



UNITED STATES MARINE BAND

Wednesday, July 15, 2015 at 8:00 P.M.

U.S. Capitol, West Terrace

Thursday, July 16, 2015 at 8:00 P.M.

Sylvan Theater

Major Dennis R. Burian, USMC (Ret.), conducting

Colonel Michael J. Colburn, USMC (Ret.), conducting

Colonel John R. Bourgeois, USMC (Ret.), conducting

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

Samuel Barber (1910–81)

Commando March

Gustav Holst (1874–1934)

edited by Frederick Fennell

Suite No. 1 in E-flat, Opus 28, No. 1

Chaconne

Intermezzo

March

*Maj Dennis R. Burian, USMC (Ret.), conducting*

D. W. Reeves (1838–1900)

edited by Keith Brion

Fantasia Humoresque on “Yankee Doodle”

John Williams (b. 1932)

transcribed by Jay Bocook

*The Cowboys Overture*

Cole Porter (1891–1964)

arranged by Thomas Knox\*

“Where Is the Life that Late I Led?” from *Kiss Me, Kate*

*MGySgt Michael Ryan, USMC (Ret.), baritone*

*Col Michael J. Colburn, USMC (Ret.), conducting*

Franz von Suppé (1819–95)

arranged by John R. Bourgeois\*

Vienna Jubilee Overture

John Philip Sousa\* (1854–1932)

edited by John R. Bourgeois\*

*People Who Live in Glass Houses*

The Champagnes

The Rhine Wines

The Whiskies—Scotch, Irish, Bourbon, and Rye

Convention of the Cordials, Wines, Whiskies, and White Rock

John Philip Sousa\* (1854–1932)

March, “The Stars and Stripes Forever”

*Col John R. Bourgeois, USMC (Ret.), conducting*

*MGySgt Michael Ryan, USMC (Ret.), concert moderator*

# ***PROGRAM NOTES***

## **Commando March**

Samuel Barber (1910–81)

Samuel Barber, born in West Chester, Pennsylvania, was one of America's most gifted composers. A child prodigy, he started composing at age seven and wrote his first opera three years later. At age fourteen he entered the prestigious Curtis Institute of Music in Philadelphia. In the early 1930s Barber decided to study abroad and became a fellow at the American Academy in Rome in 1935. He received numerous prizes and awards including two Pulitzer prizes, the American Prix de Rome, three Guggenheim fellowships, an honorary doctor of fine arts degree from Harvard University in Cambridge, Mass., and election to the American Academy of Arts and Letters.

Barber served in the U.S. Army Air Corps during the Second World War. While assigned to the Technical Training Command in Atlantic City, New Jersey, he was asked to compose a march for the band stationed there. He completed the work in 1943 and described it as representing a "new kind of soldier, one who did not march in straight lines" but "struck in stealth with speed, disappearing as quickly as he came." It was premièred by the Army Air Forces Technical Training Command Band in Atlantic City on May 23, 1943. Sergei Koussevitzky admired the work and commissioned an orchestral version for performance by the Boston Symphony that same year.

## **Suite No. 1 in E-flat, Opus 28, No. 1**

Gustav Holst (1874–1934)

edited by Frederick Fennell

For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of Gustav Holst's First Suite in E-flat. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the "1st Suite for Military Band Op. 28A" on the page for 1909. Not until 1920 do we find any record of a performance, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as the day it was written.

The three-movement work begins with the Chaconne in which the melody is introduced by the low brass. The variations build slowly to the majestic finale. The Intermezzo, marked *vivace*, is lighter and highlights Holst's skill in writing for woodwinds. In contrast to the Chaconne, this movement ends quietly. The piece ends with the March, a movement in ABA form that weaves together two contrasting melodies as it moves toward a powerful conclusion.

## **Fantasia Humoresque on "Yankee Doodle"**

D. W. Reeves (1838–1900)

edited by Keith Brion

The theme and variation form has been most commonly used as a showpiece for soloists, with each successive variation demonstrating a different aspect of the soloist's technical prowess or expressiveness. This style of presentation reached its peak in America during the "golden age" of the concert band, a period lasting from the 1880s until the 1930s. One of the earliest pioneers of the American concert band was David Wallace Reeves, leader of the American Band of Providence, Rhode Island. His *Fantasia Humoresque on "Yankee Doodle,"* introduced in 1878 and published in 1885, was composed not to feature a single soloist, but to demonstrate the skills of several sections of his band. In addition to showcasing the talent in the American Band, these variations also highlighted the significant advances made in the production of woodwind and brass instruments as a result of the industrial revolution. These advances meant that band musicians could now play with a similar level of virtuosity as orchestral players, an improvement bandleaders such as Reeves were eager to demonstrate.

## ***The Cowboys Overture***

John Williams (b. 1932)

transcribed by Jay Bocook

One of the most popular and successful American orchestral composers of the modern age, John Williams is the winner of five Academy Awards, twenty-two GRAMMYS, four Golden Globes, three Emmys, and seven BAFTA Awards from the British Academy of Film and Television Arts. Best known for his film scores and ceremonial music, Williams is also a noted composer of concert works and a renowned conductor.

*The Cowboys Overture* is based on music from the 1972 film of the same name directed by Mark Rydell that starred John Wayne, Roscoe Lee Browne, Bruce Dern, Colleen Dewhurst, and Slim Pickens. The outer sections of the Overture are exuberant, with elements of the popular hoe-down and the flavor of Aaron Copland, while the central portion is more lyrical and peaceful. It is a fun-filled and rousing score brimming with American “can do” spirit and optimism.

## **“Where Is the Life that Late I Led?” from *Kiss Me, Kate***

Cole Porter (1891–1964)

arranged by Thomas Knox\*

*MGySgt Michael Ryan, USMC (Ret.), baritone*

Cole Porter’s 1948 musical *Kiss Me, Kate* was one of the composer’s great stage successes, garnering more than 1,000 performances on Broadway and earning a Tony Award for Best Musical. A musical treatment of William Shakespeare’s *The Taming of the Shrew*, the show is a play within a play and showcases Porter’s witty and skillful incorporation of Shakespearean idiom with his own. In his typical dual role as composer and lyricist, Porter produced several hit songs for the show, including “Where Is the Life that Late I Led?” At this point in the musical, Petruchio, the male lead and song’s narrator, has recently married Katherine. Doused in humor and mischief, he longingly reminisces about his adventurous past and new loss of freedom as a married man. Former Marine Band chief arranger Thomas Knox penned this arrangement for Michael Ryan in 1975 and it was premiered by the Marine Band on May 16, 1976 at the Departmental Auditorium in Washington, D.C.

## ***Vienna Jubilee Overture***

Franz von Suppé (1819–95)

arranged by John R. Bourgeois\*

Franz von Suppé, a contemporary of the “Waltz King” Johann Strauss, Jr., is best known today for his operetta overtures, many of which are performed regularly on the concert stage and have also been given later roles in movie soundtracks, cartoons, and advertisements. Von Suppé was born in the Austro-Hungarian Empire in what is present-day Croatia to a Viennese mother and father of Belgian and Italian descent, and made his career as a composer, conductor, and singer in the theaters of Vienna. As a young law and music student in Italy (the law segment a result of his father’s insistence), von Suppé heard operas by Gioachino Rossini, Gaetano Donizetti, and Giuseppe Verdi and met these eminent composers. It is perhaps this early influence of Italian opera that shaped von Suppé’s lyrical and vocal-like approach to composing melodies.

His Vienna Jubilee Overture opens with a grand and joyful fanfare, which gives way to a lyrical melody and then to a military march. Next, he introduces a gentle waltz into the mix. These ideas interact with one another in succession and with growing intensity. When the waltz returns, it has become a wild and full-fledged ballroom dance.

Marine Band Director Emeritus Colonel John R. Bourgeois, USMC (Ret.) arranged this overture for band in 2015 and it receives its first performances on this week’s programs.

## ***People Who Live in Glass Houses***

John Philip Sousa\* (1854–1932)

edited by John R. Bourgeois\*

*People Who Live in Glass Houses* was composed in 1909, shortly before John Philip Sousa's first world tour with the Sousa Band. Most of Sousa's suites were composed specifically for such tours, and this "Bacchanalian" collection was no exception. In this music, Sousa humorously tips his hat to the countries of origin for each of the eponymous beverages: I. The Champagnes, II. The Rhine Wines, III. The Whiskies – Scotch, Irish, Bourbon, and Rye, and IV. Convention of the Cordials, Wines, Whiskies, and White Rock. Sousa later set this suite for orchestra and also used it as ballet music for his operetta *The Bride Elect*.

## **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.