UNITED STATES MARINE BAND
Wednesday, July 6, 2016 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, July 7, 2016 at 8:00 P.M.
Sylvan Theater
Major Michelle A. Rakers, conducting

Lieutenant Colonel Jason K. Fettig, Director

John Philip Sousa* (1854–1932)   March, "Revival"

Steven Bryant (b. 1972)   *Stampede* (2003)

Herbert L. Clarke (1867–1945)   "The Debutante"
SSgt Robert Bonner, cornet soloist

Michael Gandolfi (b. 1956)   *Vientos y Tangos* (2002)

arranged by Stephen Bulla* (b. 1953)   Irish Songs, Set No. 2
MSgt Kevin Bennear, baritone

Dmitri Shostakovich (1906–75)   Finale from Symphony No. 5, Opus 47
transcribed by Charles B. Righter

MSgt Kevin Bennear, concert moderator

*Member, U.S. Marine Band

PROGRAM NOTES

March, "Revival"
John Philip Sousa* (1854–1932)

Composer of the National March of the United States of America, "The Stars and Stripes Forever," John Philip Sousa was the most famous Director of U.S. Marine Band. He first joined the organization at age thirteen when his father, a trombonist in the Band, enlisted him as an apprentice to prevent the young Sousa from running away to join a circus band. Sousa remained in the Marine Band until he was twenty, only to return six years later as the 17th Director.

Sousa's "Revival" March, completed in 1876, was one of his earliest and was originally written for orchestra, not band. In the middle section of the march, Sousa quotes the hymn "The Sweet By and By," immensely popular at the time and still beloved today. Sousa's former music teacher, John Esputa Jr., reviewed the piece in his weekly newspaper, the *Musical Monitor*: "The march is deserving of credit. We are glad to see such proficiency in one so young, and predict for him a brilliant future."

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."

http://www.marineband.marines.mil/AudioResources/TheCompleteMarchesofJohnPhilipSousa/RevivalMarch.aspx

Stampede (2003)
Steven Bryant (b. 1972)

Steven Bryant's music for wind ensemble has reshaped the genre; his substantial catalogue of music is regularly performed throughout the world. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

Bryant wrote *Stampede* for the Calgary Stampede Showband, which premièred the work in 2004 at the Alberta International Band Festival. Billing itself as "The Greatest Outdoor Show on Earth," the Calgary Stampede is an annual rodeo, exhibition, and festival that attracts over one million visitors each year. Bryant describes his inspiration in writing for the Stampede Showband:

> *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 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" meets me in a dark alley.

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"The Debutante"
Herbert L. Clarke (1867–1945)
SSgt Robert Bonner, cornet soloist

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Considered by John Philip Sousa to be the world's greatest cornetist, Herbert L. Clarke has been compared to Niccolò Paganini and Franz Liszt for his role as a virtuoso who brought his instrument widespread popularity. Clarke's early musical training on the violin earned him a position with the Philharmonic Society Orchestra in Toronto at age thirteen. Yet upon hearing the cornet played by Bowen Church, soloist with D.W. Reeves "American Band," Clarke immediately turned his allegiance to the cornet, borrowing an instrument from his brother to learn to play.

Though Clarke would later comment humbly about being self-taught, saying that he didn't know how to properly play the cornet until age thirty-five, he held positions with the Queen's Own Rifle Band and Patrick Gilmore's 22nd New York Regiment Band from his teenage years, achieving the role of solo cornet with the Sousa Band at age twenty-five. Throughout his career Clarke played more than 6,000 solos and recorded more phonograph records than any other cornet player of the time.

Clarke often composed the solo works he performed, tailoring each to showcase his virtuosity and tone. Clarke wrote "The Debutante" to perform with the Sousa Band on their 1913 national concert tour.

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Vientos y Tangos **(2002)**
Michael Gandolfi (b. 1956)

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Composer Michael Gandolfi began his adventures in music as a self-taught eight-year-old guitarist experimenting with rock and jazz improvisation. Now on the faculty at the New England Conservatory of Music in Boston and the Tanglewood Music Center, his works have been performed by such prestigious ensembles as the Boston Symphony Orchestra, Atlanta Symphony Orchestra, and the New World Symphony.

Vientos y Tangos (Winds and Tangos) was commissioned in 2001 to honor the 70th birthday of Frank Battisti, director of the New England Conservatory Wind Ensemble. A huge fan of Argentinean composer Astor Piazzolla, Battisti requested that Gandolfi produce a tango "that one could dance to." The composer offers this insight into his research for the project:

> I devoted several months to the study and transcription of tangos from the early style of Juan D'Arienzo and the "Tango Nuevo" style of Astor Piazzolla to the current trend of "Disco/Techno Tango," among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass.

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Irish Songs, Set No. 2
arranged by Stephen Bulla* (b. 1953)
MSgt Kevin Bennear, baritone

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Master Sergeant Stephen Bulla, USMC (ret.), joined the music production staff of "The President's Own" in 1980 and served as chief arranger from 1989 until his retirement in 2010. During his tenure, he completed approximately 500 arrangements, many of which are still performed regularly by "The President's Own."

In preparation for the Marine Band's 2004 concert tour, Bulla assembled a set of well-known Irish tunes for baritone soloist Master Sergeant Kevin Bennear. The popularity of that medley prompted a second arrangement of additional Irish favorites, completed in 2009. Equal parts sentimentality, reverence, and pure joy, the medley features "When Irish Eyes are Smiling," "The Little Beggarman," "Rocky Road to Dublin," "The Minstrel Boy," "Morrison's Jig," and "The Wearing of the Green."

Finale from Symphony No. 5, Opus 47
Dmitri Shostakovich (1906–75)
transcribed by Charles B. Righter

Dmitri Shostakovich struggled famously under the yoke of Josef Stalin and the Soviet cultural apparatus. His symphonies, still immensely popular in today's concert halls, display his ability to communicate in his own voice while managing the expectations of the regime.

Shostakovich employed a traditional four-movement format with his Fifth Symphony, perhaps seeking to avoid the harsh criticism and threats received by his more modernist works. Premièred in 1937 by the Leningrad Philharmonic, the symphony was an immediate success, its struggle and tragedy connecting with audiences across Russia during an era of Stalinist purging. After three movements of darkness, the finale opens with a militaristic flourish and bone-chilling percussion. Yet, the symphony does not conclude without hope; as Shostakovich revealed later in life: "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."