



UNITED STATES MARINE BAND

Wednesday, August 5, 2015 at 8:00 P.M.

U.S. Capitol, West Terrace

Thursday, August 6, 2015 at 8:00 P.M.

Sylvan Theater

First Lieutenant Ryan J. Nowlin, conducting

Lieutenant Colonel Jason K. Fettig, Director

John Philip Sousa* (1854–1932)

March, “Resumption”

Philip Sparke (b. 1951)

“Celebration”

Gilbert Vinter (1909–69)
transcribed by MSgt Mark Questad*

“Hunter’s Moon”

MGySgt Amy Horn, horn soloist

Paul Hart (b. 1954)

Cartoon

Gustav Holst (1874–1934)
transcribed by Gordon Jacob

Moorside March from *A Moorside Suite*

Lucy Simon (b. 1940)
lyrics by Marsha Norman
arranged by Stephen Bulla*

“How Could I Ever Know?” from *The Secret Garden*

GySgt Sara Dell’Omo, mezzo-soprano

Piotr Ilyich Tchaikovsky (1840–93)
transcribed by V. F. Safranek

Finale from Symphony No. 4 in F minor, Opus 36

GySgt Sara Dell’Omo, concert moderator

Program Notes

March, “Resumption”

John Philip Sousa* (1854–1932)

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. Sousa studied piano and most orchestral instruments, excelling 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 led “The President’s Own” until 1892, and shortly after, formed his own Sousa Band, which toured extensively for the next four decades, both in the United States and abroad.

1879 was a very fruitful year for Sousa. He was successfully conducting Gilbert and Sullivan’s musical comedy, *H.M.S. Pinafore*, which was well received in New York and Philadelphia. It was the year before he would become Leader of the United States Marine Band and the year in which he got married. It was also the year he composed the march, “Resumption.” The title refers to the Resumption Act of 1875 which restored the United States to the gold standard after a long period of inflation and depression following the Civil War.

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”](#) found on the Marine Band website.

“Celebration”

Philip Sparke (b. 1951)

Born in London, Philip Sparke studied trumpet, piano, and composition at the Royal College of Music. During these years, he formed a student brass band, performed in the wind orchestra, and composed for both ensembles. With that experience, he successfully published a few works, which led to his first major commission for the Centennial Brass Band Championships in New Zealand. International recognition of his compositions has resulted in commissions from bands in Europe, Asia, Australia, and the United States. In 1996, the United States Air Force Band commissioned and recorded his *Dance Movements*, which won the prestigious Sudler Prize in 1997. In 2000, Sparke founded his own publishing company, Anglo Music Press, which “is devoted to publishing his brass band, concert band, fanfare band, and instrumental publications as well as recordings dedicated to his latest works.”

“Celebration” was commissioned by the Tokyo Kosei Wind Orchestra and was premièred on June 11, 1992, at Matsue Plover Hall in Japan. In Sparke’s words, “The work celebrates two things, firstly the incredible virtuosity of the Tokyo Kosei Wind Orchestra and secondly, and more generally, optimism of the human spirit; and perhaps, more specifically, what is to me the most important aspect of any band music—the glorious results that can be achieved when musicians play together towards a common goal, a whole that is greater than the sum of its parts.”

“Hunter’s Moon”

Gilbert Vinter (1909–69)

transcribed by MSgt Mark Questad*

MGySgt Amy Horn, horn soloist

Gilbert Vinter was a bassoonist with the London Philharmonic Orchestra as well as the conductor of the BBC Wireless Band and BBC Light Orchestra. He also taught at the Royal Academy of Music in London. During World War II he led the Royal Air Force Central Band. He was well known as a composer in the light classical and film music fields.

Vinter’s “Hunter’s Moon” is a comical rendition of a hunter who decides to go for a ride under the wrong conditions. This work for horn and orchestra was composed in 1942 and plays upon the widely used characteristic of the horn as a signaling instrument during the hunt. The hunter has “prepared” himself for the chase by imbibing one too many spirits and therefore is quite unsteady in his seat. The music depicts him shooting at his prey, which is portrayed by the use of “stopped horn,” the technique of blowing into the horn while the right hand covers the opening of the bell, creating an edgy and nasal sound. The ride takes him through brambles and bushes, causing him to be thrown from his horse. Knocked unconscious, he begins to dream of the beautiful maiden Diana, the goddess of the hunt. This passage is full of lyrical lines. The dream ends and he is back on his horse as the music returns to a gallop. The piece concludes with heroic horn glissandi as his chase continues.

Cartoon

Paul Hart (b. 1954)

British composer Paul Hart is best known for his numerous works for television, films, and commercials. Hart has also composed more lengthy works for orchestra and band including a jazz-influenced concerto for legendary guitarist John Williams. *Cartoon* was commissioned in 1990 for the Royal Tournament, a popular annual competition at Earl’s Court in London that features military bands, marching exhibitions, and battle re-enactments.

Cartoon is Paul Hart’s nod to the energetic and captivating music which accompanied the classic Warner Bros. “Looney Tunes,” the Walt Disney “Silly Symphonies,” and the later MGM shorts directed by Tex Avery. These cartoons all featured very distinctive music, and many of the best scores of this era were composed by legendary composer Carl Stalling or one of his protégés. Stalling remains a cult favorite among musicians for his tongue-in-cheek quotations of classical music’s “greatest hits” and for the imaginative way that his music brought to life some of film’s most hilarious and memorable characters, many of whom barely spoke. Hart writes, “It’s all here! The big opening credits, the cat and mouse tease and chase, the strutting swagger, and of course the BIG FINALE! Best of all, it can all happen in the imagination of the audience, not on the film screen.”

Moorside March from *A Moorside Suite*

Gustav Holst (1874–1934)

transcribed by Gordon Jacob

Gustav Holst is considered one of the early advocates for the wind band medium, and as such contributed several works to the wind band repertory. Many of the characteristics heard in Holst's compositions set him apart from other English composers. His music utilized unconventional time signatures, rising and falling scales, ostinato, bitonality and occasional polytonality. Holst believed that the quality and subject matter heard in the majority of band music in his day was inadequate.

In 1927, Holst was commissioned to write a competition piece for the BBC and the National Brass Band Festival Committee. The resulting piece was *A Moorside Suite*. Holst's *Moorside Suite* is actually not a piece that belongs in the traditional wind repertoire, as it was written for a traditional British brass band comprising of a range of brass and percussion instruments. English composer Gordon Jacob arranged *A Moorside Suite* for strings in 1952 and later made another arrangement of the piece for military band under the title *Moorside March* in 1960.

The March opens with a rising, four-note motive that makes its way into an energetic theme consisting of six-bar phrases. A second theme, introduced by the alto saxophone, uses standard eight bar-phrases. The grandeur of the trio is similar to the ceremonial marches of Edward Elgar and William Walton. After a brief modulatory section based on the opening motive, the first two themes are restated and the march finishes with a coda containing material from the trio.

“How Could I Ever Know?” from *The Secret Garden*

Lucy Simon (b. 1940)

lyrics by Marsha Norman

arranged by Stephen Bulla*

GySgt Sara Dell'Omo, mezzo-soprano

As the daughter of Richard Simon of Simon and Schuster publishing, Lucy Simon grew up around books and music. At a young age she began recording folk tunes with her sister Carly Simon, later turned to folk-rock, and finally found her home in musical theater. She maintains an active career, most recently presenting a musical version of Boris Pasternak's *Doctor Zhivago*, but remains best-known for her musical setting of *The Secret Garden*.

The English author Frances Hodgson Burnett began writing her novel *The Secret Garden* in 1909 while she was creating a garden for her Long Island home. The children's classic tells the story of Mary Lennox, a lonely young girl who is sent to live with her uncle Archibald in Yorkshire after being orphaned by a cholera epidemic in India. Still grieving over the loss of his wife Lily who died ten years earlier during childbirth and distraught over the condition of his bedridden son, Archibald lives in dark solitude in the manor house. Mary discovers a secret garden that had once belonged to Lily. By bringing the garden back to life, Mary transforms the lives of her grieving uncle and his sick son.

A love song of regret, “How Could I Ever Know?” is sung to Archibald by Lily's spirit near the end of the musical, before she encourages him to “come to her garden” and allow love and life back into his heart.

Finale from Symphony No. 4 in F minor, Opus 36

Piotr Ilyich Tchaikovsky (1840–93)

transcribed by V. F. Safranek

When John Philip Sousa found a piece that proved exceedingly popular with his audiences, he made it a part of his band's regular repertoire. Such was the case for the dramatic Finale to Piotr Ilyich Tchaikovsky's Symphony No. 4. Sousa included this exciting *tour de force* on fourteen different tour programs with the Sousa Band over more than two decades.

Tchaikovsky's masterpiece was written during one of the most turbulent times in the composer's personal life. In 1875 he wrote, "Fate, the mocker, has arranged that for the past ten years all whom I love most in the world are far from me.... Nearly all winter I was constantly unhappy, sometimes on the verge of despair. I longed for death." Indeed, the fourth symphony's central idea of the inescapability of fate is a concept that would plague the composer throughout his life until his untimely death in 1893. Although Tchaikovsky openly admitted that his symphony contained a story, or "program," he declined to elaborate to anyone except his dearest friend and financial benefactor, Madame Nadeja von Meck. Tchaikovsky and von Meck never met in person but shared hundreds of intimate letters over the course of several decades. In a famous letter to her regarding Symphony No. 4, Tchaikovsky wrote:

Our symphony has a program. That is to say it is possible to express the content in words, and I will tell you—and you alone—the meaning of the entire work....

[Regarding the first movement:] The introduction is the kernel, the quintessence, the chief thought of the whole Symphony. [The opening theme] is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul....

If the first movement introduces "Fate" as an inevitable curse one must endure, the following movements seek to provide relief. Regarding the boisterous Finale of the Symphony, Tchaikovsky concludes, "If you find no pleasure in yourself, look about you. Go to the people. See how they enjoy life and give themselves up entirely to festivity. The picture of a folk holiday... And do you still say all the world is immersed in sorrow? There still is happiness, simple naive happiness. Rejoice in the happiness of others—and you can still live."

Even the recurring "Fate" motive cannot suppress the overpowering joy of this masterful Finale, one that ranks among the most recognizable symphonic movements in the entire repertoire.