

# *Star-Spangled Spectacular*

*Program Notes by Dr. Albert L. Lilly, III*

***Star-Spangled Banner*** (Music: 1773, Words:1814)

Music by John Stafford Smith (1754 – 1836)

Words by Francis Scott Key (1779 – 1843)

***The Star-Spangled Banner*** is the national anthem of the United States. The lyrics come from the ***Defence of Fort M'Henry***, a poem written by American lawyer Francis Scott Key on September 14, 1814, after he witnessed the bombardment of Fort McHenry by the British Royal Navy during the Battle of Baltimore in the War of 1812. Key was inspired by the large U.S. flag, with 15 stars and 15 stripes, known as the “Star-Spangled Banner”, flying triumphantly above the fort after the battle.

The poem was set to the music of a popular British song written by John Stafford Smith for the Anacreontic Society, a social club in London. Smith's song, ***To Anacreon in Heaven*** (or ***The Anacreontic Song***), with various lyrics, was already popular in the United States. This setting, renamed ***The Star-Spangled Banner***, soon became a popular patriotic song. With a range of 19 semitones, it is known for being very difficult to sing, in part because the melody sung today is the soprano part. Although the poem has four stanzas, only the first is commonly sung today with the second to fourth being rarely sung.

***The Star-Spangled Banner*** was first recognized for official use by the United States Navy in 1889. On March 3, 1931, the U.S. Congress passed a joint resolution (46 Stat. 1508) making the song the official national anthem of the United States, which President Herbert Hoover signed into law. The resolution is now codified at 36 U.S.C. § 301(a).

***My Country 'Tis of Thee*** (1931)

Music and Words by Samuel Francis Smith (1808 – 1895)

***My Country, 'Tis of Thee***, also known as ***America***, is an American patriotic song whose lyrics were written by Samuel Francis Smith. The song served as one of the *de facto* national anthems of the United States (along with songs like ***Hail, Columbia***) before the adoption of ***The Star-Spangled Banner*** as the official U.S. national anthem in 1931. The melody is adapted from the *de facto* national anthem of the United Kingdom; ***God Save the King***.

Samuel Francis Smith wrote the lyrics to ***America*** in 1831 while a student at the Andover Theological Seminary in Andover, Massachusetts. The use of the same melody as the British royal anthem is a contrafactum which reworks this symbol of British monarchy to make a statement about American democracy.

Composer Lowell Mason had requested that Smith translate or provide new lyrics for a collection of German songs, among them one written to this melody. Smith gave Mason the lyrics he had written, and the song was first performed in public on July 4, 1831, at a children's Independence Day celebration at Park Street Church in Boston. The first publication of ***America*** was in 1832.

***Stars and Stripes Forever*** (1896)

John Philip Sousa (1854 – 1932)  
Edited by Clark McAlister (b. 1946)

***The Stars and Stripes Forever*** is a patriotic American march written and composed by John Philip Sousa in 1896. By a 1987 act of the U.S. Congress, it is the official National March of the United States of America.

In his 1928 autobiography, ***Marching Along***, Sousa wrote that he composed the march on December 25 (Christmas Day), 1896. Sousa was on board an ocean liner on his way home from a vacation with his wife in Europe and had just learned of the recent death of David Blakely, the manager of the Sousa Band. He composed the march in his head and committed the notes to paper on arrival in the United States. It was first performed at the Philadelphia Academy of Music on May 14, 1897, and was immediately greeted with enthusiasm. Following an Act of Congress in 1987, it was officially adopted as the national march of the United States of America.

Historically, in show business and particularly in theater and the circus, this piece is called ***The Disaster March***. In the early 20th century, when it was common for theaters and circuses to have house bands, this march was a traditional code signaling a life-threatening emergency. It subtly notified personnel of emergency situations and ideally allowed them to organize the audience's exit without causing the chaos and panic that an overt declaration might. Except for impending disaster, circus bands never played the tune under any circumstances. One memorable example of its use was during the Hartford circus fire of July 6, 1944. At least 168 people were killed, though some estimates are much higher.

***Indiana Medley*** (1897, 1917)

Arranged by Dr. Albert Lilly (b. 1964)

***On the Banks of the Wabash, Far Away*** by Paul Dresser (1857-1906)

***On the Banks of the Wabash, Far Away*** is a song written and composed by the American songwriter Paul Dresser in 1897. It is among the best-selling songs of the 19th century, earning over \$100,000 from sheet-music revenues. Written and composed by American songwriter Paul Dresser, it was published by the Tin Pan Alley firm of Howley, Haviland and Company in October 1897. The lyrics of the ballad reminisce about life near Dresser's childhood home by the Wabash River in Indiana, United States. The song remained popular for decades, and the Indiana General Assembly adopted it as the official state song on March 14, 1913. The song was the basis for a 1923 film of the same title. Its longtime popularity led to the emergence of several lyrical versions, including an 1898 anti-war song and a Swedish version that was a number-one hit.

The song was composed during a transitory time in musical history when songs first began to be recorded for the phonograph. It was among the earliest pieces of popular music to be recorded. Dresser's inability to control the distribution of phonograph cylinders led him and his company to join other composers to petition the United States Congress to expand federal copyright protections over the new technology.

Dresser's ballad was the subject of some controversy after his death in 1906. His younger brother, novelist Theodore Dreiser, publicly claimed to have authored part of the song, but the validity of his claim was never proven. The ambiguity of United States copyright laws at the time and the poor management of Dresser's estate left the song vulnerable to plagiarism. The 1917 song ***Back Home Again in Indiana*** borrowed heavily from Dresser's song, both lyrically and musically, and led to a dispute with Dresser's estate that was never resolved.

## ***Back Home Again in Indiana***

Music by James F. Hanley (1892 – 1942)  
Lyrics by Ballard MacDonald (1882 – 1935)

***(Back Home Again in) Indiana*** is a song composed by James F. Hanley with lyrics by Ballard MacDonald that was published in January 1917. The tune was published as a Tin Pan Alley pop song by the New York publishing firm Shapiro, Bernstein & Co. It contains a musical quotation from an earlier Tin Pan Alley popular song, ***On the Banks of the Wabash, Far Away***, and used several evocative words and phrases from the earlier song's lyrics including "candlelight," "moonlight," "fields," "new-mown hay," "sycamores," and "Wabash". Hanley is best remembered for the hit songs ***(Back Home Again in) Indiana*** (1917), ***Second Hand Rose*** (1921) and ***Zing! Went the Strings of My Heart*** (1934). For the latter song, Hanley contributed both music and lyrics but for most of his songs he wrote the music alone.

Since 1946, the chorus of ***(Back Home Again in) Indiana*** has been performed during pre-race ceremonies before the Indianapolis 500. From 1947 until 2020, thousands of multicolored balloons would be released from an infield tent during the song, until the practice was halted citing environmental concerns. From 1972 to 2014, the song was performed most often by Jim Nabors, supported by the Purdue All-American Marching Band. After Nabors retired, the honor of singing the song was done on a rotating basis (which had also been the case prior to Nabors becoming the regular singer) in 2015 and 2016. A cappella group Straight No Chaser performed in 2015 and the Spring 2014 winner of ***The Voice*** Josh Kaufman accompanied by the Indianapolis Children's Choir performed in 2016. The Speedway has returned to a standard singer starting in 2017, with Jim Cornelison doing it for nine years as of the 2025 race.

***Let's Fall in Love, a Tribute to Cole Porter*** Words and Music by Cole Porter (1891 – 1964), arranged by Jay Althouse (b. 1951)

**Cole Albert Porter** (June 9, 1891 – October 15, 1964) was an American composer and songwriter. Many of his songs became standards noted for their witty, urbane lyrics, and many of his scores found success on Broadway and in film.

Born to a wealthy family in Peru, Indiana, Porter defied his grandfather's wishes for him to practice law and took up music as a profession. Classically trained, he was drawn to musical theatre. After a slow start, he began to achieve success in the 1920s, and by the 1930s he was one of the major songwriters for the Broadway musical stage. Unlike many successful Broadway composers, Porter wrote the lyrics as well as the music for his songs. After a serious horseback riding accident in 1937, Porter was left disabled and in constant pain, but he continued to work. His shows of the early 1940s did not contain the lasting hits of his best work of the 1920s and 1930s, but in 1948 he made a triumphant comeback with his most successful musical, *Kiss Me, Kate*. It won the first Tony Award for Best Musical.

Porter's other musicals include *Fifty Million Frenchmen*, *DuBarry Was a Lady*, *Anything Goes*, *Can-Can* and *Silk Stockings*. His numerous hit songs include "Night and Day", "Begin the Beguine", "I Get a Kick Out of You", "Well, Did You Evah!", "I've Got You Under My Skin", "My Heart Belongs to Daddy" and "You're the Top". He also composed scores for films from the 1930s to the 1950s, including *Born to Dance* (1936), which featured the song "You'd Be So Easy to Love"; *Rosalie* (1937), which featured "In the Still of the Night"; *High Society* (1956), which included "True Love"; and *Les Girls* (1957).

***Seventy-Six Trombones*** from ***The Music Man*** Music and Words by Meredith Willson (1902 – 1984), arranged by Leroy Anderson (1908 – 1975)

This fabulous arrangement has been a trademark of the Boston Pops Orchestra for years! Legendary arranger Leroy Anderson cleverly mixes Sousa march strains in and around the rousing march from ***The Music Man*** with a skill that just can't be duplicated! Interesting note: Meredith Willson was born on May 18<sup>th</sup>, and Leroy Anderson passed on May 18<sup>th</sup> (but not the same year!).

***Gershwin by George*** Music and Words by George Gershwin (1898 – 1937), arranged by Jerry Brubaker (b. 1946)

George Gershwin is legendary in the world of American music, both in popular and classical genres. This medley includes ***I Got Rhythm*** and ***Embraceable You*** as well as symphonic works such as ***An American in Paris***, ***Rhapsody in Blue***, ***Summertime*** from the opera ***Porgy and Bess***, and the seldom-heard ***Piano Prelude No. 2***. It's time to ***Strike Up the Band!***

***America the Beautiful*** Music by Samuel A. Ward, Words by Katherine Lee Bates, arranged by Carmen Dragon (1914 – 1984), Revised and arranged by Dr. Albert Lilly (b. 1964)

***America the Beautiful*** began life as a poem by Katherine Lee Bates (1859-1929), written in 1893 after a trip to Pike's Peak. Samuel Augustus Ward (1847-1903) was a composer and organist. His hymn tune, ***Materna***, was first used as a setting for ***O Mother Dear Jerusalem***. In 1904, the tune was used for Bates's poem, and the rest, as they say, is history.

Arranger Carmen Dragon was an American conductor, composer, and arranger who in addition to live performances and recording, worked in radio, film, and television. Born in Antioch, California to Italian immigrants, Dragon was very active in pops music conducting and composed scores for several films, including ***At Gunpoint***, ***Invasion of the Body Snatchers***, ***Night into Tomorrow***, and ***Kiss Tomorrow Good-bye***. With Morris Stoloff, he shared the 1944 Oscar for the popular Gene Kelly/Rita Hayworth musical ***Cover Girl***, which featured songs by Jerome Kern and Ira Gershwin. He was especially known for conducting the Hollywood Bowl Orchestra. He made a popular orchestral arrangement of ***America the Beautiful***. In 1960, Carmen Dragon set the piece for concert band, and the premiere was done by the Ohio State Band. He was awarded an Emmy in 1964. He was a father to five children, all of which were musicians. Perhaps the most famous son was Daryl Dragon of Captain and Tennille.

***You'll Never Walk Alone*** (with ***Climb Every Mountain***) Music by Richard Rodgers (1902 – 1979), Lyrics by Oscar Hammerstein II (1895 – 1960), Arranged by Mark Hayes (b. 1953).

Two of Rodgers' and Hammerstein's most beloved songs are powerfully set together in a combination of great emotion and strength. Performed with full orchestral parts, this work stirs every heart in the

audience. Mark Hayes' arrangement takes two great works and creates another though arrangement and blend, a masterful arrangement that we hope you enjoy.

***Battle Hymn of the Republic*** by Julia Ward Howe (1819 – 1910), Arranged by Peter Wilhousky (1902 – 1978)

The ***Battle Hymn of the Republic*** is an American patriotic song written by the abolitionist writer Julia Ward Howe during the American Civil War. Howe adapted her song from the soldiers' song ***John Brown's Body*** in November 1861, and sold it for \$4 to ***The Atlantic Monthly*** in February 1862. In contrast to the lyrics of the soldiers' song, her version links the Union cause with God's vengeance at the Day of Judgment (through allusions to biblical passages such as Isaiah 63:1–6, Revelation 19 and Revelation 14:14–19).

Julia Ward Howe was married to Samuel Gridley Howe, a scholar in education of the blind. Both Samuel and Julia were also active leaders in anti-slavery politics and strong supporters of the Union. Samuel was a member of the *Secret Six*, the group who funded John Brown's work. The tune and some of the lyrics of ***John Brown's Body*** came from a much older folk hymn called ***Say, Brothers will you Meet Us***, also known as ***Glory Hallelujah***, which has been developed in the oral hymn tradition of revivalist camp meetings of the late 1700s, though it was first published in the early 1800s. In the first known version, ***Canaan's Happy Shore***, the text includes the verse "Oh! Brothers will you meet me (3×)/On Canaan's happy shore?", and chorus "There we'll shout and give Him glory (3×)/For glory is His own." This developed into the familiar "Glory, glory, hallelujah" chorus by the 1850s. The tune and variants of these words spread across both the southern and northern United States.

At a flag-raising ceremony at Fort Warren, near Boston, Massachusetts, on Sunday, May 12, 1861, the song ***John Brown's Body***, using the ***Oh! Brothers*** tune and the ***Glory, Hallelujah*** chorus, was publicly played "perhaps for the first time". The American Civil War had begun the previous month.

In 1890, George Kimball wrote his account of how the 2nd Infantry Battalion of the Massachusetts militia, known as the "Tiger" Battalion, collectively worked out the lyrics to "John Brown's Body". Kimball wrote: "We had a jovial Scotchman in the battalion, named John Brown. ... [A]nd as he happened to bear the identical name of the old hero of Harper's Ferry, he became at once the butt of his comrades. If he made his appearance a few minutes late among the working squad, or was a little tardy in falling into the company line, he was sure to be greeted with such expressions as "Come, old fellow, you ought to be at it if you are going to help us free the slaves," or, "This can't be John Brown—why, John Brown is dead." And then some wag would add, in a solemn, drawling tone, as if it were his purpose to give particular emphasis to the fact that John Brown was really, actually dead: "Yes, yes, poor old John Brown is dead; his body lies mouldering in the grave."

According to Kimball, these sayings became by-words among the soldiers and, in a communal effort—similar in many ways to the spontaneous composition of camp meeting songs described above—were gradually put to the tune of ***Say, Brothers***. Finally, ditties composed of the most nonsensical, doggerel rhymes, setting for the fact that John Brown was dead and that his body was undergoing the process of decomposition, began to be sung to the music of the hymn above given. These ditties underwent various ramifications, until eventually the lines were reached. Some leaders of the battalion, feeling the words were coarse and irreverent, tried to urge the adoption of more fitting lyrics, but to no avail. The lyrics were soon prepared for publication by members of the battalion, together with publisher C. S. Hall. They selected and polished verses they felt appropriate, and may even have enlisted the services of a local poet to help polish and create verses.

The official histories of the old First Artillery and of the 55th Artillery (1918) also record the Tiger Battalion's role in creating the John Brown Song, confirming the general thrust of Kimball's version with a few additional details.

Kimball's battalion was dispatched to Murray, Kentucky, early in the Civil War, and Julia Ward Howe heard this song during a public review of the troops outside Washington, D.C., on Upton Hill, Virginia. Rufus R. Dawes, then in command of Company "K" of the 6th Wisconsin Volunteer Infantry, stated in his memoirs that the man who started the singing was Sergeant John Ticknor of his company. Howe's companion at the review, the Reverend James Freeman Clarke, suggested to Howe that she write new words for the fighting men's song. Staying at the Willard Hotel in Washington on the night of November 18, 1861, Howe wrote the verses to the "Battle Hymn of the Republic". Of the writing of the lyrics, Howe remembered: I went to bed that night as usual, and slept, according to my wont, quite soundly. I awoke in the gray of the morning twilight; and as I lay waiting for the dawn, the long lines of the desired poem began to twine themselves in my mind. Having thought out all the stanzas, I said to myself, "I must get up and write these verses down, lest I fall asleep again and forget them." So, with a sudden effort, I sprang out of bed, and found in the dimness an old stump of a pencil which I remembered to have used the day before. I scrawled the verses almost without looking at the paper. Howe's "Battle Hymn of the Republic" was first published on the front page of *The Atlantic Monthly* of February 1862. The sixth verse written by Howe, which is less commonly sung, was not published at that time.

The song was also published as a broadside in 1863 by the Supervisory Committee for Recruiting Colored Regiments in Philadelphia. Both *John Brown* and *Battle Hymn of the Republic* were published in Father Kemp's *Old Folks Concert Tunes* in 1874 and reprinted in 1889. Both songs had the same chorus with an additional "Glory" in the second line: "Glory! Glory! Glory! Hallelujah!"

Willhousky's 1944 choral arrangement of the *Battle Hymn of the Republic* reached #13 on the *Billboard Hot 100* in 1959 with the Mormon Tabernacle Choir's Grammy-winning performance. It has become "arguably the most well-known choral arrangement of a hymn or anthem in the United States." In fact, if you watched the 2025 Presidential Inauguration in January, the United States Marine Band ("The President's Own") performed this exact arrangement in the United States Capitol rotunda as part of the ceremony.

## *Intermission*

*Fanfare for the Common Man* (1942)

Aaron Copland (1900-1990)

*Fanfare for the Common Man* is a musical work by the American composer Aaron Copland. It was written in 1942 for the Cincinnati Symphony Orchestra under conductor Eugene Goossens and was inspired in part by a speech made earlier that year by then American Vice President Henry A. Wallace, in which Wallace proclaimed the dawning of the "Century of the Common Man".

Several alternative versions have been made and fragments of the work have appeared in many subsequent US and British cultural productions, such as in the musical scores of movies. This fanfare is written for the following instruments: four French horns (in F), three trumpets (in B♭), three trombones, tuba, timpani, bass drum and tam-tam (gong).

Copland, in his autobiography, wrote of the request: "Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, had written to me at the end of August about an idea he wanted to put into action for the 1942–43 concert season. During World War I he had asked British composers for a fanfare to



begin each orchestral concert. It had been so successful that he thought to repeat the procedure in World War II with American composers". A total of 10 fanfares were written at Goossens' behest, but Copland's is the only one which remains in the standard repertoire.

It was written in response to the US entry into World War II and was inspired in part by a famous 1942 speech where vice president Henry A. Wallace proclaimed the dawning of the "Century of the Common Man".

Goossens had suggested titles such as *Fanfare for Soldiers*, or sailors or airmen, and he wrote that "[i]t is my idea to make these fanfares stirring and significant contributions to the war effort...." Copland considered several titles including *Fanfare for a Solemn Ceremony* and *Fanfare for Four Freedoms*; to Goossens' surprise, however, Copland titled the piece *Fanfare for the Common Man*. Goossens wrote, "Its title is as original as its music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 12 March 1943 at income tax time". Copland's reply was "I [am] all for honoring the common man at income tax time". Copland later used the fanfare as the main theme of the fourth movement of his *Symphony No. 3*, (composed between 1944 and 1946).

### ***Liberty Fanfare*** (1986)

John Williams (b. 1932)

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.

The first public performance of the work was given on June 4, 1986 by the Boston Pops under the direction of the composer. A month later, the Williams led the Boston Pops Esplanade Orchestra in the work as part of a live national telecast.

Reviewing the Boston performance, Anthony Tommasini wrote that "as fanfares go, [it] is a humdinger. It's got two great tunes: a brassy and boisterous fanfare riff, all roudades and flourishes and forward motion; and a long-lined tune for hushed-up strings that sounds like lots of others Williams has composed for Hollywood, but still gets you right in the back of the throat."

The score of the work calls for two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano and strings.

Williams recorded his *Liberty Fanfare* with the Boston Pops in May and June of 1986 before the public premiere, with the recording being released on the CD *By Request...The Best of John Williams and the Boston Pops Orchestra* in 1987. The fanfare has been recorded several other times, including a second recording by the Pops, under the direction of Keith Lockhart, on their 1999 album *Splash of Pops*.

***Salute to the Armed Forces* (1996)**

Orchestrated by Camp Kirkland (b. 1946)

This joyous celebration provides an energetic tribute to the American military and service forces. They include the Army, Navy, Coast Guard, Air Force, and Marines. The stellar orchestration blazes and shines which gives this arrangement a unique supporting quality. This work is a tremendously enjoyable arrangement honoring our service men and women. Camp Kirkland is a well-known arranger in many genres, specializing in music that is stirring and inspirational.

***Honor* from *The Pacific* (2010)** Music by Hans Zimmer (b. 1957), arranged by Dr. Albert Lilly (b. 1964)

***The Pacific*** is a 2010 American war drama miniseries produced by HBO, Playtone, and DreamWorks that premiered in the United States on March 14, 2010. The series is a companion piece to the 2001 miniseries ***Band of Brothers*** and focuses on the United States Marine Corps's actions in the Pacific Theater of Operations within the wider Pacific War. Whereas ***Band of Brothers*** followed the men of Easy Company of the 506th Parachute Infantry Regiment through the European Theater, ***The Pacific*** centers on the experiences of three Marines (Robert Leckie, Eugene Sledge, and John Basilone) who were in different regiments (1st, 5th, and 7th, respectively) of the 1st Marine Division. ***The Pacific*** was spearheaded by Bruce C. McKenna (co-executive producer), one of the main writers on ***Band of Brothers***. Hugh Ambrose, the son of ***Band of Brothers*** author Stephen Ambrose, was a project consultant.

***The Pacific*** miniseries features the 1st Marine Division's battles in the Pacific, such as Guadalcanal, Cape Gloucester, Peleliu, and Okinawa, as well as Basilone's involvement in the Battle of Iwo Jima. It is based primarily on the memoirs of two US Marines: ***With the Old Breed: At Peleliu and Okinawa*** by Eugene Sledge and ***Helmet for My Pillow*** by Robert Leckie. It also draws on Sledge's memoir ***China Marine***, as well as ***Red Blood, Black Sand***, the memoir of Chuck Tatum, a Marine who fought alongside Basilone at Iwo Jima.

***Mansions of the Lord*** Music by Nick Glennie-Smith (b. 1951), words by Randall Wallace (b. 1949)

***Mansions of the Lord*** is a hymn written by Randall Wallace and set to the music of Nick Glennie-Smith. There is a German version called ***Die Villen des Herrn***. ***Mansions*** was originally written for the 2002 film ***We Were Soldiers***, and was performed by the United States Military Academy Glee Club and the Metro Voices. The hymn also served as the recessional in the 2004 funeral of President Ronald Reagan. That rendition was sung by the Armed Forces Chorus with the United States Marine Chamber Orchestra. The hymn is featured on the CD of the same name by the Morriston Orpheus Choir from Wales.

***Song for the Unsung Hero* (2002)**

Music by Joseph Martin (b. 1959)  
Words by Pamela Martin Stewart (b. 1953)  
Orchestrated by Brant Adams (b. 19554)

Of the compositions written in the aftermath of the attacks of 9/11, none is more compelling and deeply moving than this stunning tribute to all those who serve and protect. Joe Martin's rich melody is bathed in emotion and gratitude to the heroes who "lay their dreams aside, choosing honor more than glory." When the music climbs a mountainous crescendo to reveal the strains of *My Country 'Tis of Thee*, the effect is



just an overpowering statement of patriotism and national pride. This is a musical tapestry that aspires to the inexpressible feelings of a nation and its people. A moving tribute to all those who serve and protect, this piece honors the men and women who dedicate their lives to preserving our freedom and keeping us safe.

### ***Taps***

Music by Daniel Adams Butterfield (1831-1901)

***Taps*** is attributed to General Daniel Adams Butterfield, with some clear paths of provenance. In truth, it is wrong to claim that Butterfield wrote ***Taps***, as the work was really more of “rework” of another bugle call used in Europe. Regardless of origin, the work is frequently performed as a final act of tribute to military dead in the United States, an essential honor for the laying to rest of any military personnel with full military services.

### ***Homeland* from *The Planets* (1914-1916)**

Gustav Holst (1874 – 1934)

Arranged for chorus and orchestra by **Z. Randall Stroope** (b. 1953)

***Homeland*** is an arrangement of the *Thaxted* melody found in the *Jupiter* movement of ***The Planets***, composed by Gustav Holst and arranged by Z. Randall Stroope. The original lyrics come from a poem by Cecil Spring-Rice that he wrote in 1908 when he was working at the British Embassy in Stockholm, Sweden. At first called *Urbs Dei*, or *The Two Fatherlands*, the poem is about how a Christian owes his loyalties to both his homeland and the Kingdom of Heaven. The first verse, as written, had a very direct and heated patriotism that has become less popular since the First World War. In January 1918, he re-wrote and re-titled *Urbs Dei*, after making big changes to the first verse to talk more about the huge losses that British soldiers were having in the war years. The end verse, that starts with the line "And there's another country", is talking about heaven. The final line of the end verse uses the Proverbs 3:17 as its base, which reads, "Her ways are of pleasantness, and all her paths are peace."

In 1921 Gustav Holst changed the music from a section of the song *Jupiter* from his suite ***The Planets*** to create a setting for the poem. The music was made a bit longer so that it would fit the last two lines of the first verse; the result is usually called the *Thaxted* (named after the village where Holst lived for many years). This was first performed in 1925 and became very common at Armistice memorial ceremonies.

Later, Z. Randall Stroope would arrange a choir version of this song called ***Homeland***. He still used the *Jupiter* theme from the planets but also used two additional verses of his own to pay homage to his father who marched in the Bataan Death March during World War II. The performance of his arrangement is the work being performed by the orchestra and chorus on this concert.

### ***God Bless America***

Words and Music by Irving Berlin (1888 – 1989)

Arranged by Roy Ringwald (1910 – 1995)

***God Bless America*** is an American patriotic song written by Irving Berlin during World War I in 1918 and revised by him in the approach to World War II in 1938. The later version was recorded by Kate Smith, becoming her signature song. ***God Bless America*** takes the form of a prayer (with introductory lyrics noting that "as we raise our voices, in a solemn prayer") for God's blessing and peace for the nation ("stand beside her and guide her through the night").

Irving Berlin wrote the song while serving in the U.S. Army at Camp Upton in Yaphank, New York at the end of World War I, but decided that it did not fit in a revue called *Yip Yip Yaphank*, so he set it aside. The lyrics at that time included the line "Make her victorious on land and foam, God bless America... as well as "Stand beside her and guide her *to the right* with the light from above".

Music critic Jody Rosen says that a 1906 Jewish dialect novelty song, *When Mose with His Nose Leads the Band*, contains a six-note fragment that is "instantly recognizable as the opening strains of *God Bless America*". He interprets this as an example of Berlin's "habit of interpolating bits of half-remembered songs into his own numbers." Berlin, born Israel Baline, had himself written several Jewish-themed novelty tunes.

In 1938, with the rise of Adolf Hitler, Berlin, who was Jewish and had arrived in the U.S. from Russia at the age of five, felt it was time to revive it as a "peace song", and it was introduced on an Armistice Day broadcast in 1938, sung by Kate Smith on her radio show. This song has become the performer's calling card. Berlin had made some minor changes; by this time, "to the right" might have been considered a call to the political right, so he substituted "through the night" instead. He also provided an introduction that is now rarely heard but which Smith always used: "While the storm clouds gather far across the sea / Let us swear allegiance to a land that's free / Let us all be grateful for a land so fair, / As we raise our voices in a solemn prayer." (In her first broadcast of the song, Kate Smith sang "that we're far from there" rather than "for a land so fair".) This was changed when Berlin published the sheet music in March 1939.

Woody Guthrie criticized the song, and in 1940 he wrote *This Land Is Your Land*, originally titled *God Blessed America For Me*, as a response. Anti-Semitic groups such as the Ku Klux Klan also protested against the song due to its authorship by a Jewish immigrant.

In 1943, Smith's rendition was featured in the patriotic musical film *This is the Army* along with other Berlin songs. The manuscripts in the Library of Congress reveal the evolution of the song from victory to peace. Berlin gave the royalties of the song to The God Bless America Fund for redistribution to Boy Scouts and Girl Scouts in New York City. Smith performed the song on her two NBC television series in the 1950s. *God Bless America* also spawned another of Irving Berlin's tunes, *Heaven Watch The Philippines*, during the end of World War II. The Philippines was an American possession since 1898 and recently liberated from Japanese occupation; Berlin wrote it after he heard Filipinos singing a modified version of *God Bless America*, replacing "America" with "The Philippines."

The song was used early in the Civil Rights Movement as well as at labor rallies. During the 1960s counterculture, the song was increasingly used by Christian conservatives in the US to signal their opposition to secular liberalism and to silence dissenters who were speaking in favor of communism or in opposition to the U.S. involvement in the Vietnam War.

Later, from December 11, 1969, through the early 1970s, the playing of Smith singing the song before many home games of the National Hockey League's Philadelphia Flyers brought it renewed popularity as well as a reputation for being a "good luck charm" to the Flyers long before it became a staple of nationwide sporting events. The Flyers brought Smith in to perform live before Game 6 of the 1974 Stanley Cup Finals on May 19, 1974, and the Flyers won the Cup that day.

**1812 Overture**, Op. 49 (Finale) (1880)

Music by Pyotr Ilyich Tchaikovsky (1840 – 1893)

***The Year 1812, Solemn Overture***, Op. 49, popularly known as the **1812 Overture**, is a concert overture written in 1880 by Russian composer Pyotr Ilyich Tchaikovsky. The piece commemorates Russia's successful defense against the French invasion of the nation in 1812.

The overture's first public performance, under the baton of Ippolit Al'tani, took place in Moscow on August 20 [O.S. 8 August] 1882, under a tent, near the still unfinished Cathedral of Christ the Saviour, which also memorialized the 1812 defense of Russia.

The fifteen-minute overture is best known for its climactic volley of cannon fire, ringing chimes, and a brass fanfare finale, which is what you will hear. It has also become a common accompaniment to fireworks displays on the United States' Independence Day. The **1812 Overture** went on to become one of Tchaikovsky's most popular works, along with his ballet scores to ***The Nutcracker***, ***The Sleeping Beauty***, and ***Swan Lake***.