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**Medina Community
Band**

Media Release

Winter Concert – Friday, January 19th, 2018 – Highland High School Auditorium – 7:30p

Medina: The Medina Community Band, under the baton of **Marcus Neiman**, and **Medina Community Band Association** will present their annual **Winter Concert** on **Friday, January 19th, 2018**, in the auditorium of **Highland High School**, 4150 Ridge Road, Medina. There is no admission charge for the program and free parking is available.

This concert will be a joint concert with the **University Heights Symphonic Band**, under the baton of **Matthew Salvaggio**. Featured soloist with the University Heights Symphonic Band will be **Abbey Beesler**, flute soloist in Chaminade's "**Concertino, Op. 107.**" The ensemble will perform Claude T. Smith's "**Eternal Father, Strong to Save;**" Joel Puckett's "**My Eyes Are Full of Shadow;**" three movements from David Maslanka's "**Heart Songs;**" Mark Camphouse's "**Illuminations;**" and John Philip Sousa's "**The Belle of Chicago.**"

Medina Community Band will perform Franz von Suppé's overture "**Die Frau Meisterin;**" Karl King's ragtime "**Kentucky Sunrise;**" Léo Delibes' "**Flower Song from Lakmé,**" featuring **Amy Muhl** (flute) and **Mary Ann Grof-Neiman** (clarinet); Victor Herbert's "**L'Encore,**" with Muhl and Grof-Neiman as soloists; Leroy Anderson's "**Bugler's Holiday,**" featuring **James Fry, Richard Lindemeyer, and Kevin Wallick**, cornet soloists; Jerónimo Jiménez's "**El baile de Luis Alonso;**" and, John Philip Sousa's "**The Stars and Stripes Forever.**" **Vicki Smith** will conduct Karl King's march "**The Purple Pageant**" on the program.

Medina Community Band is sponsored by the **Medina Community Band Association** composed of members of The Medina Community Band who proudly supports the community band.

Membership in Medina Community Band is open and there are no dues or auditions; however, members are expected to maintain a regular attendance. The band rehearses on Wednesday evening from 7p until 9p in the band room of the Highland High School (4150 Ridge Road, Medina); providing three to four concerts during the fall, winter, and spring months both at home and on the road. The band also presents their popular summer series every Friday, June through July, in Medina's Uptown Park Gazebo.

For additional information on the current concert season or Medina Community Band, visit our website - MarcusNeiman@medinacommunityband.org.

For additional information related to his release and all media – please contact Sue McLaughlin, director of media for Medina Community Band - (440) 376-6880 or suemc817@gmail.com.

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For immediate release – Medina Community Band Winter Concert

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Conducting Staff



Marcus L. Neiman has been conductor of Medina Community Band since the Fall of 1972 and has served as conductor of the ensemble longer than any previous conductor in the ensemble's history. He attended the Akron Public Schools, received his bachelor of science in music education degree from The University of Akron, master of music in music education degree from The University of Michigan, postgraduate hours at The Kent State University, and The University of Akron.

Neiman retired from posts held with the Medina County Schools Educational Service Center in 2010 (1980 through 2000 as fine arts consultant and 2000 through 2010 as director of fine arts tours and festivals). He was formerly director of bands at Medina High School (1972 through 1980). Neiman retired in July of 2016 from his position as assistant professor of music education at the Hugh A. Glauser School of Music at Kent State University where he was an interim assistant director of bands conducting the Concert Band (May of 2010 through May of 2011) and teaching their "Music Teaching as a Profession," "Instrumental

Methods for Choral and General Music Majors," and, "Instrumental Methods II" courses, as well as supervising music education student teachers.

Prior to his arrival at Kent State University, Neiman was a part-time lecturer for the music department at Case Western Reserve University with major responsibilities of teaching their "Foundations of Music Education" course and supervising music education student teachers from April 2004 through May of 2010. He also supervised visual arts education student teachers for The University of Akron.

Neiman was a founding trustee and past president of both the Medina County Arts Council and Medina County Performing Arts Foundation and served as music director for productions by both Medina County Show Biz Company and Brunswick Entertainment Company. He served as a committee member on the City of Medina Uptown Park Committee and Arts Under the Stars committee. A past member of Medina Noon Kiwanis Club he was a member of the class of '94 Leadership Medina County. He was awarded the **Leadership Medina County "Excellence in Education Leadership"** in June of 2014, the sixth recipient of the award in Leadership Medina County's history and the only recipient not a superintendent of a school district.

Neiman has served Ohio Music Education Association (OMEA) as a member of the adjudicated events flute solo and ensemble required list selection committee, communications, governmental relations, music in our schools, and public relations committees, district president, vice-president, state chair for **Music In Our Schools** and public relations, state editor of their professional journal **TRIAD**, and state chair for their council of supervisors. He was elected by OMEAs membership to serve as state president from July 1, 1998 through July 1, 2000, and is currently OMEAs state historian. He was awarded OMEAs highest honor, the **"Distinguished Service Award"** on January 29th, 2010 at the Professional Development Conference in Cincinnati, Ohio. Neiman has been published in Music Educators National Conference journal **MEJ**, **The Instrumentalist**, **The School Musician**, **The Music Educator**, OMEAs **TRIAD**, **FANFARE** magazine, and Bands of America **Newsletter**. His first book, edited for MENC, entitled **Life in the Music Classroom**, was published by MENC in April 1992. He is listed in Marquis **"Who's Who in America"** (58th Edition).

Neiman has appeared with junior high/middle and high school, college and university, community bands, and American Federation of Musicians union professional bands as a guest conductor and in his characterization of famed bandmaster **John Philip Sousa** in Illinois, Indiana, Ohio, Michigan, New York, North Carolina, Pennsylvania, (state of) Washington, and Wisconsin. On October 15, 2004, Neiman conducted the Volga Concert Band in Saratov, Russia in a Sousa-style concert following a week's residence in Moscow and Saratov. In addition to conducting the Medina Community Band (since 1972), he formed his own professional touring band -- **The Sounds of Sousa Band** -- (in 1992) to commemorate the 100th anniversary of the formation of Sousa's first non-military band. To this date, he has performed for over 200,000 people in the role of Sousa.

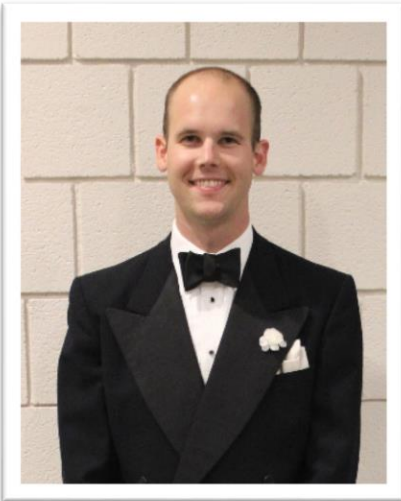
Neiman's goal has always been to preserve the presence and character of the traditional "town-band." In addition, Neiman has encouraged composers to write for the band. Over the years the band has commissioned works by Douglas Court, Robert Feldbush, Stuart Ling, Edmund J. Siennicki, Tadd Russo, and David Shaffer. Neiman is a member of numerous professional organizations including the National Association for Music Education and Ohio Music Education Association, National Band Association, Ohio Alliance for Arts Education and Ohio Citizens for the Arts. Neiman is a member of Kappa Kappa Psi (University of Michigan Nu chapter, and honorary Beta Pi at Kent State University). He is also a member of Omicron Delta Kappa (national leadership society – The University of Akron - Theta Circle). He and his wife Mary Ann, who is a professional clarinetist and program administrator - preparatory and continuing education department for the Cleveland Institute of Music, reside in Medina with Dmitri – the cat.

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David P. Roth, associate conductor – received a bachelor of music education from Kent State University and a master of music education from The University of Akron. He is a band director of 20 years and has taught at area Northeast Ohio schools including Col. Crawford (North Robinson), Streetsboro, St. Ignatius, Marlinton, and Notre Dame College, as well as Evanston, Wyoming, and St. Petersburg, Florida. Roth is the director of bands at Lakeside High School in Ashtabula (OH).

His high school ensembles have performed at Severance Music Hall for the Northeast Ohio Wind Band Invitational, in the Citrus Bowl (Orlando) for the Mazda Tangerine Bowl, Champs Sports Bowl, and Russell Athletics Bowl, at The Ohio State University Skull Session, in Disney World and Universal Studios, and in area parades including the Cleveland St. Patrick's Day Parade, Kent State University Homecoming Parade, and Football Hall of Fame Parade. Concert Bands under his direction have received consistent superior ratings at OMEA Large Group Adjudicated events.

Roth is also a member of the Ohio Music Education Association, National Association for Music Education, Technology In Music Education, and is a Life Member of Kappa Kappa Psi, National Honorary Band Fraternity. He has served as a clinician throughout Ohio. Roth is also a member of the Freedom Brass Band and Recollections Big Band (New Philadelphia) where he plays bass trombone. Roth has been an assistant conductor since 2016 and appointed associate conductor in the spring of 2017.



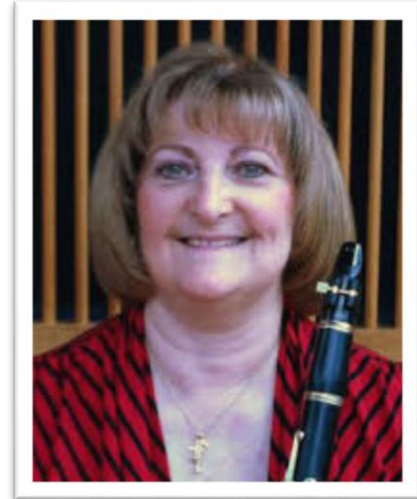
John Connors, assistant conductor – is a freelance musician in northeast Ohio and currently plays trombone with the 122nd Army Band in Columbus and the Brass Band of the Western Reserve in Akron in addition to having played trombone with the Medina Community Band since 2002. Largely self-taught on euphonium, he began playing that instrument in 2004 for the Medina TubaChristmas that year and has only played in that section of Medina Community Band since the beginning of 2015.

He graduated with a master's of music degree in trombone performance from Duquesne University in Pittsburgh (PA) in 2014, and while there served as the principal euphonium of the Duquesne University Wind Symphony. He is currently pursuing his master's degree in music education from The University of Akron.

He is assistant conductor of Medina Community Band and is a conducting student of Marcus Neiman. The 2017 season is his second year as an assistant conductor of Medina Community Band. Connors also serves on the Medina Community Band Association as a member of the Medina Community Band Association board of directors.

Amy Muhl and Mary Ann Grof-Neiman – Woodwind Duet

Mary Ann Grof-Neiman is currently the program administrator of the Cleveland Institute of Music's Preparatory and Continuing Education Division. She received her bachelor of science in music education degree from the Bowling Green State University. Ms. Grof-Neiman has served as clarinetist for the Blossom Festival Band, the Cleveland Winds, Lakeland Civic Band, Lakeside Symphony Orchestra, Youngstown Symphony, Erie Philharmonic, the Chagrin Falls Studio Orchestra and currently performs with the Cleveland Philharmonic Orchestra, Lakewood Home Town Band, Medina Community Band, and is principal clarinetist with the Sounds of Sousa Band. She serves as head band librarian for the Medina Community Band and the Sounds of Sousa Band, as well as personnel manager for the Sounds of Sousa Band. She maintains private studios at Baldwin Wallace University through their Community Music School Program as well as her home in Medina. She has served the Ohio Music Education Association as a woodwind adjudicator for over 25 years and is a member of American Federation of Musicians Local 4. She resides in Medina with her husband Marcus and their cat Dmitri.



Amy Muhl has been a member of Medina Community Band since 1998. Originally from Lyme, Connecticut, moved to Ohio to study music education at Oberlin Conservatory in 1991. She graduated in 1995 and taught orchestra for two years in the Willard City Schools. Amy received her masters of music education from Kent State University on a scholarship, in 1998. She then taught instrumental music at Buckeye High School, in Medina (OH) and in the fall of 1999, became the elementary band teacher for Buckeye Local Schools. In the fall of 2001, she began teaching elementary instrumental music at Central Intermediate School in the Wadsworth City Schools. Amy also plays flute/piccolo and piano and teaches private lessons, in addition to being a member of Medina Community Band and Sounds of Sousa Band. She is also treasurer of the Medina Community Band Association. Amy resides in Wadsworth with her husband Frank, and three children Kenneth, Eva and Simon.

Vicki Cindea Smith – Guest Conductor

Vicki Cindea Smith, guest conductor, retired from public school teaching in her 30th year, 19 on the music staff at Copley-Fairlawn City Schools, where she was named Copley High School Educator of the Year for 2007-08. She has also taught all levels of instrumental music at positions in the Sandusky City Schools, the Massillon City Schools, and the Highland Local Schools. Smith earned the bachelor of music, magna cum laude, and the master of music degrees from Bowling Green State University where she studied conducting with Mark Kelly, James Neilson, Harry Begian, and E. Richard Strange. Additional coursework has been completed at the University of Akron, Ashland University, and the University of LaVerne, CA. Smith maintains professional memberships in the National Association for Music Education, Ohio Music Education Association, American School Band Directors' Association, and Kappa Delta Pi (education honorary) and serves as an OMEA Adjudicator and District Six Large Group Adjudicated Event Chair. She performs in the Medina Community Band as a clarinetist and has served as clarinet clinician at the North Central Ohio Adult Music Camp at Ashland University. She is married to Michael Smith and they are the parents of three adult children. The Smiths reside in Sharon Township.



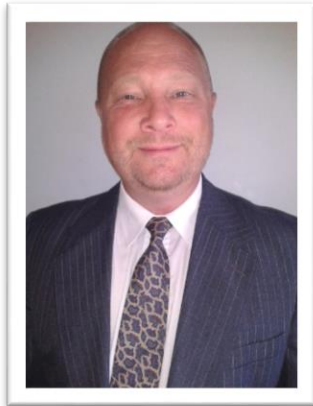
James Fry, Richard Lindemeyer, and Kevin Wallick, cornet soloists

James R. Fry, soloist, just finished his third-year teaching privately at Wadsworth Music. He formerly taught for Houston ISD School District where he was director of bands at Johnston Middle School for the visual & performing arts. He has also taught at Tivy High School in Kerrville (Tx) Permian High School in Odessa (TX) Versailles High School in Versailles (OH) and Fort Frye High School in Beverly (OH). Fry has over 18 years of teaching experience and his bands and students have consistently received superior ratings at UIL and Ohio Music Education Association (OMEA) district, state contests in marching, concert and jazz band contests and adjudicated events.

Fry earned his bachelor of music education degree from The University of Akron School of Music. He studied with Scott Johnson (principal trumpet of Akron & Canton Symphonies), Doug Huey, and Paul Ferguson, members of the Cleveland Jazz Orchestra, and Dr. Robert Jorgenson former director of bands The University of Akron and post graduate work at the University of North Texas.

Fry's professional performances include Akron Big Band, Medina Community Band, Sounds of Sousa Band (Medina OH), Livingston concert & swing band (Livingston, TX), Woodlands Wind Ensemble (Woodlands TX), Pee Wee Bowen dance band (Galveston, TX), Duke Ellington Tribute band, Odessa College concert & jazz bands (Odessa, TX), First Baptist Church Orchestra (Odessa, TX) Lonny Clark big band (Odessa TX), 1993 International Trumpet Guild Conference, OMEA State conventions 1992-1996, TMEA Conference 2005 guest soloists with Nimitz Junior High Band (Odessa, TX). Tuscarawas Philharmonic Orchestra, Calfee Jones & Eight Beats (swing band), Swing Machine (big band), 77 South & Interstate Horns (rock band), Empire Statesmen and Bluecoats Drum & Bugle Corp.

He is a member of Texas Music Educators Association, International Association of Jazz Educators (IAJE) and was a founding member of The University of Akron Chapter of Phi Mu Alpha Sinfonia. Honors include: performance at Midwest Band and Orchestra Clinic in 2006 Permian High School Symphonic Wind Ensemble, Directors award IAJE Tri-C Jazz Festival (Cleveland, OH), Mideast Performance Association 2003 Circuit Championships bronze medalist; 1997-2004 OMEA State Marching Band Finalist. Fry has also been published in the OMEA Triad in 2001.



Richard Lindemeyer. Richard Lindemeyer, cornet soloist, has a degree in IT and is currently an agent with Aflac. He has been married to his wife, Barb, since 1988, and they have three children: RJ, Christopher, and Jessica.

Richard is currently playing with the Moonlight Serenaders Big Band, Joe Wendel Orchestra, Western Ohio Big Band, Lima Symphony Orchestra, Litchfield Town Band, Jolly Jammes, and Medina Community Band. He has been a member of Medina Community Band for almost a year.

He was a member of American Federation of Musicians Local 357 (Wickliffe) from 1979 through 1990 and played with the Failsafe (wedding band), Donny Sukup and the Dynasounds (Polish polka band), and has played taps for military funerals. In addition, for the last four years he has an established private lesson studio.

Kevin Wallick, cornet soloist, earned a bachelor of arts degree in communications from Bowling Green State University in Bowling Green, Ohio. He has been married to his wife, Kim, for 28 years, and they have one daughter, Amanda.

He joined Frontier in 2010 as general manager in eastern Ohio and was based in New Philadelphia. He was promoted to area general manager for Mid-States in 2013 and subsequently became vice president for Mid-States, where he led the market to operational excellence and broadband growth.

Before joining Frontier, Wallick managed several stores for Best Buy, the large electronics and home automation and entertainment store. He also had a more than 20-year successful career as an executive for Sterling Jewelry Inc., which is home to nine brands of fine jewelry stores and is the nation's largest retail jeweler. He is currently director of operations for Frontier Communications in Ohio.

Wallick, a lifelong Ohio resident, has played trumpet for over 40 years, he currently resides in North Canton, Ohio. He has been a member of Medina Community Band for a year.



Medina Community Band



Banding together to celebrate a new land. The Medina Community Band traces its beginnings back to 1859, when a group of local wind and percussion players got together (some with formal training - others without) to perform music for the community. That first "community band" was called *The Medina Silver Cornet Band*, probably since the instruments the musicians used were primarily "silver lacquer coated" cornets or percussion. Since it's beginning in 1859, that the band has been in existence, there have been 20 directors. **Marcus Neiman** has served as conductor since 1972 with **David Roth** serving as associate conductor (since 2016), and **John Connors** serving as assistant conductor (since 2015).

Early versions of the band probably existed at the pleasure of the square's business community, who often funded the season and encouraged patrons to attend the concerts. The performance night has changed over the years, in most cases at the urging of the business community, and season concerts have been given on Sunday, Monday, Tuesday, Thursday, Friday, and Saturday evenings. Since the 1970s, the band has been supported by donations from the general public and, to this day, is supported through these donations. Band members donate their time and talent to rehearsing and performing for the community as members of the ensemble.

Since the 1970s, Medina Community Band has traveled outside Medina to perform: Ashland Brookside Bandstand (1980, 81, 93); Bay Village (Connections Series 1990, 91, 92); Canton (Kent State Stark Community Band Exchange Concerts 1995, 96, 98, 99); Case Western Reserve University (Cleveland Youth Winds Exchange concerts – Severance Hall – 2002 and 07, Medina, 2005); Cleveland State University (2010, 13); Dalton (Wayne County Schools Honors Bands 1983); Mentor (Lakeland Civic Band Festival 1985 and 1990); Mercer (PA) (with Mercer Community Band, 2009); Milan (EHOVE Career Center, yearly since 1993); and, Wadsworth (Wadsworth Community Band Festival 2007). In February of 2015, Medina Community Band was selected by blind audition to perform at the Ohio Music Education Association Professional Development Conference in Cleveland.

Regional and nationally known conductors have appeared with Medina Community Band. Since the 1970, the following individuals have appeared as guest conductors: David Adamson; William Bauer (Florida State University); Frank Cosenza (Mentor, OH); Albert Oliver Davis*; Paul Droste (Ohio State University), John Boyd (Indiana State University); Wayne Gorder (Kent State University); John Franklin (Kent State University); Patricia Ann Grutzmacher (Kent State University); Richard Jackoboice* (University of Akron); Robert Jorgensen* (University of Akron); Galen Karriker (University of Akron); Jesse Leyva (Kent State University); Gene Milford (University of Akron); Nathan Muehl (St. Petersburg College, Florida); Bill Park* (North Royalton Community Band); David Seiberling (Moore Community Band – Pinehurst, NC); Edmund J. Siennicki*; and, Nathan Stark (Montana State University).

The following individuals have been commissioned, or have written, or arranged, works for Medina Community Band: Douglas Court; Albert Oliver Davis; Robert Feldbush; Percy Hall; Floyd O. Harris; Stuart Ling; Gene Milford; Bill Park; Tadd Russo; David Schaffer; David Seiberling; Edmund J. Siennicki; Gail Sigmund; and, Jonathan Tietz.

Medina Community Band is sponsored by the **Medina Community Band Association** composed of members of The Medina Community Band proudly supports the community band. Membership in Medina Community Band is open and there are no dues or auditions; however, members are expected to maintain a regular attendance. The band rehearses at Highland Middle School (3880 Ridge Road, Medina) on Wednesday evening from 7p until 9p in the band room of the during the summer (June through July) and from 7p until 9p in the band room of the Highland High School (4150 Ridge Road, Medina) September through the end of May; providing three to four concerts during the fall, winter, and spring months both at home and on the road, as well as every Friday evening June through July in the Gazebo in Medina's Uptown Park Square and a special concert on July 4th.

* deceased

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The University Heights Symphonic Band



The University Heights Symphonic Band. The University Heights Symphonic Band (UHSB) began in 1970 as a summer-season performing group. The band was organized by Dr. Harvey Sisler under the auspices of the Cleveland Heights-University Heights Board of Education.

In 1974, the City of University Heights took over sponsorship and the band began a year-round schedule. The City has an agreement with the Cleveland Heights/University Heights Schools that makes it possible for the band to rehearse at one of their schools during the school year. Currently, rehearsals are at Wiley Middle School on Thursdays, beginning at 7:30 pm. The size of the band varies, depending on the time of year and availability of performers, but averages about 40 to 50 members. The band prides itself on a wide repertoire. Concerts feature a mix of classical and light classical music, as well as show tunes, marches, and melodies highlight a specific composer or artist. Individual members, or groups, within the band are sometime showcased in solo or ensemble performances.

Personnel are just as diverse as the music. Band members come from the great Cleveland area, including Cuyahoga, Lake, Geauga, and Medina counties. In addition to professional musicians, performers may also be students, doctors, nurses, professors, music educators, teachers, engineers, or accountants. Band members share their common love of fine music and driving interest in performing their performances. Auditions are open to all and are held any time during the year. The UHSB performs several times a year at John Carrol University as well as other venues throughout northeast Ohio at concert halls, amphitheatres, music festivals, senior citizen homes, churches, and synagogues.



Matthew Salvaggio is director of bands at Hiram College, where his duties include conducting the wind ensemble, jazz band, teaching introductory music theory, freshman writing and coaching chamber ensembles. In addition to his duties at Hiram, he also serves as the musical and artistic director for the University Heights Symphonic Band, and musical director of the Euclid Symphony Orchestra. In October 2016, he made his debut as music director of Orchestra 19, a 19th-century historical performing practice orchestra based in Cleveland, of which he is also a co-founder.

Prior to his servicing on the faculty of Hiram, Salvaggio was the founder and conductor of the Kent Intercollegiate Wind Ensemble—a community/service-based ensemble in Kent, Ohio. With that group, he conducted several successful world premieres and recorded two film scores. Matt has also served as graduate assistant director of orchestras and graduate assistant of bands at Kent State University. In 2007, he served as a guest conductor in residence with Medina Community Band.

Salvaggio is active as a guest conductor and clinician, and has been invited to conduct local public school bands, community bands, summer music camps, and honors ensembles. In 2015, he was a semi-finalist in the National Band Association's Young Conductor Mentor Project and in 2010, he was invited to perform a live conducting audition with the United States Army Bands. Since his appointment at Hiram, he has participated in the commissioning of several new works for wind band.

Matt holds membership in the National Conductors Guild, College Band Directors National Association, Ohio Music Education Association, National Association for Music Education, World Association of

Symphonic Bands and Ensembles, and Tau Beta Sigma ('07). He earned his bachelor of arts degree in Sociology from The University of Akron in 2008 and a master of music degree in instrumental conducting from Kent State University in 2010. At Kent State, he was a student of Wayne Gorder and Scott Seaton. He has undertaken additional conducting studies with Donald Hunsberger, Mallory Thompson, Michael Haithcock, Rodney Winther, and Michael Votta.

Abbey Beesler, flute soloist, was born in Ashtabula, Ohio and is a graduate of Grand Valley High School. Beesler is a music education major at Cleveland State University and member of The Cleveland State Symphonic Wind Band, The Cleveland State Symphonic Orchestra, Cleveland State Chamber Winds, The Ashtabula Orchestra, The Madison Community Band, and The University Heights Symphonic Band. Beesler has performed the reed part with The Ashtabula Arts Center, The Geauga Lyric Theater Guild, Mount Carmel Players, Grand Valley Thespians, and The Fenn Tower Musical Theater Troupe. Abigail also works with the Brecksville-Broadview Heights High School, Edgewood High School, and Grand Valley High School bands during the marching band season as a woodwind technician. She is a flute student of Sean Gabriel.

Program Notes

Friday, January 19th, 2018 – Highland High School Auditorium – 7:30p

University Heights Symphonic Band and Medina Community Band

Exchange Concert

University Heights Symphonic Band

"Eternal Father, Strong to Save" (1974)



Claude T Smith was born in Monroe City, Missouri. He received his undergraduate training at Central Methodist College in Fayette, Missouri and at the University of Kansas where he originally majored in French horn. Smith taught instrumental music in the public schools of Nebraska and Missouri and served as a member of the faculty of Southwest Missouri State University in Springfield, Missouri, where he taught composition and theory and conducted the University Symphony Orchestra. Sacred music was also a deep love of Mr Smith's as he directed a church choir for five years in Cozad, Nebraska, 10 years in Chillicothe, Missouri and nine years in Kansas City, Missouri. He died on December 13, 1987 in Kansas City, having just completed conducting a Christmas concert at his church.

Eternal Father, Strong to Save. The powerful hymn *Eternal Father, Strong To Save*, written by William Whiting of Winchester, England in 1860, is often referred to as the "Navy Hymn." It has become the signature hymn of presidents, seamen, and naval officers and is often used at funerals for dignitaries. This stirring setting by the prolific composer Claude T Smith features uplifting fanfares and a set of variations based on thematic material extracted from the hymn tune. As the work nears closure, the entire melody is finally revealed first by a noble French horn choir and then repeated richly, scored for the full ensemble. The work was written in 1974 and was dedicated to the U S Navy Band, N E Muffley, Conductor.¹

¹ <http://www.austinsymphonicband.org/files/RemHopeProgram.pdf>

“My Eyes Are Full of Shadow”

Joel Puckett. Named as one of National Public Radio’s listeners’ favorite composers under the age of 40, Joel Puckett is one of the most performed composers in America. Hailed by the Washington Post as “visionary,” Mr. Puckett believes in the life-changing power of music to heal and provide comfort to those who need it.

Minnesota Opera recently announced it has commissioned Puckett for, “The Black Sox Scandal,” a full-length opera with a libretto by Academy Award Winner, Eric Simonson about the rise and fall of the 1919 Chicago White Sox. “The Black Sox Scandal” is a tragic tale of mythic proportions, ripe with greed, power, romance, and redemption, all set against the backdrop of America’s favorite pastime and will premiere in the 2018-19 season.

Puckett’s music, which has been consistently awarded and recognized, was recently selected by Chorus America and the American Composers Forum as the recipient of the Dale Warland Singers Commission for a partnership with Philadelphia’s premier chamber choir, The Crossing.

Joel has received numerous awards from organizations such as the American Composers Forum, BMI, Chorus America and the American Bandmasters Association. Currently on the classroom faculty at the Peabody Conservatory of Johns Hopkins University, he holds advanced degrees from the University of Michigan. His music is represented worldwide by Bill Holab music.²

My Eyes Are Full of Shadow. Commissioned by the SEC Band Directors Association. I’ve always wanted to write an “easy piece” for winds that explored the kind of long lines and introspective expression I tend to work with in the majority of my music. When this commission came along, the partners and I were excited at the notion of creating something in that vein for the many great high school and middle school groups as well as for the second and third bands at the fabulous universities across the Southeastern United States. It was with that in mind that wrote My Eyes are Full of Shadow.



“Heart Songs” (1997)



David Maslanka was born in New Bedford, Massachusetts in 1943. He died on August 6th, 2017. 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 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen 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

² <http://joelpuckett.com/joel-puckett/>

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.

The title "**Heart Songs**" comes from the image of watering the tree of life with the blood of the heart. It is my hope with this music to provide a substantial and deeply-felt piece for young players. The second and third songs are based on melodies from the 371 Chorales by J.S. Bach. The movements are entitled: Quiet Song, Song with Variations, and Heart Song.³

"Concertino" (1910)

Cécile-Louise-Stéphanie Chaminade (1857-1944) had a long and productive musical life. She began composing at the age of eight and began a career as a concert pianist when she was sixteen. She studied composition with Benjamin Godard and wrote a great number of piano pieces, mostly in the salon style. Her piano pieces were very popular in Europe and America, but her more serious works were never really accepted. She traveled widely and in 1908 played her *Concertstück* with the Philadelphia Orchestra. She composed over 200 piano pieces and also wrote literary articles, including a chapter on the life of Bizet for *The Instrumental Library of Music*.

Concertino is a rhapsodic work in the romantic spirit featuring two principal themes. The work, written in 1910, shows a mature understanding of the flute that emphasizes the beauty and technical qualities of the instrument. The original accompaniment was for piano and the band accompaniment was scored by Clayton Wilson in 1947. The work was published with the solo part edited by Frederick Wilkins in 1960.⁴



"Illuminations" (2016)



Mark Camphouse. A product of the rich cultural life of Chicago, composer-conductor Mark Camphouse was born in Oak Park, Illinois in 1954. He received undergraduate and graduate degrees in music from Northwestern University where he studied composition with Alan Stout, conducting with John P. Paynter, and trumpet with Vincent Cichowicz. A scholarship from the Civic Orchestra of Chicago enabled Camphouse to study trumpet privately for two years with the late, legendary Chicago Symphony Principal Trumpet Emeritus, Adolph Herseth.

Camphouse began composing at an early age, with the Colorado Philharmonic premiering his *First Symphony* when he was 17. His 28 published works for wind band have received widespread critical acclaim and are performed frequently in the US and abroad, in such prestigious venues as Carnegie Hall, The Kennedy Center, Orchestra Hall-Chicago, Royal Albert Hall-London, and conferences of the World Association for

³ <http://davidmaslanka.com/works/heart-songs/>

⁴ Smith, Norman and Stoutamire, Albert. *Band Music Notes*, Program Note Press, Lake Charles, LA., 1979-82 edition, p. 45

Symphonic Bands and Ensembles, College Band Directors National Association, National Association for Music Education, American Bandmasters Association, Texas Bandmasters and the Midwest International Band and Orchestra Clinic. Principal commissions include those by the William D. Revelli Foundation, The US Army Band, The US Marine Band, Northshore Concert Band, and some of America's finest high school, college-university, and community bands.

Professor Camphouse attained regional finalist status in the prestigious White House Fellowship Competition in 1992. In 2002, he received an Outstanding Faculty Award sponsored by the State Council of Higher Education for Virginia, the Commonwealth's highest honor for faculty at Virginia's college and universities for demonstrated excellence in teaching, research, and public service. In 2011, Camphouse received the Kappa Kappa Psi Distinguished Service to Music Award in recognition of, and appreciation for valuable contributions to the growth and development of the modern college/university band in the field of composition. Mark Camphouse has been married to Elizabeth Ann Curtis (Director of GMU's Potomac Arts Academy) since 1982. They have twin daughters, Beth and Briton.⁵

"Illuminations." In December 2016, The University of Akron Symphonic Band premiered *Mark Camphouse's "Illuminations"* (On America The Beautiful) - composed and commissioned by a consortium of wind band conductors and alumni in honor of the legacy of Director of Bands, Emeritus, Robert D. Jorgensen.

"Belle of Chicago" March

John Philip Sousa (1854-1932). Fittingly, John Philip Sousa was born on Nov. 6, 1854 at 636 G Street, SE, Washington, D.C., near the Marine Barracks where his father, Antonio, played trombone in the U.S. Marine Band. John Philip was the third of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). Young John Philip grew up surrounded by military band music, and when he was just six, he began studying voice, violin, piano, flute, cornet, baritone, trombone and alto horn.

In addition to hundreds of marches, Sousa also wrote 10 operas and a number of musical suites. He had many talents aside from music, authoring three novels and a full-length autobiography, as well as a number of articles and letters-to-the-editor on a variety of subjects.



Sousa is not forgotten. On Dec. 9, 1939, the new Pennsylvania Avenue Bridge across the Anacostia River in Washington, D.C. was dedicated to the memory of John Philip Sousa. In a tribute to its 17th leader, in 1974, the Marine Band rededicated its historic band hall at Marine Barracks as **John Philip Sousa Band Hall**. The bell from the **S.S. John Philip Sousa**, a World War II Liberty ship, is there. In 1976, Sousa was enshrined in the Hall of Fame for Great Americans in a ceremony at the John F. Kennedy Center for the Performing Arts in Washington, D.C. And in 1987, **The Stars and Stripes Forever** was designated as the national march of the United States. A White House memorandum states that the march has become "an integral part of the celebration of American life."⁶

"Belle of Chicago" March. Sousa was soundly criticized for this march, which he composed as a salute to the ladies of Chicago. Among the protests made by Chicago newsmen were these: "Mr. Sousa evidently regards the Chicago belle as a powerful creature, with the swinging stride of a giant, a voice like a foghorn, and feet like sugar-cured hams."

"The maiden who inspired it would seem to be...a giantess...whose motto...might have been 'I will make

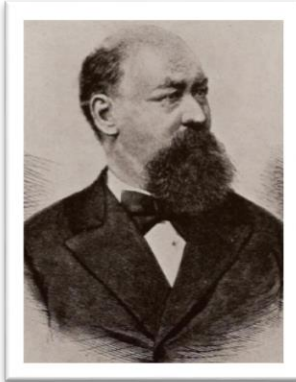
⁵ <http://www.markcamphouse.com/bio.html>

⁶ <http://www.pbs.org/a-capitol-fourth/history/john-philip-sousa/>

a noise.” “Mr. Sousa has made his Chicago belle a strapping kitchen wench....” The march outlived its criticism and is probably more popular overseas than it is in the United States.⁷

Medina Community Band

“Die Frau Meisterin Overture” (1895/1909)



Franz von Suppé (1819-1895) was the father of the Austrian operetta which was to reach its summit with Johann Strauss II. Like so many of his German compatriots, Suppé was a profound admirer of Offenbach. His aim was to carry the techniques of *opera-bouffe* in Germany and Austria. Actually, what he did was to create his own genre: *the operetta*, which placed more stress on humor and less on satire; more on tenderness and sentimentality and less on burlesque; and in which the waltz became the favorite dance form.

Die Frau Meisterin – first performed January 20th, 1868. This is a magic operetta involving two married couples, one of whose partners is always annoying the other with arguments and a generally quarrelsome nature. A sorcerer from Savoy, Pierre, succeeds in calming the nagging wife and uncouth husband respectively, by means of his magic spells. The mood of the work is suggested the dramatic overture, which presents the usual potpourri of tunes from the work, including a lyrical Savoyard song, a melancholy Viennese waltz, and a huntmen’s chorus. There was a later revival of this work, arranged by Léon and Held as *Die Pariserin, oder Das heimliche Bild* (Operette in drei Aufzüge) at the Carltheater, 26 January 1896.

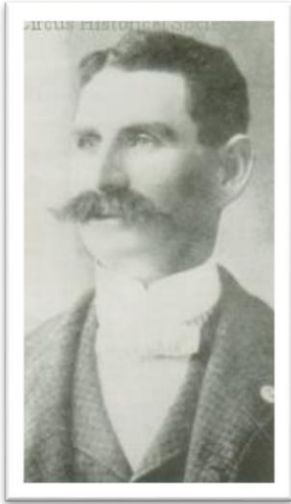
“Kentucky Sunrise Two-Step” (1919)

Karl L. King (1891-1971) joined the circus when he was 19 years old at a time when the circus world was in great need for composers to write special music for the various acts. King’s unique ability and uncanny knack allowed him to write and arrange just to the needs of the circus world.

King played an important role in the Iowa Band Law, state legislation giving municipalities the right to levy a small tax to support a municipal band. He was also one of the first march composers to write special music for the growing school band programs in America. In addition to writing marches, he also wrote overtures, waltzes, and other selections that could be used for individual concerts or massed band performances.



⁷ Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 43.



Kentucky Sunrise. Originally written (1919) to accompany a “trick horse” act with the Barnum & Bailey’s Circus, the tune soon became so popular that it was used for a wide variety of acts including clown “walk-a-bouts”. The two-step was dedicated to Rhoda Royal, horse trainer (named for show horse in B&B Circus). (Barnhouse website)

Royal was a circus professional of the day who opened the Rhoda Royal Circus in 1919 after World War I but was compelled to close it in 1922 after the start of the Great Recession. He was a horse trainer who at one time managed a horse also named Rhoda Royal in the Barnum and Bailey Circus. It is not clear from that whether the dedication is for the man or the horse! In any event, the selection is a ragtime march (a two-step) that was at first used by circus bands for equestrian acts and later was applied to other functions during the show.⁸

The two-step “Kentucky Sunrise” is sometimes used to help the sun set on circus performances. (That is, it has been part of the music utilized in circus finales. It has also been used in clown “walk-arounds.” Named for a circus horse, “Kentucky Sunrise” was dedicated to Rhoda Royal (1866-1940), a

circus entrepreneur who founded the short-lived Great Rhoda Royal Australian Railroad Show in 1900, owned another circus in 1919-1922, and by the 1890s established a tradition of horseback riding and wild west feats called the Hippodrome races. From the upbeat and cheery tone of the piece, King must have really liked early mornings in that state, or horses.⁹

Rhoda Royal, photo taken on Ringling Bros. World's Greatest Shows, season 1898. Paul Luckey Collection.

“Madam Butterfly - Lakmé: Flower Song” (1883/1995)

Delibes, Léo¹⁰ (1836-1891) - In full Clément-Philibert-Léo Delibes. French opera and ballet composer who was the first to write music of high quality for the ballet. His pioneering symphonic work for the ballet opened up a field for serious composers, and his influence can be traced in the work of Tchaikovsky and others who wrote for the dance. His own music—light, graceful, elegant, with a tendency toward exoticism—reflects the spirit of the Second Empire in France.

Delibes studied at the Paris Conservatoire under the influential opera composer Adolphe Adam and in 1853 became accompanist at the Théâtre-Lyrique. He became accompanist at the Paris Opéra in 1863, professor of composition at the Conservatoire in 1881, and a member of the French Institute in 1884. His first produced works were a series of amusing operettas, parodies, and farces in which Delibes was associated with Jacques Offenbach and other light-opera composers.



He collaborated with Ludwig Minkus in the ballet **La Source** (1866), and its success led to commissions to write his large-scale ballets, **Coppélia** (1870), based on a story of E.T.A. Hoffmann, and **Sylvia** (1876), based on a mythological theme. In the meantime, he developed his gifts for opera. The opéra comique **Le Roi l'a dit** (1873; **The King Said So**) was followed by the serious operas **Jean de Nivelle** (1880) and **Lakmé** (1883), his masterpiece. Known for its

⁸ <http://www.madisoncommunityband.org/february-15-2015.html>

⁹ Circus Songs, p 19

¹⁰ <http://www.britannica.com/EBchecked/topic/156555/Leo-Delibes>

coloratura aria "Bell Song," **Lakmé** contains "Oriental" scenes illustrated with music of a novel, exotic character. Delibes also wrote church music (he had worked as a church organist) and some picturesque songs, among which "Les Filles de Cadiz" ("The Girls of Cadiz") suggests the style of Georges Bizet.

Madam Butterfly - Lakmé: Flower Song The story of the Brahmin girl Lakme was based on a novel by Frenchman Pierre Loti, who had traveled in the Orient and brought back stories filled with exoticism. Librettist Edmond Gondinet suggested the story to composer Leo Delibes. Gondinet wanted to write a libretto specifically for a young American soprano named Marie van Zandt who had starred in another French opera, Ambroise Thomas's *Mignon*, in 1880. Gondinet gave Delibes a copy of Loti's novel, to read on a train ride, and Delibes loved it. He composed the score in a year's time.

Lakme brings together many popular themes of opera in the 1880s: an exotic location — already in vogue thanks to Bizet's *The Pearl Fishers* — mysterious religious rituals, the beautiful flora of the Orient, and the general novelty of Western colonials living in a foreign land. Composers Jules Massenet and Giacomo Meyerbeer wrote operas with similar elements, and those dramas were also popular in Paris.

Act One: Lakme is set in British India in the 19th century. Nilakantha, a Brahmin priest, is bent on rebelling against the occupying British, who have forbidden him from practicing his religion. When Nilakantha goes to attend a gathering of the faithful, his daughter Lakme and her servant Millika are left behind. The two go off toward a river to gather flowers and sing the famous "Flower Duet." As they approach the water, Lakme removes her jewelry and leaves it on a bench.

Nearby, British officers Gerald and Frederic are on a picnic with two young English girls and their governess. The girls notice Lakme's jewelry and want sketches of the pieces. Gerald agrees to stay behind to make the drawings.

Lakme and Mallika return, and Gerald hides. Then Mallika goes off, leaving Lakme alone. When Lakme spots Gerald, she's frightened and cries out. But when people come to help, she sends them away. Lakme's heart is doing flip-flops over this young stranger, and he's taken with her as well. But Lakme knows it's dangerous for them to be seen together, and she tells Gerald to forget he ever saw her. When Nilakantha returns, he's furious at finding Gerald with Lakme and says the officer will pay for his affront to Lakme's honor.

"L 'Encore" (1910/2016)



Victor August Herbert (1859-1924) was an Irish-born, German-raised American composer, cellist and conductor. Although Herbert enjoyed important careers as a cello soloist and conductor, he is best known for composing many successful operettas that premiered on Broadway from the 1890s to World War I. He was also prominent among the tin pan alley composers and was later a founder of the American Society of Composers, Authors, and Publishers (ASCAP). A prolific composer, Herbert produced two operas, a cantata, 43 operettas, incidental music to 10 plays, 31 compositions for orchestra, nine band compositions, nine cello compositions, five violin compositions with piano or orchestra, 22 piano compositions and numerous songs, choral compositions and orchestrations of works by other composers, among other music.

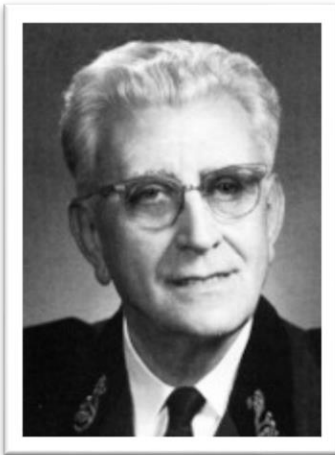
In the early 1880s, Herbert began a career as a cellist in Vienna, Austria, and Stuttgart, Germany, during which he began to compose orchestral music. Herbert and his opera singer wife, Therese Förster, moved to the U.S. in 1886 when both were engaged by the Metropolitan Opera. In the U.S., Herbert continued his performing career, while also teaching at the National Conservatory of Music, conducting and composing. His most notable instrumental compositions were his *Cello Concerto No. 2 in E minor, Op. 30* (1894), which entered the standard repertoire, and his *Auditorium Festival March* (1901). He led the Pittsburgh Symphony from 1898 to 1904 and then founded the Victor Herbert Orchestra, which he conducted throughout the rest of his life.

Herbert began to compose operettas in 1894, producing several successes, including *The Serenade* (1897) and *The Fortune Teller* (1898). Some of the operettas that he wrote after the turn of the 20th century were even more successful: *Babes in Toyland* (1903), *Mlle. Modiste* (1905), *The Red Mill* (1906), *Naughty Marietta* (1910), *Sweethearts* (1913) and *Eileen* (1917). After World War I, with the change of popular musical tastes, Herbert began to compose musicals and contributed music to other composers' shows. While some of these were well-received, he never again achieved the level of success that he had enjoyed with his most popular operettas.¹¹

L'Encore. In 1910, Herbert composed his only solo piece for wind instruments: **L'Encore** for flute, clarinet, and orchestra. It's just a small little piece which sounds easy when played by advanced musicians and is perfect for - an 'encore' of a concert.

Douglas McClain transcribed *L'Encore* for flute, clarinet, with accompaniment of a symphonic band.¹²

"Purple Pageant March" (1938)



Karl L. King (1891-1971) joined the circus when he was 19 years old at a time when the circus world was in great need for composers to write special music for the various acts. King's unique ability and uncanny knack allowed him to write and arrange just to the needs of the circus world. Two of more famous circus Buffalo Bill's and Barnum and Bailey's Circus.

In 1966, King said:

"I've sung my song. It was a rather simple one; it wasn't too involved; I'm happy about it. In the last couple years . . . I've run out of tunes. When I ran out of tunes, I believed it was time to quit, and I'd like to recommend that as a matter of policy to all other composers."

He left the traveling circus lifestyle to settle in Fort Dodge, Iowa, where he spent the remaining fifty-one years of his life directing the Fort Dodge Municipal Band, an organization which eventually became known as the Karl L. King Municipal Band of Fort Dodge to reflect his influence. During his time in Iowa, King continued to contribute to bands around the country by helping to found the American Bandmasters Association and by composing music for educational programs, both graded music for developing school band programs and fight songs for American universities.

¹¹ https://en.wikipedia.org/wiki/Victor_Herbert

¹² Baton Music, score

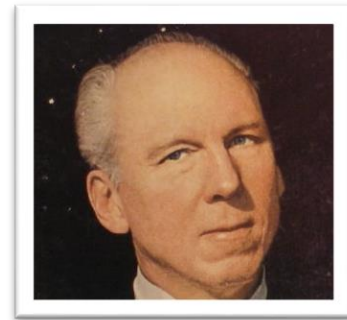
This concert march, **"The Purple Pageant,"** was dedicated by King to Glenn C. Bainum, director of bands at Northwestern University. In his 27 years of service as conductor of the bands, choirs, and orchestras, Bainum provided the leadership that was at a level set by William D. Revelli at the University of Michigan and A. A. Harding at the University of Illinois. He developed many new and spectacular formations with the electrically illuminated 200-member marching band. One can assume that the title of the march is a tribute to the pageantry of the purple uniformed bandsmen presenting one of these shows.

"The Purple Pageant" belongs to the college music category. Composed in 1933, King dedicated the march to Glenn C. Bainum and his Northwestern University Band. Bainum directed the Northwestern Band in Evanston, Illinois, from 1926, when it was first placed under the supervision of the music school, through World War II until his death in 1953. Bainum was an innovator in marching band formations and increased membership in the band rapidly from the initial group of seventeen musicians. The title "The Purple Pageant" evokes the showmanship of Bainum's band dressed in their purple Northwestern uniforms. The march opens with a flashy fanfare, then gallops along vibrantly with splashes of lyricism in the winds and touches of virtuosity in the brass.¹³

King wrote the march in 1933 and dedicated "to the Northwestern University Band and Glenn Cliffe Bainum. It was written after Bainum bragged that his Northwestern trombone section could sight-read any march ever written. Very few trombone sections play through "The Purple pageant" the first time without making at least one or two mistakes.¹⁴

"Bugler's Holiday" (1954)

Leroy Anderson was an American composer, arranger and conductor. His first attempt at composition was a string quartet which he wrote at the age of twelve. He studied piano at the New England Conservatory of Music and composition at Harvard with Walter Piston and Walter Raymond Spalding. After graduating from Harvard, he served on the faculty of Radcliffe College and directed the Harvard University Band, for which he made many transcriptions and arrangements. In 1935, he became the permanent orchestrator for the Boston Pops Orchestra under Arthur Fiedler.



As a composer, he specialized in light music for the standard orchestra, work which brought him renown in art- and popular-music circles. His works achieve their appeal through infectious melodies, popular dance rhythms, and novel orchestral effects that often relate to the titles (for example, *The Syncopated Clock* and *The Typewriter*). He was particularly successful in creating descriptive program notes. He was fluent in eleven languages, especially those of Scandinavia.

Bugler's Holiday. This exciting and fun work has probably inspired more trumpet players to learn or improve their double-tonguing than any other piece of music in the last half of this century. Though relatively uncomplicated harmonically, the piece challenges the featured trumpeters to show what they can do with articulations, bell tones, and proper balance.

¹³

http://www.marineband.marines.mil/Portals/175/Docs/March%20Mania/2017%20Brackets/march_mania_music_notes2017.pdf?ver=2017-02-17-123059-040

¹⁴ Thomas J. Hatton. Karl L. King, An American Bandsman. (Chicago, Illinois). The Instrumentalist, 1975, p 156.

“El baile de Luis Alonso” (1883/2004)



Gerónimo Giménez y Bellido (1854-1923) was a Spanish conductor and composer, who dedicated his career to writing zarzuelas, such as *La tempranica* and *La boda de Luis Alonso*. He preferred to spell his first name with a "G", even though it began officially with a "J".

Although the details of his early years are not entirely certain, Giménez was probably born in Seville and spent his childhood and adolescence in Cádiz. A child prodigy, he began music lessons with his father and continued his education with Salvador Viniegra. By the age of 12, he was already playing among the first violins of the Teatro Principal orchestra in Cádiz. Five years later, he became the director of an opera and zarzuela company, making his debut in Gibraltar with a production of Giovanni Pacini's *Safo*.

A prolific composer, Giménez also collaborated with the leading authors of *sainetes* (a comic genre found in Spanish theatre), including Ricardo de la Vega, Carlos Arniches, the brothers Serafín and Joaquín Álvarez Quintero, and Javier de Burgos, to obtain the libretti for his zarzuelas. He co-wrote the music of a number of his works with Amadeo Vives, who hailed him the "musician of elegance" because of his sense of rhythm and easy melodies. In 1896, Giménez wrote *El mundo comedia es*, or *El baile de Luis Alonso*, based on a text by Javier de Burgos. Following the success of this piece, he set to music another *sainete* by Burgos with the same characters, which became one of his most famous works: *Las bodas de Luis Alonso*, or *La noche del encierro* (1897). This second work, which achieved much greater success than the first, was actually meant to be a prequel, not a sequel.

Towards the end of his life, Giménez lived in a precarious economic situation, which was made worse by the Madrid Conservatory's refusal to grant him a professorship in chamber music. He died on February 19, 1923, in Madrid.¹⁵

El baile de Luis Alonso (The Dance of Luis Alonso). The history of the Zarzuela goes back to the 15th century, to the region of Ferdinand and Isabella when it was the equivalent of the Elizabethan masque. The **zarzuela** is a form of theatrical music or musical genre originated in Spain that is distinguished mainly by contain instrumental parts, vocal parts (solos, duos, choruses ...) and spoken parts, although there are exceptions in which the latter Spoken parts, are completely absent. The term "zarzuela", applied to the musical and theatrical genre, comes from the Palace of the Zarzuela, Spanish royal palace located in the vicinity of Madrid and in which was the theater that housed the first representations of the sort.¹⁶

The name derives from the *Palace of la Zarzuela*, near Madrid, where the entertainments 1st floor. By the 17th century, and the reign of Philip IV, the zarzuela was a popular court entertainment. The tradition died out when the Italian opera became the fashionable form of entertainment in Spain in the 2nd half of the 19th century. The



¹⁵ https://en.wikipedia.org/wiki/Ger%C3%B3nimo_Gim%C3%A9nez

¹⁶ https://translate.google.com/translate?hl=en&sl=es&u=https://es.wikipedia.org/wiki/El_baile_de_Luis_Alonso&prev=search

popular entertainment from that time on the musical evening of songs and madrigals with guitar accompaniment. Gradually became extended and dramatic form in the name zarzuela was attached to it during the 2nd half of the 19th century.¹⁷

"Stars and Stripes Forever" (1896)



John Philip Sousa (1854-1932). Fittingly, John Philip Sousa was born on Nov. 6, 1854 at 636 G Street, SE, Washington, D.C., near the Marine Barracks where his father, Antonio, played trombone in the U.S. Marine Band. John Philip was the third of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). Young John Philip grew up surrounded by military band music, and when he was just six, he began studying voice, violin, piano, flute, cornet, baritone, trombone and alto horn.

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The Stars and Stripes Forever March. It seems clear that when Sousa presented "The Stars and Stripes Forever" in Philadelphia on May 14th, 1897, the piece had already been heard in public at least once. James Smart's careful reading of the press reports reveals that when the band played in Augusta, Main, on May 1, the first programmed work was encored with "a march that has not been named," surely the new piece. Like many of Sousa's mature marches, the work was rushed to publication. It was registered for copyright the very day of its Philadelphia premiere and quickly made available in versions for piano, banjo, guitar, zither, mandolin, and various combinations thereof. In order to capitalize on the piece's success, a band edition followed on June 5. By the end of the year, the march had been recorded by Sousa's ensemble at least twice and also by several anonymous bands, the Metropolitan Orchestra, and at least two banjo soloists.

This march, easily Sousa's most successful work, is in fact a summation of his career, and in it the character of the March King is made manifest. Like many of Sousa's pieces, it has been written for a specific event in a specific city. After the Philadelphia concert, it found a featured place on Sousa's programs, but it almost certainly began its concert life as an encore, a generous gift from the March King to his grateful public. It also contains within itself more than one polite fiction. On one hand, it had an official premiere, but on the other, the practicalities of touring likely prevented Philadelphia from being the first to hear it. Sousa's own comments about the work seem suspect, calculated to elicit an emotional response rather than elucidate the march's actual material: "My idea was to climax the march with three themes – one representing the North, a broad sweeping theme; the South with its

¹⁷ Music score jacket, p 2.

¹⁸ <http://www.pbs.org/a-capitol-fourth/history/john-philip-sousa/>

languorous beauty and romance, and the West, a strong, pushing melody carrying all before it.” Such a description, while moving, is difficult to reconcile with the three-layered themes, and it seems clear that Sousa was most interested in crafting a patriotic reply to a reporter on the eve of the Spanish-American War.¹⁹

¹⁹ Patrick Warfield, *Making the March King* (Urbana, Illinois: University of Illinois Press, 2013), 265-7.