



UNITED STATES MARINE BAND

Wednesday, June 1, 2016 at 8:00 P.M.

U.S. Capitol, West Terrace

Thursday, June 2, 2016 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, “Sound Off”

Franz von Suppé (1819–95)

transcribed by John Gready

Overture to *Poet and Peasant*

John Hartmann (1830–97)
transcribed by 1st Lt. Ryan J. Nowlin*

“Blue Bells of Scotland”

MGySgt Susan Rider, cornet soloist

Percy Grainger (1882–1961)
edited by R. Mark Rogers

“Ye Banks and Braes o’ Bonnie Doon”

John Williams (b. 1932)
transcribed by Paul Lavender

March of the Resistance from *Star Wars: The Force Awakens*

Frederick Loewe (1901–88)
lyrics by Alan Jay Lerner
arranged by Stephen Bulla*

“The Heather on the Hill” from *Brigadoon*

GySgt Sara Sheffield, mezzo-soprano

Alexander Borodin (1833–87)
transcribed by Mark Hindsley

Polovetsian Dances from *Prince Igor*

Dance of the Young Polovetsian Maidens

Introduction; Dance of the Young Slave Maidens;

Dance of the Wild Men

General Dance; Dances of the Polovetsian Slaves

Dance of the Little Boys; Dance of the Men; Dance
of the Young Maidens

GySgt Sara Sheffield, concert moderator

PROGRAM NOTES

March, “Sound Off”

John Philip Sousa* (1854–1932)

During his twelve years as the seventeenth director of “The President’s Own” (1880–92), John Philip Sousa composed nearly eighty works. Several were marches written specifically for the Marine Corps, as well as to celebrate the unique military environment and traditions at historic Marine Barracks Washington, D.C., including “Semper Fidelis” (1888). “Sound Off” was composed in 1885 and was dedicated to a gentleman viewed by Sousa as a “stern but fair” officer named General George Porter Houston. General Houston was the commanding officer of Marine Barracks Washington from July 1883 to March 1888, and the march derives its title from a military command frequently heard during parades and formations there. A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 2 of [“The Complete Marches of John Philip Sousa.”](#)

Overture to *Poet and Peasant*

Franz von Suppé (1819–95)

transcribed by John Gready

Franz von Suppé was born to a Viennese mother and a father of Italian/Belgian descent. After studying law at his father’s insistence in Italy, where he was strongly influenced by the great operas of Gioachino Rossini, Gaetano Donizetti, and Giuseppe Verdi, he made his career in Vienna conducting and composing light stage works, including thirty operettas, ballets, and farces. Several of the overtures from these operettas have endured the test of time and continue to be performed regularly, in addition to being frequently heard in movie soundtracks, cartoons, and advertisements. The *Poet and Peasant* (*Dichter und Bauer*), premiered in Vienna in August 1846, contains one of those overtures whose popularity has surpassed the opera it prefaced. The work may sound familiar; it appears in a 1935 Popeye cartoon titled “The Spinach Overture.”

“Blue Bells of Scotland”

John Hartmann (1830–97)

transcribed by 1st Lt Ryan J. Nowlin*

MGySgt Susan Rider, cornet soloist

Cornetist John Hartmann was a composer whose craft was honed by his years spent in the military. He came from a large family, and his talent was evident from an early age as he began arranging music for his town band when he was just ten years old. Raised in Prussia, he was sent to a music school where he studied both cornet and violin. Military service was mandatory and, as a result, Hartmann had a long and fruitful association with military bands, which brought him to England and Ireland. It was there that he was inspired by the many folk songs of the British Isles. The “Blue Bells of Scotland” originally refers to the blue bell flower, but in a later version, refers to George III and the Napoleonic wars. It is this later version which Hartmann uses as a theme to showcase the agility of the cornet player in this exciting theme and variations.

Oh, where, and oh, where is my highland laddie gone,
Oh, where, and oh, where is my highland laddie gone,
He’s gone to fight the French, for King George upon the throne,
And it’s oh in my heart I wish him safe at home.

“Ye Banks and Braes o’ Bonnie Doon”

Percy Grainger (1882–1961)

edited by R. Mark Rogers

Percy Aldridge Grainger, like John Hartmann, was keenly interested in the folksongs of the British Isles. Born in Australia, he spent his early professional life in England but moved to America at the onset of World War I. He began his career as a concert pianist in London and it was during this time that Grainger began feverishly composing and taking a particular interest in the native folk songs of his adopted land. In 1905, he made the first of many trips to the English countryside to collect and document tunes sung by the local villagers. Over the course of his career, Grainger recorded more than 700 English and Danish folksongs and arranged dozens of them for performances by various ensembles. He delighted in the nuances and imperfections rendered by each singer and preserved the tunes in their natural state, with irregular meters and the unique interpretations of the original singers. “Ye Banks and Braes o’ Bonnie Doon” is a Scottish folksong with words by Robert Burns. Burns’ poem contrasts the happy singing of a “bonnie bird” with love’s disappointment as the narrator tells how “my fause lover staw the rose, but left the thorn wi’ me.” Grainger carefully scored the band version to balance melodic and accompaniment parts in a warm setting.

March of the Resistance from *Star Wars: The Force Awakens*

John Williams (b. 1932)

transcribed by Paul Lavender

When the American Film Institute released its 2005 listing of the top twenty-five film scores of all time, it included the familiar titles *Out of Africa*, *Ben Hur*, *Sunset Boulevard*, *Psycho*, *The Godfather* and *Gone with the Wind*. John Williams was responsible for three of those twenty-five selections, and at the very top was his unforgettable score to the original *Star Wars* movie. In 1977, on the heels of his work with Spielberg that produced the blockbusters *Jaws* and *Close Encounters of the Third Kind*, Williams signed on to score a new “space western” written and directed by George Lucas. At that time, no one could have predicted the global popularity of this film and its successive chapters, nor could Williams have imagined the broad impact that his music would have in both the film realm and beyond. Williams has scored dozens of themes for the seven films in the *Star Wars* series, many of which have achieved world-wide recognition on a scale equal to some of the most popular classical music in history. The latest installment in the series, *The Force Awakens* was released in December 2015 and tells a story that takes place some thirty years after the conclusion of *The Return of the Jedi*. As old and new characters come together in the film, Williams’ score artfully weaves together familiar music from the original films with brand new themes and brilliantly highlights pivotal actions and relationships. *March of the Resistance* is part of a suite from *The Force Awakens* and is first heard in the movie when Poe Dameron and Resistance forces arrive on Takodana to fight the First Order at Maz Kanata’s castle.

“The Heather on the Hill” from *Brigadoon*

Frederick Loewe (1901–88)

lyrics by Alan Jay Lerner

arranged by Stephen Bulla*

GySgt Sara Sheffield, mezzo-soprano

Broadway theater has been an iconic form of entertainment in America for more than a century, though prior to its currently famous venue on its namesake boulevard, musical theater in New York City existed a generation before the Revolutionary War. Audiences have enjoyed the collaboration of many brilliant lyricists and composers over the last century. Austrian-born composer Frederick Loewe and American lyricist Alan Lerner met in New York in 1942 and became legendary for their more than thirty years of collaboration in American musical theater. Their 1947 production of *Brigadoon*, starring David Brooks and Marian Bell, was an early representation of their successful partnership. Set in the Scottish Highlands, *Brigadoon* tells the story of

two American tourists, Tommy and Jeff, who happen upon the uncharted village of Brigadoon. Due to a spell to preserve its peace and special beauty, the village appears just one day every hundred years. Tommy is already engaged to a woman back home in New York City, though he has some reservations about their being married. While visiting this mystical town, he becomes captivated by Fiona, a young woman who resides in Brigadoon. There will be a wedding in the town soon and we listen as Tommy follows Fiona out to gather “The Heather on the Hill.”

Polovetsian Dances from *Prince Igor*

Alexander Borodin (1833–87)

transcribed by Mark Hindsley

Composer, doctor, and chemist Alexander Borodin was accomplished in all three professions, and while he considered composition a secondary pursuit, his music has certainly outlived him in a way that his other professions did not. Born in the country of Georgia, Borodin was the illegitimate son of a Georgian nobleman and a married Russian woman. Despite being raised a commoner, Borodin received a well-rounded education through tutors at home and in 1850 entered the Medical-Surgical Academy in St Petersburg. He began studying composition in 1862 with Mily Balakirev. Together with Modest Mussorgsky, César Cui, and Nikolai Rimsky-Korsakov, the five men made up “The Mighty Handful,” a group of prominent composers who were dedicated to writing music that was specifically Russian, rather than music that imitated traditional European styles. The Polovetsian Dances come from Borodin’s opera *Prince Igor*, begun in 1868 but which remained unfinished at the time of his death in 1887. Set in the twelfth century, the Russians, led by Prince Igor of Seversk, set out to conquer the Polovetsians, a nomadic tribe of Turkish origin, on the Asian Steppes. Prince Igor and his men are overcome and he is taken prisoner along with his son Vladimir. While captive, the two men are treated well by their captor, the Polovetsian leader Khan Konchak, and the climax of the second act of the opera is a lavish performance by Konchak’s slaves of the famous Polovetsian Dances. *Prince Igor* was finished posthumously by Alexander Glazunov and Rimsky-Korsakov, and is a shining example of the lush, exotic sonorities that are uniquely Russian.