

series "In Performance At The White House" and performed by many artists including Sarah Vaughan, The Manhattan Transfer, Mel Torme, Doc Severinsen, Nell Carter, and Larry Gatlin.

Mr. Bulla's arrangement of "Armed Forces Salute" is a tribute to the five major branches of the United States Military; the Air Force, Coast Guard, Army, Navy, and Marines. If you are currently serving, have served, or have family members that are serving or have served, we ask that you please stand and be recognized when your branch's music is played.

The Stars and Stripes Forever

John Philip Sousa, arr. Peter Graham

The National March of the United States of America. There is no more fitting way to conclude today's program than with the most famous march in the World.



Remembering Your Heritage A Memorial Day Celebration

Natural State Brass Band



Sunday, May 18, 2008, 4:00 p.m.

Pulaski Heights United Methodist Church
Little Rock, Arkansas

Concert Order



Liberty Fanfare - John Williams

National Emblem - E.E. Bagley

The Star Spangled Banner - Arr. William Himes

Americans We - Henry Fillmore



American Civil War Fantasy - Jerry Bilik

Arkansas Pearl Harbor Survivor March - Rico Belotti

American Patrol - F.W. Meacham



Images for Brass - Stephen Bulla

Amazing Grace - Traditional



God Bless the USA - Lee Greenwood

Armed Forces Salute - Stephen Bulla

The Stars and Stripes Forever - John Philip Sousa



begun to work for him.

For the rest of his life he observed the anniversary of May 10, 1748, as the day of his conversion, a day of humiliation in which he subjected his will to a higher power. *"Thro' many dangers, toils and snares, I have already come; 'tis grace has bro't me safe thus far, and grace will lead me home."* He continued in the slave trade for a time after his conversion; however, he saw to it that the slaves under his care were treated humanely.

The origin of the melody is unknown. Most hymnals attribute it to an early American folk melody. The Bill Moyers special on *"Amazing Grace"* speculated that it may have originated as the tune of a song the slaves sang.

God Bless the USA

Lee Greenwood, arr. Troy Helm

"God Bless the USA" is an American patriotic song written by country musician Lee Greenwood. The first Greenwood album it appears on is 1984's *You've Got A Good Love Comin'*. It reached number 7 on the country charts when originally released in 1984, but the song was first widely heard during the Gulf War in 1990 and 1991, as a way of boosting morale.

A music video was released for this song in 1984, depicting Greenwood as a farmer who loses the family farm. The popularity of the song rose sharply since the September 11, 2001, attacks and during the 2003 invasion of Iraq, and the song was re-released as a single, re-entering the country music charts at #16. The song could often be heard on the radio after those events, and versions of the song are widely distributed online. There were other places playing the song, and several versions with quotes from President George W. Bush have appeared online.

Armed Forces Salute

Stephen Bulla

Stephen Bulla received his degree in arranging and composition from Boston's Berklee College of Music, graduating Magna Cum Laude. His studies there developed an interest in the commercial music field, eventually leading to a schedule of full time composing and recording production.

Presently Mr. Bulla has entered his third decade as Staff Arranger to "The President's Own" U.S. Marine Band and White House Orchestra. As such he is responsible for the production of music that encompasses many styles and instrumental combinations, most of which are performed for Presidential functions and visiting dignitaries.

His musical arrangements were featured on the PBS television series

all Arkansans who were at Pearl Harbor on December 7, 1941.

American Patrol

F.W. Meacham, arr. S. Smith-Masters

Frank W. Meacham was born in Buffalo, New York, in 1850. *American Patrol*, written in 1885, is his most famous work. Written originally for piano, it was then arranged for wind band and published by Carl Fischer in 1891. It was later arranged for Glenn Miller's swing band by Jerry Gray. The tune was very popular before World War I, the first recording was a 2-minute Edison cylinder in 1903, but retained popularity during both World Wars, the version by Glenn Miller and his orchestra being especially significant.

Images For Brass

Stephen Bulla

Images for Brass was written to commemorate the 50th anniversary of the battle of Iwo Jima, a significant event in the history of the United States Marine Corps. It received its first performance by the brass choir of the U.S. Marine Band at the National Cathedral in Washington D.C.

The music is divided into four programmatic sections portraying the quiet anticipation before conflict, the arduous journey to the scene of the battle, a time of introspection and prayer (the hymn tune "Melita" is featured), and finally the hostile confrontation.

There are frequent references to the Marine's Hymn and the National Anthem, particularly in the closing bars, depicting the Marines raising the American flag on the island, signifying the historic conclusion to the conflict.

Amazing Grace

Lyrics by John Newton, brass band arrangement, William Himes

"*Amazing grace, how sweet the sound...*" So begins one of the most beloved hymns of all times, a staple in the hymnals of many denominations. The author of the lyrics was John Newton, the self-proclaimed wretch who once was lost but then was found, saved by amazing grace.

Although he had had some early religious instruction from his mother, who had died when he was a child, Newton had long since given up any religious convictions. However, on a homeward voyage, while he was attempting to steer the ship through a violent storm, he experienced what he was to refer to later as his "great deliverance." He recorded in his journal that when all seemed lost and the ship would surely sink, he exclaimed, "Lord, have mercy upon us." Later in his cabin he reflected on what he had said and began to believe that God had addressed him through the storm and that grace had

Personnel

Conductor — Russell Morris

Master of Ceremonies — Jack Hill

E♭ Cornet

Steve Cross

Trombone

Larry Vaught

Solo Cornet

Courtney Swindler

Flugelhorn

Larry Crenshaw

Steve Greer

Robert Fleming

Georgine Gantz

Tenor Horn

Robert Herring

Bass Trombone

Paul Taylor

David Laubach

Jimmy Dugan

E♭ Bass

Repiano Cornet

Wes Hall

Tommy Reynolds

Matt Jamison

Baritone

Rico Belotti

Second Cornet

Chris LaCerra

Frank Washburn

B♭ Bass

Scott Bishop

Rick Wilson

Euphonium

Tina Hall

Kevin Sanders

Third Cornet

Dan Case

Dick Miller

J.B. Cross

John Harrison

Kevin Noble

Richard Hawthorne

Addison Anderson

Richard Stein

Liberty Fanfare

John Williams, arr. Steve Sykes

For the festivities accompanying the centennial of the Statute of Liberty, John Williams was commissioned by the Statute of Liberty-Ellis Island Foundation to write a fanfare to be performed at the televised ceremonies on July 4, 1986.

Prior to the work's premiere, Williams told the *Boston Globe's* Richard Dyer that it is "about five minutes long, and it has a one-minute detachable frontpiece that will be the signature music for all of the ABC presentations connected with the Fourth of July. I've tried to create a group of American airs and tunes of my own invention that I hope will give some sense of the event and the occasion.

Americans We

Henry Fillmore, arr. Robert Bernat

James Henry Fillmore, Jr. (1881 - 1956) was the most flamboyant bandsman of his time, an era that stretched across fifty years. During those years, he probably wrote, arranged, and edited more band music than any other composer/ bandmaster in history. According to his biographer, Paul Bierley, Fillmore composed over 250 works and arranged over 750 others.

The eldest of five children, Fillmore had an outstanding singing voice and was encouraged to sing in Sunday School by his father, who often rewarded him with a fifty-cent fee. He dabbled with piano for several years and then learned to play flute, violin, and guitar with amazing ease. He was fascinated most of all by the slide trombone, an instrument which his father, a partner in the Fillmore Brothers religious music publishing business, considered too evil for any righteous person to play. His mother, however, believed that practicing trombone might help keep Henry out of mischief, and she secretly saved enough money to buy a second-hand instrument for her son. For a time, he worked in his father's publishing business, but left in 1905 after an argument concerning the "evils" of band music and the problems in Henry's personal life -- he had fallen in love with Mabel May Jones, an exotic show dancer. After a proposal by mail, the two were married and both found employment with the Lemon Brothers Circus, launching him on a career as musician and bandmaster.

Fillmore had problems deciding on a title for this march. His band was giving a series of concerts at the local zoo, so he would introduce the new work as *The Cincinnati Zoo* one day and as *Pure Food and Health* the next! Finally, realizing that it was probably his finest march, he published it in 1929 as *Americans We* and dedicated it to "all of us." Vivacious, solid, and appealing, this march has the qualities that characterized Fillmore's long life as an irresistible public performer.

American Civil War Fantasy

Jerry Bilik, arr. William Himes

Jerry Bilik composed the *American Civil War Fantasy* in 1961 for a half time show presented by the University of Michigan Marching Band under the direction of William Revelli. The production concluded with the unrolling of an American flag that covered the entire football field. While that field show has never been equaled, the music remains a classic of the symphonic band repertoire. The program notes provided with the music describe the significance of the tunes that depict the mood of our country before, during, and after the War Between the States.

After a brief introduction using the main themes in fragments, we try to picture musically the mood of the United States just before the Civil War. We hear popular tunes of the mid-Nineteenth Century, *Listen to the Mocking Bird*, *Dixieland* (which was then a popular minstrel song), and *De Camptown Races*. From the distance comes the sound of drums and the strain of *John Brown's Body*, announcing the first signs of the coming conflict. Little whispers of *Dixie* and *The Battle Cry of Freedom* become intermingled, and then we hear the brilliant strains of the South's rallying song, *Maryland, My Maryland* ("Oh Tannenbaum"). This gives way to the Union Hymn *Marching Home* as young Americans from both North and South were called from their homes to fight one another. Here the music becomes meditative, gradually dying out, as the soldier recalls many songs of his day, weaving through the sentimental melody, *Just Before the Battle Mother*.

The reverie is soon broken by the thunder of drums as we picture first the Northern armies on the move, *Marching Through Georgia*, then the Southern troops and *The Yellow Rose of Texas*. With fragments of their favorite songs ringing in their ears, the two armies come closer and closer, the music building in intensity. Finally, in a shattering explosion, the war is on!

The war is a fleeting instant in the stream of history, and its noisy tumult soon dies away, giving birth to *The Battle Hymn of the Republic*. A Republic restored, but not proud of its costly victory. Slowly the music builds in grandeur, representing the spiritual hope for a peaceful and prosperous United States of America that eventually becomes a reality, as the immortal words of Abraham Lincoln became a symbol of dedication for all Americans; that "government of the people, by the people, and for the people, shall not perish from the Earth."

Arkansas Pearl Harbor Survivor March

Rico Belotti

Composed by the Natural State Brass Band's own Rico Belotti, this march is dedicated to the composer's father, A. H. "Tony" Belotti and