



Colonel Michael J. Colburn, Director

UNITED STATES MARINE BAND
Sunday, January 5, 2014 at 2:00 P.M.
Center for the Arts Concert Hall
George Mason University
Colonel Michael J. Colburn, conducting

Sousa Season Opener

Hector Berlioz (1803–69)
transcribed by Kenneth Singleton

The Roman Carnival Overture, Opus 9

Henryk Wieniawski (1835–80)
transcribed by MSgt Donald Patterson*

Violin Concerto No. 2 in D minor, Opus 22
Romance: Andante non troppo
Allegro con fuoco

SSgt Karen Johnson, soloist

Percy Grainger (1882–1961)

Irish Tune from County Derry
English Morris Dance, “Shepherd’s Hey”

Franz Liszt (1811–86)
transcribed by MSgt Donald Patterson*

Hungarian Rhapsody No. 6, “Carnival at Pest”

INTERMISSION

John Philip Sousa* (1854–1932)

The Lambs’ March (1914)

Edward MacDowell (1860–1908)
transcribed by MSgt Donald Patterson*

“In a Haunted Forest” from Suite No. 1, Opus 42

John Philip Sousa* (1854–1932)
arranged by Stephen Bulla*

The Goose Girl Song from *The Free Lance*
GySgt Sara Dell’Omo, mezzo-soprano

John Philip Sousa*(1854–1932)
edited by R. Mark Rogers

At the Movies
The Serenaders
The Crafty Villain and the Timid Maid
Balance All and Swing Partners

John Philip Sousa* (1854–1932)

March, “The Stars and Stripes Forever”

GySgt Sara Dell’Omo, concert moderator

*Member, U.S. Marine Band

A Marine Brass Quintet will perform with a brass quintet from the National Symphony Orchestra Thursday,
January 9 at 7:30 P.M. in John Philip Sousa Band Hall at Marine Barracks Annex in Washington, D. C.

www.marineband.marines.mil | (202) 433-4011 | www.facebook.com/marineband | www.twitter.com/marineband

PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert.

Webnotes for January 5, 2014

The 2014 Sousa Season Opener was inspired by the concerts performed by the Sousa Band while it toured across the United States a century ago. Much of the repertoire on the program was performed over the course of afternoon and evening programs presented at the Southern Theater in Columbus, Ohio, on October 14, 1914.

The matinee concert that day began with Hector Berlioz's **Roman Carnival Overture, Opus 9**, the same selection that will open today's program. The overture uses themes found in Berlioz's opera *Benvenuto Cellini*, which was titled for and based on the autobiography of the Renaissance Florentine sculptor and set in sixteenth century Rome. The opera premiered in Paris in 1838, but was considered a failure; it was not until its production in London that Berlioz revisited the opera's melodic material and extracted two melodies to use in an overture for the second act. The first melody, introduced by the English horn, was taken from the Act 1 love duet between Cellini and Teresa. The majority of the overture is a *saltarello*, a fast Italian dance usually in 6/8 meter, that Berlioz pulled from the closing scene of the first act. The Roman Carnival Overture was an immediate success that quickly became a staple for orchestras and bands alike, and was included in the repertoire of the Sousa Band for more than twenty national concert tours.

A distinctive element of any Sousa Band concert was the frequent use of his marches as encore selections. Sousa would often start these marches before the applause for the preceding piece had even subsided, and found that that the energy of the marches tended to keep his audience fully engaged and primed for more entertainment. In this program the band will perform several marches in this encore style, including "**El Capitan**," "**Fairest of the Fair**," and "**Hands Across the Sea**."

The Sousa Band was a strictly male affair, but Sousa often showcased female guest soloists, and in 1914 he featured two exceptionally talented musicians: soprano Virginia Root and violinist Margel Gluck. Gluck was an American violinist who had achieved great international renown, especially in Europe. Among the several selections she performed on tour was the fiendishly difficult **Violin Concerto No. 2 in D minor** by Henryk Wieniawski, a Polish violinist and composer whose solo violin works were favored by virtuosos like Gluck. The second and third movements of the concerto will be performed by **SSgt Karen Johnson**.

Although he is best known to modern audiences for his classic concert band settings of folk tunes, back in 1914 Percy Aldridge Grainger was primarily known for his prowess as a concert pianist. But it was at about this time that he was beginning to gain attention as a composer, and Sousa had first programmed one of his compositions as early as 1911, during the Sousa Band's World Tour. Sousa must have liked what he heard, because he continued to perform Grainger's music frequently for the next two decades, and even created his own arrangement of Grainger's wildly popular "Country Gardens." The melody of **Irish Tune from County Derry**, recognized nowadays as "Danny Boy" was virtually unknown when Grainger came across it in the *Petrie Collection of the Ancient Music of Ireland*, a work first published in 1855. His discovery of the tune most likely occurred in 1901, shortly after he moved to England to embark upon a career as solo pianist and several years before he began collecting folksongs on his own. "**Shepherd's Hey**," a traditional English Morris tune, was actually discovered in 1908 by Grainger's friend Cecil Sharp. Grainger was quite taken by the tune and, over the course of several years, created no fewer than six different settings of the music. The band setting was published in 1918 and remains one of his most popular works for band.

While Franz Liszt's dramatic and virtuosic Hungarian Rhapsodies have been popular showpieces for pianists, orchestras, and bands for more than a century, they were a particular favorite of Sousa's. Over the course of forty years, Sousa regularly programmed Hungarian Rhapsodies Nos. 1, 2, 3, 6, 12, and 14, starting with his first Sousa Band tour in 1892, and ending with one of his last tours in 1929. It is not hard to understand why, for these works never fail to elicit a visceral response from an audience, a requirement of any Sousa concert. **Hungarian Rhapsody No. 6** (known as Hungarian Rhapsody No. 9 in the numbering of the piano versions) was published in Vienna in 1853, a time when Hungary was struggling for independence from Austria. It is one of the only rhapsodies to which he assigned a subtitle,

and “Carnival at Pest” refers not only to the imagery he hoped to convey with this music, but also because it was at one of these festivals that he first heard the gypsy themes he included in his setting. Liszt became a national hero in his native land not only because of his musical genius, but also because of these nationalistic rhapsodies. Many of these folk melodies might have otherwise been lost had Liszt not preserved them.

Like many successful composers, Sousa was loath to waste good music, and he knew that even an unsuccessful effort was likely to contain some worthwhile ideas. When the celebrated Lambs Club of New York approached him in 1914 to compose music for their annual “gambol,” he reached back more than thirty years to harvest some melodies from his failed 1882 operetta, *The Smugglers*. The resulting **Lamb’s March** is a charming and refreshing work that celebrates its one hundredth anniversary this year and deserves to be better known.

Edward MacDowell was an American composer and contemporary of Sousa. Although born and raised in New York, MacDowell received his advanced training in piano and composition in Europe. He spent nearly a decade in France and Germany, and while there became closely acquainted with Franz Liszt, who became a strong and vocal supporter of MacDowell’s music. He returned to the United States in 1888 and his European “stamp of approval” gave him considerable stature in an American musical culture that was still relatively young and insecure. MacDowell was best known for his piano miniatures, short works with poetic and evocative titles, but he was also an accomplished orchestral composer, as demonstrated by his Suite No. 1, Opus 42, the work from which “**In a Haunted Forest**” was extracted. Most of MacDowell’s music attempts to establish a mood or atmosphere in an approach that is similar to that of French Impressionist composers such as Claude Debussy and Maurice Ravel. It is not difficult to ascertain the mood MacDowell seeks to establish in this brief work that begins quietly, against a recurring heartbeat that is bound to increase as the woods come alive with the shrieking spirits and malevolent forces one would expect to find in any good nineteenth century ghost story.

Lyric soprano Virginia Root toured with the Sousa Band from 1909 to 1917, an experience that transformed her from a local church musician to a singer of international renown, especially after her performances on the Sousa Band’s World Tour of 1911. **The Goose Girl Song** originated in one of Sousa’s most successful operettas, *The Free Lance* (1905). It is performed by Griselda, a “goose-girl” of lowly station who, although “plain of feature,” is a good girl with a “heart that’s pure gold.” Although she is happy in her quiet and pastoral life, and would not “change places with kings, queens, or aces,” she is required by her emperor to do just that. He forces Griselda to impersonate a princess so he can marry her off in order to pay some debts. Griselda was more than willing to oblige, however, for the “prince” to whom she was to be betrothed was none other than her husband, who was engaged in a similar act of deception! The plot continues to take the twists and turns one would expect of a turn-of-the-century operetta, but true love prevails and all live happily ever after.

Written and first performed in 1914, Sousa’s *At the Movies* represents his impressions of typical scenes from the silent movies of the day. He gave the suite the subtitle, “A Suite of Scenarios for Cinematographers.” The first movement was originally titled “The Musical Mokes” (Donkeys) and opens with a musical “hee-haw.” The movement underwent several title changes until it was published in 1922 as “The Serenaders.” A descriptive note in the published score included the comment, “The opening number, ‘The Serenaders,’ depicts the happy period in the college student’s life when he delights in serenading the girl students in a neighborhood university.” The second movement pictures the classic silent movie scene between the helpless maid and the evil villain. To assure that no one would miss the point, Sousa titled the movement “The Crafty Villain and the Timid Maid.” The maid is represented by the oboe and the villain is played by the bassoon. And because “all’s well that ends well” was a successful formula for the movies of the day, Sousa chose to end the suite with a joyous dance scene on the village green called “Balance All and Swing Partners.”