



Colonel Michael J. Colburn, Director

UNITED STATES MARINE BAND
Sunday, February 2, 2014 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
Major Jason K. Fettig, conducting

Weird, Wild Stuff: Music That Thinks Outside of the Box

Charles Ives (1874–1954)
transcribed by James Sinclair

Country Band March

Jonathan Newman (b. 1972)

“Chunk” (2003)

David Rakowski (b. 1958)

Ten of a Kind (Symphony No. 2) (2000)

Labyrinth
Song Stylings
Yoikes and Away
Scherzo: Martian Counterpoint

INTERMISSION

Leonard Bernstein (1918–90)

Prelude, Fugue and Riffs

Prelude for the Brass
Fugue for the Saxes
Riffs for Everyone

GySgt William Bernier, clarinet soloist

Ottorino Respighi (1879–1936)
transcribed by MSgt Donald Patterson*

Feste Romane

Circenses
The Jubilee
October Festival
The Epiphany

*Member, U.S. Marine Band

The Marine Chamber Orchestra will perform Sunday, February 9 at 2:00 P.M. in the Rachel M. Schlesinger Concert Hall and Arts Center at Northern Virginia Community College, Alexandria Campus. The program will feature the works of Copland, Puts, Ligeti, and Dvořák.

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PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert.

PROGRAM NOTES

Country Band March

Charles Ives (1874–1954)

transcribed by James Sinclair

Charles Ives is recognized as one of the greatest American composers of the twentieth century, but he did not receive such accolades during most of his lifetime. In fact, he made his living as a successful insurance salesman, founding an agency that would become one of the most lucrative in the nation. It was not until late in his life that many of the larger works he composed decades earlier were performed for the first time. When his unique and progressive music finally saw the light of day, however, he earned a Pulitzer Prize in 1947 for his Third Symphony.

Ives was born in Danbury, Connecticut, where his father, George Ives, was a Civil War bandmaster and leader of the Danbury Cornet Band. Ives attended Yale University, studying organ and composition, but both his father's influence and his own early musical experiences in Danbury had as much impact on his musical sensibilities as his formal education. The elder Ives was intrigued by unplanned musical moments, like two bands playing in unrelated keys as they marched down the street in a parade, and George would often encourage Charles to explore unconventional sounds such as playing the accompaniment of a tune in one key on the piano while singing the melody in an unrelated key.

Some of these unusual sounds are found in Ives' Country Band March, the composer's affectionate valentine to the enthusiastic haphazardness of the community bands he heard as a young man in Danbury. Ives revels in the cacophony produced by these amateur musicians making early entrances, playing "wrong notes," and cheerfully but inappropriately blurting out quotations of popular songs of the day, including "Arkansas Traveler," "Battle Cry of Freedom," "The British Grenadiers," "The Girl I Left Behind Me," "London Bridge," "Marching Through Georgia," "My Old Kentucky Home," "Yankee Doodle," and quotes of two very familiar Sousa marches. This dense but exuberant music often has simultaneous melodies competing for the audience's attention, and the percussionists bringing up the rear frequently add or drop beats as the group struggles to stay together.

"Chunk" (2003)

Jonathan Newman (b. 1972)

Jonathan Newman holds degrees from Boston University and The Juilliard School and is a recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters. He has also studied at Boston University's Tanglewood Institute and the Aspen Music Festival and was a fellow at the famed MacDowell Colony for artists in New Hampshire. Newman has written several major works for both orchestra and symphonic band, and his music is often anchored in a strong rhythmic drive and sophisticated layering. One of the defining characteristics of much of his catalogue is his frequent cross-pollination of diverse musical styles such as pop, blues, jazz, folk and funk with traditional classical models.

"Chunk" was composed in 2003 for the University of Las Vegas Wind Orchestra and its conductor Thomas Leslie. The composer offers the following on the inspiration for this unique contribution to the modern wind ensemble repertoire:

Funk is all around us. It has permeated every aspect of popular music and culture. What was born as a 70s counter-culture movement has grown to become the heart of any music with a beat. Sit in a coffee shop, listen to top-40s radio, shop in a department store—it doesn't matter if it's a hip 90s club tune, or a contemporary concert music work—you can't escape the funk. "Chunk" owes majors favors to George Clinton and the Parliament Funkadelic, Stevie Wonder, James Brown, Prince, and Beck, just to name a few. We steal, because we love.

Ten of a Kind (Symphony No. 2) (2000)

David Rakowski (b. 1958)

American Composer David Rakowski received his musical training at the New England Conservatory and Princeton University, where his teachers included Robert Ceely, John Heiss, Milton Babbitt, Peter Westergaard, and Paul Lansky. He also studied with Luciano Berio at Tanglewood Music Center. His music has been performed in America, Mexico, and Europe, and he has been commissioned by the Orpheus Chamber Orchestra, Speculum Musicae, Parnassus, and Ensemble 21, among many others. Rakowski has received awards and fellowships from the American Academy in Rome (The Rome Prize), the Guggenheim Foundation, the NEA, the Koussevitzky Foundation, the Fromm Foundation, the Rockefeller Foundation, and various artist colonies. He is a two-time finalist for the Pulitzer Prize, the first coming in 1999 for his work *Persistent Memory* which was commissioned by the Orpheus Chamber Orchestra. Rakowski was composer-in-residence at the Bowdoin Summer Music Festival and guest composer at the Wellesley Composers Conference. He currently teaches composition and theory at Brandeis University in Boston and composition at the New England Conservatory and has formerly served on the faculties of Stanford, Columbia, and Harvard Universities.

In 2000, Colonel Timothy Foley (USMC, ret.), the twenty-sixth Director of the U.S. Marine Band, commissioned Rakowski to compose a major symphonic work for winds. *Ten of a Kind*, (Symphony No. 2) was premièred in Washington, DC, on May 20, 2001, and was subsequently performed at the 2001 World Association of Symphonic Bands and Ensembles (WASBE) conference in Luzern, Switzerland. In 2003, *Ten of a Kind* was named a finalist for the Pulitzer Prize in music, the first work for symphonic winds to receive that distinction. Mr.

Rakowski provides the following about *Ten of a Kind*:

Ten of a Kind is structured like a four-movement symphony and acts like a concerto with a section of ten variously sized clarinets acting as the concerto soloist. The first movement, Labyrinth, travels through various musics and tempi as if the listener is moving from room to room; all the musics in all of the rooms unfold bits of the work's thematic material, not heard in full until the second movement. The entry of the "soloist" in this movement is like someone at a party who does not know anyone there and blurts out, "Hey, I'm here!" The second movement is the slow movement, which introduces and passes the thematic materials through the various sections. Yoikes and Away is a scherzo with several overstated climaxes, taking the Warner Brothers cartoon "Robin Hood Daffy" as its inspiration. The finale, Martian Counterpoint, is built around several canonic treatments of a new theme which dissolve into various syncopated patterns to end the movement. *Ten of a Kind* was commissioned by "The President's Own" United States Marine Band, Colonel Timothy Foley, Director, and is dedicated to lapsed clarinetist Milton Babbitt on the occasion of his 85th birthday.

Prelude, Fugue and Riffs

Leonard Bernstein (1918–90)

Few have contributed more to American music culture than Leonard Bernstein. Equally gifted as a conductor, composer, concert pianist, and teacher, Bernstein excelled at finding a way to connect with many different audiences. In the nearly twenty-five years since his death, both his music and his status as an American icon continue to flourish. As a composer, Bernstein displayed a wide range of talents, writing music not only for the concert stage, but also for film, ballet, opera, and Broadway, with his *West Side Story* becoming one of the most successful shows in history. Although primarily a classical musician, Bernstein had a great fondness and respect for jazz and popular music. In an undergraduate thesis while attending Harvard University in 1939, Bernstein wrote "jazz in the twentieth century has entered the mind and spirit of America; and if an American is a sensitive creator, jazz will have become part of his palette, whether or not he is aware of it." Whether overt or carefully woven into the texture, jazz styles do indeed permeate much of Bernstein's music, including many pieces written for the concert hall.

In 1949, Bernstein took his penchant for jazz composition straight to the heart of the genre when he agreed to write a piece for famed clarinetist Woody Herman and his Thundering Herd big band. The result was *Prelude, Fugue and Riffs*, a work intended to be part of a series of jazz-influenced pieces by prominent classical

composers commissioned by Herman, a collection that already included Igor Stravinsky's *Ebony Concerto*. Unfortunately, by the time Bernstein completed the score in November 1949, the Thundering Herd had disbanded and Herman would never perform the piece. Bernstein rescored some of the music for pit orchestra in 1952 as a ballet sequence in his stage comedy *Wonderful Town*, but it wasn't until 1955 that the original Prelude, Fugue and Riffs was premièred. Benny Goodman performed the piece with the composer conducting as part of a telecast hosted by Bernstein called "What is Jazz?"

Prelude, Fugue and Riffs was largely ignored for some time afterward however, being overshadowed by the tremendous success of *West Side Story* in 1957. It is only in the past few decades that the piece has been recognized for its singularly unique place in the repertoire. Even though the work is scored for conventional jazz band and is thoroughly rooted in the "hot" swing and blues style, Bernstein cleverly uses traditional classical elements in the music's construction. The Prelude is strictly for the brass, with angular syncopated statements alternating with heavy, slow swing interludes. The Fugue enters without a break and is written for the saxophone section alone. Bernstein skillfully blurs the bar lines, moving the original fugue subject around in every direction. A solo piano takes over to start the Riffs section, and the solo clarinet is introduced for the first time. The whole band joins in with an infectious "riff," combined with themes from the preceding Prelude and Fugue. No holds are barred in the final frenzied bars of the piece as the players are instructed by the composer to repeat the last phrase "as many times as seems psychologically right (that is, to an 'exhaustion point')."

Gunnery Sergeant William Bernier, clarinet soloist

Clarinetist **Gunnery Sergeant William Bernier** joined "The President's Own" United States Marine Band in July 2002. GySgt Bernier began his musical training at age nine. After graduating in 1993 from Easthampton High School, he earned a bachelor's degree in music from the Eastman School of Music at the University of Rochester in New York in 1998. He continued his education at the University of Cincinnati College-Conservatory of Music, earning a master's degree in music in 2000. He has studied under Kenneth Grant, Ronald DeKant, and Michael Sussman.

Prior to joining "The President's Own," GySgt Bernier was a member of the Kentucky Symphony Orchestra in Newport. He also performed with the Dayton Philharmonic Orchestra in Ohio, and the Richmond Symphony Orchestra in Indiana. In 2006 he performed Richard Strauss' *Duet Concertino for Clarinet and Bassoon* with the Marine Chamber Orchestra and in 2007 performed Claude Debussy's *Premiere Rhapsodie* with the Marine Band.

Feste Romane

Ottorino Respighi (1879–1936)

transcribed by MSgt Donald Patterson*

It would be difficult to find a twentieth century composer with a greater command of the many sounds and colors of the orchestra than Ottorino Respighi. This talent is perhaps best illustrated in the three large-scale works that made him a household name, the so-called Roman Trilogy: *Fontane di Roma (Fountains of Rome)*, *Pini di Roma (Pines of Rome)*, and his monumental showpiece, *Feste Romane (Roman Festivals)*. Although Respighi was born in Bologna, Italy, he will always be most closely associated with his adopted city of Rome. The first work in Respighi's famous trilogy, *The Fountains of Rome*, premièred in 1916 and was received with tremendous enthusiasm. It was not until 1924 that its sequel, *The Pines of Rome*, was unveiled, but it was well worth the wait. This work became his most popular and holds a place in the core repertoire of orchestras worldwide.

The final dazzling installment of the Trilogy was cut from a slightly different cloth than its predecessors. *Roman Festivals* was composed during 1928 and 1929, though Respighi's widow, Elsa, once insisted that he wrote the work in just nine days. It is the longest of the three and by far the most ambitious, both in scope and in its more dissonant and exotic harmonic language. And while *Fountains* and *Pines* are content to merely evoke

musical impressions of their static subjects, *Festivals* goes straight for the action; each of its four interlocked movements depicts a specific scene from a celebrated time in the ancient city's history, from antiquity to the present. The work is written for a massive orchestra, including expanded winds, piano four-hands, celesta, organ, mandolin, and a percussion section replete with unusual instruments designed to generate maximum brilliance and energy.

In the preface to the score, Respighi offers a vivid description of the scene depicted in each of the four movements:

Circenses (Games at the Circus Maximus):

A threatening sky hangs over the Circus Maximus (the Coliseum), but it is the people's holiday: "Ave Nero!" The iron doors are unlocked, the strains of a religious song and the howling of wild beasts mingle in the air. The crowd comes to its feet in frenzy. Unperturbed, the song of the martyrs gathers strength, and then is drowned out in the tumult.

The Jubilee:

Pilgrims trail down the long road, praying. Finally, the summit of Monte Mario appears to ardent eyes and the gasping spirits of the Holy City: "Rome! Rome!" A hymn of praise bursts forth, the churches ring out their reply. [This movement is built largely on the twelfth century German Easter hymn "Christ ist erstanden" ("Christ is Risen")].

October Festival (L' Ottobrata):

The Ottobrata in the Roman *castelli* (castles) covered with vines; echoes of the hunt, tinkling bells, songs of love. Then in the tender twilight arises a romantic serenade. [The serenade, after the last elfin horn calls fades in the distance, is played by a mandolin, against the gentlest of twilight backgrounds.]

The Epiphany:

The night before the Epiphany in the Piazza Navona: a characteristic rhythm of trumpets dominates the frantic clamor; above the swelling noise float, from time to time, rustic motifs, saltarello cadenzas, the strains of a barrel-organ in a booth, and the call of a barker, the harsh song and the lively *stornello* with its expression of the popular sentiment—"Lassatase passa, somo Romani!" ("Let us pass, we are Romans!")

Respighi believed *Feste Romane* represented the "maximum of orchestral sound and color," and felt he had exhausted the medium, writing, "With the present constitution of the orchestra, it is impossible to achieve more, and I do not think I shall write any more scores of this kind. Now I am much more interested in small ensembles and the small orchestra." Indeed, Respighi turned largely to the chamber orchestra in his remaining eight years, composing his wonderfully crafted suites of ancient airs and dances and several other pieces based on older forms of music. Although the intimate beauty of these later pieces reveals a composer at the height of his craft, Respighi's name will always be best remembered for his spectacular trilogy that brings the legendary city of Rome to life in an unforgettable blaze of vibrant aural colors.