



UNITED STATES MARINE BAND

Wednesday, June 21, 2017 at 8:00 P.M.

U.S. Capitol, West Terrace

~~June 22 Concert: Canceled Thursday, June 22, 2017 at 8:00 P.M.~~

Sylvan Theater

Major Michelle A. Rakers, conducting

**Lieutenant Colonel Jason K. Fettig, Director**

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Hector Berlioz (1803–69)

transcribed by MGySgt Donald Patterson\*

Overture to *Benvenuto Cellini*

Carl Maria von Weber (1786–1826)

transcribed by Jack T. Kline\*

Rondo from Grand Duo Concertante, Opus 48

*SSgt Jonathon Troy, clarinet soloist*

John Mackey (b. 1973)

*Sheltering Sky* (2012)

Mark D. Camphouse (b. 1954)

*A Movement for Rosa* (1992)

John Philip Sousa\* (1854–1932)

March, “The Crusader”

arranged by Stephen Bulla\* (b. 1953)

*Pride of a People*

*MSgt Kevin Bennear, baritone*

John Williams (b. 1932)

arranged by Paul Lavender

Raiders March from *Raiders of the Lost Ark*

*MSgt Kevin Bennear, concert moderator*

# **PROGRAM NOTES**

## **Overture to *Benvenuto Cellini***

Hector Berlioz (1803–69)

transcribed by MGySgt Donald Patterson\*

Hector Berlioz was a ground-breaking French composer, influential in the development of the Romantic style of Richard Wagner, Franz Liszt, and Gustav Mahler and beloved for his popular *Symphonie Fantastique*. Berlioz was innovative with the size and use of the orchestra, authoring an important treatise on ways composers could use each instrument and expanding the scope of the orchestra in his own works, even conducting ensembles of more than 1000 musicians.

Berlioz pursued his passion for music despite his family's wishes that he enter the medical profession. While in Paris to study medicine, he frequently attended the opera and was once reprimanded by Luigi Cherubini for using the library at the Paris Conservatoire while he was not enrolled as a formal music student. He abandoned his medical studies in 1824, eventually attending the Conservatoire and devoting himself fulltime to composition.

Several of Berlioz's best works were inspired by Italian subjects. Despite expressing distaste for life in Rome, where he lived for fifteen months in the early 1830s as part of the requirements for winners of the Prix de Rome, Berlioz felt strongly enough about his time in Italy to commit to writing music for *Romeo and Juliet*, *Harold in Italy*, and *Benvenuto Cellini*. The latter character was a sixteenth-century Florentine sculptor and goldsmith whose life's events inspired Berlioz to ask his colleagues to write an opera libretto which he began to set to music in 1836. The opera premiered in 1838 but was deemed a failure, closing after only three performances. Its overture, however, was greeted enthusiastically and has since gained popularity in the concert hall. The ten-minute work is itself a mini-drama, opening with a spirited fanfare and capturing moments of solemnity, passion, lyricism, and brilliance.

## **Rondo from Grand Duo Concertante, Opus 48**

Carl Maria von Weber (1786–1826)

transcribed by Jack T. Kline\*

*SSgt Jonathon Troy, clarinet soloist*

German composer Carl Maria von Weber was a multi-talented musician; successful as a concert pianist, orchestral director, and composer. Known as the father of German Romanticism, he composed more than three hundred works including the successful operas *Der Freischütz* (1821), *Euryanthe* (1823), and *Oberon* (1826), as well as music for his own instrument, the piano, and notable works for bassoon, horn, and clarinet.

While his two clarinet concerti were inspired by his lifelong friend Heinrich Baermann, the Grand Duo Concertante was written for another clarinetist, Johann Hermstedt. Originally for piano and clarinet, the work is a true duo, with the two parts sharing virtuosic and melodic material equally. Hermstedt performed the première with Weber on the piano. The rondo on today's program is the third and final movement of the duo, performed here with the piano part orchestrated for concert band. The work's technical brilliance is interrupted by a lyrical interlude, reflecting Weber's operatic expertise, before concluding with exuberance.

## ***Sheltering Sky* (2012)**

John Mackey (b. 1973)

John Mackey, a native of New Philadelphia, Ohio, received his bachelor of fine arts from the Cleveland Institute of Music and his master of music degree from The Juilliard School, where he studied composition with John Corigliano. Mackey has composed for a wide variety of ensembles, in recent years taking special interest in music for dance and for symphonic winds. Many of his pieces have garnered considerable attention and praise: *Damn* (1998), written for solo clarinet and solo dancer accompanied by four percussionists, was used by the 2004 U.S. Synchronized Swim Team at the Olympics in Athens, Greece, where they won the bronze medal; *Redline Tango* (2003), originally for orchestra and re-orchestrated for band, won the 2004 Walter Beeler Memorial Composition Prize and the 2005 American Bandmasters Association Ostwald Award.

*Sheltering Sky* was commissioned in 2012 by the Traugher and Thompson Junior High School Bands. Mackey composed this expressive and distinctive piece for the young Illinois students, allowing the ensemble to sing beautifully without requiring too much technical prowess from any individual player. His stated goal for the work was to write a lyrical piece that sounds like a montage of old folk songs, while in reality the tune is freshly composed. *Sheltering Sky* thus sounds instantly familiar, with melodies reminiscent of “Danny Boy” and “Shenandoah.”

### ***A Movement for Rosa (1992)***

Mark D. Camphouse (b. 1954)

Since 2006, Mark Camphouse has served as director of the wind symphony at George Mason University in Fairfax, Virginia, where he also teaches conducting and composition. A native of Chicago, Camphouse studied trumpet, conducting, and composition at Northwestern University and taught at several universities before moving to the Washington, D.C. area. His compositions for wind band have been performed worldwide in such prestigious venues as Carnegie Hall and the Kennedy Center, and he has been commissioned by many professional and academic wind ensembles, including “The President’s Own” United States Marine Band.

Written in 1992, *A Movement for Rosa* honors the civil rights hero Rosa Parks. The piece is structured in three sections: the first evokes Parks’ early years from birth in 1913 to marriage in 1932, the second portrays racial strife in Alabama and the fight for social equality, while the final section depicts quiet strength and serenity. The gospel hymn *We Shall Overcome*, considered an anthem of the civil rights movement, is hinted at throughout the piece, then revealed in its entirety toward the end of the piece. In his program notes, Camphouse quotes these words from the postscript of Parks’ 1992 autobiography,

I look back now and realize that since that evening on the bus in Montgomery, Alabama, we have made a lot of progress in some ways. All those laws against segregation have been passed.... But a whole lot of white people’s hearts have not been changed. Dr. King used to talk about the fact that if a law was changed, it might not change hearts but it would offer some protection. He was right. We now have some protection, but there is still much racism and racial violence.... It seems like we still have a long way to go.

### **March, “The Crusader”**

John Philip Sousa\* (1854–1932)

Only those who receive certain degrees in Masonry may fully appreciate the meaning of this composition, which was written shortly after Sousa was “knighted” in Columbia Commandery No. 2, Knights Templar, Washington, D.C. The Knights Templar is theoretically derived from the Crusades, and a number of their secret rituals and ceremonies relate to the period when the Crusaders were battling the Turks. Thus the Knight Templar organization itself is probably the “Crusader,” unless Sousa had some individual in mind whose identity has escaped historians.

The march was one of several sold outright to the Philadelphia publisher Harry Coleman for \$35.00. It is interesting harmonically, yet straightforward and simple. If Sousa secretly used fragments of any Masonic music in the march, he concealed it so well that Masonic historians have been unable to bring it to the public’s attention.

*Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 47. 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 2 of [“The Complete Marches of John Philip Sousa.”](#)

### ***Pride of a People***

arranged by Stephen Bulla\* (b. 1953)

*MSgt Kevin Bennear, baritone*

MSgt Stephen Bulla, USMC (Ret.) of Westhead, New York, joined “The President’s Own” in 1980 and retired as chief arranger in 2010. Bulla originally arranged *Pride of a People* for the Marine Band’s 1987 tour, revising it to the current version for the 2001 tour. This patriotic medley weaves together three songs that have become an integral part of our American culture.

“This is My Country” was composed by Al Jacobs in 1940 with lyrics by Don Raye. The song was popularized by Fred Waring and His Pennsylvanians and later recorded by such artists as the Mormon Tabernacle Choir, Tennessee Ernie

Ford, and Patti LaBelle. “You’re a Grand Old Flag” first appeared in the 1906 stage musical *George Washington Jr.*, a production of American theater legend George M. Cohan, who sang the number while wrapped in the American flag. The current lyrics were adopted after numerous complaints about the original title “You’re a Grand Old Rag.” “My Country ‘tis of Thee” served as one of America’s unofficial anthems before “The Star-Spangled Banner” was officially adopted in 1931. Reverend Samuel Francis Smith (1808–95) wrote the lyrics in 1831 for a melody he selected from a German hymnbook, unaware that the tune was already used as the British anthem, “God Save the King.” Martin Luther King Jr. quoted Smith’s lyrics when he spoke from the steps of the Lincoln Memorial in 1963, calling on the nation to “let freedom ring.”

### **Raiders March from *Raiders of the Lost Ark***

John Williams (b. 1932)

arranged by Paul Lavender

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, seventeen Grammys, three Golden Globes, and two Emmys. He has worked with the Marine Band several times in recent years, conducting anniversary concerts in Washington, D.C. in 2003 and 2008, and at a national tour concert at Royce Hall in Los Angeles in 2009. Speaking of his first experience hearing “The President’s Own” play his music from *Star Wars*, Williams said, “I’d never heard any of it played better.”

Shortly after scoring the music for *Star Wars* and *The Empire Strikes Back*, Williams collaborated with director Steven Spielberg on a different type of adventure film, this one also starring actor Harrison Ford. After his swaggering portrayal of Han Solo in the *Star Wars* films, Ford was tapped to play a bespectacled archeology professor who moonlights as a globe-trotting treasure hunter in the wildly successful debut film of the *Indiana Jones* series, *Raiders of the Lost Ark*. The film took theaters by storm in 1981, with Williams’ soundtrack featuring a rousing march that would eventually serve as the main theme for all four *Indiana Jones* movies. This march theme and the film’s love theme, both included in this arrangement, have become instantly recognizable as unforgettable musical images of the iconic adventurer. Watch John Williams work with the Marine Band in Sousa Hall in 2013 and hear a fanfare he wrote for the Marine Band <https://youtu.be/QDHR8tex8hY>