



UNITED STATES MARINE BAND  
Wednesday, June 3, 2015 at 8:00 P.M.  
U.S. Capitol, West Terrace  
Thursday, June 4, 2015 at 8:00 P.M.  
Sylvan Theater  
Major Michelle A. Rakers, conducting

Lieutenant Colonel Jason K. Fettig, Director

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John Philip Sousa\* (1854–1932)

March, “Revival”

Steven Bryant (b. 1972)

*Stampede* (2003)

Amilcare Ponchielli (1834–86)  
transcribed by Carlton Lind

Clarinet Duet, “Il Convegno”  
*MGySgt Charles Willett and GySgt Tracey Paddock, soloists*

Arturo Márquez (b. 1950)

Danzón No. 2 (1994)

Frederick Loewe (1901–88)  
lyrics by Alan Jay Lerner  
arranged by SSgt Scott Nimmer\*

“Almost Like Being In Love” from *Brigadoon*  
*MSgt Kevin Bennear, baritone*

Dmitri Shostakovich (1906–75)  
transcribed by Charles B. Righter

Finale from Symphony No. 5, Opus 47

*MSgt Kevin Bennear, concert moderator*

## *Program Notes*

### March, “Revival”

John Philip Sousa\* (1854–1932)

This march incorporated the hymn “[In the] Sweet Bye and Bye” and was probably written at the suggestion of Simon Hassler, the Philadelphia composer and orchestra leader. It was one of Sousa’s earliest marches and was written for orchestra, not band. His former music teacher, John Esputa Jr., made note of the march and correctly predicted Sousa’s future in music. He wrote in the September 30, 1876, issue of his weekly newspaper, the *Musical Monitor*: “We have now on hand the ‘Grand Revival March’ composed by J. P. Sousa of this city, and which was played with immense success by Hassler’s orchestra at the Chestnut St. Theatre, Phila. The march is deserving of credit. We are glad to see such proficiency in one so young, and predict for him a brilliant future.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 80. Used by permission.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 1 of [“The Complete Marches of John Philip Sousa.”](#)

### *Stampede (2003)*

Steven Bryant (b. 1972)

American composer Steven Bryant is a native of Little Rock, Arkansas, and a student of American composers John Corigliano of The Julliard School, Cindy McTee of the University of North Texas, and Francis McBeth of Ouachita Baptist University. Bryant says of his own compositional style and piece:

I strive to write music that leaps off the stage (or reaches out of the speakers) to grab you by the collar and pull you in. Whether through a relentless eruption of energy, or the intensity of quiet contemplation, I want my music to give you no choice, and no other desire, but to listen.

*Stampede* is a western; at once evoking the romanticized “wild west,” while the much wilder, unpredictable reality of that era repeatedly interjects its presence. The music is a high-spirited celebration of the Calgary Stampede’s cultural amalgamation (from the cowboys and the agriculture and livestock industries they represent, to the First Nations, to the Young Canadians, and including, of course, the Stampede Band), and the unified spirit of all these groups in promoting their western values and heritage. It can loosely be thought of as Copland’s *Billy the Kid* meets John Adams’ *Short Ride in a Fast Machine*. Written for the Calgary Stampede Showband, this work is meant for the large, symphonic band ensemble.

### **Clarinet Duet, “Il Convegno”**

Amilcare Ponchielli (1834–86)

transcribed by Carlton Lind

[MGySgt Charles Willett and GySgt Tracey Paddock, soloists](#)

Amilcare Ponchielli is best known today as an opera composer, particularly for his signal achievement, *La Gioconda*. However, his early efforts from 1856 to 1876 in the genre were beset with

disappointments as one production after another either ended prematurely or proved commercially unviable. It was during these years that he established his other legacy as a *capo-banda*, or bandmaster, in Piacenza, Italy, and later Cremona, producing at least eighty-two original compositions and 120 arrangements for band. His pupil Giovanni Tebaldini lauded his work from this period, saying, “He did not bring the band into the orchestra, but rather, the orchestra into the band.”

“Il Convegno,” or “The Meeting,” is a musical portrayal of two lovers’ rendezvous. One of Ponchielli’s most popular works, this was his only composition which he reworked for three different media—an original version for clarinet duo and piano, and later transcriptions for clarinets with band and orchestra (the latter of which was perhaps never performed in his lifetime). One of the remaining original scores for band prescribes an accompaniment of eighteen parts, leaving out percussion altogether, although some use of light percussion would likely represent authentic performance practice.

### **Danzón No. 2 (1994)**

Arturo Márquez (b. 1950)

Arturo Márquez is one of the leading composers of contemporary Mexican art music. The son of a mariachi musician and the grandson of a Mexican folk singer, Mexico’s musical culture enveloped Márquez from his earliest days. Following in the family tradition, he became a musician as well, studying piano, violin, and trumpet. At age sixteen he discovered his ultimate outlet of musical expression, composition, which he studied at the National Conservatory of Music of México in Mexico City, the Taller de Composición of the Institute of Fine Arts of México in Mexico City, with Jacques Castérède in private lessons in Paris, and at the California Institute of the Arts in Valencia. The distinct sounds of the Mexican dance salons, which Márquez knew so well from childhood, became an important influence on his mature work. In fact, he is best known for a series of compositions based on the danzón. One of these, Danzón No. 2, is so well loved it has been referred to as a second national anthem for Mexico. Márquez provides this account of Danzón No. 2:

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón’s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico’s National Autonomous University and is dedicated to my daughter Lily.

### **“Almost Like Being in Love” from *Brigadoon***

Frederick Loewe (1901–88)

lyrics by Alan Jay Lerner

arranged by SSgt Scott Nimmer\*

[MSgt Kevin Bennear, baritone](#)

The original 1947 production of the Broadway hit musical *Brigadoon*, starring David Brooks and Marion Bell, ran for 581 performances. It has since had three Broadway revivals and two West End (London) theater productions, as well as a version for U.S. television and the popular 1954 film version starring Gene Kelly and Cyd Charisse. This musical was not the first collaboration of the Austrian-born composer Frederick Loewe and American lyricist Alan Lerner, but when *Brigadoon* opened on Broadway, it became apparent that the pair would become legendary in American musical theater.

Set in the Scottish Highlands, *Brigadoon* tells the story of two American tourists, Tommy and Jeff, who happen upon the un-charted village of Brigadoon. Due to a spell to preserve its peace and special beauty, it appears just one day every one hundred years. Tommy is already engaged to a woman back home in New York City, though he has reservations about their being married. While visiting this mystical town, Tommy becomes captivated by Fiona, a young woman who resides in Brigadoon. Before the close of the first act, Tommy cannot contain the joy he feels, and he sings to his traveling companion that it is “Almost Like Being in Love.”

### **Finale from Symphony No. 5, Opus 47**

Dmitri Shostakovich (1906–75)

transcribed by Charles B. Righter

“Muddle Instead of Music” was the title of a critic’s scathing 1936 review of Dmitri Shostakovich’s wildly popular opera *Lady MacBeth of the Mtsensk District*. “This game could end badly,” read the review, which forced the brilliant and talented twenty-nine-year-old Russian composer to face the harsh realities of continuing to compose in a non-traditional style, which was widely opposed by the musical establishment in Stalin’s communist regime. After painfully opting to cancel the première performance of his modernist Fourth Symphony, Shostakovich sought to ease the political pressure on himself and his family when he composed his Fifth Symphony in 1937.

As part of his stylistic reform to avoid official censure, Shostakovich employed a more traditional four-movement format with the Fifth Symphony. The first three movements portray immense struggle, tragedy, and emotional sorrow. But in the final movement, the timpani enters boldly and is soon joined by the low brass, and the work transforms into a powerfully uplifting force. At its first performance in 1937 by the Leningrad Philharmonic, the symphony was an immediate triumph. During the era of Stalinist purging, audiences across Russia connected with the struggle and tragedy personified in this work. At the time of its première, Shostakovich remained silent regarding his inspiration. However, after some time he expressed that the piece was about, “the suffering of man, and all-conquering optimism. I wanted to convey in the symphony how, through a series of tragic conflicts of great inner spiritual turmoil, optimism asserts itself as a world view.”