



Colonel Michael J. Colburn, Director

UNITED STATES MARINE BAND
Wednesday, June 4, 2014 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, June 5, 2014 at 8:00 P.M.
U.S. Capitol, West Terrace
Colonel Michael J. Colburn, conducting

John Philip Sousa* (1854–1932)

March, “On the Campus”

Bedrich Smetana (1824–84)
transcribed by MSgt Donald Patterson*

Overture to *The Bartered Bride*

Rob Deemer (b. 1970)

Home

MGySgt Jay Niepoetter, clarinet and bass clarinet soloist
world première

Clifton Williams (1923–76)

Symphonic Dance No. 3, “Fiesta”

Edwin Franko Goldman (1878–1956)

Scherzo

SSgt Hiram Diaz, euphonium soloist

arranged by Stephen Bulla* (b. 1953)

Irish Songs

MSgt Kevin Benneer, baritone

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

Hungarian Rhapsody No. 6, “Carnival at Pest”

John Philip Sousa* (1854–1932)

March, “The Stars and Stripes Forever”

MSgt Kevin Benneer, concert moderator

Webnotes for June 4 & 5, 2014

March, “On the Campus”

John Philip Sousa* (1854–1932)

John Philip Sousa exemplified America. After serving as the 17th director of the United States Marine Band, he and his civilian band brought music to hundreds of small towns throughout the United States. In the Sousa Band’s thirty-nine years of travelling throughout North America and abroad, they journeyed over a million miles during a time when trains and ships were the major form of transportation.

The popularity of the Sousa Band came when orchestras in this country were somewhat rare. It was the concert band that had become a major part of musical life in America and there was no finer band than Sousa’s. His addition of a harp, a reduced brass section, and the enhancement of the woodwind section gave Sousa the means to create a musical ensemble that could perform programs as complex and involved as that of a symphony orchestra.

“On the Campus” was dedicated to all college students past, present, and future. Although not as well-known as many of his other marches, it contains all of the character, tuneful melodies, rhythmic vitality, and dynamic contrast, which make Sousa’s name synonymous with the march form throughout the world. “On The Campus” mimics the college scene as well as the celebratory atmosphere so reminiscent of the roaring 1920s.

Overture to *The Bartered Bride*

Bedrich Smetana (1824–84)

transcribed by MSgt Donald Patterson*

The Bartered Bride (1863–66) is a comic opera rife with so many plot twists and turns that it is difficult to encapsulate, but it may be summarized most succinctly as a story of romance and deception set in “a Bohemian peasant world in which seemingly unsolvable problems might readily dissolve into a happy ending” according to musicologist Raymond Knapp. While opera overtures are sometimes dashed off by the composer as an afterthought, Czech composer Bedrich Smetana was so taken with the story that he wrote the overture before composing any other part of the opera. The caffeinated and energetic opening of the overture has been described by Bruce Allen Hardy as “Rossini on steroids . . . followed by a super-charged allegro.” A fugal section develops the first theme with a crescendo launching into the second theme which is also developed further. In the midst of the work, there is a lyrical interlude, but this returns in due course to the overall “rustic vitality” of the overture. The spirit of Czech folk music and elements of folk dance forms, such as the polka, permeate the work and serve as an invigorating opening to Smetana’s greatest operatic triumph.

Home

Rob Deemer (b. 1970)

MGySgt Jay Niepoetter, clarinet and bass clarinet soloist

Home is a very special piece for me, not only for its basic concept, but because I got to write it for one of my favorite instruments, the bass clarinet, and one of my favorite performers on the instrument, Jay

Niepoetter, and have it premiered by the best wind band in the world, the United States Marine Band. When Jay, a former classmate at Northern Illinois University, asked me to write something for him, he specifically asked if it could be for him to play both clarinet and bass clarinet. I came up with the idea of how we view the concept of “home” both as we are young and when we are old. I wrote the sections for the clarinet as the memories of an adult as they remember their childhood and the bass clarinet sections as if a child is dreaming of their future as an adult. With the idea of “home” being so important to those in the services, the overall concept seemed to be very appropriate for these first performances.

-Rob Deemer

Symphonic Dance No. 3, “Fiesta”

Clifton Williams (1923–76)

James Clifton Williams, Jr. was an American composer, conductor, music theorist, and educator. He was also a talented pianist, french hornist, and mellophonist. He performed with the San Antonio and New Orleans Symphony Orchestras and was regarded by symphony patrons as a virtuoso french hornist. He served in the Army Air Corps band as a drum major and would often compose in his spare time. He became known as one of America’s leading wind ensemble composers.

Williams was appointed to the composition department at the University of Texas at Austin Butler School of Music in 1949. He remained there until 1966 when he then took over the position of Chair of the Theory and Composition Department at the University of Miami (UM) in Florida. Williams held this position until his death in 1976. His impressive list of composition students includes W. Francis McBeth, Lawrence Weiner, Robert Sheldon, Kenneth Fuchs, Ron Miller, Robert X. Rodriguez, Thomas Wells, Gordon Richard Goodwin, and John Barnes Chance. He was a close friend and colleague of fellow composer Alfred Reed while they both worked at UM.

Symphonic Dance No. 3, “Fiesta” characterizes the flourishing extravagance of Latin American festivals. The music brings to mind the lively street bands, bright and ornate costumes, and fierce bull fights seen in these celebrations. Originally commissioned for the twenty-fifth anniversary of the San Antonio Symphony Orchestra in 1964, “Fiesta” is one of a group of five symphonic dances representing the spirit of a unique time and place in the history of San Antonio. The composer re-scored the work for band, and it was first performed in March 1967 by the University of Miami Band, under the composer’s direction.

Scherzo

Edwin Franko Goldman (1878–1956)

SSgt Hiram Diaz, euphonium soloist

Edwin Franko Goldman was one of the most creative and innovative cornet soloists and bandmasters of the twentieth century. He is remembered for his many contributions to band literature as well as the structure of the concert band known today. Goldman was also the founder of the American Bandmasters Association where he strived to improve not only the band profession, but also the relationships among band directors.

During the 1920s, with the great impact of radio broadcasts and the downturn in the popularity of the touring professional band, it became necessary for concert bands to compete for performance venues. Goldman began having his band’s concerts broadcast over the radio and their popularity grew impressively. Because of the influence of radio, his New York audiences increased and it was not

unusual for the attendance at live concerts to exceed 25,000. He became the second most famous bandmaster in the United States, behind only John Philip Sousa.

Goldman authored numerous method books and composed thirty-five cornet solos with band accompaniment, one of which is Scherzo. Though originally written for cornet, its appeal for the virtuoso euphonium player is equally strong. Composed in 1939 and premiered in 1940, the work was dedicated to Goldman's friend Dr. Frank Simon, a fine cornet player, bandleader, and charter member of the American Bandmasters Association. A successful performance of Scherzo demonstrates the accomplishment and musical interpretation of the techniques found in his well-known method book "Practical Studies for the Trumpet" which is still widely used today.

Irish Songs

arranged by Stephen Bulla* (b. 1953)

MSgt Kevin Bennear, baritone

Stephen Bulla joined the United States Marine Band in 1980 and was appointed chief arranger in 1989, serving in that capacity until his retirement in 2010. Bulla arranged this set of well-known Irish songs for Marine Band baritone soloist MSgt Kevin Bennear. The rich musical heritage of Ireland is the source for this set of songs, but it is an Ireland seen through the rosy-tinged lens of Irish America. The songs in this both reverent and joyous medley include the popular tunes "That's an Irish Lullaby," "Clancy Lowered the Boom," "Irish Washer Woman," "'Tis the Last Rose of Summer," "Galway Piper," and "MacNamara's Band."

Hungarian Rhapsody No. 6, "Carnival at Pest"

Franz Liszt (1811–86)

transcribed by MSgt Donald Patterson*

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.

March, "The Stars and Stripes Forever"

John Philip Sousa* (1854–1932)

John Philip Sousa actively composed over a span of nearly sixty years but it was during his time as leader of the Marine Band followed by the early years of his leadership of his civilian band that Sousa wrote some of his most famous marches, those that earned him the title "The March King." His most

famous composition was written during this time, conceived while he was abroad and the product of homesickness caused by his nearly constant travel.

Since its première in Philadelphia on May 14, 1897, “The Stars and Stripes Forever” has secured its place as the most popular and widely recognized march of all time. It has captured the spirit of American patriotism perhaps better than any other composition for more than a century. Former Sousa Band members testified that, during the popularity of the Sousa Band, “The Stars and Stripes Forever” was performed on every concert. Audiences expected, and sometimes even demanded to hear the march and eventually began to stand upon recognizing its opening bars as if it were the national anthem. It didn’t succeed in becoming the national anthem but, in 1987, President Ronald Reagan signed an act of Congress designating “The Stars and Stripes Forever” the national march of the United States.