



Lieutenant Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Monday, March 14, 2016 at 7:30 P.M.
The Music Center
Strathmore Concert Hall
North Bethesda, Maryland
Lieutenant Colonel Jason K. Fettig, conducting

Double Feature: Music of Adventure, Danger and Drama on the Silver Screen

Miklós Rózsa (1907–95)
transcribed by Robert Hawkins

March from *El Cid*

Erich Wolfgang Korngold (1897–1957)
transcribed by Jerry Brubaker

The Sea Hawk

John Barry (1933–2011)
arranged by Johan de Meij

Theme from *Out of Africa*

Richard Addinsell (1904–77)
transcribed by Erik Leidzen

Warsaw Concerto from *Dangerous Moonlight (Suicide Squadron)*
GySgt Russell Wilson, piano soloist

Sir William Walton (1902–83)
transcribed by Dan Phillips

Suite from *Henry V*

Overture: “The Globe Playhouse”
Passacaglia: “The Death of Falstaff”
Charge and Battle
Touch Her Soft Lips and Part
Agincourt Song

INTERMISSION

Bernard Herrmann (1911–75)
transcribed by Paul Lavender

“The Death Hunt” from *On Dangerous Ground*

Johann Sebastian Bach (1685–1750)
transcribed by 1stLt Ryan J. Nowlin*

Toccat and Fugue in D minor, BWV 565

John Williams (b. 1932)
transcribed by Paul Lavender

Music from *Lincoln*

John Williams (b. 1932)
transcribed by Stephen Bulla*
transcribed by Paul Lavender

Main Title from *Star Wars*

Suite from *Star Wars: The Force Awakens*

March of the Resistance
Rey’s Theme
Scherzo for X-Wings
Jedi Steps and Finale

*Member, U.S. Marine Band

The 2016 Chamber Music Series will continue Sunday, March 20 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 Shostakovich, Glazunov, and Rachmaninoff. The performance will also be streamed live on the U. S. Marine Band’s website.

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PROGRAM NOTES

March from *El Cid*

Miklós Rózsa (1907–95)

transcribed by Robert Hawkins

In the 1930s and 40s, the escalating chaos and destruction caused by World War II prompted several prominent European composers to immigrate to America. While some forged successful academic careers, others were lured to the bustling and lucrative world of Hollywood. The results were spectacular: as the golden era of filmmaking was dawning, a host of experienced and established composers were penning the musical scores. Luminaries such as Franz Waxman and Erich Korngold, who had carved out stellar reputations as serious concert composers in their homelands, wrote remarkably sophisticated music for classic films such as *The Adventures of Robin Hood*, *Rebecca*, and *Sunset Boulevard*.

Hungarian composer Miklós Rózsa arrived in Hollywood in 1940. Although his journey was also precipitated by the war, it was not due to Nazi persecution but rather financial considerations. Rózsa had completed his studies in Paris and quickly became one of the most prominent young talents in Europe. In addition to his success as a concert music composer, he also had begun scoring for films and was hard at work on the music for the film *The Thief of Baghdad* in 1939. The war dried up funds for the movie in London and forced the production to move to America. Since the score was also unfinished, Rózsa went along and arrived in Manhattan in April of 1940. As he made his way west to California, he did not know that Hollywood would become his permanent home.

During the waning years of World War II, Rózsa established himself as one of the most sought-after composers in Hollywood and wrote music for films directed by the biggest names in the industry. In 1944 and 1945 he composed for the Alfred Hitchcock films *Double Indemnity* and *Spellbound*, the latter of which earned him an Academy Award. He went on to win two more Oscars for his unforgettable scores to *A Double Life* and *Ben-Hur*. The 1961 film *El Cid* starring Charlton Heston and Sofia Loren was nominated for three Academy Awards and tells the story of fabled Spanish hero Rodrigo Diaz who defends Christian Spain and drives away the invading Moors. Rózsa's march from the film captures both the Spanish flavor of the subject and the epic nature of the action on screen.

The Sea Hawk

Erich Wolfgang Korngold (1897–1957)

transcribed by Jerry Brubaker

In those turbulent years leading up to the World War II, the majority of Americans who were familiar with the name Erich Korngold likely knew him only as the man who provided the swashbuckling music for the most popular movies of the day. His lush and sweeping scores to films such as *Captain Blood*, *Juarez*, and *The Adventures of Robin Hood* established him as one of the leading composers in Hollywood throughout the 1930s and 40s. For more than a decade, he composed exclusively for Warner Brothers films, including four movies that helped catapult the young leading man Errol Flynn to superstardom.

Although Korngold achieved overwhelming success as a film composer in Hollywood, both critically and financially, it was never his intended destination. He was born into a Jewish home in Brunn, Moravia, (now located within the modern Czech Republic) and grew up in Vienna. Korngold's father, Dr. Julius Korngold, was a well-respected music critic who encouraged his son's piano studies at a very early age. The younger Korngold quickly demonstrated astounding musical ability and began to write his own original music by the time he was eight years old. Within a few years, his reputation as Europe's most celebrated teenage *wunderkind* blossomed as significant musicians and orchestras clamored to play his works. In 1916, the nineteen-year-old then broke into the genre that would serve as the centerpiece of his compositional career and lay the foundation for his later work in Hollywood: opera. Bruno Walter conducted the Munich premières of his two one-act operas, *Der Ring des Polykrates* and *Violanta*, and both were extremely well received. Korngold went on to complete five operas during his lifetime, anchored by his most successful effort, *Die tote Stadt*, which was written at the tender age of twenty-three.

Like so many established European artists at the time, Korngold saw the considerable success he had achieved as an opera composer, conductor, and teacher put at grave risk by the very palpable dangers of Adolf Hitler's ascent to power. In 1934, he received an invitation to America to work with director Max Reinhardt on a film adaptation of *A Midsummer Night's Dream*, starring James Cagney as Nick Bottom and Mickey Rooney as Puck. Korngold was engaged to adapt Felix Mendelssohn's famous incidental music for use in the film, and the Hollywood establishment recognized tremendous potential in the opera composer's talents. Within a year, he was composing original music for film. Although he tried to keep a foot in both the New World and the Old for a time, the occupation and annexation of Austria by the German National Socialists forced him to move his family from Austria to America. Thus the great Viennese opera composer officially transformed himself into full-time American film composer.

Korngold's incomparable skill as a composer was almost immediately acknowledged in Hollywood. During his first few years in America, he received two Academy Awards for his *Anthony Adverse* and *The Adventures of Robin Hood* scores. *The Sea Hawk* was released in 1940 and starred Errol Flynn, who played an English pirate who terrorizes the Spanish Armada. In the process, he falls in love with a Spanish princess named Dona Maria and must contend with the conflict between his loyalty to the crown and his desire to win the heart of his love. The present collection of music from the film highlights all of the main themes of Korngold's film score, from the swashbuckling action to the heartfelt love story at the center of the adventure.

Theme from *Out of Africa*

John Barry (1933–2011)

arranged by Johan de Meij

As a child in York, England, John Barry assisted his father Jack with running several of the local cinemas his family owned, and by age fourteen, was capable of running the projection box on his own. Growing up immersed in the world of film, Barry decided he would compose music for movies even before he finished secondary school. His path to the field came through performance, however. He studied trumpet, piano, and theory and after three years of service as a musician in the army, he formed a band of his own entitled the "John Barry Seven." Begun in 1957, the band found significant success both on tour and on television broadcasts, and scored a recording contract with EMI. During this time, he began to devote a significant amount of time to arranging and conducting for not only his group, but other artists on the EMI roster.

In the late 1950s, Barry began working with a talented young singer named Adam Faith, and together they broke onto the charts with a string of hits arranged by Barry. Faith soon made the transition to acting and when he was offered a part in the British film *Wild for Kicks*, Barry was also brought on board to work on the music. He quickly showed great skill in film scoring in numerous musical styles and his work began to attract attention. His big break came when he contributed music for the James Bond film *Dr. No* in 1962, and Barry went on to score eight more Bond films during the ensuing decades. Barry soon emerged as one of the most prolific and accomplished film composers in the industry, earning five Academy awards and contributing the music to some of the most successful films of the last forty years, including *The Lion in Winter*, *Midnight Cowboy*, *Mary Queen of Scots*, *The Cotton Club*, *Chaplin*, *Dances With Wolves*, and *Out of Africa*. He eventually moved to Hollywood and then settled in Oyster Bay, New York, where he died following a heart attack suffered in 2011 at age seventy-seven.

Out of Africa was released in 1985 to great acclaim. The film was directed by Sydney Pollack and starred Robert Redford as a big game hunter who engages in a passionate love affair with a Danish baroness and plantation owner played by Meryl Streep. Barry's lush symphonic score is perfectly matched to the sweeping amber landscapes of Kenya that serve as the backdrop to this classic drama.

Warsaw Concerto from *Dangerous Moonlight (Suicide Squadron)*

Richard Addinsell (1904–77)

transcribed by Erik Leidzen

English composer Richard Addinsell was a prolific composer for film, radio, and stage for nearly forty years beginning in the 1930s, but today he is essentially remembered as a one-hit wonder. Addinsell was born in Woburn Square, London, and attended Hertford College in Oxford to study law. His stint at Hertford lasted only eighteen months before he turned his attention to music, however, and in 1925 Addinsell enrolled in the Royal College of Music for a short while. He left school early to embark on his professional career, working on a number of theater productions, and in 1932 collaborated with Clemence Dane to compose the incidental music to a Broadway adaptation of *Alice in Wonderland*. Addinsell collaborated with Dane on several other stage projects throughout his career, but beginning in the mid-1930s he turned his attention more and more to the world of film.

He composed the scores to several classical films including *Goodbye Mr. Chips*, *A Tale of Two Cities*, *Blithe Spirit*, *Fire Over England*, and *Dark Journey*, and contributed the music to a number of patriotic English documentaries during World War II. In 1941, Addinsell completed the score to a film called *Dangerous Moonlight* (later renamed *Suicide Squadron* in the U.S.), which told the story of both romance and national struggle during the Nazi air raids and invasion of Poland during the war. In the film, the main character is a Polish pianist and composer named Stefan who joins the war effort as a fighter pilot. During the course of the film he also develops a romance with an American reporter named Carol, and all the while he is composing a concerto to symbolize the struggle of the Polish people to preserve Warsaw. This musical work also comes to represent the budding relationship between the two amidst the turmoil. The producers originally wanted to use the second piano concerto of the great Russian composer Sergei Rachmaninoff for this pivotal musical centerpiece of the film, but that proved

prohibitively expensive, and so Addinsell was enlisted to create a new work in the style of the Russian master. The result was his Warsaw Concerto, a nine-minute movement for piano and orchestra that is “composed” and performed throughout the film and whose themes are also present within the rest of the score.

The mini-concerto became so popular after the release of the movie that it made the unlikely journey at the time from film to the concert stage. Recordings of the work sold millions of copies during the remainder of the war and beyond. To this day, the piece remains a fixture in the pianists’ popular repertoire and is performed regularly in concert halls around the world. Although it was a work intended from the start to simply channel Rachmaninoff for the purposes of the dramatic arc of the film, it has forged a life of its own and ensures that the name Addinsell will be remembered for generations to come.

Gunnery Sergeant Russell Wilson, piano soloist

Pianist GySgt Russell Wilson joined “The President’s Own” United States Marine Band in September 2002. He began his musical instruction on piano at age seven with Gail McDonald. After graduating in 1999 from Surrattsville High School in Clinton, Maryland, he earned his bachelor’s degree in classical piano in 2004 and a master’s degree in jazz in 2007, both from the University of Maryland, College Park studying with Cleveland Page (piano) and Ron Elliston (jazz). Prior to joining “The President’s Own,” GySgt Wilson was a freelance accompanist, performed at Busch Gardens in Williamsburg, and worked aboard Norwegian Cruise Lines, performing solo classical recitals and as a member of a show band. He is a frequent soloist with “The President’s Own” and has performed Wolfgang Amadeus Mozart’s Concerto for Two Pianos in E-flat, Ottorino Respighi’s Concerto a Cinque, Ernest Bloch’s Concerto Grosso, and Camille Saint-Saën’s *Carnival of the Animals*. He also was a 2011 tour soloist, performing Edvard Grieg’s Piano Concerto in A minor, Opus 16.

Suite from *Henry V*

Sir William Walton (1902–83)
transcribed by Dan Phillips

Sir William Walton was born in the industrial town of Oldham in Lancashire, England. Both of his parents were professional singers, and at age ten Walton entered the Cathedral Choir School of Christ Church at Oxford University. While at Oxford as a chorister and later an undergraduate, Walton became interested in composition and began to carefully study the music of prominent masters such as Claude Debussy, Maurice Ravel, Sergei Prokofiev, and Igor Stravinsky. Unfortunately Walton failed his exit examination and left Oxford in 1920 without a degree.

While at Oxford, Walton befriended the siblings Sacheverell, Osbert, and Edith Sitwell and lived with them for many years. The Sitwells were well acquainted with many important artists and introduced Walton to prominent composers and literary figures. Not only did they provide Walton with a lively cultural education, he was afforded time to develop his compositional talents. By the early 1930s, he had established a place of prominence in the British musical establishment, was knighted in 1951, and received the Order of Merit in 1968.

Throughout his long career, Walton was an equally immersed in composing music for the concert hall and stage as well as for film. Although many serious American composers were reluctant to try their hand at film work, their British counterparts were eager. Walton’s first venture into the cinematic world was his 1934 score for *Escape Me Not*. He followed this successful debut with several other notable films, including a film adaptation of George Bernard Shaw’s *Major Barbara*. When Walton was drafted into military service at the beginning of World War II, the British Ministry of Information thought he could do more for the war effort as a composer rather than a combatant, and requested that he write music for patriotic films. He responded with music for four movies in 1942, the most successful of which was a propaganda film entitled *The First of the Few*. Walton also composed music for several films starring Sir Laurence Olivier based on the works of Shakespeare, including *Hamlet*, *Richard III*, and *Henry V*. Olivier’s famous portrayal of Henry V in the classic 1944 film begins with a performance at the Globe Theater and then transforms into an intense retelling of Henry’s rise from disillusioned youth to the powerful monarch who embarked on a bold conquest of France in the Hundred Years’ War of 1415. The musical themes for the film follow the intense drama of this cinematic rendition of Shakespeare’s masterpiece, from royal processions and fierce battles to the private and tender moments between the monarch and Princess Katherine, to whom Henry was betrothed as part of a brokered peace treaty. The concert suite of music from the film includes the central themes from Walton’s inspired score.

“The Death Hunt” from *On Dangerous Ground*

Bernard Herrmann (1911–75)

transcribed by Paul Lavender

One of the most prolific and versatile film composers of his generation, Bernard Herrmann is perhaps best known for his music for the Alfred Hitchcock movies *Vertigo*, *Psycho*, and *North by Northwest*. Although it was his work with Hitchcock from 1955 to 1966 that catapulted him to superstardom, he had already established a reputation in Hollywood that lasted for more than three decades, from his first score for Orson Welles’ *Citizen Kane* in 1941 to his last score for Martin Scorsese’s *Taxi Driver* in 1976. Despite the popularity and staying power of these films, he earned his only Academy Award in 1941 for the somewhat obscure film *The Devil and Daniel Webster*.

In 1950, Herrmann was engaged to write the music for the film noir *On Dangerous Ground*. Produced by John Houseman and directed by Nicholas Ray, the film is a gritty crime drama that follows a hard-nosed cop with a reputation for brutality named Jim Wilson. Wilson travels from the inner city to a snowy upstate town to investigate a murder and becomes involved with the blind sister of the suspect he is pursuing. The opposing elements of love and imminent danger gave Herrmann an opportunity to explore a wide palette of sounds and unusual instruments. His diverse score includes music that moves from deeply emotional to highly charged and stands as some of his best work. “The Death Hunt” is a brief and blistering chase scene at a climactic moment in the story and is one of the most visceral sequences in any of Herrmann’s film scores.

Toccata and Fugue in D minor, BWV 565

Johann Sebastian Bach (1685–1750)

transcribed by 1st Lt Ryan J. Nowlin*

It is difficult to imagine a Johann Sebastian Bach composition that is better known than his Toccata and Fugue in D minor. In both the original form for organ and in the multiple arrangements for other instruments and ensembles, it is known world-wide through its use in countless movies, television shows, commercials, haunted houses, and most notably in the Walt Disney film *Fantasia*. It is not difficult, then, to imagine the shock that must have accompanied musicologist Peter Williams’ 1981 allegation that the work was not written by Bach! Williams was bothered by a number of stylistic inconsistencies in the work, which included an excess of parallel voices and somewhat primitive harmonies. His doubts were echoed by several other scholars who found the work to be less sophisticated than they would have expected from this master of the Baroque period. Bach specialist Christoph Wolff was not persuaded by their arguments, however, and mounted a vigorous defense in his authoritative 2001 biography. Wolff points out that the work was most likely composed when Bach was a young man, probably nineteen or twenty, and that any immaturity in the writing is most likely attributable to this fact. He additionally points out that Bach was working in Arnstadt, Germany, at this point in his career, and that many of the idiosyncrasies of the work can be attributed to the poor condition of the organ he had to play there.

Although we may never conclusively know who wrote the Toccata and Fugue, there is no disputing its popularity. It has been transcribed countless times for a wide variety of ensembles, including symphony orchestra and concert band. Because the organ produces sound in a manner very similar to the instruments of a wind ensemble, organ works are ideally suited for transcription for this medium. Many settings of the Toccata and Fugue in D minor present the music as though it was originally conceived for a large ensemble, with extended passages scored for just a few solo instruments. Marine Band Assistant Director 1stLt Ryan Nowlin has taken a somewhat different approach with his version, evoking the power, sonority, and visceral excitement that one might experience if hearing the work performed on the biggest pipe organ in the world.

Music from *Lincoln*

John Williams (b. 1932)

transcribed by Paul Lavender

For the average American, 1932 was not a particularly joyous year. The country was deep in the throes of the Great Depression, and hopes of recovery were placed squarely on the shoulders of a charismatic governor from New York named Franklin Delano Roosevelt. In November 1932, Roosevelt was elected the thirty-second President of the United States and inaugurated a few months later. Many of those suffering from the stalled economy looked to movies to escape the challenges before them. The Golden Age of Hollywood had begun as technology and industry in America evolved. The progress of our relatively young nation in the early twentieth century had been nothing short of astounding. Large industry began to take hold,

new technology allowed airplanes to fly across oceans, and new kinds of music had been born on United States soil. Through these uniquely American innovations, the nation had already indelibly forged its own identity and would soon recover from the Great Depression stronger than before, ready to face new challenges in the decades to come.

Another significant event took place in 1932. On February 8, just one month shy of the death of John Philip Sousa, John Towner Williams was born in Queens, New York. The son of a jazz drummer, Williams studied piano and composition at the University of California at Los Angeles and The Juilliard School in New York City. By the time he was in his late twenties, Williams was an active jazz and studio pianist and began composing music for television and films. In 1974 he met an ambitious young director named Steven Spielberg, forging one of the most successful partnerships in the history of filmmaking. That year, the two worked together on a film called *Sugarland Express* starring Goldie Hawn and a year later teamed up again for *Jaws*. It wasn't long before Williams' music garnered international attention unlike any American composer since Sousa. Williams has written the music to some of the most popular films of all time and dozens of his memorable themes have reached iconic status worldwide. He also ranks among the most honored film composers of all time, with a total of five Academy Awards, four Golden Globes, and twenty-two Grammy Awards. He has been nominated for a total of twenty-one Golden Globes and fifty-nine Grammys, and his fifty Oscar nominations is the most ever achieved by a living person.

Williams' collaboration with Spielberg continues, and the two collaborated once again in 2012 for the director's highly anticipated biopic of Abraham Lincoln starring Daniel Day Lewis in the title role. For his original score to *Lincoln*, Williams drew on American musical influences from the Civil War era, combining them with his own inimitable sound to bring to life the atmosphere of the both the turbulent times surrounding the war and the warmth and humanity of the sixteenth president. The present collection of music from the film includes several of the main themes, including an extended solo for the trumpet entitled "With Malice Toward None" after the immortal words from Lincoln's second inaugural address. This particular collection of music from the film, arranged for band by Paul Lavender, was specially prepared for the Marine Band by Williams for their 2014 national concert tour.

Suite from *Star Wars: The Force Awakens*

John Williams (b. 1932)

transcribed by Paul Lavender

transcription world première

When the American Film Institute released their listing of the top twenty-five film scores of all time in 2005, it included the titles *Out of Africa*, *Sunset Boulevard*, *Ben-Hur*, *Psycho*, *The Godfather*, and *Gone with the Wind*. John Williams was responsible for three of those twenty-five selections, and at the very top was his unforgettable score to the original *Star Wars* movie.

On the heels of his work in the 1970s with Spielberg that produced the blockbusters *Jaws* and *Close Encounters of the Third Kind*, Williams signed on in 1977 to score a new "space western" written and directed by George Lucas. At that time, no one could have predicted the global popularity of this film and its successive chapters, nor could Williams have imagined the impact that his music for the movies would have both in the world of film and well beyond. Williams has scored dozens of themes for the seven films in the series, many of which have achieved world-wide recognition on a scale equal to some of the most popular classical music in history.

The latest installment in the series, *The Force Awakens*, was released in December 2015 and the story takes place some thirty years after the conclusion of *The Return of the Jedi*. As old and new characters come together in the film, Williams' score artfully weaves together familiar music from the original films with brand new themes and brilliantly highlights pivotal actions and relationships. After the familiar music for the opening credits is sounded, the suite continues with the "March of the Resistance," followed by the main theme of the mysterious new lead character, Rey. "Scherzo for X-Wings" accompanies a furious battle scene featuring the iconic aerial fighters of both the Resistance and the First Order. The closing movement of the suite begins with the music of the Jedi and moves into a final montage of all of the main themes in Williams' incredible symphonic tapestry. This arrangement of the new suite from the score for *Star Wars: The Force Awakens* was prepared especially for the Marine Band for this evening's performance.