Marche Americana—Subtlety is placed firmly in the background in my homage to the distinct American march tradition with its familiar syncopations and jazz influences. More specifically, Marche Americana owes a great deal to those heroic movie marches by composers in the like of John Williams, Elmer Bernstein, Alfred Newman, and others. In fact, you could say that Marche Americana is a brash film theme looking for a home in, say, another Great Escape, Patton, or “1941”. But a good march really needs no excuses, does it?

American Overture for Band—This overture was written for the U.S. Army Field Band and it is dedicated to its conductor at the time, Chester E. Whiting. The piece is written in a neo-modal style being flavored strongly with both Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form. The musical material borders on the folk tune idiom, although there are no direct quotes from any folk tunes. The work calls for skilled playing by several sections, especially the French Horns. Although American Overture was Jenkins’ first band piece, it remains his most successful work, and in his words, he is “hard-pressed to duplicate its success.”

Symphony #3—While Kozhevnokov’s works are well known in Russia, they are rarely heard in the country. Since the end of the Cold War, a large body of original music written for band has been discovered, and is slowly making its way across Russian borders. This rendition of Symphony #3, “Slavyanskaya” was edited for the United States Marine Band by its former commander and conductor, Col. John R. Bourgeois, USMC (ret.).

Redemption—Redemption is a lyrical, lush, romantic composition that captures the euphoria one experiences after being saved from emotional crisis. Sweeping melodic lines and rich scoring will catapult you to emotional ecstasy.

Chester—Chester is based on the third movement of Schuman’s New England Triptych, considered to be his most famous work. Written in 1956-1957, the tune is based on a 1778 anthem by William Billings which was adopted by the Continental Army and sung around campfires during the American Revolution. Its words express the burning desire for freedom which sustained the colonists through the difficult years of Revolution.

Rikudim—Rikudim is a suite based on Jewish dances, bearing in mind, that these are not arrangements of existing folk music, but originally composed dances “in the style of”. Through using oriental-style tonal intervals, irregular tempi and a typical instrumentation (woodwind), the composer succeeds both in adding a touch of melancholy and a characteristically Jewish flavour to the music. The clearly marked themes and sometimes surprising, but on the other hand very natural harmonies, make these “stylized folk dances” into music with a direct and gripping appeal.
Personnel

FLUTE
Olivia Ramsay
Joie Byrd
Addison Eskins
Cedrick Boyd

CLARINET
Emily Harris
Shelley Boyers
Gabbi Wilson
Tom Burnett
Olivia Gaston

OBOE
Victoria Boyd

BASSOON
Russell Robertson

SAXOPHONE
Rebekah Stephens
Barbra Dorsett
Kevin Durham
Cameron Born
Tanner Hill
Hayden McMahon

TRUMPET
Dakota Meads
Daren Turner
Jason Wintermyer
Sara Robertson
Mark Knauss
Brianna Guest
Dakota Baker
Austin Waits
Tim Chappell

FRENCH HORN
Zack Davis
Clark Bell
Ashlee Lewis
Tiffane Davis
Kristen Borough
Alex Lang
Caleb Lewis
Matthew Hardeman

TROMBONE
Dillon Connell
Eric Hardin
John Bratton
Jake Barkley
Charley Sasser
Tyler Schultz
Joel Cleverger
Anthony Allieri

OUPHONIUM
Justin Lockridge
Susana Rivas
Joey Cusimano

TUBA
Daniel Harris
Travis Tubbs
Jeffery Dailey
Stephen Smith
Antoin Stockdale

PERCUSSION
Luke Shreve
Alex Pittman
A.J. Chandler
Eric McClendon
Olive Dupree
Kramer Smith
Latrice Green
Colin James

Program

PELHAM STREET BRASS
Scherzo...........................................John Cheetam
Ecco Mormorar L'Onde ....................... Claudio Montiverdi
Just A Closer Walk .............................. arr. Gillis

SYMPHONIC BAND
Marche Americana......................... Soren Hyldgaard

American Overture
for Band ...................................... Joseph Wilcox Jenkins

Symphony #3 ........................................ Boris Kozhevnikov
“Slavyanskaya” .......................... ed. John R. Bourgeois
I. Allegro, decisively
IV. Moderato, joyously

Redemption.................................. Rossano Galante

Chester Overture for Band ............... William Schuman

Rikudim.......................................... Jan Van der Roost
IV. Con moto e follemento