



UNITED STATES MARINE BAND  
Wednesday, July 23, 2014 at 8:00 P.M.  
U.S. Capitol, West Terrace  
Thursday, July 24, 2014 at 8:00 P.M.  
Sylvan Theater  
Major Michelle A. Rakers, conducting

**Lieutenant Colonel Jason K. Fettig, Director**

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Clare Grundman (1913–96)

*Concord*

Emmanuel Chabrier (1841–94)  
transcribed by MSgt Donald Patterson\*

Fête Polonaise from *Le Roi Malgré Lui*

James Stephenson (b. 1969)

*Duo Fantastique* (2007)

*SSgt Brandon Eubank and SSgt Amy McCabe, trumpet soloists*

Sir Charles Mackerras (1925–2010)  
based on the music of Sir Arthur Sullivan  
transcribed by W. J. Duthoit

Suite from *Pineapple Poll*

Opening Number  
Jasper's Dance  
Poll's Dance  
Finale

arranged by Stephen Bulla\* (b. 1953)

*Pride of a People*

*MSgt Kevin Bennear, baritone*

John Philip Sousa\* (1854–1932)

March, "Daughters of Texas"

*MSgt Kevin Bennear, concert moderator*

## ***Webnotes July 23/24***

### ***Concord***

Clare Grundman (1913–96)

Clare Grundman was an important composer for symphonic bands and wind ensembles throughout the twentieth century. Born in Ohio, Grundman studied at The Ohio State University in Columbus and served in the Coast Guard during World War II as a Chief Musician. His works include scores for television, radio, Broadway, movies, and more than seventy original compositions for band.

“The President’s Own” commissioned Grundman’s *Concord* in 1987 for the World Association for Symphonic Bands and Ensembles (WASBE) conference. The work draws from three traditional American folk tunes identified with the Revolutionary War period.

“The White Cockade” was a popular fife and drum tune. A cockade is a knotted ribbon attached to a hat to signify rank or allegiance, and the Continental Army pinned white cockades on top of their formerly black cockades in honor of the *Ancien Régime* when France became an ally in the war.

“America” was composed by William Billings (1746–1800) of Boston, one of America’s first choral composers who supported the Revolution with his music alongside his friends Paul Revere and Samuel Adams. Despite the popularity of his music, Billings experienced extreme financial difficulty due to primitive copyright laws in the United States at the time which allowed his music to be reprinted freely.

Now adopted as a patriotic American song, “Yankee Doodle” is thought to have been first sung by British military officers to mock the colonists they served alongside in the French and Indian War. Both the words and music enjoy a confused history: the term “doodle” may derive from a German term meaning “fool” or “simpleton,” while *macaroni* referred to a set of well-traveled Englishmen who appreciated the culinary delights of Italian macaroni pasta and “exceeded the ordinary bounds of fashion” with tight clothes, oversized swords, and extremely tall wigs. The lyrics may imply that the simple “Yankee Doodle” thought he could imitate British fashion with only a feather.

### ***Fête Polonaise from Le Roi Malgré Lui***

Emmanuel Chabrier (1841–94)

transcribed by MSgt Donald Patterson\*

Despite a rather small body of work, French composer Emmanuel Chabrier influenced the most famous French composers of the twentieth century, including Claude Debussy, Maurice Ravel, and Francis Poulenc, with his ability to incorporate humor and popular idioms in serious music. Though Chabrier showed musical talent as a composer and pianist from a young age, he chose a career path following his family tradition of law and civil service. Only in 1880, at age thirty-nine, did he resign his position at the Ministry of the Interior to devote his final fourteen years to composition.

Chabrier composed *Le Roi Malgré Lui* (*The Reluctant King*) between 1884 and 1887. Despite success at its première at the *Opéra-Comique* in Paris, the production was suspended due to a fire, then later gained fame abroad. The title character is a sixteenth-century French courtier who, to his surprise and dismay, is elected King of Poland. No comic opera would be complete without a scheming villain, a role filled by the devious Count Laski. In Act II, the Count has assembled his co-conspirators at a masked ball

where the “Fête Polonaise” is featured. With the pomp of a polonaise, the rhythmic vitality of a mazurka, and the beauty of the waltz, Chabrier’s music vividly evokes this scene of dancing and intrigue.

### ***Duo Fantastique (2007)***

James Stephenson (b. 1969)

*SSgt Brandon Eubank and SSgt Amy McCabe, trumpet soloists*

Currently composer-in-residence with the Lake Forest Symphony near Chicago, James Stephenson has seen his works performed by leading orchestras around the world and hailed by critics as “straightforward, unabashedly beautiful sounds.” Stephenson engages audiences while creating worthy challenges for the musicians, as evidenced by an abundance of commissions for solo works from principal players of the symphonies of Chicago, Boston, New York, Philadelphia, Minnesota, and Washington, DC. Stephenson is also an active contributor to the concert band repertoire; “The President’s Own” has performed five of his works in as many years, including the première of *Duels and Dances* at the American Bandmasters Association (ABA) convention in 2011.

Before developing his composition career, Stephenson was a trumpet player and performed for seventeen seasons with the Naples Philharmonic in Florida after graduating from the New England Conservatory (NEC). The *Duo Fantastique* stems from these trumpet roots, commissioned for soloists Eric Berlin, a colleague from NEC, and Charlie Schlueter, his teacher, for performance at the 2007 International Trumpet Guild Conference. Stephenson describes the piece he wrote for his friends:

After a brief rhapsodic introduction, the music shifts gears immediately to an almost overly-simplistic tune, where the main theme is put forth by the two soloists. . . . The piece weaves through a few variations on the theme before settling into a slower lyrical section, meant to highlight the unique musical abilities I remember from Mr. Schlueter and Mr. Berlin’s trumpet playing. I also allow the two soloists to add their “signature” in this section, drawing on their respective initials, C. S. (or B-flat, E-flat) and E. B., for musical inspiration. The piece ends with the anticipated up-tempo music, and is punctuated in the last couple measures with an inside joke that Schlueter students may remember from their lessons with Charlie!

### ***Suite from Pineapple Poll***

Sir Charles Mackerras (1925–2010)

based on the music of Sir Arthur Sullivan

transcribed by W. J. Duthoit

Although it features the music of Sir Arthur Sullivan, the ballet *Pineapple Poll* was the creation of choreographer John Cranko and conductor Sir Charles Mackerras, who created the production in 1951 using music from Gilbert and Sullivan’s most successful operettas, including *Pirates of Penzance*, *The Mikado*, and *H.M.S. Pinafore*. Due to the ballet’s enormous popularity, Mackerras fashioned a suite of music for orchestra, which he later transcribed into two suites for band.

Following the Gilbert and Sullivan tradition, there is a ship at the center of the plot of *Pineapple Poll*: the H.M.S. Hot Cross Buns. The “Poll” of the title is a flower girl who is desperately but unrequitedly loved by a local pot-boy named Jasper. Poll has no interest in Jasper because she, along with every other girl in town, is smitten with the dapper Captain Belaye of the H.M.S. Hot Cross Buns. Captain Belaye, however, only has eyes for the demure Blanche. The ladies, undeterred by the Captain’s pledge, sneak aboard the ship disguised as sailors. Although his crew is now significantly smaller and slither in

stature, the highly observant Captain seems not to notice, even when his crew fails in their regular duties and Pineapple Poll faints after a cannon is fired. It is not until Captain Belaye's new bride Blanche comes aboard that the "sailors" divulge their true identities by fainting in horror at the evidence of the betrothal. When Jasper the pot-boy is promoted to the rank of Captain, however, Poll immediately forgets Captain Belaye and swears her undying love for her new Captain. Everyone lives happily ever after.

### ***Pride of a People***

arranged by Stephen Bulla\* (b. 1953)

*MSgt Kevin Bennear, baritone*

MSgt Stephen Bulla, USMC (Ret.) of Westhead, New York, joined "The President's Own" in 1980 and retired as chief arranger in 2010. Bulla originally arranged *Pride of a People* for the Marine Band's 1987 tour, revising it to the current version for the 2001 tour. This patriotic medley weaves together three songs that have become an integral part of our American culture.

"This is My Country" was composed by Al Jacobs in 1940 with lyrics by Don Raye. The song was popularized by Fred Waring and His Pennsylvanians and later recorded by such artists as the Mormon Tabernacle Choir, Tennessee Ernie Ford, and Patti LaBelle. "You're a Grand Old Flag" first appeared in the 1906 stage musical *George Washington Jr.*, a production of American theater legend George M. Cohan, who sang the number while wrapped in the American flag. The current lyrics were adopted after numerous complaints about the original title "You're a Grand Old Rag." "My Country 'tis of Thee" served as one of America's unofficial anthems before "The Star-Spangled Banner" was officially adopted in 1931. Reverend Samuel Francis Smith (1808–95) wrote the lyrics in 1831 for a melody he selected from a German hymnbook, unaware that the tune was already used as the British anthem, "God Save the King." Martin Luther King Jr. quoted Smith's lyrics when he spoke from the steps of the Lincoln Memorial in 1963, calling on the nation to "let freedom ring."

### **March, "Daughters of Texas"**

John Philip Sousa\* (1854–1932)

"The March King," John Philip Sousa was born in 1854 in southeast Washington, D.C., near the Marine Barracks where his father Antonio played trombone in the Marine Band. Sousa 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 five years later as the seventeenth director.

Sousa composed his march "Daughters of Texas" in 1930 after a long career with the Marine Band and The Sousa Band. Two years earlier, Sousa had received a request for a new march signed by 1,700 students from the all-girls College of Industrial Arts in Denton, Texas. The march currently called "Daughters of Texas" is actually the second piece Sousa wrote in response to the students' request. Sousa used the music he originally wrote for the Texas women to accommodate a lucrative last-minute request from utilities magnate Wilbur B. Foshay for a concert band performance at the dedication of a new skyscraper in Minneapolis. After Foshay was imprisoned on charges of mail fraud, Sousa refused to publish the original march. The music performed on this program is the second of the "Daughters of Texas" marches, strutting elegantly with all the characteristic flair of "The March King."