged what we know today as "The Army Goes Rolling Along," and the Army copyrighted the song in 1956.

Anchors Aweigh was composed by Lieutenant Charles A. Zimmerman, the U.S. Navy bandmaster from 1887 to 1916, as a catchy tune to rally the Naval Academy's football team. Midshipman Alfred Hart Miles approached Lt. Zimmerman to compose a piece that would inspire, could be used as a football marching song, and would live forever. Together, the two composed the tune and lyrics that would become "Anchors Aweigh," dedicated to the Naval Academy Class of 1907.

Semper Paratus was penned in 1922 by Captain Francis S. Van Boskerck. After the Coast Guard motto "Semper Paratus" or "Always Ready" was officially recognized in 1910, Boskerck wanted a song that would rival "Anchors Aweigh" and "The Caisson Song." He penned the lyrics while stationed in Savannah, Georgia, and the music five years later while stationed in the Aleutian Islands. The geographic diversity of Boskerck's location while composing this piece are referenced in the lines "From Aztec Shore to Arctic Zone, To Europe and Far East."

U.S. Air Force, composed by Robert Crawford, was selected in 1939 as the song of the US Air Force. The piece was one of 757 submissions to Liberty Magazine, which sponsored a contest for a song for the service branch in 1938, and was selected by a committee of Air Corps wives. Since that time, the line "Nothing'll stop the U.S. Air Force" became a motto and tradition.

The Marines' Hymn is believed to be set to the tune of an aria in Jacques Offenbach's opera "Genevieve de Brabant." The tune was reshaped to fit the now-famous lines "From the Halls of Montezuma, To the Shores of Tripoli." Tradition has that an unknown officer wrote the first verse to the Hymn while serving in the Mexican War (1846-1848). The tune was meant to highlight the various campaigns of the Marines. Continuing this custom, every campaign Marines participate in gives birth to a new, unofficial verse. Although the U.S. Marine Corps did not have copyright ownership of the Marines' Hymn until 1991, the first use of the Hymn as the Marines' official anthem was in 1929.

Stars and Stripes Forever (1896)

Composer: John Philip Sousa (1854-1932)



With the possible exception of the *Star Spangled Banner*, no musical piece has done more to arouse the patriotic spirit of America than the *Stars and Stripes Forever*, John Philip Sousa's most beloved march. Used in almost any wind band/ensemble patriotic line-up, *Stars and Stripes Forever* has stirred Americans' sense of nationalism and pride since its premiere in Philadelphia on May 14th, 1897, where the state Public Ledger reported: "...it is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis." Received whole-heartedly wherever and whenever it was performed, audiences began to rise for its playing, much like for the National Anthem. This became tradition at Sousa Band concerts. It was Sousa's practice to have the cornets, trumpets, trombones, and piccolos line up on the front of the stage for the final trio of the march, building excitement through the brassy stinger at the end. Since its debut it has come to symbolize America abroad, and is the most popular march ever written, thanks to Sousa's skill at the art of March composition and the sense of patriotism that is associated with *Stars and Stripes Forever*. It is the official national march of the United States of America.