



Lieutenant Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Sunday, February 1, 2015 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
First Lieutenant Ryan J. Nowlin, conducting

Master Class

Paul Hindemith (1895–1963)
transcribed by Keith Wilson

March from *Symphonic Metamorphosis*
on Themes of Carl Maria von Weber

David Maslanka (b. 1943)

Concerto for Marimba and Band (1990)
GySgt Steven Owen, soloist

Zoltán Kodály (1882–1967)
transcribed by R. Mark Rogers

Dances of Galánta

INTERMISSION

Carl Orff (1895–1982)
transcribed by John Krance

Suite from *Carmina Burana*

O Fortuna, velut Luna (O Fortune, variable as the moon)
Fortune plango vulnera (I lament Fortune's blows)
Ecce gratum (Behold the spring)
Tanz – Uf dem anger (Dance – On the lawn)
Floret Silva (The noble forest)
Were diu werlt alle min (Were the world all mine)
Amor volat undique (The God of Love flies everywhere)
Ego sum abbas (I am the Abbot)
In taberna quando sumas (When we are in the tavern)
In trutina (I am suspended between love and chastity)
Dulcissime (Sweetest boy)
Ave formosissima (Hail to thee, most beautiful)
Fortuna Imperatrix Mundi (Fortune, Empress of the World)

PROGRAM NOTES

March from *Symphonic Metamorphosis on Themes of Carl Maria von Weber*

Paul Hindemith (1895–1963)

transcribed by Keith Wilson

German composer Paul Hindemith immigrated to the United States in 1940 and became a citizen in 1946. He taught at Yale University in New Haven, Connecticut, where he served as professor of music theory and also taught composition. An educator with a very demanding and exacting style, he was a major influence on a considerable number of important composers including Samuel Adler, Norman Dello Joio, and Lukas Foss. Teaching provided Hindemith the opportunity to codify his thoughts on theory and composition, some of which he had already been collecting prior to his appointment at Yale. As a result, several textbooks were published, allowing countless additional young composers and theorists to become his students over the decades. His course in traditional harmony inspired the book *A Concentrated Course in Traditional Harmony*. Other notable texts include *Elementary Training for Musicians* and *Exercises for Advanced Students*.

Though primarily a professor during this period, Hindemith continued composing. Prior to his arrival at Yale in 1941, he had begun discussing the possibility of producing a ballet based on the music of composer Carl Maria von Weber with the Russian ballet producer Leonide Massine. The idea intrigued Hindemith, but he and Massine had such differing concepts of the piece that the ballet was ultimately abandoned. Hindemith, whose compositional technique employs detailed planning, outlining, and designing before writing any material, did not let go of his concept and reworked his ideas into what became *Symphonic Metamorphosis*. The first, third, and fourth movements are based on melodies from relatively obscure piano duets of Weber that Hindemith and his wife often played together. The second movement is derived from Weber's overture to his opera *Turandot*.

Symphonic Metamorphosis received its world première by the New York Philharmonic on January 20, 1944, with Artur Rodzinski conducting. Although it was written for orchestra, Hindemith immediately felt that it should also be available for band and requested that his Yale colleague Keith Wilson create the transcription. Since that time, the heroic March that serves as the fourth movement of the suite is often performed on its own.

Concerto for Marimba and Band (1990)

David Maslanka (b. 1943)

A native of New Bedford, Massachusetts, and now residing in Missoula, Montana, David Maslanka has been a freelance composer since 1990. His music for winds has become especially well known. Among his more than 130 works are forty pieces for wind ensemble, including seven symphonies, fifteen concertos, a Mass, and many concert pieces. While maintaining a prolific compositional career, Maslanka also balances a significant educational agenda. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York. Maslanka serves as a mentor to composers and frequently travels to meet with high school and college students who are studying his music.

Concerto for Marimba was commissioned in 1990 by the United States Air Force Band in Washington, D.C. In the words of the composer:

This piece has more the nature of a fantasia than a classical concerto. It is in two large halves, the first very quiet and serene, devoted to rhapsodic melody and transparent textures, and the second starting with a huge dynamic build up and then moving through a relatively brief spurt of fast and fierce music before settling to a quiet and transcendent close.

Gunnery Sergeant Steven Owen, marimba soloist

Percussionist GySgt Steven Owen of Eugene, Oregon, joined "The President's Own" United States Marine Band in December 2003. Gunnery Sgt. Owen began his musical instruction on percussion at age twelve. After graduating in 1990 from Springfield High School in Oregon he attended the University of Oregon in Eugene

where he studied with the late Charles Dowd and received a bachelor of music in 1995. He continued his studies at the Eastman School of Music at the University of Rochester in New York where he studied with former Marine Band percussionist John Beck and earned a master's degree in music and a performer's certificate in 1997, and a doctoral degree in musical arts in 2000. Prior to joining "The President's Own," he performed with the Army Field Band in Fort Meade, Maryland; the Rochester Philharmonic in New York; and the Oregon Bach Festival Orchestra and Eugene Symphony, both in Eugene.

Dances of Galánta

Zoltán Kodály (1882–1967)

transcribed by R. Mark Rogers

In 1905, Hungarian composer Zoltán Kodály set out to remote towns and villages of his country to collect and preserve folk songs by recording native renditions on phonograph cylinders. This was just the beginning of his fascination with and great love of folk music, a central component of his upbringing and constant throughout his life. In the process of collecting Hungarian folk music, Kodály recognized a serious need to improve the quality of singing and music training for children as well as teachers. Throughout the course of his career, he dedicated a great deal of his time and creative energy to the music education of the Hungarian people and by 1929 was determined to make music an integral part of every child's education.

Kodály's philosophy is based in the belief that music is capable of developing one's entire being: personality, intellect, and emotions; and that music must be taught at an early age, not by chance, but by careful and experience-based integration into a school's curriculum. His method involves teaching music through singing, using primarily authentic folk music as well as art music, and includes the use of rhythmic syllables, Solfège, and hand signals to help develop an ear for and understanding of musical language. This is then applied in a myriad of ways including notation, improvisation, composition, and analysis. The composer's philosophies, writings, and initiatives served as the basis for the elementary education method bearing his name that is now used all around the world, including elementary music experiences in the United States.

Perhaps the realization of the power of music in a child's life stems from Kodály's own experiences while living in the Slovakian town of Galánta. For a period of seven years while his father worked for the railroad, Kodály lived in this market town that was once a part of Hungary and known to travelers from Vienna to Budapest. During this time, a famous gypsy band offered the young Kodály his first "orchestral sonorities" that left an unmistakable imprint on all of his compositions. The folk music from Galánta was so influential that a large collection of old Hungarian dances published in Vienna around 1800 quoted the Galánta Gypsy tradition as a primary source of its music. It is to this collection of dances Kodály turned in 1933 when writing his *Dances of Galánta* for the eightieth anniversary of the Budapest Philharmonic Society. He sought to find the oldest editions from which to select his primary themes, which he reinvents in the traditional Hungarian *verbunkos* style. The resulting work is one of Kodály's best known and most beloved offerings. It is fitting that this masterpiece serves to preserve these authentic folk melodies of his childhood—much like the *Kodály Method* serves as an essential way for cultures the world over to preserve their folk music by passing them on to each new generation through classroom music instruction.

Suite from Carmina Burana

Carl Orff (1895–1982)

transcribed by John Krance

In the 1920s, while Kodály was beginning his crusade for music education reform in Hungary, German composer Carl Orff was following suit in Munich. His method was a child-centered way of learning in which all concepts are cultured by *doing*. The approach is open-ended, relying on improvisation and children's imaginations to create musical ideas. Orff envisioned a musical environment in the classroom that was similar to the way children play—a place where children would explore melody and rhythm through singing, playing percussion instruments, speech, and movement.

Central to the Orff method is teaching children in a comfortable environment with the heavy use of improvisation on drums, rattles, pitched percussion instruments, and recorders, without the pressure of performance. This group-play instrumental emphasis is the most striking difference when compared to Kodály's

approach. Over decades of development there are now *Orff Schulwerk* (school work) associations in twenty-nine countries. In the United States many elementary music classrooms are filled with hand drums and recorders, as well as small glockenspiels and wooden xylophones pitched in different octaves with removable bars to guide exploration, improvisation, and composition. Many elementary teachers are trained and certified in the *Orff Schulwerk* method, and through this instruction many children around the world have their first interactions with music.

Like many master teachers, Orff continued pursuing his musical craft while devoting his life to the development and spread of his method. In 1934, he came across a collection of poems compiled at the Benedictine monastery in Benediktbeuern, near Munich. This collection, *Carmina Burana* (Songs of Beuern), includes 254 poems and dramatic texts from the eleventh, twelfth, and thirteenth centuries, most of which are written in Latin. In 1935 and 1936 Orff set twenty-four of the poems in his twenty-five movement scenic cantata of the same name. Subtitled “Profane songs for singers and vocal chorus with instruments and magic pictures,” this masterwork is part of *Trionfi*, Orff’s musical triptych that also includes *Catulli Carmina* and *Trionfo di Afrodite*.

Orff’s *Carmina Burana* is scored for a massive orchestra, an array of percussion equipment, two pianos, celesta, two SATB mixed choirs (one large, one small), a boy’s choir, and soprano, tenor, and baritone soloists. The texts cover a wide and varied range of subject matter from the sacred to the secular, the capricious nature of fortune, the brevity of life, the beauty of springtime, and the earthly pleasures and temptations of eating, drinking, gluttony, and lust. Likewise, the music runs the gamut of these emotions, resplendent with color and imagination, and unique in substance and impact.

The première on June 8, 1937, staged by the Frankfurt Opera was wildly successful. Shortly after this inaugural performance, Orff penned a letter to his publisher stating: “Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana*, my collected works begin.”

This transcription by John Krance was conceived entirely as an instrumental work, with the arranger fully incorporating the vocal parts. Krance selected thirteen movements (a curious number when dealing with the subject of the fickleness of fortune) and ordered them to programmatic satisfaction. His transcription, now a staple in wind literature, grew out of detailed correspondence with the equally enthusiastic Orff who wrote to Krance: “I would like to emphasize my very great pleasure with your superb arrangement.” This transcription of *Carmina Burana* was last performed by “The President’s Own” United States Marine Band in 1968 with Krance conducting.