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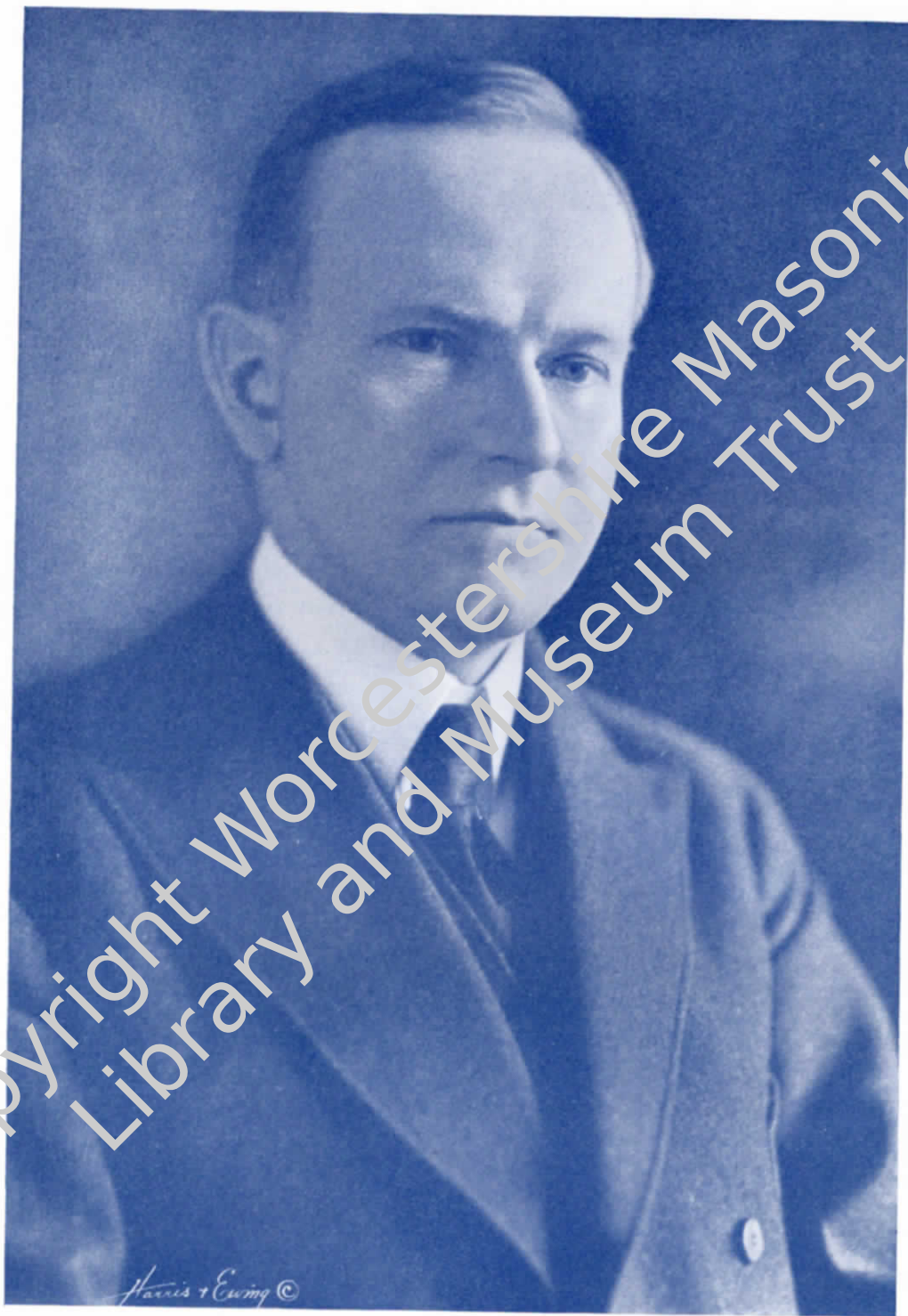
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CONCERT

By the UNITED STATES MARINE BAND

SUNDAY, OCTOBER 2, 1927

AFTERNOON PROGRAM

TAYLOR BRANSON, *Leader*

ARTHUR S. WITCOMB, *Second Leader*

Soloists { ARTHUR S. WITCOMB, *Cornet*
WILBUR D. KIEFFER, *Xylophone*
HERVEY J. CLARK, *Trumpet*

1. **Overture—"RUSSLAN AND LUDMILLA"** *Michael Ivanovich Glinka*
Michael Ivanovich Glinka is the one composer who did more than anyone else in founding the Russian National School of Music, and really was the teacher of subsequent Russian composers. This very brilliant overture is from his second opera—the story of the beautiful Princess Ludmilla, who is snatched from her bridegroom by a wicked wizard and restored through magic wiles.
2. **Solo for Xylophone—"VALSE CAPRICE"** *J. Wieniawski*
WILBUR D. KIEFFER
A brilliant number originally composed for the violin, lending itself successfully as a solo adaption for the favorite percussion instrument, the xylophone. Difficult of performance, it is one that enables the soloist to demonstrate his remarkable technique on the instrument.
3. **Intermezzo—"PETITE BIJOUTERIE"** *Carl Bohm*
This dainty composition of salon music is, as its name implies, a veritable little jewel. As arranged for military band it is very melodious and pleasing, with the clarinet figures very effective.
4. **Solo for Cornet—"THE PREMIER"** *Edward Llewellyn*
ARTHUR S. WITCOMB
A solo number by one of America's greatest living trumpet players is featured on this program by the soloist in honor of his friend, the composer. A very brilliant number, melodious and pleasing.
5. **"SECOND POLONAISE"** *Franz Liszt*
Franz Liszt, a great outstanding figure in the history of music, the master composer-pianist, has left a veritable treasure for the pianoforte, with his transcriptions and arrangements covering an immense field. While the melodies used in the "Second Polonaise" are entirely original, Liszt used the form of a stately old Polish dance as a basis of the composition. The martial strains of this favorite Liszt number take on added strength and beauty in the arrangement for Military Band.

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WILBUR D. KIEFFER, Xylophone
HERVEY J. CLARK, Trombone

6. **March—"TELL IT TO THE MARINES"** Taylor Branson
In this march, melodies dear to all Marines are introduced. The familiar strains of the "Halls of Montezuma" and snatches of "Semper Fidelis" are heard.
7. **Solo for Trombone—"WONDERLAND WALTZ"** Bert Smith
HERVEY J. CLARK
Young America will not be denied, and we have a product of the United States Marine Band, a brother of one of its famous soloists, playing a trombone solo written by one of this country's earlier celebrities. This young soloist is destined to take his place among the great performers of the country.
8. **Moreau Characteristic—"PAN AMERICAN"** Victor Herbert
All of us some time during the past quarter of a century, have been delighted with the music from some of the late lamented Victor Herbert's light operas. Though born in Dublin, Ireland, in 1859, and pursuing his musical studies in Germany, we have come to look upon Victor Herbert in this country as a real American. This number was composed for the Pan American Exposition in Buffalo, and the Pan-American idea appears in the "Italian" character of the first, the "Down South" of the second and the "South American" (Spanish) character of the third part.
9. **"REMINISCENCES OF TSCHAIKOWSKY"** A. F. Godfrey
Tschaiowsky prepared the way for the introduction of Russian music to the Western nations. A musician of intensity, sincerity and of great creative power, he wrote much charming music, temperamentally being best suited for the lyric style. His compositions are noted for the fondness he evinced for introducing the elements of his native folk-song. This selection opens with the majestic strains of the Finale of the Fifth Symphony and contains many familiar numbers, among them "None But a Weary Heart", "Dance Trepak", from the "Nut Cracker" Suite, "Chans Sans Parole", the valse from "The Sleeping Beauty" ballet, and closes with the finale of Tschaiowsky's great overture "1812" composed in honor of the consecration of the Temple of Christ, in Moscow.

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 { ROBERT E. CLARK, Trombone

1. "LES PRELUDES"

Franz Liszt

"What else is our life than a series of preludes to that unknown song of which the first solemn note is struck by death. Love is the morning glow of every heart, but in what human career have not the first ecstasies of bliss been broken by the storm, whose cruel breath destroys fond illusions and blasts the sacred shrine with the bolt of lightning. And what soul sorely wounded does not, emerging from the tempest, seek to indulge its memories in the calm of country life. Nevertheless, man will not resign himself for long to the soothing calm of quiet nature, and when the trumpet sounds the signal of alarm, he runs to the perilous post, whatever be the cause that calls him to the ranks of war—that he may find in combat the full consciousness of himself and the command of all of his powers."

2. Caprice—"EGLANTINE"

Edward Van Loock

This original composition, inspired by the traditional flowers of friendship and everlasting love, the wild rose, is a dainty number, featuring an ensemble of the best B flat clarinets.

3. Solo for Cornet—"SCHERZO 'SHOWERS OF GOLD'"

Herbert Clarke

JOHN P. WHITE

The cornet has often been called the "King of Band instruments". America has furnished the monarchs who have reigned supreme as the premier performers on this instrument. In addition to his great reputation as a soloist, Herbert Clarke has written many original solos for the cornet. The very brilliant scherzo "Showers of Gold" is one that enables the soloist to display his power of technic and beautiful tone quality.

4. "CAPRICCIO ESPAGNOL"

Nicholas Rimsky-Korsakov

The "Capriccio Espagnol" with its colossal instrumentation is truly one of the most brilliant feats of modern music. It is nominally in five movements, but they are really inseparable, being played consecutively. Beginning with the "Alborada" (Morning Serenade), the second movement is a series of five variations, after which the "Alborada" is repeated. In the fourth movement a luscious "Andalusian" waltz is improvised with the utmost brilliancy of effect. Reaching a vigorous climax, it leads to the last movement, "Senda de los Curules." A Coda made from the material of the "Alborada" closes the number.

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5. **Scherzo "THE SORCERER'S APPRENTICE"**

Paul Dukas

In all modern program music there is no more perfect masterpiece of humor than "The Sorcerer's Apprentice," the story of which is taken from a famous ballad by Goethe. It narrates how the Sorcerer's apprentice sought to experiment with magic by commanding water to flow from a broom. Delighted when his commands were obeyed, he then became worried when the water flooded the house and he did not know the formula for stopping it. He tried in vain to stop the water, but to no avail, as it kept on running and threatened to sweep away the house. Finally, in terror he summoned his master, who pronounces the correct formula and all is brought to right, with the apprentice receiving a thrashing for his mischievousness.

6. **Solo for Trombone "MAY BLOSSOMS"**

Robert E. Clark

ROBERT E. CLARK

In order to obtain material in which to show his wonderful mastery of the trombone, the soloist was obliged to write another original composition. The waltz is complete with pleasing strains, in which the beautiful human tone of the trombone is obtained by the soloist's hand to particular advantage.

7. **"PASQUINADE"**

Louis Moreau Gottschalk

Gottschalk, the first American to achieve European fame either by performance or composition, was born at New Orleans in 1829. His family being in poor circumstances, Gottschalk had all the advantages of wealth in the pursuit of his musical studies and became known abroad as the poet of the piano. He wrote many piano pieces and his dance compositions, founded on negro-creole and Spanish themes are full of vigor and passion. "Pasquinade" is a light number, distinctive and characteristic of its title, meaning a musical satire or lampoon.

8. **"FINALE FOURTH SYMPHONY"**

Peter Ilich Tchaikowsky

The fourth symphony of Tchaikowsky ranks as one of the most inspired of its kind, and was composed during the winter of 1876-77. It is a splendid example of the great Russian's remarkable command of instrumental effects and resources. The Finale, founded on Russian Folk Songs, contains three chief themes—the first exposed at the beginning by the higher instruments, fortissimo against sustained chords in the bass; the second a folk song "In the Fields There Stood a Birchtree." The third a joyous march-like melody after which the movement is brought to a close with a crescendo of tremendous energy.

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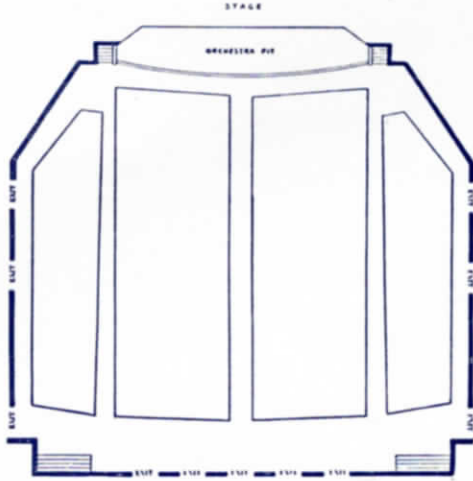
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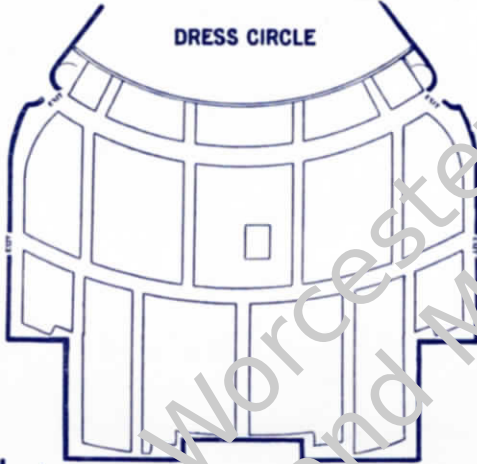


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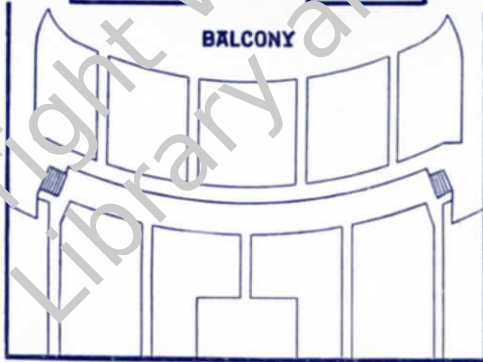
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