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UNITED STATES MARINE BAND Monday, February 23, 2015 at 7:30 P.M. The Music Center Strathmore Concert Hall North Bethesda, Maryland Lieutenant Colonel Jason K. Fettig, conducting

Lieutenant Colonel Jason K. Fettig, Director

# Time Capsule 1945: The 70<sup>th</sup> Anniversary of the End of World War II

| John Williams (b. 1932)<br>transcribed by Paul Lavender   | Midway March  |
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| Richard Rodgers (1902–79) and<br>Oscar Hammerstein II (1895–1960)<br>arranged by SSgt Scott Ninmer* | A Journey Through South Pacific<br>GySgt Sara Dell'Omo, mezzo-soprano<br>MSgt Kevin Bennear, baritone   |
| Michael Kamen (1948–2003)<br>arranged by 1stLt Ryan J. Nowlin*                                      | Excerpts from <i>Band of Brothers</i><br>Letter from 1stLt Leonard Smith Isacks Jr., USMC, Dec. 17, 1944<br><i>read by Mr. Jim Lehrer</i>         |
| Aaron Copland (1900–90)<br>transcribed by MSgt Donald Patterson*                                    | Finale from Symphony No. 3  |
|   | INTERMISSION  |
| Adam Schoenberg (b. 1980)<br>transcribed by MSgt Donald Patterson*                                  | American Symphony (2011)<br>Fanfare<br>White on Blue<br>Rondo<br>Prayer<br>Stars, Stripes, and Celebration<br><i>transcription world première</i> |
| Aaron Copland (1900–90)<br>transcribed by Walter Beeler   | Lincoln Portrait<br>Mr. Jim Lehrer, narrator  |
| rranged by Thomas Knox* (1937–2004)   | A Salute to the Armed Forces of the United States of America  |
|   | Mr. Jim Lehrer, guest moderator   |
| *Member. U.S. Marine Band   |   |

The 2015 Chamber Music Series will continue Sunday, March 1st at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, DC. The program will include the works of Bach, Gabrieli, and Messiaen. The performance will also be streamed live on the U.S. Marine Band's website.

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# **PROGRAM NOTES**

## **Midway March**

John Williams (b. 1932) transcribed by Paul Lavender

The 1976 feature film *Midway* chronicles the incredible Battle of Midway, which was a turning point in the Pacific during World War II. Until this critical stand and victory led by the U.S. Marines, the Imperial Japanese Navy had been undefeated in battle for nearly eighty years. The film highlighted the remarkable American strategy and success against all odds with an all-star cast including Charlton Heston, James Coburn, and Henry Fonda, who played the part of legendary Admiral Chester Nimitz.

Several scenes in the film were shot using the USS Lexington, the last Essex-class aircraft carrier from World War II in service at the time of production. The movie also employed a special sound mix called *Sensurround*. This early technique of enveloping the audience in the sonic action of the movie was used in only four films of the era and required special speakers to be installed in theaters where they were shown.

John Williams provided the dramatic and visceral musical score for the movie. Williams had recently won his first Academy Award for his score to *Jaws* in 1974 and was quickly becoming one of the most sought after composers in Hollywood at the time of *Midway*'s release. Right after his work on this film, he composed the now-iconic music to the first installment of *Star Wars*.

## A Journey Through South Pacific

Richard Rodgers (1902–79) and Oscar Hammerstein II (1895–1960) arranged by SSgt Scott Ninmer\*

Richard Rodgers and Oscar Hammerstein are one of the most successful composer-lyricist teams in the history of the musical. By the 1940s, they had each been veterans of Broadway in their own right before they came together during the war and immediately produced two massive successes in *Oklahoma!* and *Carousel* in 1943 and 1945, respectfully. The pair created an innovative new mold for the popular musical by combining song, spoken dialogue, and dance and produced an incredible list of some of the most important and enduring works for Broadway of all time.

After their first two hits, however, they hit a speed bump with their follow-up effort in 1947. Titled *Allegro*, the musical turned out to be a comparative disappointment and was closed after less than a year. Determined to succeed with their next project, the team needed a story that would recapture the imagination of the public. They found it in the writings of James Michener, who had won the Pulitzer Prize in 1948 for his novel *Tales from the South Pacific*. It was a collection of stories drawn from his experiences during World War II and often dealt with controversial issues of race. Rodgers and Hammerstein saw an opportunity to combine several of Michener's various tales into a compelling and provocative story about love and prejudice against the backdrop of the recently ended war.

The musical *South Pacific* is set in an island paradise during World War II. Two parallel love stories are threatened by both the dangers of the war and prejudices of the main characters. Ensign Nellie Forbush is an optimistic Navy nurse from Arkansas who falls in love with a mature French plantation owner named Emile de Becque. When Nellie learns that the deceased mother of his children was an island native, she is unable to overcome the prejudices instilled by her upbringing, and she refuses Emile's proposal of marriage. The other love story involves a Marine lieutenant named Joe Cable, who falls for a young native girl, but cannot bring himself to marry her for fear of his family's disapproval of her race. Both relationships seem doomed, so with nothing to lose, Emile is recruited to accompany Lt Cable on a dangerous mission that could turn the tide of the war. The operation is successful, but in the process, Lt Cable is killed and Emile goes missing. Faced with the all-too-real consequences of the war, Nellie finally realizes what is truly important in life and confronts her prejudices head on, vowing to care for Emile's children as her own.

The musical opened in 1949 and was a tremendous success. Metropolitan Opera star Ezio Pinza played

Emile, and Broadway veteran Mary Martin starred as Nellie. The original production garnered ten Tony Awards and inspired a 1958 film adaptation. The musical has enjoyed several revivals both on Broadway and abroad, and it is generally considered one of the finest and most influential musicals ever written. The highlights from *South Pacific* featured today were arranged especially for this concert by the Marine Band's staff arranger SSgt Scott Ninmer.

#### Gunnery Sergeant Sara Dell'Omo, mezzo-soprano

Mezzo-soprano vocalist and concert moderator Gunnery Sgt. Sara Dell'Omo of Jacksonville, Texas, joined "The President's Own" United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history. Gunnery Sgt. Dell'Omo began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville High School in 1997, she attended the University of North Texas in Denton and earned a bachelor's degree in vocal performance in 2001. In 2008 she was named a regional finalist in the Mid-Atlantic Metropolitan Opera National Council Auditions. Prior to joining "The President's Own," she was a member of the U.S. Army Band's Army Chorale at Fort Myer in Arlington, Va.

#### Master Sergeant Kevin Bennear, baritone

Baritone vocalist and concert moderator Master Sgt. Kevin Bennear of Keyser, West Virginia, joined "The President's Own" United States Marine Band in January 2000, becoming the third featured vocal soloist since the position was established in 1955. Master Sgt. Bennear began his musical instruction at age nine. After graduating in 1990 from Elk Garden High School in West Virginia, he attended Potomac State College in Keyser and earned a bachelor's degree in music in 1996 from West Virginia University (WVU) in Morgantown, where he studied with Peter Lightfoot. In 1999, he earned a master's degree in vocal performance from the University of Tennessee (UT), in Knoxville, where he studied with George Bitzas. Prior to joining "The President's Own," he performed with the UT Opera Theater, WVU Opera Theater, Theatre West Virginia, and the Knoxville Opera Company, where he played the role of Sharpless in Giacomo Puccini's *Madama Butterfly* with noted soprano Stella Zambalis of the Metropolitan Opera. He also taught voice as a graduate teaching assistant at UT.

#### Finale from Symphony No. 3

Aaron Copland (1900–90) transcribed by MSgt Donald Patterson\*

During his long and distinguished career, Aaron Copland earned the moniker "Dean of American Music" through his tireless efforts to codify a truly original American sound. Given the substantial mark that Copland made on the development of American symphonic music, it is interesting to note that he got off to a rather late start in his musical studies. He did not begin his formal training until he was a teenager, following casual piano lessons with his sister. His interest in music was truly piqued when he attended his first concert at age fifteen, and in 1920 he embarked on his compositional career in earnest when he was offered a scholarship to study at the American Conservatory in Fontainebleau, France, with famed teacher and muse Nadia Boulanger. After his studies in France, Copland returned to New York and continued to develop his own compositional style. His music at the time was surprisingly progressive, with heavy influences of jazz rhythms and abstract techniques, but then rather suddenly, Copland dramatically simplified his approach and turned his attention to composing in a more open and accessible language. During an incredibly productive period between 1936 and 1948, Copland subsequently penned some of his most enduring works, including the ballets *Billy the Kid, Rodeo*, and *Appalachian Spring;* the celebrated *Lincoln Portrait*, and his substantial Third Symphony.

The fact that this fertile, "populist" period in Copland's career coincided with the start of the World War II could not have been more fortuitous. In 1942, he composed the *Fanfare for the Common Man* as part of a project led by Sir Eugene Goossens and the Cincinnati Symphony Orchestra that produced several fanfares from prominent composers. The following year, Copland received a perfectly timed commission from The Koussevitzky Foundation for a large-scale symphony. In the years leading up to this point, he had already worked out several themes with the intention of crafting a symphony, and Koussevitzky's commission gave Copland the impetus to tie those themes together. He noted, "I knew exactly the kind of music he [Koussevitzky] enjoyed conducting and the sentiments he brought to it, and I knew the sound of his orchestra, so I had every reason to do

my darndest to write a symphony in the grand manner." Despite sketching much of the thematic material beforehand, it took Copland a full two years to craft the Symphony that would turn out to be his longest exclusively instrumental opus. He began work in earnest in the summer of 1944 and finished in September 1946, barely in time to make preparations for the October 18 première with Koussevitzky conducting the Boston Symphony Orchestra. As the venerable maestro hurried offstage after the first performance, he declared: "There is no doubt about it—this is the greatest American symphony. It goes from the heart to the heart. He is the greatest American composer."

At the heart of the Symphony was a reworking of the *Fanfare for the Common Man* he had written three years prior. It seems as though Copland planned on the inclusion of the fanfare from the beginning as a culminating gesture for his grand American symphony. In a letter to Copland from summer of 1944 about his work on the symphony, fellow composer David Diamond wrote, "Make it a really KO [knock out] symphony. And do, please use the fanfare material." Appearing in the massive finale of the work, which is by far the longest and most complex of the four movements, the fanfare provides the nucleus for both the introduction and apotheosis of the movement and is surrounded by and intertwined with a collection of beautifully contrasting themes.

In 1987, K. Robert Schwarz described the symphony as one of those works that "every so often in a nation's history...captures the mood of a people, that speaks a shared language of hope, conviction, and affirmation." Leonard Bernstein championed the work throughout his career, once declaring that "the Symphony has become an American monument like the Washington Monument or the Lincoln Memorial...." Copland's Third Symphony has since firmly taken its place as a cornerstone of the American contribution to the genre and a monumental pillar in America's unique musical heritage.

This version for concert band of the Finale from the Third Symphony was prepared by Marine Band transcriber MSgt Donald Patterson and crafted specifically for "The President's Own."

#### American Symphony (2011) Adam Schoenberg (b. 1980)

transcribed by MSgt Donald Patterson\*

Adam Schoenberg has quickly emerged as one of the most frequently performed American composers of his generation. His music has been described as creating "mystery and sensuality" (*New York Times*), and has been hailed as "stunning" (*Memphis Commercial Appeal*), and ""open, bold, and optimistic" (*Atlanta Journal-Constitution*). His works are regularly performed by major orchestras and chamber ensembles across the country, and he has served as composer-in-residence with both the Kansas City and Fort Worth Symphonies. Additionally, he has received significant commissions from the Atlanta Symphony Orchestra, the Los Angeles Philharmonic, and the Aspen Music Festival.

Schoenberg earned his master's degree and doctorate of musical arts from The Juilliard School where he was a student of John Corigliano and Robert Beaser. He was twice selected as a Fellow at The MacDowell Colony, in 2009 and 2010, and is the recipient of ASCAP's Morton Gould Young Composer Award and the Charles Ives Scholarship from the American Academy of Arts and Letters. Schoenberg is presently on the composition faculty of the University of California, Los Angeles, Herb Alpert School of Music and is a frequent guest lecturer at prominent music programs. In 2012, he became the first American classical composer to sign with Ricordi London, a branch of Universal Music Publishing Classical Group. Today's performance is the world première of the concert band version of American Symphony. The transcription was created by MSgt Donald Patterson with permission from the composer.

The composer offers the following program note about his American Symphony:

*American Symphony* was inspired by the 2008 presidential election, where both parties asked the people to embrace change and make a difference. I was both excited and honored about ushering in this new era in our nation's history, and for the first time, I truly understood what it meant to be American.

Aaron Copland's Symphony No. 3 is the quintessential American symphony, composed in 1946—one year after World War II ended. I believe Copland wanted to bring beauty and peace into the world during a time of great turmoil. Quite serendipitously, I heard Copland's 3<sup>rd</sup> three nights after President Obama was elected and, seeing that our country and world had needs similar to those of

Copland's time, I was inspired to make a difference. I set out to write a modern American symphony that paid homage to our past and looked forward to a brighter future.

While not a patriotic work, the symphony reflects a respect and responsibility for the great potential of our nation and a hunger to effect positive change. It is about our collective ability to restore hope within ourselves and our neighbors, both here and around the world.

Cast in five movements, *American Symphony* is approximately twenty-five minutes in length. This work would not have been made possible without the support and guidance from Frank Byrne, Janine Salinas, Robert Spano, Michael Stern, and my father, Steven Schoenberg. The work is dedicated to my family.

**Movement I** is a fanfare, which introduces material that will be explored in the last movement. It is built on major and minor thirds that travel in parallel motion throughout, while constantly modulating upward. I wanted to create a succinct, swift, and uplifting prelude that projects the emotions that will be captured at the end of the journey. The final climax of movement I ends with the strings playing a harmonic cluster that fades into the beginning of movement II.

**Movement II** begins *attaca* and is conceived as an atmospheric movement. Movement II marks the start of the symphony's emotional journey by capturing the struggle, pain, and need for change. It features the flute playing a mysteriously chromatic, yet tonal, solo that hovers above pedal tones played by strings and winds. Approximately half way through, a chorale is introduced, and eight chords are played and repeated three different times before the movement ends. These eight chords are later developed in movement IV. The end of the movement introduces major triad chords in their most open form (e.g., C-G-E) that move in parallel motion. This acts as a bridge to movement III.

**Movement III** also begins *attaca* and is the only movement that follows a traditional form. It is written in rondo form (ABACADA) and is built on major triads that play a rhythmic motive. I call this "happy music." Influenced by electronica, my goal is to create a strong pulse that resembles club-like beats.

**Movement IV** pays homage to great American composers such as Samuel Barber and George Gershwin. It is an adagio movement that acts as a prayer, with the chorale heard in movement II becoming the main compositional material for the entire movement. This movement features solos by oboe and clarinet, with subtle interactions provided by the flute, vibraphone, horns, bassoons, and trumpets. This movement is dedicated to those lost in 9/11, hurricane Katrina, and all victims of violence and war.

**Movement V** is the longest movement, and is essentially conceived in three larger sections: *Stars*, Stripes, and Celebration. The first section, Stars, contains a spiraling motive (i.e., an ostinato that transforms itself throughout the section) played by violins and orchestrated with winds. The flutes enter, playing a melody that reminds us of the opening melody in movement I. The section continues to evolve and becomes more rhythmic with added brass chords, before winding down to a chordal section introduced by the horns and celli. *Stripes* is announced with a strong, driving pulse and a rhythmic motive played by the winds and strings. The form of this section is perceived as ABABC, where the A sections represent the initial material represented in the winds and strings. The B sections can be perceived as a classical interpretation of electronic dance music in thirty seconds. A chord progression that is built on quartal/quintal harmonies (perfect fourths and fifths) with an aggressive series of arpeggiating sixteenth notes will be heard. The C section expands on the running sixteenth notes found in section B, but this time they are running more linearly. These fast running lines played by the strings will be interacting with a number of rhythmically jagged and angular chords built on major and minor thirds from movement I played by the brass and winds. This C section acts as a bridge to *Celebration*. In this final section, the running parallel eighth notes in major and minor thirds return, and a soaring melody is soon announced. The melody continues to grow until it fades away into the final episode. The violins are playing an eighth note ostinato, and new rhythmic layers are slowly being added to create a canvas of sound that is harmonically open. The final sounds played by the horns and brass represent the culmination of the musical journey, and aim to express further optimism and hope. The symphony ends suspended in mid-air to remind us that even though we are making positive strides to being a better America, we are still searching. Although this American Symphony has come to an end, the journey that we take as human beings continues to move forward.

*Lincoln Portrait* Aaron Copland (1900–90) transcribed by Walter Beeler

Of all the tributes, paeans, and monuments created in honor of Abraham Lincoln, almost none is more iconic than Aaron Copland's *Lincoln Portrait*. Considering its unparalleled success, it is hard to believe that, according to the composer, "I had no love for musical portraiture, and I was skeptical about expressing patriotism in music—it is difficult to achieve without becoming maudlin or bombastic, or both." In spite of his reservations, in *Lincoln Portrait* Copland achieved the goals of both portraiture and patriotism in his own unique and tasteful manner. Although he never intended it to be a "strictly musical work" in the same vein as his other orchestral compositions, it has become one of his most popular and frequently performed titles. And the work has resonance far beyond American shores, as evidenced by the translation of the text into Arabic, Bengali, Burmese, Cambodian, Chinese, Greek, Hindu, Hungarian, Indonesian, Latvian, Lithuanian, Polish, Portuguese, Spanish, Turkish, Ukrainian, Urdu, and Vietnamese!

*Lincoln Portrait* was composed in 1942, in the early days of the United States' involvement in World War II. In this challenging time many Americans were eager to do their part for their country, and Aaron Copland was no exception. He was honored to learn of such an opportunity a few weeks after the attack on Pearl Harbor, when he received a letter from conductor Andre Kostelanetz requesting that the composer consider contributing a work to a musical "portrait gallery" of great Americans. Copland originally hoped to portray Walt Whitman, but when Jerome Kern chose Mark Twain as the subject of his project, Kostelanetz asked Copland to consider focusing on a statesman instead of another man of letters. They both agreed that Lincoln was the obvious choice, although fellow composer Virgil Thomson warned Copland that in his opinion, "No composer could hope to match in musical terms the stature of so eminent a figure as Abraham Lincoln." Copland decided his key to success was to use Lincoln's own words as the basis for the work, and he read through many of Lincoln's speeches and writings in order to find thoughts most appropriate to the situation America faced during World War II. He intentionally avoided the temptation to use Lincoln's best-known speeches and phrases, allowing himself only one segment from Lincoln's best-known piece of oratory, the Gettysburg Address. Copland's approach to the music was similar; it is largely original, with the exception of recurring oblique references to "Camptown Races" and "Springfield Mountain," melodies that help to give the music a familiar and distinctly American sound. In his autobiography, Copland describes the work:

*Lincoln Portrait* is a thirteen-minute work for speaker and full orchestra, divided roughly into three sections. In the opening, I hoped to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality, and near the end of the first section, something of his gentleness and simplicity of spirit. I was after the most universal aspects of Lincoln's character, not physical resemblance. The challenge was to compose something simple, yet interesting enough to fit Lincoln— I kept finding myself back at the C-major triad! The first section opens with a somber sound of violins and violas playing a dotted figure that turns into a melodic phrase by the eighth bar; the second subject is a transformed version of "Springfield Mountain." This section ends with a trumpet solo leading without pause into an unexpected allegro for full orchestra. The second section is an attempt to sketch in the background of the colorful times in which Lincoln lived. Sleigh bells suggest a horse and carriage of nineteenth century New England, and the lively tune that sounds like a folk song is derived in part from "Camptown Races." In the conclusion, my purpose was to draw a simple but impressive frame around the words of Lincoln himself-in my opinion among the best this nation has ever heard to express patriotism and humanity. The quotations from Lincoln's writings and speeches are bound together by narrative passages, simple enough to mirror the dignity of Lincoln's words. For example, "That is what he said, that is what Abraham Lincoln said." And, "He was born in Kentucky, raised in Indiana, and lived in Illinois. And this is what he said...." The background music in the final section, while thematically related to the orchestral introduction, is far more modest and unobtrusive, so as not to intrude on the narration. But after Lincoln's final "...shall not perish from this earth," the orchestra blazes out in triple forté with a strong and positive C-major statement of the first theme.

The première performance took place on May 14, 1942, with Kostelanetz leading the Cincinnati Symphony Orchestra, and the work was an immediate success. Like Copland's Third Symphony, *Lincoln Portrait* 

has become akin to a musical monument. It has been performed thousands of times, by both orchestras and concert bands, featuring narrators from all walks of life, including Lincoln biographer Carl Sandburg, Walter Cronkite, Margaret Thatcher, Neil Armstrong, Henry Fonda, Marion Anderson, President Barack Obama, and even the composer himself.

#### Mr. Jim Lehrer

Jim Lehrer was born in Wichita, Kansas, in 1934. He is a graduate of Victoria College in Texas and the University of Missouri. After three years as an infantry officer in the Marine Corps, he worked for ten years in Dallas as a newspaperman and then as the host of a local experimental news program on public television.

Lehrer came to Washington with PBS in 1972, teaming with Robert MacNeil in 1973 to cover the Senate Watergate hearings. They began in 1975 what became *The MacNeil/Lehrer Report*, and, in 1983, *The MacNeil/Lehrer NewsHour*, the first sixty-minute evening news program on television. When MacNeil retired in 1995, the program was renamed *The NewsHour with Jim Lehrer*.

Lehrer has been honored with numerous awards for journalism, including a presidential National Humanities Medal in 1999, the News & Documentary Emmy's Chairman's Award in 2010, and in October 2011 he received the Fourth Estate Award from the National Press Club.

In the last seven presidential elections, he moderated twelve of the nationally televised candidate debates. Lehrer's contributions as both a journalist and debate moderator have led many to recognize him with national service awards, including the Colonial Williamsburg Churchill Bell Award in 2011 and the Distinguished Service Award for the Advancement of American Public Discourse on Foreign Policy from the American Committees on Foreign Relations.

Lehrer is the author of more than twenty novels, two memoirs, four plays, and a non-fiction work about the presidential debates titled *Tension City* that was published by Random House in September 2011. His latest novel, *Top Down*, was published in October 2013 and is a story rooted in one of American history's great "what ifs," telling the tale of two men haunted by the events leading up to John F. Kennedy's assassination. He and his novelist wife Kate have three daughters and six grandchildren.