



UNITED STATES MARINE BAND

Thursday, April 2, 2015 at 7:30 P.M.

Bowie Center for the Performing Arts

Bowie, Maryland

First Lieutenant Ryan J. Nowlin, conducting

Lieutenant Colonel Jason K. Fettig, Director

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### Song and Dance

John Philip Sousa\* (1854–1932)

March, “The Washington Post”

Thomas Knox\* (1937–2004)

Sea Songs

Philip Sparke (b. 1951)  
arranged by Geoffrey Brand

Song and Dance (2009)

*SSgt Jeffrey Strong, trumpet soloist*

Percy Grainger (1882–1961)

Hill-Song No. 2

John Mackey (b. 1973)

Redline Tango (2004)

### INTERMISSION

Leonard Bernstein (1918–90)  
transcribed by 1stLt Ryan J. Nowlin\*

*I Hate Music!: A Cycle of Five Kid Songs*

My Name is Barbara

Jupiter Has Seven Moons

I Hate Music!

A Big Indian and A Little Indian

I’m a Person Too

*GySgt Sara Dell’Omo, mezzo-soprano*

Leonard Bernstein (1918–90)  
transcribed by Paul Lavender

Symphonic Dances from *West Side Story*

Piotr Ilyich Tchaikovsky (1840–93)  
transcribed by Ray Cramer

Dance of the Jesters from *The Snow Maiden*

*GySgt Sara Dell’Omo, concert moderator*

\*Member, U.S. Marine Band

The Marine Chamber Orchestra will perform Sunday, April 12 at 4:00 P.M at Howard Community College in Columbia, Maryland.

The program will include works by Rossini, Mozart, and Beethoven.

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# ***PROGRAM NOTES***

## **March, “The Washington Post”**

John Philip Sousa\* (1854–1932)

John Philip Sousa was born in 1854 in southeast Washington, D.C., near the Marine Barracks where his father Antonio played trombone in the Marine Band. Sousa studied piano and most orchestral instruments, excelling on the violin. When at age thirteen young Sousa was almost persuaded to join a circus band, his father intervened, enlisting him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty, only to return five years later as the seventeenth Director. Sousa led “The President’s Own” from 1880 to 1892. Perhaps more than anyone else, Sousa is responsible for bringing the United States Marine Band to the level of excellence upheld today.

During the 1880s, the newspaper business in Washington, D.C., was very competitive. As an attempt to compete for readers and appeal to the public, the Washington Post newspaper sponsored an essay contest for school children. The owners of the paper asked Sousa to create a march for the award ceremony to be held on the grounds of the Smithsonian in June of 1889. The “Washington Post” march was played by the Marine Band under Sousa’s baton and was received as a spectacular success. Suited to the two-step dance, the march became extremely popular throughout the United States and Europe. Sousa’s march identified so strongly with the dance that two-steps eventually came to be known as “Washington Posts.”

## **Sea Songs**

Thomas Knox\* (1937–2004)

There is no doubt that music enhances a myriad of situations. It can heighten the sensation of excitement or fright in a movie, bring back a rush of emotions associated with a certain time or person, and it can provide assistance with getting through a long day of work. Thomas Knox’s medley Sea Songs is an example of the latter. These songs, or shanties, are divided into two groups: “work songs” and “forebitters.” Work songs, as the title implies, were sung when performing tasks on a ship such as shortening or unfurling sails and raising an anchor. Forebitters are ballads that reference famous events. The term is derived from the location where the songs were usually performed; in the fore bitts or forecastle, a name for the crew’s quarters.

Two of the more recognizable tunes Knox uses are the traditional sea song “Drunken Sailor” and the beautiful ballad “Shenandoah.” The latter tune may not have originated at sea but instead on the mighty Shenandoah River in the nineteenth century. Sea Songs was composed for the 350<sup>th</sup> anniversary of the city of Boston and premièred by the Marine Band in 1980 under the direction of Colonel John R. Bourgeois.

Thomas Knox is well known in U.S. Marine Band history. He was born in Danville, Illinois, in 1937. As a young man he heard “The President’s Own” perform and yearned to be a part of it. He took up the trumpet and studied with the legendary Adolph “Bud” Herseth of the Chicago Symphony, and then attended the University of Illinois. He joined the Marine Band as a trumpeter in 1961 and then moved to the arranging staff in 1966. He flourished in that position and eventually became the chief arranger. The famous band leader Frederick Fennell said of Knox, “He had a style definitely of his own. It was a blend of band and symphonic music . . . . He wrote the kind of music he knew would give pleasure to other people, which is not so easy to do.” Knox retired from the U.S. Marine Band in 1985.

## **Song and Dance (2009)**

Philip Sparke (b. 1951)

arranged by Geoffrey Brand

Born in London, Philip Sparke studied trumpet, piano, and composition at the Royal College of Music. During these years, he formed a student brass band, performed in the wind orchestra, and composed for both ensembles. With that experience, he successfully published a few works, which led to his first major commission for the Centennial Brass Band Championships in New Zealand. International recognition of his compositions has resulted in commissions from bands in Europe, Asia, Australia, and the United States. In 1996, the United States Air Force Band commissioned and recorded his *Dance Movements*, which won the prestigious Sudler Prize in 1997. In 2000, Sparke founded his own publishing company, Anglo Music Press, which “is devoted to publishing his brass band, concert band, fanfare band, and instrumental publications as well as recordings dedicated to his latest works.”

*Song and Dance* is a single movement composition that was written for the GUS Brass Band in 1984. The *Song* is characteristically lyrical in nature beginning with a “Scottish snap.” A soaring melody gives way to an expressive cadenza before returning to the opening theme, this time muted. The *Dance* is filled with the customary energy and vivaciousness including several cross-rhythms and mixed meters and requiring the virtuosic technique akin to the traditional cornet solo.

### **Staff Sergeant Jeffrey Strong, cornet soloist**

Trumpeter/cornetist Staff Sergeant Jeffrey Strong joined “The President’s Own” United States Marine Band in February 2009. Staff Sgt. Strong began his musical instruction on trumpet at age twelve. After graduating in 2002 from Buchanan High School in Fresno, he earned his bachelor of music degree in trumpet performance from the San Francisco Conservatory in 2006. He earned a master’s degree in music performance in 2008 from Northwestern University in Evanston, Ill., where he studied with Barbara Butler and Charles Geyer. He also studied with Chris Martin, principal trumpet of the Chicago Symphony Orchestra.

Prior to joining “The President’s Own,” Staff Sgt. Strong performed with the Chicago Symphony Orchestra, the Civic Orchestra of Chicago, the San Francisco Chamber Orchestra, the National Repertory Orchestra in Breckenridge, Colo., and the St. Paul Chamber Orchestra in Minnesota.

## **Hill-Song No. 2**

Percy Grainger (1882–1961)

Percy Aldridge Grainger’s love of nature is well documented. An avid hiker and enthusiast of many outdoor activities, Grainger was known to run from town to town while on tour as a concert pianist, covering distances up to forty miles! The Australian composer spent several years in England and became well acquainted with the hills of the British Isles, developing a special affinity for the Scottish Highlands. Of his two Hill-Songs, Grainger offered the following thoughts:

My Hill-Songs arose out of thoughts about, and longings for, the wildness, the freshness, the purity of hill-countries, hill peoples, and hill-musics—the Scottish Highlands and their clansmen, the Himalayas and their hill-men, the Scottish and Asiatic bagpipes, etc. These compositions were part of a back to nature urge, and were written as a protest against the tame-ness of plain-countries and plain-dwellers and the dullness, samishness and thwartingness of life in towns. Musically speaking, my Hill-Songs sought to weave the bagpipe tone-type (the skirling drasticness of the “chaunter,” the nasal fierceness of the drones) into many-voiced polyphonic textures. Hill-Song II is the outcome of a wish to present the fast, energetic elements of Hill-Song I as a single-type whole, without contrasting elements of a slower, more dreamy nature.

## **Redline Tango (2004)**

John Mackey (b. 1973)

John Mackey received his bachelor of fine arts degree from the Cleveland Institute of Music in Ohio, where he studied with Donald Erb. Mackey subsequently obtained a master of music degree from The Juilliard School in New York City where he was a student of John Corigliano.

Redline Tango is Mackey's first work for band and takes its title from the common term of "redlining an engine," or pushing it to the limit. The work is in three sections. The first section is the initial virtuosic "redlining" section, with the constantly-driving 16th-notes and a gradual increase in intensity. After the peak, comes the "tango," which is rather light but demented, and even a bit sleazy. The material for the tango is derived directly from the first section of the work. A transition leads back to an even "redder" version of the first section, with one final bang at the end.

Redline Tango won the prestigious American Bandmasters Association/Ostwald Award in 2005, making Mackey the competition's youngest recipient.

## ***I Hate Music!: A Cycle of Five Kid Songs***

Leonard Bernstein (1918–90)

transcribed by 1stLt Ryan J. Nowlin\*

Leonard Bernstein's charming song cycle *I Hate Music* was dedicated to Edys Merrill, with whom he shared an apartment in New York City in the 1940s. As a young composer, conductor, and soloist, Bernstein often vigorously practiced piano and coached opera singers in the apartment. The incessant musical activity apparently drove Merrill to her breaking point on numerous occasions. She would run about the apartment with her hands over her ears exclaiming, "I hate music!" Amused by the declaration, Bernstein borrowed it for this unique collection of five brief songs. Each offers a perspective on the world around us through the eyes of a young girl. At times, the underlying maturity of these observations cleverly belies the innocence and inexperience of the narrator. Bernstein gives explicit instructions to the singer at the front of the score:

In the performance of these songs, coyness is to be assiduously avoided. The natural, unforced sweetness of child expressions can never be successfully gilded; rather will it come through the music in proportion to the dignity and sophisticated understanding of the singer.

Bernstein wrote the poems used for the text of the cycle, and the songs explore a wide variety of topics and emotions. The collection opens with a confident introduction by our protagonist (My Name is Barbara) after plunging into the inevitable question of where babies come from. Moving seamlessly from biology to astrophysics, in the second song, (Jupiter has Seven Moons) Barbara jauntily demonstrates her knowledge of celestial bodies and wonders why Earth has received short shrift. The third song serves as the centerpiece and namesake of cycle. Declaring "I hate music! But I like to sing," Barbara shares her plain view of the rarefied world of classical music. The fourth song (A Big Indian and a Little Indian) is a musical setting of a clever riddle that plays on the assumptions of grown-ups, and the final song (I'm a Person Too) is a poignant observation on youthful curiosity and the sometimes complex relationship between children and adults.

Jennie Tourel, a noted mezzo-soprano and friend of Bernstein, chose to include *I Hate Music!* in the program she sang for her famed New York City recital at Town Hall on November 13, 1943. A New York critic called it "Witty, alive, and adroitly fashioned." It was an important time in Bernstein's early professional life, for the very next day he gained instantaneous acclaim as a conductor when he stepped in at the last minute for an ailing Bruno Walter to conduct a nationally broadcast performance by the New York Philharmonic.

**My Name is Barbara**

My mother says babies come in bottles;  
 But last week she said they grew on special babybushes.  
 I don't believe in storks either!  
 They're all at the zoo, bust with their babies!  
 And what's a babybush anyway?  
 My name is Barbara.

**Jupiter has Seven Moons**

Jupiter has seven moons, or is it nine?  
 Saturn has a million, billion, trillion sixty-nine;  
 Ev'ryone is a little sun, with six little moons of its own!  
 But we have only one!  
 Just think of all the fun we'd have if there were nine!  
 Then we could be just nine times more romantic!  
 Dogs would bay 'til they were frantic!  
 We'd have nine tides in the Atlantic!  
 The man in the moon would be gigantic!  
 But we have only one! Only one!

**I Hate Music**

I hate music! But I like to sing:  
 La dee da da dee; la dee da dee.  
 But that's not music, not what I call music.  
 No, sir.  
 Music is a lot of men in a lot of tails,  
 Making lots of noise like a lot of females.  
 Music is a lot of folks in a big dark hall,  
 Where they really don't want to be at all;  
 With a lot of chairs, and a lot of airs,  
 And a lot of furs and diamonds!  
 Music is silly!  
 I hate music!  
 But I like to sing: la dee da da dee.  
 La dee da dee, la dee da dee.

**A Big Indian and a Little Indian**

A big Indian and a little Indian were walking down the street.  
 The little Indian was the son of the big Indian;  
 But the big Indian was not the father of the little Indian:  
 You see the riddle is, if the little Indian was the son of the big Indian,  
 But the big Indian was not the father of the little Indian, who was he?—  
 I'll give you two measures:  
 His mother!

**I'm a Person Too**

I just found out today, that I'm a person too, like you!  
 I like balloons; lots of people like balloons:  
 But ev'ryone says, "Isn't she cute? She likes balloons!"  
 I'm a person too, like you!  
 I like things that ev'ryone likes:  
 I like soft things and movies and horses  
 And warm things and red things, don't you?  
 I have lots of thoughts; like what's behind the sky;  
 And what's behind what's behind the sky:  
 But ev'ryone says, "Isn't she sweet?  
 She wants to know ev'rything!"  
 Don't you? Of course I'm very young to be saying all these things  
 In front of so many people like you;  
 But I'm a person too!  
 Though I'm only ten years old;  
 I'm a person too, like you!

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

Mezzo-soprano vocalist and concert moderator GySgt Sara Dell'Omo joined "The President's Own" United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history. GySgt Dell'Omo began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville High School in Texas 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," GySgt Dell'Omo was a member of the U.S. Army Band's Army Chorale at Fort Myer in Arlington, Virginia.

## Symphonic Dances from *West Side Story*

Leonard Bernstein (1918–90)

transcribed by Paul Lavender

Neither an opera nor a musical, audiences were at first somewhat unsure what to make of Leonard Bernstein's groundbreaking *West Side Story* when it opened on Broadway in 1957. Pushing the boundaries of musical theater was not a new idea for Bernstein, who had been blurring the lines between its various forms from his earliest work for the stage, the ballet *Fancy Free* (1944). Some of Bernstein's experiments were more successful than others. His musical *On the Town* (1944) was a popular hit that eventually was made into a successful movie, while more serious works like *Trouble in Tahiti* (1952) and *Candide* (1956) languished, opening to decidedly mixed reviews and lukewarm popular response. In *West Side Story*, however, Bernstein perfected his formula, astutely balancing elements of the Broadway musical, opera, ballet, and popular musical idioms. Despite its unusual identity, *West Side Story* enjoyed popular and critical success, initially running for 732 performances on Broadway and receiving a Tony Award nomination. It is ironic that this innovative musical, a work that forever changed the course of musical theater and is defined by its focus on twentieth century urban issues, lost the 1957 Tony Award to Meredith Willson's *The Music Man*, a charming but nostalgic work that longingly looks back upon the America of our past.

In composing the score for *West Side Story*, one of Bernstein's biggest orchestration challenges was to translate his large-scale symphonic concepts into a format that would work for the small pit orchestra of the Winter Garden Theater, the site of the premiere. His first step in solving this dilemma was to enlist the aid of Sid Ramin and Irwin Kostal, two musicians with considerable stage, radio, and television experience. But the problem was bigger than just the limited number of instruments available in the pit, for Bernstein was required by the local union to use a number of the regular pit orchestra members of the Winter Garden Theater, many of whom were not especially talented or motivated. Bernstein derisively labeled these house musicians "Shuberts," a reference to the owners of the theater. He thought so little of them that he asked his orchestrators, "How would you guys feel if we got rid of the viola Shuberts?" Kostal warned Bernstein that the players would have to be paid even if they didn't play, to which the composer replied: "Okay, let's do without them, because I couldn't stand listening to my show every night and hearing what those guys would do to the viola parts." Other instrumental sections of "Shuberts" were accommodated by adding freelance musicians to play the difficult parts, while the house players "played the potatoes;" much simpler lines to which they could do little harm.

When Bernstein asked Kostal and Ramin to help him create a symphonic suite from *West Side Story*'s ballet music in 1961, they were understandably excited. According to Sid Ramin:

We were in ecstasy! Every orchestral colour was ours for the asking; strings could be subdivided ad infinitum, percussion could be spread out among many players, winds and brass were expanded; and our only concern was whether the classically oriented symphonic player could handle the "jazzier" elements of the score. Cool, for example: Lenny assured us that symphonic orchestras could play the Cool Fugue stylistically, and indeed they have! In retrospect, I now realize that Lenny himself, because he had a foot in both camps, was a classically trained musician who knew just how far we could go with popular styles.

Bernstein felt strongly that music and dance were integral elements of *West Side Story*'s narrative: "So much was conveyed in the music, including enormous reliance upon dance to tell the plot—not just songs stuck into a book." This conviction led him to construct a ballet suite that is more than just a potpourri of popular tunes from the show. Although the sequence of dances does not strictly adhere to the plot line, the episodes were carefully chosen and ordered by Bernstein to reflect the general contour of the story. He had no doubt that the suite should begin with the distinctive tritone that is heard throughout the music of *West Side Story*, followed immediately by the swaggering Prologue that sets the stage for his modern, urban version of *Romeo and Juliet*. Some of the subsequent dances were shifted from the original plot sequence to facilitate pacing, such as the placement of "Somewhere" between the "Prologue" and "Mambo," and the use of the "Meeting Scene" music as transitional material into "Cool." The idea to end the suite with "I Have a Love," the same music that ends the show, came from longtime friend and collaborator Jack Gottlieb, a decision that prompted Bernstein to compose a new flute cadenza to transition into this hauntingly beautiful coda.

Although the music was originally conceived for the Broadway stage, Symphonic Dances from *West Side Story* has become Leonard Bernstein's most successful concert work. Concert band musicians have long wished for a transcription of the suite, but until now the Bernstein estate had not sanctioned one. Paul Lavender's marvelous new setting was published in 2007, just in time to celebrate the fiftieth anniversary of this icon of American musical theater.

### **Dance of the Jesters from *The Snow Maiden***

Piotr Ilyich Tchaikovsky (1840–93)

transcribed by Ray Cramer

During the central decades of the nineteenth century, when the powerhouses of Russian literature were Ivan Turgenev, Fyodor Dostoyevsky, and Leo Tolstoy, Alexandr Ostrovsky was Russia's leading dramatist. In 1873, repairs to a Moscow theater forced the opera, ballet, and theater companies to all share the Bol'shoi Theater. The concept of a synthetic form of theater emerged from the combination of these groups and Ostrovsky, now considered the creator of Russian theatre, was commissioned to write a play that would incorporate musical, pictorial, and philosophical principles. Unlike his other works depicting realistic life among the classes, Ostrovsky chose to write a lyrical drama using the Russian folktale Snegurochka, or *The Snow Maiden*. Ostrovsky offered his own version of the folktale.

The daughter of King Winter and the Fairy Spring asks her parents to let her live with mortals. They tell her about the dangers of falling in love which, they warn, could melt her heart. One day the Snow Maiden calls for her mother and Fairy Spring appears. She grants her daughter's wish to love like a mortal but warns her to avoid the sun's rays. The Snow Maiden finally loses her heart to a young Tatar merchant and avows her love for her bridegroom. As she speaks a ray of sunlight pierces the clouds. It falls on the Snow Maiden and she melts away in the moment of her happiness....

Piotr Ilyich Tchaikovsky, who was thirty-three at the time, was commissioned to write the play's incidental music. The play premiered in 1873 with Tchaikovsky's score receiving more praise than the play itself. In St. Petersburg, Nicolai Rimsky-Korsakov was so moved by the tale he later wrote an opera based on Ostrovsky's play. It premiered in 1881 and has joined the ranks of best-loved Russian operas.

Dance of the Jesters, also known as Dance of the Buffoons, is one of the more commonly performed works from *The Snow Maiden*, often used as an encore in orchestral settings. In Ray Cramer's transcription, the Dance of the Jesters is a highly energetic work with intermittent brass fanfares and rapid, technical woodwind passages.