



UNITED STATES MARINE BAND  
Wednesday, June 25, 2014 at 8:00 P.M.  
U.S. Capitol, West Terrace  
Thursday, June 26, 2014 at 8:00 P.M.  
U.S. Capitol, West Terrace  
Major Jason K. Fettig, conducting

Colonel Michael J. Colburn, Director

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John Philip Sousa\* (1854–1932)

March “Resumption”

Sir William Walton (1902–83)  
transcribed by MSgt Donald Patterson\*

Portsmouth Point Overture

André Messager (1853–1929)  
transcribed by Paul Gogel\*

“Solo de Concours”

*SSgt Meaghan Kawaller, clarinet soloist*

John Barnes Chance (1932–72)

Incantation and Dance

arranged by Stephen Bulla\* (b. 1953)

*Cole Porter Songbook*

“It’s De-Lovely”

“Goodbye, Little Dream, Goodbye”

“You’re the Top”

*GySgt Sara Dell’Omo, mezzo-soprano*

Leonard Bernstein (1918–90)  
transcribed by Frank Bencriscutto

“Profanation” from Symphony No. 1, *Jeremiah*

Russell Alexander (1877–1915)

March, “Rival Rovers”

*GySgt Sara Dell’Omo, concert moderator*

## June 25/26 Webnotes

### March, “Resumption”

John Philip Sousa\* (1854–1932)

Perhaps more than anyone else, John Philip Sousa is responsible for bringing the United States Marine Band to the level of excellence upheld today. As a composer, he wrote the best known and most loved marches in the repertoire; as Director, he was an innovator who shaped the future of the Marine Band.

Sousa was born in 1854 in southeast Washington, D.C., near the Marine Barracks where his father, Antonio, played trombone in the Marine Band. He studied piano and most orchestral instruments, excelling especially on the violin. When at age thirteen young Sousa was almost persuaded to join a circus band, his father intervened, enlisting him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty, only to return six years later as the seventeenth Director.

The “Resumption” March was written the year before Sousa became Director of the Marine Band, to celebrate the resumption of the use of gold and silver coins after post-Civil War economic instability.

### Portsmouth Point Overture

Sir William Walton (1902–83)

transcribed by MSgt Donald Patterson\*

A central figure in twentieth century British music, William Walton composed successfully for the concert hall and the cinema, with such works as *Façade*, his Viola Concerto, *Belshazzar’s Feast*, and two symphonies. He left his family of musicians at age ten when he received a scholarship to become a chorister at Christ Church Cathedral at Oxford. Though he never received a degree, he became an undergraduate at the University at age sixteen, where he befriended the influential Sitwell family. The Sitwells provided financial support for Walton to travel and compose, exposing him to such influences as the Russian ballet, jazz, Igor Stravinsky, and George Gershwin.

Walton wrote the Portsmouth Point Overture in 1924 and 1925 while living with the Sitwells. He was inspired by an 1811 etching by artist and cartoonist Thomas Rowlandson depicting the bustle of sailors and townspeople around the docks of Portsmouth Point, Hampshire. The influence of Stravinsky and jazz can be heard in Walton’s music, which matches the brightness and excitement of the etching.



## **“Solo de Concours”**

André Messager (1853-1929)

transcribed by Paul Gogel\*

*SSgt Meaghan Kawaller, clarinet soloist*

André Messager contributed greatly to French music of his time, receiving recognition from contemporaries such as Gabriel Fauré and Camille Saint-Saëns for his work as a composer of light works and as a director promoting French opera. His conducting posts included Covent Garden in London, the *Société des Concerts du Conservatoire*, and the *Opéra Comique*, where he encouraged Claude Debussy in the composition of *Pelléas et Melisande* and conducted the work's première. Messager's most successful compositions were ballets and light operettas, featuring his gift for easy flowing melody and dance-like character.

These compositional strengths combine with technical virtuosity in the “Solo de Concours,” or “Contest Piece.” Originally for clarinet and piano, the work was commissioned by the Paris Conservatory in 1899 as a test piece for its students. Now a staple in the solo clarinet repertoire, the showpiece emphasizes tonal control and technical brilliance with an opening *Allegro non troppo*, an expressive *Andante*, a dramatic cadenza, and a final *Allegro vivo* to conclude with the flashiest of passage work.

## **Incantation and Dance**

John Barnes Chance (1932–72)

American composer John Barnes Chance was born and raised in Texas, and he completed his bachelor and master of music degrees at the University of Texas in Austin. From 1957 to 1960, Chance served in the United States Army as part of the Fourth and Eighth Army Bands in San Antonio and Seoul. He was then selected as one of eleven composers-in-residence for the Ford Foundation Young Composers Project, designed to increase collaboration between composers and music educators. In 1966 he was appointed associate professor of composition and theory at the University of Kentucky in Lexington, where he served until his untimely death.

Chance wrote *Incantation and Dance* as part of his work in the Greensboro, North Carolina public schools with the Young Composers Project. The Greensboro Senior High School Band premiered the piece in 1960 under its original title *Nocturne and Dance*. The brief *Incantation* brims with mystery and expectation; the *Dance* then begins softly before the percussion section leads a charge in complexity and intensity.

## **Cole Porter Songbook**

arranged by Stephen Bulla\* (b. 1953)

*GySgt Sara Dell'Omo, mezzo-soprano*

One of America's most beloved songwriters, Cole Porter was born into a wealthy family in Indiana and received classical training in violin, piano, and composition. After graduating from Yale University in New Haven, Connecticut, and attending music graduate school at Harvard University, Porter moved to Paris where he married, studied composition, and maintained a reputation as part of the social elite across Europe. Porter's popularity on Broadway and in Hollywood peaked in the 1930s with hit songs including “Night and Day,” “I Get a Kick out of You,” “Begin the Beguine,” and “You'd Be So Easy to Love.” His most successful show came in 1948 with *Kiss Me Kate*, for which he won Tony Awards for best composer and lyricist and best musical.

Porter is notable among songwriters for writing both lyrics and music: his texts are full of clever double entendres, and his music reflects his thorough musical training. Stephen Bulla's medley of Cole Porter tunes includes “It's De-Lovely,” originally sung by Ethel Merman and Bob Hope in the 1936 show *Red Hot and Blue*, “In the Still of the Night” from the 1937 movie *Rosalie*, “Goodbye, Little Dream, Goodbye” from *O Mistress Mine*, and “You're The Top” from the 1934 musical *Anything Goes*.

## **“Profanation” from Symphony No. 1, *Jeremiah***

Leonard Bernstein (1918–90)

transcribed by Frank Bencriscutto

Famed American composer and conductor Leonard Bernstein is best known for his popular musical style beloved in *Candide* and *West Side Story* and his influential tenure as music director of the New York Philharmonic, where he tripled the orchestra’s audience and established a regular television presence with his renowned Young People’s Concerts.

Bernstein composed his first symphony, called *Jeremiah*, in the years between his graduation from the Curtis Institute of Music in Philadelphia and his 1943 appointment as assistant conductor of the New York Philharmonic, where a last-minute substitution for a national broadcast gave Bernstein exposure that elevated both his conducting and composition careers. Heard alone, the symphony’s second movement “Profanation” is an exciting scherzo of complex rhythms and melodies reminiscent of Bernstein’s Broadway works. However, within the symphony’s depiction of the story of the Hebrew prophet Jeremiah, “Profanation” is the dark inner movement between the instrumental Prophecy and final vocal Lamentation. Bernstein describes the movement’s intent to “give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people.”

## **March, “Rival Rovers”**

Russell Alexander (1877–1915)

Born in Missouri, Russell Alexander spent a lifetime entertaining audiences with music and comedy, composing three overtures, a trombone solo, and thirty-seven marches. Unlike the young Sousa, whose attempt at joining the circus at age thirteen was thwarted by his father, Alexander joined Barnum and Bailey’s Greatest Show on Earth at the more mature age of twenty. The circus featured his talent and training as composer, arranger, and euphonium soloist on a five-year tour of Europe. Upon returning to the United States, Alexander joined with his two brothers and a friend to form a vaudeville act called the “Exposition Four,” which thrilled audiences with clever combinations of comedy and musicianship.

Alexander wrote the “Rival Rovers” march in 1899 during the Barnum and Bailey tour. With no clues about the specific meaning of the title, we can only imagine the antics of American circus performers entertaining European crowds.