



UNITED STATES MARINE BAND

Wednesday, July 30, 2014 at 8:00 P.M.

U.S. Capitol, West Terrace

Thursday, July 31, 2014 at 8:00 P.M.

Sylvan Theater

Lieutenant Colonel Jason K. Fettig, conducting

Lieutenant Colonel Jason K. Fettig, Director

W. Paris Chambers (1854–1913)
edited by John R. Bourgeois*

Revelation March

Joaquín Turina (1882–1949)
transcribed by Alfred Reed

La Procession du Rocío, Opus 9

Triana en Fête
La Procession

Kenny Baker (1921–99)
arranged by José Schyns

“Virtuosity”

GySgt Brad Weil, trumpet soloist

Gordon Jacob (1895–1984)

An Original Suite

March
Intermezzo
Finale

Stephen Sondheim (b. 1930)
arranged by Stephen Bulla*

“You (I) Could Drive a Person Crazy” from *Company*

GySgt Sara Dell’Omo, mezzo-soprano

Jean Sibelius (1865–1957)
transcribed by MSgt Donald Patterson*

“Lemminkainen’s Return” from
Lemminkainen Suite, Opus 22

John Philip Sousa* (1854–1932)
edited by the United States Marine Band

March, “On the Tramp”

GySgt Sara Dell’Omo, concert moderator

Webnotes July 30 & 31

Revelation March

W. Paris Chambers (1854–1913)
edited by John R. Bourgeois*

William Paris Chambers was an American cornetist, composer, and bandmaster. Born and raised in Pennsylvania, he became soloist and conductor of the Keystone Cornet Band when he was just eighteen years old. By the time he was twenty-five, Chambers was the leader of the Capitol City Band of Harrisburg. In 1892, as director of the Great Southern Band of Baltimore, he garnered fame after performing a virtuosic solo on the summit of Pike's Peak, more than 14,000 feet above sea level. Chambers left the U.S. in 1903 and 1905 to tour Europe and Africa as a cornet soloist. His compositions include cornet solos, waltzes, polkas, and overtures, but he is best known for his marches, including "Chicago Tribune," "Boys of the Old Brigade," and Revelation March.

La Procession du Rocio, Opus 9

Joaquín Turina (1882–1949)
transcribed by Alfred Reed

Born in Seville, Spain, Joaquín Turina began his musical studies in composition and piano early, and by age fifteen had garnered considerable acclaim in his hometown. This early success prompted him to pursue studies in Madrid where he befriended another popular Spanish composer, Manuel de Falla, whose nationalistic compositional style was profoundly influential on Turina. In 1905, Turina moved to Paris to study composition at the Schola Cantorum and was introduced to the Impressionism of French composers Claude Debussy and Maurice Ravel. Nearing the end of his studies in Paris, Turina's friend Falla advised him to further develop his nationalistic style, which led to Turina's first major compositional success, *La Procession du Rocio*.

In this two-part symphonic poem, Turina portrays a festival and procession that occurs every June in Triana, a neighborhood in Seville, which honors the Blessed Virgin. Describing the festival and procession in his own program notes to the orchestral score, Turina says, "the people dance the soleare and seguidilla. In the midst of the dancing a drunkard sets off firecrackers, adding to the confusion. At the sound of flute and drums which announce the Procession, all dancing ceases."

"Virtuosity"

Kenny Baker (1921–99)
arranged by Josè Schyns
GySgt Brad Weil, trumpet soloist

Born in Withernsea, England, in 1921 to parents with musical backgrounds, Kenny Baker practiced many instruments from a young age. He began by studying piano, switched to clarinet and saxophone, branched out to violin, accordion, tenor horn, and cornet, all before settling comfortably on the trumpet. In the early 1930s Baker moved to London to perform professionally on that instrument in brass bands. Throughout the 1930s and 40s he established himself throughout the United Kingdom as a versatile and brilliant technician capable of performing in both jazz and dance bands. In the 1950s he formed his own band, the Baker's Dozen, that was heard regularly on BBC radio programs. Baker continued to compose and record, as well as lead jazz bands throughout the 1970s and 1980s, further building his reputation as

a mainstream musician. Although Baker rarely left England to perform, his strong melodies and fiery technique greatly influenced jazz musicians around the world. The title of this work Baker composed for solo trumpet should leave little doubt in the listener's mind of the high expectations placed on the soloist.

An Original Suite

Gordon Jacob (1895–1984)

English composer Gordon Jacob was born in London in 1895. He served during World War I in a field artillery battalion and was held a prisoner of war in 1917. As a way of entertaining themselves in prison camp, some of the soldiers formed a small orchestra with whatever instruments they could muster, and Jacob arranged music for the group. After his service, Jacob attended the Royal College of Music (RCM) in London and studied with a number of well-known British composers including Ralph Vaughan Williams. While still a student, Jacob was asked by Vaughan Williams to orchestrate his own *William Byrd Suite* for military band. Jacob's orchestration of Vaughan Williams' work proves to this day to be popular repertoire on band concerts. Jacob quickly transitioned from being a student at the RCM to being on its staff in 1924, and he went on to retire from there in 1966. During his time teaching, he instructed many students including Malcom Arnold and Gustav Holst's daughter Imogen. Published in 1928 and rich in folk song-styled themes, *An Original Suite* is Gordon Jacob's first composition for the wind ensemble.

“You (I) Could Drive a Person Crazy” from *Company*

Stephen Sondheim (b. 1930)

arranged by Stephen Bulla*

GySgt Sara Dell'Omo, mezzo-soprano

Award-winning Broadway composer and lyricist Stephen Sondheim is one the most well-known names in modern American musical theater. Before gaining fame for his own musical creations, Sondheim, a protégé of Oscar Hammerstein, found success as the lyricist for both *West Side Story* and *Gypsy*. His career began in earnest when he won his first Tony Award in 1962 for *A Funny Thing Happened on the Way to the Forum*, and his many subsequent masterpieces have been honored with a 1985 Pulitzer Prize, a 1990 Academy Award, numerous Tony and GRAMMY Awards, and the 1993 Kennedy Center Honors.

Sondheim's cool and innovative musical *Company* also won several Tony Awards including Best Musical in 1970. *Company* examines the relationships of upper-middle class New Yorkers from the perspective of thirty-five-year-old bachelor Robert and his five sets of married friends. Robert watches these couples experience various joys and struggles in their marriages, but in spite of, or perhaps because of what he discovers, he remains reluctant to commit to any exclusive relationship. In the catchy number “You (I) Could Drive a Person Crazy,” Robert's three young girlfriends express their frustration about his inability to commit.

“Lemminkainen's Return” from *Lemminkainen Suite, Opus 22*

Jean Sibelius (1865–1957)

transcribed by MSgt Donald Patterson*

Jean Sibelius' status as a symbol of Finnish national identity transcends the realm of classical music, evidenced by monuments and currency dedicated to honoring the composer. His creation of a distinct

national musical style parallels a similar development in national literature with the national epic poem of Finland, *The Kalevala*. Steeped in the rich cultural heritage and natural beauty of Finland, *The Kalevala* is a mythological tale of creation, epic journeys, romance, revenge, battles, and tragedy told through its character's songs. Initially published in 1835, *The Kalevala's* vast collection of traditional Finnish folklore was painstakingly compiled by Elias Lönnrot. Sibelius was so fascinated by the repetitious rhythms and mystical images conjured by the runes (poems) of *The Kalevala* that a number of his works are based on the stories of this Finnish national epic.

Sibelius' *Lemminkainen Suite* is four tone poem legends from *The Kalevala* depicting the travels of the character Lemminkainen, a ladies man with a penchant for fighting while on a quest for a wife. "Lemminkainen's Return," the final tone poem of the suite, is a milestone in Sibelius' career, foreshadowing new and unique compositional methods that he would utilize in his later works, most similarly the closing of the first movement of his fifth symphony. Rather than following traditional musical structures where themes are more clearly defined and given the opportunity to contrast one another, in "Lemminkainen's Return" each new motif is added into the gradually thickening texture. This unrelenting and rhythmic *moto perpetuo* builds throughout the piece to the ultimate goal: the home to which the hero Lemminkainen returns.

March, "On the Tramp"

John Philip Sousa* (1854–1932)

edited by the United States Marine Band

Completed in 1879, John Philip Sousa based his march "On the Tramp" on the popular song by Septimus Winner titled "Out of Work." During this time the phrase "on the tramp" was slang for "looking for gainful employment." Ironically, Sousa had a difficult time receiving compensation for this march. His publisher declined his initial request of twenty-five dollars for his new march. When Sousa haggled for fifteen dollars, his publisher responded by suggesting they wouldn't give him so much as fifteen cents for the piece. Continuing to negotiate, when Sousa asked for one of the publisher's new dictionaries as compensation, they reached an agreement and the march, "On the Tramp" was published. Perhaps Sousa's new dictionary came with him the following year when he assumed his role as 17th director of the United States Marine Band.