



UNITED STATES MARINE BAND
Wednesday, August 12, 2015 at 8:00 P.M.
U.S. Capitol, West Terrace
Thursday, August 13, 2015 at 8:00 P.M.
Sylvan Theater
Major Michelle A. Rakers, conducting

Lieutenant Colonel Jason K. Fettig, Director

John Philip Sousa* (1854–1932)

March, “Yorktown Centennial”

Carl Nielsen (1865–1931)
transcribed by Johan de Meij

Aladdin Suite

Oriental Festival March
Aladdin’s Dream / Dance of the Morning Mist
Moorish Dance

François Borne (1840–1920)
arranged by R. Mark Rogers

Carmen Fantaisie

GySgt Ellen Dooley, flute soloist

Antonín Dvořák (1841–1904)
transcribed by Herbert L. Clarke

Carnival Overture, Opus 92

GySgt Mark Thiele, conducting

Frank Ticheli (b. 1958)

“Amazing Grace”

GySgt Mark Thiele, conducting

George Gershwin (1898–1937)
lyrics by Ira Gershwin
arranged by Stephen Bulla*

“Fascinating Rhythm” from *Lady Be Good*

GySgt Sara Dell’Omo, mezzo-soprano
GySgt Mark Thiele, conducting

Ralph Vaughan Williams (1872–1958)

Toccata Marziale

GySgt Sara Dell’Omo, concert moderator

PROGRAM NOTES

March, “Yorktown Centennial”

John Philip Sousa* (1854–1932)

Composer of “The Stars and Stripes Forever,” the national march of the United States of America, John Philip Sousa was also the most famous director of the 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 musician to prevent the young Sousa from running away to join a circus band. Sousa remained until he was twenty, only to return six years later as the seventeenth director.

Sousa wrote “Yorktown Centennial” in 1881, near the beginning of his tenure as director of the Marine Band, to commemorate the one hundredth anniversary of the final decisive battle of the Revolutionary War. The snare drum and trumpets are featured, calling to mind the drum beats that served as sound signals for the Continental Army’s infantry and the bugle calls that provided communication for cavalry and artillery.

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.”

Aladdin Suite

Carl Nielsen (1865–1931)

transcribed by Johan de Meij

Born the same year as Nordic contemporary Jean Sibelius, Carl Nielsen is a national symbol in his native Denmark and beloved internationally for his six symphonies. Nielsen wrote the music of his *Aladdin Suite* for a 1919 production of *Aladdin*, though attendees at the theater in Copenhagen wouldn’t have known the author of the music they heard. During final rehearsals, the director made such substantial cuts and alterations to the music that Nielsen demanded his name be removed from all publicity and programs. Despite this inauspicious start, Nielsen’s colorful music lived on in concert form. He conducted extracts from the ninety-minute score on several occasions during his lifetime, and the music was published as a concert suite in 1940.

Today’s selections were transcribed for band by the Dutch conductor and composer Johan de Meij. Nielsen may have been especially interested to hear his music performed by military band since he served as a bugler and alto trombonist as a teenager in the band of the Danish army’s Sixteenth Battalion.

Carmen Fantaisie

François Borne (1840–1920)

arranged by R. Mark Rogers

GySgt Ellen Dooley, flute soloist

Georges Bizet’s opera of seduction, soldiers, and bullfighters set in nineteenth-century Spain has inspired generations of listeners with the musical story of the fiery and beautiful Carmen. The beloved music of the Habanera, Seguidilla, and March of the Toreadors has captured imaginations worldwide, leading composers such as Pablo Sarasate and Franz Waxman to create virtuosic concert arrangements for instrumentalists to perform the music in smaller settings.

François Borne’s *Carmen Fantaisie* for flute is unique because of the composer’s geographic and chronological proximity to the original French opera: he was a flautist with the opera house in Bordeaux around the time *Carmen* premiered in Paris in 1875. Borne showcases his instrument’s lyricism with evocative colors and its technical virtuosity with sparkling passagework in a showpiece certain to delight and impress.

Carnival Overture, Opus 92

Antonín Dvořák (1841–1904)

transcribed by Herbert L. Clarke

Celebrated Czech composer Antonín Dvořák holds a place as one of the foremost composers of the nineteenth century, noted for his advancement of nationalistic Czech music as well as his influence in developing a uniquely American style of art music. In 1891, shortly before traveling to the United States to become the director of the National Conservatory of Music in New York, he composed a cycle of three concert overtures, originally titled “Nature, Life, and Love.” Dvořák named the second of the trilogy *Carnival* as it evokes the happy energy of life with a series of driving and whirling melodies. Dvořák said that his music was meant to depict “a lonely contemplative wanderer reaching at twilight a city where a festival is in full swing. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in songs and dances.” The transcription for band by Herbert L. Clarke, renowned cornet soloist with the Sousa Band, retains the energy and excitement of the original work.

“Amazing Grace”

Frank Ticheli (b. 1958)

The hymn “Amazing Grace” was written by Englishman John Newton (1725–1807), a slave-ship captain who, after years of transporting men and women in bondage across the Atlantic Ocean, came to realize the evil of his trade and became a Christian minister. Newton’s words of forgiveness and redemption have universal appeal, making “Amazing Grace” powerful when sung by choirs of schoolchildren, recorded by Aretha Franklin or Johnny Cash, or led by President Barack Obama in Charleston, South Carolina.

This rendition of the beloved spiritual bears the stamp of arranger and composer Frank Ticheli, professor of composition at the University of Southern California’s Thornton School of Music. He describes his goal of preserving the hymn’s innate emotional power:

I wanted my setting of “Amazing Grace” to reflect the powerful simplicity of the words and melody—to be sincere, to be direct, to be —and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity. I believe that music has the power to take us to a place that words alone cannot.

“Fascinating Rhythm” from *Lady Be Good*

George Gershwin (1898–1937)

lyrics by Ira Gershwin

arranged by Stephen Bulla*

GySgt Sara Dell’Omo, mezzo-soprano

From a modest start selling music for a Tin Pan Alley music publishing firm for \$15 a week, George Gershwin grew to become one of the most popular songwriters of all time. Often collaborating with his brother Ira as lyricist, Gershwin wrote such memorable compositions as “Someone to Watch Over Me” (1926), “Embraceable You” (1930), “I Got Rhythm” (1930), *Rhapsody in Blue* (1924), and “Summertime” (1934). The Gershwin brothers wrote “Fascinating Rhythm” for the 1924 Broadway musical *Lady be Good*, which featured another sibling pair, Fred and Adele Astaire, portraying a brother-sister dance duo. The Astaires later recorded the song in London with Gershwin at the piano. GySgt Dell’Omo’s rendition is sure to have the audience “on the go” and “all a-quiver” with its “fascinatin’ rhythm!”

Toccata Marziale

Ralph Vaughan Williams (1872–1958)

Perhaps more than any other English composer, Ralph Vaughan Williams is inextricably connected to the rich folk song tradition of his country. After studying composition and organ at the Royal College of Music and Cambridge University, Vaughan Williams struggled to find his identity as a composer, publishing his first work at age thirty. His career finally blossomed when he joined the English Folk Song Society, which inspired him to travel throughout the English countryside collecting tunes from native singers. He published the songs and incorporated them into his original compositions, creating a distinct style that helped to redefine English music.

Toccata Marziale is one of two works Vaughan Williams composed for concert band after being exposed to military bands during his service in the British Army in World War I. Completed in 1924, the “toccata” references an early Baroque genre of virtuosic keyboard music. The piece’s long melodic lines are tempered only by its martial tempo and stately character. Vaughan Williams’ skillful use of the concert band features dialogue between the woodwind and brass sections in a brilliant and constantly shifting texture.