



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Sunday, January 22, 2023 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
Colonel Jason K. Fettig, conducting

Wind and Fire

George Frideric Handel (1685–1759)
edited by Anthony Baines and Sir Charles Mackerras

Overture to *Music from the Royal Fireworks*

Stacy Garrop (b. 1982)

Alpenglow (2021)

First Light
Arc of the Sun
Radiant Glow

MGySgt Nomar Longoria, alto saxophone
MSgt Franklin Crawford, tuba

consortium première

Ida Gotkovsky (b. 1933)

Poème du Feu

Majestuoso
Prestissimo

INTERMISSION

John Philip Sousa* (1854–1932)

March, “The Aviators”

George Frideric Handel (1685–1759)
transcribed by Edgar L. Barrow

“Hear Me, Ye Winds and Waves” from *Scipione*
MGySgt Kevin Bennear, baritone

Michael Colgrass (1923–2019)

Winds of Nagual

The Desert: Don Juan Emerges from the Mountain
Carlos Meets Don Juan; First Conversation
Don Genaro Appears
Don Genaro Satirizes Carlos
Carlos Stares at the River and Becomes a Bubble
The Gait of Power
Asking Twilight for Calmness and Power
Don Juan Clowns for Carlos
Last Conversation and Farewell

*Member, U.S. Marine Band

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PROGRAM NOTES

Overture to *Music for the Royal Fireworks*

George Frideric Handel (1685–1759)

edited by Anthony Baines and Sir Charles Mackerras

George Frideric Handel was born in Halle, Germany, and moved to London in 1712 where he spent the remainder of his life. He achieved unparalleled success in London, especially as an opera and oratorio composer. The *Music for Royal Fireworks* is one Handel's largest purely instrumental works and was written to celebrate the end of the War of Austrian Succession, fought primarily between France and England. In October of 1748, the Treaty of Aix-la-Chapelle was signed ending the war. The British public saw the terms of the treaty as an unfavorable compromise for Great Britain, but King George II was eager to frame the resolution as a victory. Plans for a smaller scale fireworks display to celebrate the treaty were scrapped in order to expand the spectacle and attract the largest audience possible. Eventually Green Park, a fashionable and recently improved locale in the upper part of St. James's Park, was chosen as the site for celebration.

The "royal fireworks" were housed in a huge temporary theatrical structure known as the Green Park "Machine." The "Machine" was designed by the Chevalier Servandoni, who had previously worked as a scene painter in the King's Theater creating sets for some of Handel's operas in the 1720s. The "Machine" was made of canvas and wood, but whitewashed to look like stone and adorned with paintings, arches, and festoons of flowers. It was 410 feet in length and 114 feet high at its tallest point. Two Italian pyrotechnicians loaded an estimated 10,000 rockets and other devices inside the "Machine" that were intended to burn for five hours during the celebration.

The King wished that the music to accompany the festivities be as grand as the fireworks themselves. He was keen on an enormous band of military instruments to provide the live soundtrack. Initial plans called for forty trumpets, twenty French horns, sixteen oboes, sixteen bassoons, eight pairs of kettledrums, twelve side drums, and numerous flutes and fifes. Handel was the King's obvious choice for the job. He was the most reputable composer in London at the time. There was no other that would have been as capable of composing for such an unusual occasion and ensemble. Eventually the ensemble was reduced significantly, with nine each of trumpets and horns to balance with the woodwinds. Handel knew that such a specialized piece would have little life its initial performance, so he also arranged for a second, indoor performance four weeks after the fireworks as part of a charity concert at the Foundling Hospital. Handel added string parts to the original score for this second performance, creating the standard orchestral version of the work.

No official description of Handel's music is included in accounts of the event, but the music was likely performed before the start of the fireworks display while the King and his son made their way around Green Park and the "Machine." Accounts report that rockets began to fire at approximately half past eight. The display started well, but about an hour into the program one side of the "Machine" caught fire. The entire structure might have burned to the ground if not for a lucky structural break in part of the design. The show continued on, slightly hampered, for eight more hours.

Handel's suite comprised of an overture and five dance movements which borrow liberally from several of his earlier works, a common practice of the composer. The Overture is the longest movement in the suite, and is among the single longest instrumental pieces in Handel's entire oeuvre.

Alpenglow (2021)

Stacy Garrop (b. 1969)

consortium première

Chicago-based composer Stacy Garrop describes her music as being “centered on dramatic and lyrical storytelling.” According to Garrop, her works are “share(d) stories (that take) audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story.”

Performances of her orchestral works have been given by the Baltimore, Chicago, Philadelphia, and St. Louis Symphony Orchestras, and of her chamber works by the Boston Trio, Ensemble Échappé, Kronos Quartet and Lincoln Trio. She was the first Emerging Opera Composer of Chicago Opera Theater's Vanguard Program (2018-2020). She has served as composer-in-residence position with the Champaign-Urbana Symphony Orchestra (2016-2019), the Albany Symphony (2009/2010) and Skaneateles Festival (2011), and as well as on faculty of the Fresh Inc Festival (2012-2017). In 2022, she served as the featured composer of the Bowling Green State University New Music Festival and the Indiana State University Contemporary Music Festival, as well as a mentor composer for the Cabrillo Conductors/Composers Workshop, LunART Festival Composers Hub, and Chicago a cappella's HerVoice Emerging Women Choral Composers Competition.

Recent commissions include works for The Crossing, the Cabrillo Festival Orchestra, and Grant Park Music Festival Orchestra. Notable past commissions include *My Dearest Ruth* for soprano and piano with text by Martin Ginsburg, the husband of the late Supreme Court Justice Ruth Bader Ginsburg, *Glorious Mahalia* for the Kronos Quartet, *Give Me Hunger* for Chanticleer, and *Terra Nostra* (oratorio), for the San Francisco Choral Society and Piedmont East Bay Children's Chorus. She is currently working on projects with Pittsburgh Symphony Orchestra, Soli Deo Gloria Music Foundation, and Chicago Opera Theater for a new opera that will premiere in 2024.

Garrop has received numerous awards and grants including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions. Theodore Presser Company and ECS Publishing carry her works. Garrop is a Cedille Records artist with pieces currently on eleven CDs; her works are also commercially available on more than a dozen additional labels.

Alpenglow, her recently-composed double concerto for alto saxophone, tuba and wind ensemble was commissioned by a consortium of 18 ensembles, including “The President's Own” United States Marine Band. Of this unique work, the composer writes:

The first time I saw an alpenglow, I had no idea what it was. It was the late 1980s, and I was a music camp at the base of the Rocky Mountain National Park in Colorado. A few of us got up in the middle of the night so we could hike to a vantage point at the foot of Longs Peak, to watch the sun rise without any trees obstructing our view. Even though we had a few more minutes to go before the sun breached the horizon, when I looked up at the face of Longs Peak, it was glowing intensely with a most beautiful peach-pink color. This enchanting vision lasted only about ten minutes, after which the color faded as the sun rose. Throughout the next thirty years, whenever I

returned to the Rocky Mountain National Park, I would occasionally catch this pre-dawn light show in all its glory.

An alpenglow is an optical phenomenon that is visible on high altitude mountains. It happens twice daily, right before the sun rises and right after it sets. The earth's atmosphere scatters the sun's light, allowing particular wavelengths of light through and blanketing the mountains in rich hues of peach, pink, red, and purple.

Alpenglow opens with First Light. This movement begins in the pre-dawn hour. The music starts simply and slowly, then grows increasingly animated as the sky lightens and the horizon shimmers with color. The movement explodes in a massive flurry of activity when a pre-dawn alpenglow blooms on mountain peaks; this fades as the sun breaches the horizon. In Arc of the Sun, we follow the sun as it energetically leaps and surges upwards in the sky. The music moves steadily upwards as it keeps pace with the sun's progress, then crests as the sun reaches its zenith. As the sun bends back down towards the earth, the music follows suit, getting lower in range and slower as the sun nears the horizon. In Radiant Glow, the sun slips under the horizon, giving way to a most radiant alpenglow. As the alpenglow fades and twilight envelops the earth, stars shimmer in the night sky.

Master Gunnery Sergeant Nomar Longoria, alto saxophone

Saxophonist Master Gunnery Sergeant Nomar Longoria of McAllen, Texas, joined "The President's Own" United States Marine Band in May 2001. He was appointed principal in 2005, section leader in 2007, and section commander in 2016. Master Gunnery Sgt. Longoria began his musical instruction at age 4. Upon graduating in 1991 from McAllen Memorial High School, he attended Baylor University in Waco, Texas, where he earned a bachelor's degree in music education in 1996. He pursued graduate studies at the University of North Texas in Denton, where he was a teaching fellow. His principal instructors include Dr. Michael Jacobson and Dr. Eric Nestler. Master Gunnery Sgt. Longoria was featured as a tour soloist in 2007 on John Williams's Suite from *Catch Me if You Can* (Escapades for Saxophone and Orchestra) and in 2014 on Jimmy Dorsey's "Oddles of Noodles." Prior to joining "The President's Own," Master Gunnery Sgt. Longoria was a member of the United States Army Field Band in Fort Meade, Md.

Master Sergeant Franklin Crawford, tuba

Tuba Player Franklin Crawford of Cheboygan, Mich., joined "The President's Own" United States Marine Band in June 2000. He was appointed assistant principal tuba in 2016, and principal tuba in 2019. Master Sgt. Crawford began his musical training at age 8. After graduating in 1996 from the Interlochen Arts Academy in Michigan, he attended Indiana University in Bloomington where he studied with Daniel Perantoni. He also studied with the late David Randolph of Interlochen Arts Camp and Jeannie Little of the Interlochen Arts Academy. Master Sgt. Crawford received his bachelor of music degree from the University of Maryland in College Park in 2007, where he studied with Toby Hanks. In 2011, he received his master's degree from the Catholic University of America in Washington, D.C., where he studied with David Fedderly. Master Sgt. Crawford has been a featured soloist with the Marine Band on Richard Domek's arrangement of Jean-Baptiste Arban's "Carnival of Venice," Alexander Goedicke's Concert Etude, and Ralph Vaughan Williams' Concerto for Tuba and Orchestra.

Poème du Feu
Ida Gotkovsky (b. 1933)

French composer Ida-Rose Esther Gotkovsky was born in Calais into a musical family. Her mother and father were both violinists, the latter serving in the renowned Loewenguth Quartet. Her brother and sister both became accomplished musicians, and young Ida was composing original music by age eight. She received her formal education at the Paris Conservatoire under the tutelage of French luminaries like Olivier Messiaen and Nadia Boulanger. Gotkovsky earned many prestigious awards for her work beginning early in her career including the Prix Blumenthal (1958), the Prix Padeloup (1959), the Prix de Composition International de Divonne les Bains (1961), the Medaille de la Ville de Paris (1963), and the Prix Lily Boulanger (1967).

Gotkovsky is one of many of extraordinary women composers that gained renown in twentieth century France, a lineage that began with Cecile Chaminade, Melanie Bonis, and Nadia Boulanger. Gotkovsky's catalog of works is diverse and includes chamber music, orchestral works, concerti, and music for ballet and opera. Her style blends influences from her mentor teachers Messiaen and Boulanger, featuring both a dramatic and virtuosic modal flair and a streaks of stunning lyricism. *Poème du feu (Fire Poem)*, a tone poem for symphonic band, is a remarkable example of Gotkovsky's singular compositional voice and one of several important pieces that she composed for winds.

The composer writes of this work:

Ever since the beginning of man, fire has been particularly revered. Legends on its origin abound, each one conferring upon it a sacred feature; legends making of fire a link between creature and his creator.

Thus the Celtic tradition brings us a myth close to Zarathustra's: During the ceremonies heralding in the new-year, men would light two hearths. The first one which had been watched and honoured all the year round would be coming to its end, while the second, according to the memorial and magic process composed by the two celestial and earthly elements, gave birth to the new Fire.

When the two glowing furnaces were blazing in all their splendour, the entire village, men, flocks and herds, in a long procession passed between the two Fires: The two movements of the poem. Everyone rejoiced to have mastered this divine gift.

This vision has inspired the composer. *Poème du feu* is an original work for large wind orchestra. It is composed then of two movements.

The first movement -- Majestoso -- is a fire of gigantic proportions, the spring of life which makes us relive the first moments of creation.

The second movement -- Prestissimo -- being at the heart of human achievement, is a power of revelation, an impetuous power which raises man to level of demiurge and which finishes in the Fire apotheosis and, in this way, granting Prometheus's wish.

March, "The Aviators"
John Philip Sousa* (1854-1932)

After spending twelve years as the seventeenth director of "The President's Own" from 1880 to 1892, John Philip Sousa went on to form his own civilian band at the urging of concert promoter David Blakely. Sousa enjoyed tremendous success with his Sousa Band, traveling

extensively throughout the continental United States and abroad. It was during his time with the Marine Band and in the early years of leading his civilian band that Sousa wrote some of his most famous marches, earning him the title “The March King.”

During World War I, Captain William A. Moffett was looking for a musician of great talent to help organize the U.S. Navy’s musical units at the Great Lakes Naval Training Center. Sousa’s brother-in-law was a member of Moffett’s staff and arranged to have the two men meet. Known for his wit, Sousa decided to have fun with the meeting and tease Moffett.

Moffett recognized Sousa’s valuable talent and experience and was certainly aware of his fame and wealth. He was surprised at Sousa’s boldness when inquiring whether or not the Navy could meet his salary demands. Moffett apologized for the lack of funds and offered Sousa \$2,500 per year. Sousa replied, “I refuse to take such a sum! Tell Secretary Daniels that if he wishes for my help in this war he will have to part with not less than one dollar a month for the duration of the conflict.”

Moffett and Sousa became fast friends. Moffett went on to have a very well respected career in the Navy and ascended to the rank of Rear Admiral as Chief of the Navy’s Bureau of Aeronautics. Composed in 1931, “The Aviators” was one of Sousa’s last compositions and is dedicated to William Moffett.

“Hear Me, Ye Winds and Waves” from *Scipione*

George Frideric Handel (1685–1759)

transcribed by Edgar L. Barrow

Handel helped establish the Royal Academy of Music in 1719, an opera company devoted to the production of new works in London and unconnected to the still-operating music conservatory with the same name founded in 1822. His opera *Scipione*, with libretto by Paolo Antonio Rolli, was his eighth full-length opera for the fledgling institution. The opera initially ran for only thirteen performances after its première on March 12, 1726. Originally written in haste, Handel extensively revised the opera for a November 1730 revival.

The opera is set during the Roman capture of the Spanish port Cartagena in 209 B.C centering on the young general Scipio’s magnanimity toward of Berenice, a beautiful female captive. The story of Scipio and Berenice provided the plot for this opera, but also inspiration for other seventeenth- and eighteenth-century painters and at least two other opera librettists. The aria “Hear Me, Ye Winds and Waves” occurs in the second scene of Act 2 and is sung by Berenice.

From the rage of the tempest,
Out of the seething waters,
So far the gods protect me;
Here, in this lonely haven,
I kneel and take the gods
the gods for their assistance!
But what avails this thread of mere existence?
Thus bereft of my cohorts,
Thus bereft of my legions,
From conquest after conquest,
Is this the triumph?
Alone, in these death like regions,

Like a flash of a meteor,
Ends Caesar’s glory!

Hear me, ye winds and waves!
Your help proud Caesar craves!
Bring to my aching breast
Peace and eternal rest!
No hope in Heav’n above,
And torn from all I love,
Despair now holds me!
Forsaken and undone
I pray for Death alone!

Master Gunnery Sergeant Kevin Bennear, baritone

Baritone vocalist and concert moderator Master Gunnery Sergeant Kevin Bennear 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. He began his musical instruction at age nine. After graduating in 1990 from Elk Garden High School in Elk Garden, West Virginia, he attended Potomac State College in Keyser, West Virginia, and earned a bachelor’s degree in music in 1996 from West Virginia University (WVU) in Morgantown, where he studied with Peter Lightfoot. He earned a master’s degree in vocal performance in 1999 from the University of Tennessee (UT), in Knoxville, where he studied with George Bitzas.

Master Gunnery Sgt. Bennear has 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 Zimbalis of the Metropolitan Opera. He also taught voice as a graduate teaching assistant at UT.

Winds of Nagual

Michael Colgrass (1932–2019)

Canadian-American Michael Colgrass began his musical training atypically. He did not begin studying music until he was a teenager, starting primarily as a Chicago-area jazz drummer. His work as a composer began in earnest at the University of Illinois at Urbana-Champaign, where he earned degrees in performance and composition in 1954. He then studied with two luminaries of the mid-twentieth century: Darius Milhaud at the Aspen Music Festival in Colorado and Lukas Foss at the Tanglewood Music Festival in Lenox, Massachusetts. Colgrass worked as both a composer and a performer for almost a decade in New York City. He achieved significant success as a percussionist, performing with the New York Philharmonic, Metropolitan Opera, and Dizzy Gillespie, as well as being in the original West Side Story orchestra on Broadway. He also organized the percussion sections for conductor, composer, and educator Gunther Schuller’s many recordings and concerts, and for recordings and premières of new works by John Cage, Elliott Carter, and Edgard Varèse, among others.

While Colgrass’s early compositions were primarily for percussion, his diverse performance experience primed him for success with large ensembles. By the 1970s, Colgrass was attracting commissions and performances of his music from some of the finest orchestras in America and Canada, including the New York Philharmonic, the Boston Symphony Orchestra, and the orchestras of St. Louis, Washington, Minnesota, Pittsburgh, Detroit, and Toronto, as well as the Chamber Music Society at Lincoln Center in New York City. Colgrass received numerous honors and awards during his career, most significantly the 1978 Pulitzer Prize in Music for *Déjà vu*, a percussion concerto commissioned and premiered by conductor Eric Leinsdorf and the New York Philharmonic in 1977. Colgrass also won an Emmy Award in 1982 from the National Academy of Television Arts and Sciences for the PBS documentary *Soundings: The Music of Michael Colgrass*.

In addition to his substantial contributions to the contemporary orchestral repertoire, Colgrass composed several cornerstone works for wind ensemble. His first piece for this ensemble was a 1985 commission from the New England Conservatory Wind Ensemble that was dedicated to the ensemble’s then-director, Frank Battisti. That work, *Winds of Nagual*,

subsequently won two prestigious honors in the same year of its première, capturing top prizes in both the William D. Revelli Composition Contest and Sudler International Composition Competition. Colgrass offered the following narrative about the work:

Winds of Nagual is based on the writings of Carlos Castaneda about his fourteen-year apprenticeship with Don Juan Matis, a Yaqui Indian sorcerer from Northwestern Mexico. Castaneda met Don Juan while researching hallucinogenic plants for his master's thesis in anthropology at UCLA. Juan became Castaneda's mentor and trained him in pre-Colombian techniques of sorcery, the overall purpose of which is to find the creative self—what Juan calls the *nagual*.

Each of the characters has a musical theme: Juan's is dark and ominous, yet gentle and kind; Carlos's is open, direct and naïve. We hear Carlos's theme throughout the piece from constantly changing perspectives, as Juan submits him to long desert marches, encounters with terrifying powers, and altered states of reality. A comic aspect is added to the piece by Don Genaro, a sorcerer friend of Juan's, who frightens Carlos with fantastic tricks like disappearing and reappearing at will.

The score is laced with programmatic indications such as "Juan entrances Carlos with a stare," "a horrible creature leaps at Carlos," "He feels a deep calm and joy," etc. The listener need not have read Castaneda's books to enjoy the work, and I don't expect anyone to follow any exact scenario. My object is to capture the mood and atmosphere created by the books and to convey a feeling of the relationship that develops as a man of ancient wisdom tries to cultivate heart in an analytical young man of a technological age.

In a 1991 interview, Colgrass described his unique musical approach to this groundbreaking work for wind ensemble: "Important to me in this piece is the sudden change of styles and feelings and moods and tempos. These characteristics are indigenous to the books, where a humorous situation will be followed instantly by a terrifying one. I tried to capture these changes and moods in the music."

In the past two decades, Colgrass took a keen interest in education and exposing young people to music. He composed several works designed for younger bands and developed methods to encourage students to compose and perform their own music with middle school and high school music educators. After a remarkable career of service through music, Michael Colgrass recently passed away on July 2, 2019 at the age of eighty-seven. This Marine Band performance of his seminal work for wind ensemble is respectfully dedicated to his memory and to his singularly unique contributions to our shared art form.