



UNITED STATES MARINE BAND

Wednesday, June 24, 2015 at 8:00 P.M.

U.S. Capitol, West Terrace

Thursday, June 25, 2015 at 8:00 P.M.

Sylvan Theater

Lieutenant Colonel Jason K. Fettig, conducting

Lieutenant Colonel Jason K. Fettig, Director

John Philip Sousa* (1854–1932)

March, “Hands Across the Sea”

Adam Gorb (b. 1958)

“Awayday” (1996)

Philip Sparke (b. 1951)

Party Piece (1986)

GySgt Matthew Summers, euphonium soloist

John Mackey (b. 1973)

Sheltering Sky (2012)

Johann Strauss Jr. (1825–99)
arranged by SSgt Scott Nimmer*

“Adele’s Laughing Song” from *Die Fledermaus*

GySgt Sara Dell’Omo, mezzo-soprano

Vasili Kalinnikov (1866–1901)
transcribed by Glenn Cliffe Bainum

Finale from Symphony No. 1

John Philip Sousa* (1854–1932)

March, “The Stars and Stripes Forever”

GySgt Sara Dell’Omo, concert moderator

PROGRAM NOTES

March, “Hands Across the Sea”

John Philip Sousa* (1854–1932)

“Hands Across the Sea” premiered at the Academy of Music in Philadelphia in 1899, one year after the onset of the Spanish American War. Written to bolster America’s position in maintaining peace around the world, Sousa included a quotation from an English diplomat and author, John Hookham Frere, on the cover of the published sheet music: “A sudden thought strikes me—let us swear an eternal friendship.”

Sousa, impressed with the Virginia Polytechnic Institute Regimental Band’s performance of his march “The Thunderer,” dedicated his performance of “Hands Across the Sea” to them at the 1901 Pan American Exposition in Buffalo, New York. Founded in 1872 in Blacksburg as the Virginia Agricultural and Mechanical College, Virginia Polytechnic Institute and State University (Virginia Tech) was a land-grant college that required military training for all able-bodied male students. The students were organized into a Corps of Cadets, with initially just one snare drummer and one bass drummer providing a marching cadence while in formation. By 1893 the Band Company was formed, and The Regimental Band has since remained in existence as a distinct and separate unit within the Corps of Cadets.

“Awayday” (1996)

Adam Gorb (b. 1958)

Adam Gorb studied at Cambridge University, and for a time was director of music for a London production of *West Side Story*. He first came to prominence as a student at the Royal Academy of Music under Paul Patterson, winning a major Academy composition prize in 1993 with his first work for wind orchestra, *Metropolis*, which won the Walter Beeler Prize the following year. He has composed for a wide variety of ensembles, including orchestra, wind ensemble, choir, and chamber ensembles. Gorb is currently head of the school of composition at the Royal Northern College of Music in Manchester, England.

“Awayday” is the result of a challenge by conductor Timothy Reynish to write a work in the idiom of Bernstein’s *Candide*, which could replace that masterpiece in programs on occasion. It was given its first performance at the Bridgewater Hall, Manchester, on November 27, 1996. The composer writes:

In this six-minute curtain raiser my inspiration has come from the great days of the American Musical Comedy. I have tried to express in a brief sonata form movement the exhilaration of ‘getting away from it all’ for a few short hours.... Musically the piece is an homage to the great days of the Broadway musical with its irresistible brashness and irrepressible high spirits. I can envisage George Gershwin, Leonard Bernstein, Igor Stravinsky, and James Bond travelling together at a hundred miles per hour in an open-top sports car; I think you’ll get the idea.

Party Piece (1986)

Philip Sparke (b. 1951)

GySgt Matthew Summers, euphonium

The British Isles have a rich tradition of community bands that dates back to the eighteenth century. But before the mid-nineteenth century, brass instruments were limited by a lack of a practical system of valves or keys, making them significantly more difficult to master than the woodwind and string instruments that dominated early English provincial ensembles. During the 1830s, valves were introduced on new, more reliable, brass instruments, which could be more rapidly and affordably reproduced in the manufacturing towns of the Industrial Revolution. At a time before recordings, live music performance was a hallmark of a cultured society, and the new working and middle classes of these industrial towns took great pride in forming local brass bands.

One such community band still performing today is the City of Cambridge Brass Band, which during the 1980s was called the Cambridge Co-operative Band. In 1986 this esteemed ensemble commissioned *Party Piece* for their long-standing principle euphonium player, Charles Shipp, who later became director of the ensemble. This lighthearted showpiece, written by English composer Philip Sparke, is an exciting display of endurance, beautifully expansive melodies, and technical virtuosity.

Sheltering Sky (2012)

John Mackey (b. 1973)

John Mackey, a native of New Philadelphia, Ohio, received his bachelor of fine arts degree from the Cleveland Institute of Music and his master of music degree from The Juilliard School, where he studied with John Corigliano. Mackey has composed for a wide variety of ensembles, and many of his pieces have garnered considerable praise. *Damn* (1998), written for solo clarinet and solo dancer accompanied by four percussionists, was used in 2004 by the U.S. Synchronized Swim Team at the Olympics in Athens, Greece, when they won the bronze medal. His *Redline Tango* (2003) for orchestra was re-orchestrated by Mackey in 2004 for wind ensemble, which won the 2004 Walter Beeler Memorial Composition Prize and the 2005 American Band Master's Association Ostwald Award.

Composers often draw their melodic foundations from traditional folksongs; Ludwig van Beethoven, Gustav Holst, Aaron Copland, Béla Bartók, Charles Ives, and Percy Grainger did so, just to name a few. As it flows effortlessly, *Sheltering Sky* seems instantly familiar, with melodic phrases reminiscent of folksongs such as “Danny Boy” and “Shenandoah.” However, despite their semblance, Mackey has expertly crafted his own unique melodic lines and harmonic sonorities that are original to this tranquil composition for wind ensemble.

“Adele’s Laughing Song” from *Die Fledermaus*

Johann Strauss Jr. (1825-1899)

arranged by SSgt Scott Ninmer*

GySgt Sara Dell’Omo, mezzo-soprano

Austrian composer Johann Strauss Jr., commonly referred to as “The Waltz King,” was so successful with the waltz genre that it took considerable coaxing from French composer Jacques Offenbach and Strauss’s own wife to convince him to venture into operetta. Strauss had been unsuccessful in his previous attempts at music theatre, but in *Die Fledermaus*, which premiered in Vienna in 1874, his efforts seemed to be charmed as the operetta was a tremendous success. This comic operetta is full of disguises, mistaken identities, and late-night partying.

Die Fledermaus opens with Gabriel von Eisenstein, a wealthy man of independent means, preparing for an eight-day prison sentence for striking a police officer. Eisenstein, convinced by his friend Falke, secretly delays his sentence by one day so that they may attend a ball that evening at the villa of Prince Orlofsky. Rosalinde, Eisenstein’s wife, is approached by her chambermaid, Adele, who asks for the evening off under the ruse of visiting her sick aunt. However, Adele has actually made plans to visit Prince Orlofsky’s dinner party as well, masquerading as an actress named “Olga.” Rosalinde permits Adele’s absence so that she may plan a rendezvous with her lover, Alfred, who, during their intimate supper, is mistaken for the prison-bound Eisenstein and taken to jail. At Prince Orlofsky’s party, disguised as the “Marquis Renard,” Eisenstein is introduced to “Olga,” and while flirting with her, suggests her likeness to his wife’s chambermaid. But even while wearing her mistress’s gown, Adele denies these claims in her charming “Laughing Song.” As she dismisses Eisenstein’s suggestions, Adele points out her unique figure, perfect diction, and classical charms, noting that these features cannot be of a chambermaid, and she chuckles at his comical mistake. Later, as the comic operetta closes, all mistaken identities are revealed, and the whole company raises a glass toasting that any misdeeds can be blamed simply on King Champagne.

Finale from Symphony No. 1

Vasili Kalinnikov (1866–1901)

transcribed by Glenn Cliffe Bainum

Sickness and privation haunted the young Russian composer Vasili Kalinnikov for the entirety of his tragically short life. Initially, his studies at the conservatory level sputtered due to a lack of financial stability. But when he won a bassoon scholarship to the Moscow Philharmonic Society Music School in 1884, he was able to study with composers Alexander Ilyinsky and Pavel Blaramberg until 1892. While in music school Kalinnikov continued to face serious poverty, and despite playing bassoon, violin, and timpani in theater orchestras, giving private music theory lessons, and fulfilling copy-work for other composers, the desperate Kalinnikov continued to struggle with privation.

Kalinnikov’s close friend S. N. Kruglikov, along with other contemporary Russian composers Piotr Ilyich Tchaikovsky and Sergei Rachmaninov, were especially supportive of young Kalinnikov’s compositional talents. In 1892 Tchaikovsky recommended him to be the conductor of the Mali Theater in St. Petersburg, and soon after he also became the assistant conductor at

the Italian Theater in Moscow. However, within a few short months, Kalinnikov's continued struggle with tuberculosis necessitated his resignations so that he could move to Yalta, Crimea, with hopes that the warmer climate would aid his recovery. While in Yalta, Kalinnikov composed his Symphony No.1, which he dedicated to his close friend and mentor Kruglikov. This symphony is commonly considered as his greatest compositional achievement, and displays Kalinnikov's very complex musical writing that often draws from Russian folksong. While the final movement of Kalinnikov's first symphony begins with recollections of the lyrical and folk-like motives that have come from the preceding movements, it concludes with an expansive and uplifting exultation.

March, "The Stars and Stripes Forever"

John Philip Sousa* (1854–1932)

John Philip Sousa actively composed over a span of nearly sixty years but it was during his time as leader of the Marine Band followed by the early years of his leadership of his civilian band that Sousa wrote some of his most famous marches, those that earned him the title "The March King." His most famous composition was written during this time, conceived while he was abroad and the product of homesickness caused by his nearly constant travel.

Since its première in Philadelphia on May 14, 1897, "The Stars and Stripes Forever" has secured its place as the most popular and widely recognized march of all time. It has captured the spirit of American patriotism perhaps better than any other composition for more than a century. Former Sousa Band members testified that, during the popularity of the Sousa Band, "The Stars and Stripes Forever" was performed on every concert. Audiences expected, and sometimes even demanded to hear the march and eventually began to stand upon recognizing its opening bars as if it were the national anthem. It didn't succeed in becoming the national anthem but, in 1987, President Ronald Reagan signed an act of Congress designating "The Stars and Stripes Forever" the national march of the United States.