

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

ARIOSO

COLONEL JASON K. FETTIG, DIRECTOR

The oldest musical instrument is undoubtedly the one that resides inside the human body; the voice. If music-making first emanated from the capacity of the human voice to create expressive sounds of all kinds, it is natural that instrumentalists often strive to “sing” through their chosen musical tools in an effort to evoke their organic and emotive qualities. This concept runs through all of the music on the present album. The title “arioso” is borrowed from Carol Adler’s poem of the same name that served as the impetus for the seminal work of American composer Joseph Schwantner: *and the mountains rising nowhere*. While the poem’s lines conjure many vivid images, its title encapsulates what could be considered the central spirit of music, which is to sing. Indeed, Schwantner even incorporates wordless singing into his instrumental work, as does James Stephenson in his powerful and innovative Symphony No. 2, which was written specifically for “The President’s Own” and is also featured on this recording. These two substantial original works for winds anchor a collection

of pieces each influenced in some distinct manner by the voice and by the act of singing, from the deeply lyrical music of Johann Sebastian Bach and the instrumental settings of English folk song in Gustav Holst’s iconic Second Suite, to the beautiful new clarinet concerto by Jonathan Leshnoff featuring the exceptional guest soloist for whom it was composed, Ricardo Morales. Together, these diverse works celebrate the human voice and how it has influenced an incredibly rich and expressive tapestry of music for the modern symphonic band.

*Arioso bells
sepia
moon-beams
an afternoon sun blanked by rain
and the mountains rising nowhere
the sound returns
the sound and the silence chimes*

“ARIOSO” BY CAROL ADLER, COPYRIGHT 1975,
PENTAGRAM PRESS, MILWAUKEE, WIS.

Fantasia and Fugue in C minor, BWV 537

JOHANN SEBASTIAN BACH (1685–1750)

arranged by Edward Elgar

transcribed by Captain Ryan Nowlin*

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The many great organ works of Johann Sebastian Bach have been transcribed for countless instrumental ensembles in the two and a half centuries since his death. The legendary conductor Leopold Stokowski brought this practice to its zenith with his many powerful adaptations for full symphony orchestra of Bach's keyboard works. The most famous of these is his transcription of the Toccata and Fugue in D minor, which was featured in the classic 1940 Disney film *Fantasia* and has since become ubiquitous in both the classical repertoire and in popular culture worldwide. Some of the transcriptions made of Bach's works by other composers and conductors have aimed to specifically evoke the sonorities of the organ with combined forces of a large symphonic ensemble (such as the concert band

setting of the Toccata and Fugue arranged for the Marine Band by Assistant Director Captain Ryan Nowlin and recorded in 2012), while others seek to re-imagine the notes by employing the fullest range of colors available through the instruments of the ensemble. Stokowski's approach was certainly in the latter category, as was that of British luminary Edward Elgar when he set upon transcribing Bach's Fantasia and Fugue in C minor for orchestra in 1922.

During his lifetime, Bach was not regarded as highly for his compositions as he was for his unmatched skill as an organist. He was an astounding improviser and a widely respected interpreter of the era's great works. His own secular organ works are now counted among the best ever composed for the instrument, and he often



*Member, U.S. Marine Band

performed his own music at the keyboard. Bach likely composed the Fantasia and Fugue in C minor during one of his two tenures as organist in the small town of Weimar in what is now present-day Germany. Bach first arrived in Weimar in 1709 at the behest of Duke Wilhelm Ernst and quickly impressed both the Duke and the residents of the town with his prodigious skills as an organist. The encouragement he received to showcase his abilities as a performer led him to compose many of his most substantial works for organ during his time in Weimar, including the Toccata



and Fugue in D minor. The composition of the Fantasia and Fugue possibly came toward the end of his tenure in Weimar, but recent scholarship also leaves open the possibility that it was composed a bit later, in 1723, around the time of Bach's completion of his famous keyboard cycle *The Well-Tempered Klavier*. Although the Fantasia and Fugue was composed for organ, it departs in style from many of his other major organ works. Rather than featuring a free and rhapsodic introduction, like the D minor Toccata, the Fantasia is notably restrained, with an unmistakable lyricism and vocal quality. The fugue is also significantly more scalar and melismatic than many of Bach's other instrumental fugues. Although Bach did not write many choral fugues, this one is structured in such a way that it could easily be imagined as music sung by a choir. The combination of these elements sets the Fantasia and Fugue in C minor apart from much of his more virtuosic organ music and places it more expressively in line with the remarkable vocal music he composed during his lifetime.

As a young composer, Elgar made many transcriptions for various ensembles of the music of the master composers with which he was well-acquainted, including Bach, Ludwig van Beethoven, George Frideric Handel, Wolfgang Amadeus Mozart, and many others. These arrangements, usually abridged, were created for specific occasions and concerts given by friends and colleagues and helped his own maturation as a composer. Elgar eventually turned all of his energies to composing his own original works, but kept many of his sketchbooks of these settings. When his wife died in 1920, his inspiration suddenly began to wane, and he once again returned to his sketchbooks and to arranging the music of other composers. That same year, Elgar met with German composer Richard Strauss to talk about working to heal the international rift caused by the First World War. The two composers had been casual friends for many years, and discussed an idea to collaborate on a new transcription for orchestra of Bach's Fantasia and Fugue in C minor; Strauss would set the Fantasia

and Elgar the Fugue. Elgar completed his portion the following year, but Strauss did not follow through with his part of the project. Rather than discard his work, Elgar completed the Fantasia himself, and the new arrangement was premièred to great acclaim in 1922 at the Three Choirs Festival in Gloucester, England.

Elgar's treatment of Bach's work was decidedly a contemporary approach, as he described in a letter to his friend and organist Ivor Atkins from June 5, 1921: "I have orchestrated a Bach fugue in modern way—largish orchestra—you may not approve... Many [arrangements] have been made of Bach on the 'pretty' scale & I wanted to show how gorgeous & great & brilliant he would have made himself sound if he had had our means." Captain Nowlin has taken Elgar's colorful and dramatic treatment for orchestra as the starting point for this arrangement for band, crafted specifically for "The President's Own," and added to the ever-growing collection of symphonic band versions of Bach's inimitable organ music.

Suite in F for Military Band, Opus 28, No. 2

GUSTAV HOLST (1874–1934)

edited by Colin Matthews

Contrary to his enduring fame as the composer of the popular orchestral suite *The Planets*, Gustav Holst spent most of his life in relative obscurity. In fact, the attention he received for *The Planets* was quite a surprise to Holst, and an unwelcome one at that. Not only was he a shy and humble man ill-equipped to adequately handle the onslaught of reporters and admirers, he also greatly feared the pressure that popular success placed on a composer. In the midst of the activity that followed the debut of the piece, Holst wrote to a close friend, “If nobody likes your work, you have to go on for the sake of the work, and you are in no danger of letting the public repeat yourself.” Indeed, for the remainder of his professional life, Holst continued to develop his distinct compositional voice, taking care not to simply copy the successful

formula of *The Planets*. Though he went on to create strikingly original music, his misgivings about fame and public approval were realized as he never again enjoyed the recognition *The Planets* had brought him.



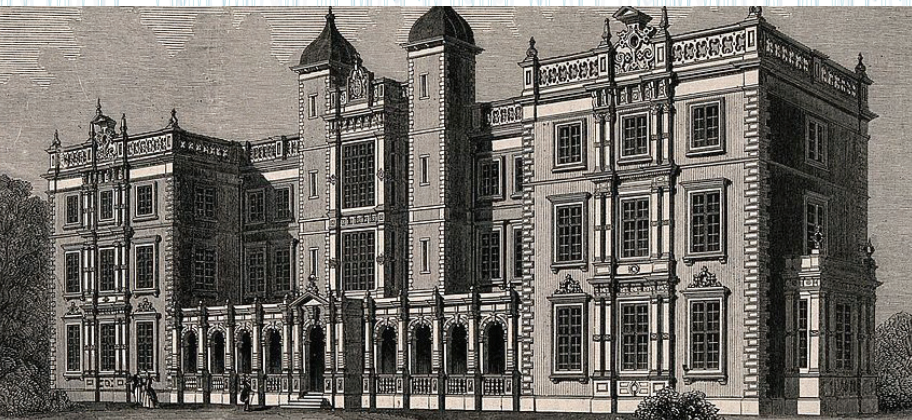
However, Holst is also fondly remembered as the composer of three of the most significant early works composed specifically for concert band, or military band, as the ensemble was commonly classified at the time. These works include two suites and the Prelude and Scherzo, subtitled *Hammersmith* (which was premièred by the Marine Band in 1932 and included on the album *Music from the Land of Hope and Glory*). Holst's work was deeply influenced by English folk song, a trait that began as early as 1905 when fellow British composer Ralph Vaughan Williams started collecting these songs from native singers throughout the English countryside. Holst's Suite in F for Military Band, Opus 28, No. 2 serves as a showcase for five of these beloved folk songs, as well as two traditional dance tunes, for a total of seven English melodies represented within the four movements of the suite. Interestingly, the text that would be sung in the original versions of the five folk songs he chose all share themes of love, the loss of love, separation, and reunion.

The suite opens in the feel of a characteristically British march, starting with the tune from a lively traditional Morris Dance entitled "Glorishears." The march then moves directly into two other folk song melodies in succession played at the same tempo, "Swansea Town" and "Claudy Banks" and concludes with a literal repeat of the first two melodies. The second movement, Song without Words, is a setting of the beautiful folksong "I'll Love My Love" that recounts the tale of a young sailor who is sent to sea by his parents to keep him apart from his sweetheart, of whom they don't approve. The brief but powerful third movement, Song of the Blacksmith, was derived from the English folk song "A Blacksmith Courted Me." Holst's instrumental version features jagged syncopations and mixed meters and comes complete with the anvil strikes of the would-be suitor. The last movement, Fantasia on the "Dargason," is based on a Renaissance dance melody better known today as "The Irish Washerwoman." After sending the tune through several

instrumental variations, Holst transitions to another very familiar melody from the sixteenth century, “Greensleeves.” In a stroke of compositional brilliance, the composer then weaves the dance and the song together before ending with a final fragmented statement of the “Dargason,” this time packaged in a capricious duet between the unlikely pairing of a piccolo and tuba.

The Second Suite was composed in 1911, but for some unknown reason was then shelved and not performed for more

than a decade. In 1921, the composer was asked to write a new work for the Military Band School, Knellar Hall, and he revisited the Second Suite. After making some revisions and altering the instrumentation to fit the military band at Knellar Hall, the première of the Suite took place on June 30, 1922, at Royal Albert Hall in London, conducted by Lt. Hector E. Adkins. Since that debut, the Suite has become a cornerstone of the band repertoire and remains one of the most often-performed works by ensembles across the globe.



Swansea Town

Oh! Farewell to you, my Nancy,
ten thousand times adieu, I'm
bound to cross the ocean, girl,
once more to part with you;
Once more to part from you,
fine girl, you're the girl that
I adore,
But still I live in hopes to see old
Swansea Town once more.

Oh! It's now that I am out to sea,
and you are far behind,
Kind letters I will write to you of
the secrets of my mind;
The secrets of my mind, fine,
girl, you're the girl that I adore,
But still I live in hopes to see old
Swansea Town once more.

Oh now the storm it's rising,
I can see it coming on,
The night so dark as anything,
we cannot see the moon;
Our good old ship she is toss'd
aft, our rigging is all tore
But still I live in hopes to see old
Swansea Town once more.

Oh, it's now the storm is over
and we are safe on shore,
We'll drink strong drinks and

brandies too to the girls that
we adore;
To the girls that we adore, fine
girls, we'll make this tavern roar,
And when our money is all
gone, we'll go to sea for more.

Claudy Banks

"Twas on one summer's evening
all in the month of May
Down by a flowery garden I
carelessly did stray
I overheard a young maid in
sorrow to complain
All for her handsome sailor boy
who ploughed the raging main

I boldly stepped up to her and
put her in surprise
I'll vow she did not know me,
I being all in disguise
Says, I'm a charming creature,
my joy and heart's delight
How far have you to travel this
dark and stormy night?

Away kind sir, to the Claudy
Banks if you will please to show
Pity her poor girl distracted, oh,
there I have to go
I am in search of a young man
and Johnny is his name

Along the banks of Claudy, I'm
told he does remain

"Tis six long months on batter,
since your true love left the
shore

In passing the wide ocean where
French's cannons roar
And crossing the wide ocean
with honor and for gain
I'm told his ship was wrecked all
on the coast of Spain

On hearing of this dreadful
news, it put her in despair
With a wringing of her hands
and a tearing of her hair
Oh, since he's gone and left me,
no other man I'll take
Oh, on the banks of Claudy I'll
wander for his sake

Oh, my heart was filled with
joy that night, I could no longer
stand
I fell into her arms, crying,
"Betsy, I'm that man
I am your faithful young man,
whom once you thought was
slain
Now, since we've met on Claudy
Banks, we'll never part again."

I'll love my Love

Abroad as I was walking, one evening in the spring,
I heard a maid in Bedlam so sweetly for to sing;
Her chains she rattled with her hands,
and thus replied she:
"I love my love because I know my love loves me!"

O cruel were his parents who sent my love to sea,
And cruel was the ship that bore my love from me;
Yet I love his parents since they're his
although they've ruined me:
I love my love because I know my love loves me!

With straw I'll weave a garland, I'll weave it very fine
With roses, lilies, daisies, I'll mix the eglantine;
And I'll present it to my love when he returns from sea
I love my love because I know my love loves me!

Just as she there sat weeping, her love he came on land,
Then, hearing she was in

Bedlam, he ran straight out of hand;
He flew into her snow white arms,
and thus replied he:
I love my love because I know my love loves me!

She said: "My love don't frighten me; are you my love or no?"
"O yes, my dearest Nancy, I am your love, also
"Also I am return'd to make amends for all your injury;
I love my love because I know my love loves me!

So now these two are married, and happy may they be
Like turtle doves together, in love and unity.
All pretty maids with patience wait
that have got loves at sea;
I love my love because I know my love loves me!

So now these two are married, and happy may they be
Like turtle doves together, in love and unity.
All pretty maids with patience wait
that have got loves at sea;

I love my love because I know my love loves me!

A Blacksmith Courted Me

A blacksmith courted me
Nine months and better
He fairly won my heart
Wrote me a letter.
With his hammer in his hand
He looked so clever
And if I was with my love
I would live forever.

But where is my love gone
With his cheeks like roses
And his good black Billycock on
Decked around with primroses.
I fear the shining sun
May burn and scorch his beauty
And if I was with my love
I would do my duty.

Strange news is come to town
Strange news is carried
Strange news flies up and down
That my love is married.
I wish them both much joy
Though they can't hear me
And may God reward him well
For the lighting of me.

Don't you remember when
 You lay beside me
 And you said you'd marry me
 And not deny me.
 If I said I'd marry you
 It was only for to try you
 So bring your witness love
 And I'll not deny you.

Oh, witness have I none
 Save God Almighty
 And may he reward you well
 For the slighting of me.
 Her lips grew pale and wan
 It made a poor heart tremble
 To think she loved a one
 And he proved deceitful.

A blacksmith courted me
 Nine months and better
 He fairly won my heart
 Wrote me a letter.
 With his hammer in his hand
 He looked so clever
 And if I was with my love
 I would live forever.

Greensleeves

Alas, my love, you do me wrong,
 To cast me off discourteously.
 For I have loved you well and
 long,
 Delighting in your company.

Chorus:

Greensleeves was all my joy
 Greensleeves was my delight,
 Greensleeves was my heart
 of gold,
 And who but my lady
 greensleeves.
 Your vows you've broken, like
 my heart,
 Oh, why did you so enrapture
 me?
 Now I remain in a world apart
 But my heart remains in
 captivity.

(Chorus)

I have been ready at your hand,
 To grant whatever you would
 crave,
 I have both wagered life and
 land,
 Your love and good-will for
 to have.

(Chorus)

If you intend thus to disdain,
 It does the more enrapture me,
 And even so, I still remain
 A lover in captivity.

(Chorus)

My men were clothed all in
 green,
 And they did ever wait on thee;

All this was gallant to be seen,
 And yet thou wouldst not
 love me.

(Chorus)

Thou couldst desire no earthly
 thing,
 but still thou hadst it readily.
 Thy music still to play and sing;
 And yet thou wouldst not
 love me.

(Chorus)

Well, I will pray to God on high,
 that thou my constancy mayst
 see,
 And that yet once before I die,
 Thou wilt vouchsafe to love me.

(Chorus)

Ah, Greensleeves, now farewell,
 adieu,
 To God I pray to prosper thee,
 For I am still thy lover true,
 Come once again and love me.

(Chorus)

Clarinet Concerto, *Nekudim* (2015)

JONATHAN LESHNOFF (b. 1973)

*Symphonic Wind transcription made by the composer
Ricardo Morales, guest soloist*

Praised by *The Washington Post* as one of the “gifted young composers” of this generation, Jonathan Leshnoff is described by *The New York Times* as “a leader of contemporary American lyricism.” His compositions have earned international acclaim for their striking harmonies, structural complexity, and powerful themes.

The Baltimore-based composer’s works have been performed by over fifty orchestras worldwide. He has received commissions from Carnegie Hall and orchestras including the Atlanta, Baltimore, Dallas, Kansas City, and Nashville symphonies; the Buffalo Philharmonic; and the IRIS and Philadelphia orchestras, among others. Leshnoff’s compositions have been performed by classical music’s most celebrated stars, such as Gil and Orli Shaham,

Roberto Díaz, Ricardo Morales, and Manuel Barrueco, and have been conducted and embraced by esteemed music directors including Marin Alsop, Giancarlo Guerrero, Yannick Nézet-Séguin, Robert Spano, and Michael Stern.

Leshnoff was ranked as one of the top ten most performed living composers in the United States in the 2015-16 season. In 2016-17, Leshnoff’s works were performed



by a wide variety of significant ensembles including the Baltimore, Kalamazoo, Nashville, and New World symphonies; the Fresno and National philharmonics; the Baltimore Choral Arts Society; the orchestras of the Aspen and Classical Tahoe summer music festivals; and the United States Marine and Navy Bands. Leshnoff's 2017-18 season is comparably active, with highlights including the premières of his Symphony No. 4 and his Violin Concerto No. 2. Alexander Kerr will perform as soloist for this concerto première, led by Jaap van Zweden on his final program as Music Director of the Dallas Symphony.

Leshnoff has released four albums to date, all on the Naxos American Classics label. The recording of his Violin Concerto No. 1, performed by Charles Wetherbee with the Baltimore Chamber Orchestra, was selected among Naxos' Top 40 CDs of 2009. Other Naxos releases feature his Symphony No. 1, conducted by Michael Stern with the IRIS Chamber Orchestra, along with Leshnoff's chamber music. A recording of the Atlanta Symphony performing Leshnoff's Symphony No. 2 and

Zohar oratorio was released in November 2016.

Celebrated by *Fanfare* magazine as "the real thing," Leshnoff's music has been lauded by *The Baltimore Sun* as "remarkably assured, cohesively constructed and radiantly lyrical." Leshnoff's catalog is vast, including several symphonies and oratorios in addition to numerous concerti, solo, and chamber works. Leshnoff is a Professor of Music at Towson University.

Leshnoff's Clarinet Concerto, *Nekudim* was commissioned by the Philadelphia Orchestra and co-commissioned by the Santa Barbara Symphony. It was premièred by the Philadelphia Orchestra in April, 2016 with Yannick Nézet-Séguin, conductor, and their principal clarinetist, Ricardo Morales as soloist. The symphonic wind version was made by the composer in the summer of 2016 and was co-commissioned by the "The President's Own" United States Marine Band, the University of Miami, The United States Navy Band, The United States Air Force Band, Rowan University, and Towson University.

Of the Concerto, Leshnoff writes:

This concerto is subtitled *Nekudim*, which translates roughly from Hebrew as “points.” Though *Nekudim* has a deeper connotation, in a grammatical context, “nekudos” refer to the vowels in the Hebrew language, notated by lines and dots underneath each letter. The majority of Hebrew letters are consonants, such as “vav” which, when pronounced without any vowel, sounds “v.” It is only the vowel symbols that give the “v” vocal direction, yielding sounds (“vee,” “vah,” etc.) and ultimately greater meaning with words. In a metaphysical context, the letters are lifeless “bodies” that are animated with the “soul” of a vowel.

To me, a woodwind instrument—and the clarinet in particular—provides a musical illustration of this concept. A string instrument or piano resides outside of the player’s physical body, and the musician uses

his/her exterior limbs (hands) to create the instrument sound. The clarinet, however, can only produce sound through the player’s mouth—the clarinetist literally breathes life into the notes on the page. So much nuance and tenacity of line in the first and last movements of my concerto is dependent upon the clarinetist’s interpretation, their own inner essence, that the player must delve deep to unearth the inner meaning of the lines in his or her own way. This is the meaning of *Nekudim*.

Ricardo Morales, clarinet soloist

Ricardo Morales is one of the most sought after clarinetists performing today. He joined the Philadelphia Orchestra as principal clarinet in 2003. Prior to this appointment, he



was principal clarinet of the Metropolitan Opera Orchestra under the direction of James Levine, a position he assumed at age twenty-one. His virtuosity and artistry as a soloist, chamber, and orchestral musician has been hailed and recognized in concert halls around the world. He has performed as principal clarinet with the New York Philharmonic, the Chicago Symphony, and at the invitation of Sir Simon Rattle, performed as guest principal clarinet with the Berlin Philharmonic. He also performs as principal clarinet with the Saito Kinen Festival Orchestra at the invitation of Seiji Ozawa. His performances have been met with significant critical acclaim. *The Philadelphia Inquirer* hailed his appointment to The Philadelphia Orchestra, stating that it "... in fact, may represent the most salutary personnel event of the orchestra's last decade." He was praised by *The New York Times* as having "... fleet technique, utterly natural musical grace, and the lyricism and breath control of a fine opera singer." Morales was also singled out in *The New York Times* review of the Metropolitan Opera's production of Berlioz's *Les Troyens*, describing his

playing as "exquisite" and declaring that he "deserved a place onstage during curtain calls."

A native of San Juan, Puerto Rico, Morales began his studies at the Escuela Libre de Musica along with his five siblings, who are all distinguished musicians. He continued his studies at the Cincinnati Conservatory of Music and Indiana University, where he received his Artist Diploma.

Morales has been a featured soloist with many orchestras, including the Metropolitan Opera Orchestra, the Chicago Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Seoul Philharmonic, and the Flemish Radio Symphony. During his tenure with the Metropolitan Opera Orchestra he soloed under the baton of Levine in Carnegie Hall and on two European tours. He made his solo debut with The Philadelphia Orchestra in 2004 with Charles Dutoit and has since performed as soloist on numerous occasions.

An active chamber musician, Morales has performed in the MET Chamber Ensemble series at Carnegie Hall's Weill Recital Hall with Levine at the piano; at

the Santa Fe Chamber Music Festival, the Philadelphia Chamber Music Society, the Seattle Chamber Music Summer Festival, and the Saratoga Chamber Music Festival; on NBC's *The Today Show*; and with the Chamber Music Society of Lincoln Center. He has performed with many distinguished ensembles, such as the Juilliard Quartet, the Pacifica Quartet, the Miró Quartet, the Leipzig Quartet, and the Kalichstein-Laredo-Robinson Trio. He has also collaborated with Christoph Eschenbach, André Watts, Emanuel Ax, Jean-Yves Thibaudet, James Ehnes, Gil Shaham, and Kathleen Battle. Morales is highly sought after for his recitals and master classes, which have taken him throughout North America and Europe. In addition, he currently serves on the faculties of Temple University and the Curtis Institute of Music.

Morales's debut solo recording, *French Portraits*, is available on the Boston Records label. His recent recordings include performances with the Kalichstein-Laredo-Robinson Trio and with the Pacifica Quartet, which was nominated for a Latin Grammy Award.

and the mountains rising nowhere

JOSEPH SCHWANTNER (b. 1943)

Joseph Schwantner, born in Chicago in 1943, is one of the most prominent American composers today and known for his dramatic and unique style and as a gifted orchestral colorist. He previously served on the Juilliard, Eastman, and Yale faculties and is a member of the American Academy of Arts and Letters.

Schwantner's compositional career has



been marked by many awards, grants, and fellowships, including the Pulitzer Prize in 1979 for his orchestral composition *Aftertones of Infinity*, and several Grammy nominations. Among his many commissions is his *Percussion Concerto*, written for the 150th anniversary season of the New York Philharmonic, and the piece is one of the most performed concert works of the past several decades. Christopher Lamb, soloist on the Naxos recording of Schwantner's music by the Nashville Symphony Orchestra, received a 2012 Grammy Award for "Best Classical Instrumental Solo" with his *Concerto*.

Schwantner's music is published exclusively by Schott Helicon Music Corporation and recorded on a variety of record labels including, BMG\RCA Red Label, Hyperion, Naxos, EMI\Virgin, Innova, Koch International Classics, Boston, Albany, New World, Klavier, Summit, Delos, Laurel, Crest, DAD, Artworks, GM, Nonesuch, Mercury CRI, the Smithsonian Collection of Recordings, and Sony Classical CD.

Schwantner has composed numerous

major works for wind ensembles and bands, all of which have entered the regular repertoire of both professional and university ensembles. His first piece for the medium quickly became a cornerstone work in the contemporary wind ensemble repertoire, and one that forever changed the landscape of sound achievable with this collection of instruments. Composed for the famed Eastman Wind Ensemble, *and the mountains rising nowhere* was premiered at the College Band Directors National Association national conference in College Park, Maryland.

The composer offers the following about this work:

and the mountains rising nowhere, was commissioned by Donald Hunsburger and the Eastman Wind Ensemble in 1977 while I was a member of the Eastman School of Music faculty. It is the first of five works that I have written for wind ensemble, the others include: FROM A DARK MILLENNIUM (1981), IN EVENINGS STILLNESS...

(1996), RECOIL (2004) and LUMINOSITY, “Concerto for Wind Orchestra,” (2015).

Spanning almost twenty-seven years, the first four works share some common characteristics: each is cast in a single continuous movement emphasizing an expanded percussion section that includes amplified piano. In each work, the piano presents the primary melodic, gestural, harmonic and sonic ideas that are further supported and developed by the percussion.

While drawing its inspiration from a poem by the American poet Carol Adler, the poetry provided an enigmatic, complex and powerful imagery that helped shape many of my musical ideas and expand the sonic landscape of the work.

*Arioso bells
sepia
moon-beams
an afternoon sun blanked by rain*

*and the mountains rising nowhere
the sound returns
the sound and the silence chimes
“Arioso” by Carol Adler,
Copyright 1975, Pentagram
Press, Milwaukee, Wis.*

The instrumentation includes: six flutes, (four playing piccolo), four oboes, (two playing English horns as well as seven crystal goblets), two clarinets, four bassoons, four horns, four trumpets, four trombones, tuba, contrabass, amplified piano along with six percussion playing forty-six percussion instruments.

A large array of pitched percussion instruments are employed: two xylophones, two vibraphones, two glockenspiels, marimba, tubular bells and a set of crotales (antique cymbals). Other instruments include: suspended cymbals, triangles, tomtoms, bass drums, a bell tree and two water gongs (small gongs lowered into buckets of water

while being struck). The work explores several unusual playing techniques such as the use of a contrabass bow that is drawn across the edge of tam-tams, crotales and vibraphones to produce a delicate tapestry of sustained colors. The instrumentalists also sing and whistle, creating a choir of “celestial voices.”

The passage of the poem “arioso” that inspired *and the mountains rising nowhere* has seven lines, and there are also many elements of Schwantner’s work structured in groups of sevens, including the opening seven notes first sounded and sustained by the crystal glasses and later played as a quick arpeggio in the piano and tuned percussion. This note grouping serves as a foundation for the work. The incredible soundscape achieved with the piano, extended performance techniques, and the massive array of percussion instruments continues to be unlike that of any other piece in the wind ensemble repertoire.

Symphony No. 2, Voices (2016)

JAMES STEPHENSON (b. 1969)

James Stephenson has quickly emerged as one of the most sought-after composers working today. Leading American orchestras, wind ensembles, and instrumentalists around the world have performed the “straightforward, unabashedly beautiful sounds” (*Boston Herald*) found in his music, and he has been engaged by numerous major ensembles and prominent soloists in recent years. His extensive catalogue for band, orchestra, and chamber ensembles includes concertos and sonatas for nearly every instrument, earning him the moniker “The Concerto King” from Chicago Symphony Orchestra Assistant Principal Clarinetist John Yeh. Stephenson recently composed two new violin concertos; one for the Minnesota Orchestra and soloist Jennifer Frautschi, and a second for the

Rhode Island Philharmonic and soloist Alex Kerr. Other major projects include a new bass trombone concerto for soloist Gerry Pagano that received its première with the St. Louis Symphony conducted by David Robertson during the 2017-18 season, and a solo concerto with orchestra for the Chicago Symphony Orchestra, and Music Director Riccardo Muti, with a world première planned for the 2018-19 season. Other upcoming premières include



works for the Minnesota Orchestra and the Montreal Symphony Orchestra and a cantata for the McGill Chamber Orchestra. He was also recently commissioned by two sets of multiple concert bands to commemorate the Lutheran 500th anniversary with two new works debuted in the fall of 2017.

Stephenson's landmark young audience work *Compose Yourself!* has been performed more than 300 times since its creation in 2002, engaging children as far away as New Zealand as well as in Canada and across the United States. His music is represented on more than thirty CD recordings, and he is also a highly sought-after arranger, educator, and conductor. His arrangements have been performed, recorded, and broadcast by virtually every major orchestra in the country, including the Boston Pops, Cincinnati Pops, and New York Pops. Stephenson has served as composer-in-residence with the Lake Forest Symphony for seven years, also regularly conducting the orchestra, and was a composer-in-residence at the Cabrillo Festival of Contemporary Music in the summer of 2017.

Stephenson's relationship with "The

President's Own" began in 2011 when the ensemble premiered his multi-oboe concerto *Duels and Dances* at the American Bandmasters Association convention with soloist Alex Klein of the Chicago Symphony. Since that time, the Marine Band has performed six of his works in as many years, including his Symphony No. 2, which was commissioned by "The President's Own" and premiered in December 2016 at the Midwest Band and Orchestra Clinic in Chicago. The Marine Band performed the central movement of the work again in March 2017 at the American Bandmasters Association convention in Lexington, Kentucky.

The inspiration for this new symphony for wind ensemble is described by the composer in the forward of the score:

Recently, I was awaiting an international flight when I heard the distinct sound of laughter coming from behind me. Because I could not see the people laughing, it occurred to me that it was a universal

language of happiness; one which cannot evoke any judgment based on racial, religious, gender, social, or any other type of prejudice. I decided to not turn around, but rather to enjoy the laughter for what it was. It was this decidedly delightful sound of the human voice that inspired my Symphony No. 2 for wind ensemble.

Voices. They come in so many forms; some high, some low; extremely loud or extremely soft. Some are menacing, or angelic. A voice is completely unique to each individual, and instantly recognizable to a close friend or relative. As a verb, it is used to express or vocalize an opinion. Used together, voices can express opposition, or unification. It occurred to me that all of these and more can be represented within the scope of a wind ensemble. This symphony is an exploration of as many voices

as I could formalize, resulting in a kind of concerto for wind ensemble. The culmination of the symphony is one of a unified voice, bringing together all of the different “cultures” and “individual voices” of the wind ensemble to express an amassed vision of hope and love; a vision I believe to be shared throughout all the world, yet disrupted continually by misguided and empowered individuals. I could think of no better messenger for such a work than “The President’s Own” United States Marine Band—the commissioners of the work—who not only stand among the best musicians of the world, but also represent a country based on the principles of all-inclusiveness and celebrated diversity. It is because of this that no text is used for the mezzo-soprano voice heard in this symphony. Instead, the singing voice is another

instrument in the ensemble, joining in, or emerging from, the surrounding textures.

On a personal note, the symphony also represented a struggle for me to overcome the recent loss of my own mother. Even though I won’t hear her voice anymore, she is represented throughout the symphony, in struggled and pained emotions of loss, and then finally in celebration of life and love, as I reach the long-awaited E-flat major resolution near the end of the work.

I would like to personally thank Colonel Jason K. Fettig for his invitation to compose such a significant work, and also the members of the band—many of whom I’m honored to call friends—for their remarkable musical gifts and dedication to our country.

Jim Stephenson
September, 2016

Colonel Jason K. Fettig

DIRECTOR, "THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

Colonel Jason K. Fettig is the 28th Director of "The President's Own" United States Marine Band. He joined in 1997 as a clarinetist and soon became a frequently featured soloist with both the band and the Marine Chamber Orchestra. After serving four years in the organization, he was selected as an Assistant Director, and he conducted his first Marine Band concert on Aug. 1, 2001. He was commissioned a first lieutenant in July 2002, promoted to captain in August 2003, and became the band's Executive Officer the following year. He was promoted to major in August 2007 and to lieutenant colonel in July 2014, one week before assuming leadership of "The President's Own." He was promoted to his present rank in August 2017 in the Roosevelt Room of the White House by President Donald J. Trump. He is the third Director of "The President's Own" to be promoted to colonel in a White House ceremony.

As Director, Col. Fettig is the music adviser to the White House and regularly conducts the Marine Band at the Executive



Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.'s historic Gridiron Club, a position held by every Marine Band Director since John Philip Sousa. He leads frequent concerts throughout the Washington, D.C., area and across the country during the band's annual national tour. Live performances by the Marine Band under his direction are often heard on National Public Radio.

Col. Fettig is a fervent advocate for both traditional and contemporary American music and remains dedicated to the ongoing development of music for wind band. In recent years, he has conducted world premières of substantial new works by James Stephenson, Jacob Bancks, David Rakowski, Adam Schoenberg, David Conte, and Narong Prangcharoen.

Throughout his career with the Marine Band, Col. Fettig has been deeply committed to music education and has taken an active role in the evolution and expansion of the many educational initiatives of “The President’s Own.” In addition to helping refine the Music in the Schools and Music in the High Schools programs, he has made it a priority to maintain a significant presence in schools throughout the nation during the band’s national concert tours. He also began an interactive and theatrical Young People’s Concert series in 2006 and authored, hosted, and conducted this popular annual event until 2015. In 2014, shortly after assuming command of the Marine Band, Col. Fettig launched an ambitious project to re-record all of the marches of John Philip Sousa and provide free

performance and educational materials online to schools throughout the world.

Col. Fettig is a 1993 graduate of Manchester Central High School in New Hampshire and holds two bachelor’s degrees from the University of Massachusetts, Amherst in both clarinet performance and music education with an emphasis in conducting. In 2005, he earned a master’s degree in orchestral conducting at the University of Maryland, College Park where he served as assistant conductor for two productions of the Maryland Opera Studio. He studied clarinet with Michael Sussman and David Martins, and his principal conducting teachers were Malcolm W. Rowell and James Ross. Additionally, Col. Fettig has participated in workshops with several renowned conductors including Osmo Vänskä and Otto Werner Mueller.

Col. Fettig has represented the Marine Band on numerous occasions as a soloist, adjudicator, and clinician, and regularly conducts both concert bands and orchestras for all-state and honor festivals. In 2014, he was elected as a member of the prestigious American Bandmasters Association.



“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

Established by an Act of Congress in 1798, the United States Marine Band is America’s oldest continuously active professional musical organization. Its mission is unique—to provide music for the President of the United States and the Commandant of the Marine Corps.

President John Adams invited the Marine Band to make its White House debut on New Year’s Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for Thomas Jefferson’s inauguration and is believed to have performed for every presidential inaugural since. An accomplished musician himself, Jefferson is credited with giving the Marine Band its title, “The President’s Own.”

Whether performing for State Dinners or South Lawn arrivals, events of national significance, or receptions, Marine Band musicians appear at the White House an average of 200 times each year. Every fall, the Marine Band performs throughout a portion of the continental United States during its National Concert Tour, a tradition initiated in 1891 by “The March King” John Philip Sousa, who was the band’s legendary 17th Director from 1880-92.

While preserving its musical traditions, the Marine Band is equally committed to serving as a leading ensemble in the development of new repertoire for winds. In recent years, “The President’s Own” has commissioned David Rakowski’s *Ten of a Kind*, “Scamp” by Pulitzer Prize-winning composer Melinda Wagner, *Flourishes and Meditations on a Renaissance Theme* by Michael Gandolfi, and Symphony No. 2, *Voices* by James Stephenson. Additionally, the band has premiered works by composers such as Scott Lindroth, Gerard Schwarz, Jacob Bancks, Laurence Bitensky, and Narong Prangcharoen. “The President’s Own” also continues to attract prominent guest conductors to its podium including Osmo Vänskä, Leonard Slatkin, José Serebrier, Gerard Schwarz, Giancarlo Guerrero, and John Williams. During its bicentennial year in 1998, the Marine Band was the very first ensemble inducted into the Classical Music Hall of Fame in Cincinnati.

Now well into its third century of bringing music to the White House and to the American public, “The President’s Own” continues to affirm that the arts are an invaluable bridge between people.

RECORDING PERSONNEL

FLUTE

SSgt Courtney Morton
GySgt Elisabeth Plunk*
SSgt Kara Santos
SSgt Heather Zenobia

OBOE/ENGLISH HORN

MGySgt Leslye Barrett*
GySgt Joseph DeLuccio
SSgt Trevor Mowry*

E-FLAT CLARINET

MSgt Michelle Urzyncik

B-FLAT CLARINET

GySgt William Bernier
SSgt Lucia Disano
SSgt Parker Gaims
SSgt Zachary Gauvain
MSgt Vicki Gotcher
GySgt Christopher Grant
SSgt Meaghan Kawaller
GySgt Joseph LeBlanc
MGySgt Elizabeth Matera
GySgt Patrick Morgan*

MSgt Tracey Paddock
MGySgt Jeffrey Strouf*
SSgt Jonathon Troy
MGySgt Charles Willett

BASS CLARINET

SSgt Andrew Dees
SSgt Shannon Kiewitt

BASSOON

MSgt Bernard Kolle
MSgt Christopher McFarlane*
SSgt David Young

SAXOPHONE

SSgt Jacob Chmara
MSgt Otis Goodlett
MGySgt Steve Longoria*
GySgt Steven Temme

CORNET/TRUMPET

MGySgt Kurt Dupuis*
MSgt Scott Gearhart
MSgt David Haglund
MGySgt Matthew Harding*

GySgt Amy McCabe
MSgt Michael Mergen
MGySgt Susan Rider
GySgt Brad Weil

FRENCH HORN

MGySgt Max Cripe*
GySgt Hilary Harding
SSgt Timothy Huizenga
GySgt Douglas Quinzi
GySgt Greta Richard

EUPHONIUM

SSgt Hiram Diaz
MSgt Mark Jenkins*

TUBA

MGySgt John Cradler*
MSgt Mark Thiele
SSgt Simon Wildman

TROMBONE

GySgt Samuel Barlow*
GySgt Darren Bange
GySgt Timothy Dugan
GySgt Preston Hardage

BASS TROMBONE

MSgt Karl Johnson

PERCUSSION

GySgt Jonathan Bisesi
GySgt Thomas Maloy
GySgt Michael Metzger
SSgt Gerald Novak
GySgt Steven Owen
MSgt Glenn Paulson
MGySgt Christopher Rose*

DOUBLE BASS

GySgt Eric Sabo

PIANO/CELESTE

SSgt Christopher Schmitt

HARP

MGySgt Karen Grimsey

MEZZO-SOPRANO

GySgt Sara Sheffield

*Principal/co-principal

CREDITS

DIRECTOR/CD BOOKLET NOTES

Col Jason K. Fettig

PRODUCERS

Maj Michelle A. Rakers

Capt Ryan J. Nowlin

RECORDING, EDITING, AND CD MASTERING

GySgt Jeffrey Higgs

SSgt Christian Amonson

SSgt Michael Ducassoux

LIBRARIAN

SSgt Tilden Olsen

CD PROJECT MANAGER & DESIGNER

GySgt Brian Rust

Arioso was recorded May 8-11, 2017, at the Rachel M. Schlesinger Concert Hall at Northern Virginia Community College, Alexandria campus.

Fantasia and Fugue in C minor, BWV 537 by Johann Sebastian Bach
arranged by Edward Elgar
transcribed by Capt. Ryan Nowlin

Suite in F for Military Band, Opus 28, No. 2 by Gustav Holst
edited by Colin Matthews
© 1922, 1984 Boosey & Co., Ltd.

Clarinet Concerto, Nekudim (2015) by Jonathan Leshnoff
© 2015 Leshnoff Publishing

and the mountains rising nowhere
by Joseph Schwantner
© 1977 Helicon Music Corp.

Symphony No. 2, Voices (2016)
by James Stephenson
© 2016 Stephenson Music, Inc.

MARINE BAND RECORDING POLICY

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ARIOSO

1-2	Fantasia and Fugue in C minor, BWV 537 JOHANN SEBASTIAN BACH/ARRANGED BY EDWARD ELGAR/ TRANSCRIBED BY CAPT. RYAN NOWLIN*	8:13
3-6	Suite in F for Military Band, Opus 28, No. 2 GUSTAV HOLST/EDITED BY COLIN MATTHEWS	11:57
	3 March	4:50
	4 Song without Words, "I'll love my love"	2:25
	5 Song of the Blacksmith	1:20
	6 Fantasia on the "Dargason"	3:22
7-9	Clarinet Concerto, <i>Nekudim</i> (2015) JONATHAN LESHNOFF SYMPHONIC WIND TRANSCRIPTION MADE BY THE COMPOSER (2016)	23:45
	7 Slow	8:46
	8  : Chesed, Fast	10:13
	9 Slow	4:46
	<i>Ricardo Morales, guest soloist</i>	
10	<i>and the mountains rising nowhere</i> JOSEPH SCHWANTNER	12:03
11-13	Symphony No. 2, <i>Voices</i> (2016) JAMES STEPHENSON	21:33
	11 Prelude: Of Passion	5:45
	12 Shouts and Murmurs	9:01
	13 Of One	6:47
	Total Time	77:37