



Lieutenant Colonel Ryan Nowlin, Director

MARINE CHAMBER ORCHESTRA
Sunday, February 1, 2026 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
First Lieutenant Jose D. Toranzo, conducting

“Home and Heart”

Aaron Copland (1900–90)

Fanfare for the Common Man (1942)

Lukas Foss (1922–2009)

Three American Pieces (1944)

Early Song
Dedication
Composer’s Holiday

MGySgt Erika Sato, violin soloist

George Whitefield Chadwick (1854–1931)

Sinfonietta in D

Risolutamente
Canzonetta: Allegretto
Scherzino: Vivacissimo e leggiero
Finale: Assai animato

INTERMISSION

Amy Beach (1887–1944)
arranged by Chris A. Trotman

Three Browning Songs for Soprano and Orchestra, Opus 44

“The Year’s at the Spring”
“Ah, Love, but a Day!”
“I Send my Heart up to Thee!”

SSgt Hannah Davis, soloist

David Diamond (1915–2005)

Music for Shakespeare’s *Romeo and Juliet* (1947)

Overture
Romeo and Juliet: Balcony Scene
Romeo and Friar Laurence
Juliet and Her Nurse
The Death of Romeo and Juliet

PROGRAM NOTES

Fanfare for the Common Man (1942)

Aaron Copland (1900–90)

Few works capture the American spirit as powerfully as Aaron Copland's *Fanfare for the Common Man*. The piece was commissioned by Eugene Goossens for the Cincinnati Symphony Orchestra in 1942 during the height of World War II, as part of a series of fanfares honoring the Allied war effort. While others wrote tributes to soldiers or specific military branches, Copland chose instead to honor "the common man": the everyday individuals whose work, courage, and perseverance sustain a nation in difficult times.

Scored for brass and percussion alone, the fanfare opens with a thunderous statement by timpani and bass drum, followed by bold, resonant brass chords that unfold with monumental dignity. Its broad, open harmonies and noble simplicity evoke both the vastness of the American landscape and the quiet strength of ordinary people.

The piece quickly became one of Copland's most beloved works after its première performance on March 12, 1943. It embodies his characteristic musical language: clear, spacious, and unmistakably American. Over the decades, *Fanfare for the Common Man* has transcended its wartime origins to become a timeless symbol of hope, unity, and human dignity.

Three American Pieces (1944)

Lukas Foss (1922–2009)

Lukas Foss was an influential composer, conductor, pianist, and teacher working in the United States in the mid to late twentieth century. Born in Berlin, he and his family emigrated to the United States in the 1930s to escape Nazism. Foss continued his studies at the Curtis Institute of Music in Philadelphia and went on to study with such greats as Paul Hindemith and Serge Koussevitsky. He was a classmate and lifelong friend of Leonard Bernstein. Foss is known for his eclecticism and embrace of many musical styles.

Foss held numerous positions throughout his career, including music director of the Buffalo Philharmonic and Brooklyn Philharmonia, composition department head at the University of California Los Angeles, pianist with the Boston Symphony Orchestra, and more. His compositional style is a survey of twentieth-century genres, incorporating techniques from neoclassicism to Copland-esque Americana to minimalism. Composer David Del Tredici viewed Foss' pluralism as a reigning strength: "Foss has the ability to take disparate materials, fracture them, and put them back together into one piece...."

Foss composed *Three American Pieces* early in his career. Originally written for violin and piano, Foss also arranged it for flute and piano and later orchestrated the work. *Three American Pieces* embodies the optimism and freshness of American music around and following the Second World War. The work displays Foss' neoclassical clarity, his affinity for folk-inflected melodies, and his ability to evoke the open, spontaneous spirit often associated with American landscapes.

The first movement juxtaposes a singing, rounded introductory theme with rhythmically animated sections that recall Igor Stravinsky or Bernstein. Foss takes the melodic intervals from the first theme and resets them in the animated passages to give the movement cohesion. In the lyrical second movement, the violin is given ample chance to soar broadly above the orchestra. The harmonies are rich and tender, creating a sense of intimate reflection. The final movement bursts with energy and playfulness. Rhythmic vitality, syncopation, and sudden shifts of mood characterize this miniature *tour de force*. The piece ends with a flourish, letting loose in a moment of exuberant joy.

Master Gunnery Sergeant Erika Sato, violin soloist

Violinist Master Gunnery Sergeant Erika Sato of Portland, Oregon, joined “The President’s Own” Marine Chamber Orchestra in August 2003. She was appointed string section commander in 2024. Master Gunnery Sgt. Sato began her musical training at age three. After graduating in 1994 from Beaverton High School in Oregon, she attended The Juilliard School in New York, where she earned a bachelor of music degree in 1998 and a master of music degree in 2000. She studied with Kathryn Gray of the Oregon Symphony in Portland and Masao Kawasaki at Juilliard.

Prior to joining “The President’s Own,” Master Gunnery Sgt. Sato was a titled and tenured member of the Colorado Symphony in Denver, a frequent performer with the John F. Kennedy Center for the Performing Arts Opera House Orchestra in Washington, D.C., and performed with the New Jersey Symphony Orchestra in Newark. She has given recitals and made solo appearances across the country with such groups as the Colorado Symphony, the Oregon Symphony, and the National Repertory Orchestra in Breckenridge, Colorado. Master Gunnery Sgt. Sato has participated in music festivals in Aspen, Colorado; Banff, Alberta, Canada; and at the Tanglewood Music Center in Lenox, Massachusetts.

Sinfonietta in D

George Whitefield Chadwick (1854–1931)

George Whitefield Chadwick stands as one of the central figures of the Second New England School, a group of American composers that included Amy Beach and Edward MacDowell. These composers were steeped in the European classical tradition and together their works shaped a distinctly American musical voice around the turn of the twentieth century. Chadwick trained in Leipzig and Munich, and blended European craft with an affinity for thematic traits that were unmistakably American. An influential teacher for many years, he also served as director of the New England Conservatory and transformed the school’s curriculum, modeling it on the European conservatory. In an obituary for Chadwick that appeared in the *New York Times*, music critic Olin Downes wrote, “No other American composer of this or any previous generation produced as much important music in as many different forms as George Whitefield Chadwick...With him a whole epoch of American music culminated.”

The *Sinfonietta in D*, which was composed in 1904, is one of Chadwick’s most engaging orchestral works: compact in scale but full of personality. Though its title suggests a light, divertimento-like character, the *Sinfonietta* displays the same structural clarity and thematic inventiveness that characterize Chadwick’s larger symphonies.

The opening movement is a buoyant, brassy fanfare. Its martial rhythms and lush texture recall the music of Edward Elgar. The second movement's opening melody is elegant and playful, yet mysterious in the minor mode. Its harmony and counterpoint evoke a much older style of music. This theme winds its way into an unexpected military march, and Chadwick then merges the two ideas. The third movement Scherzo is bright and conversational. A dreamy, contrasting middle section allows for lyrical musical lines to take shape before returning to the spritelier tempo. The work's Finale begins stormily and displays a wide range musical moods, from pathos to triumph, before escalating to a joyful finish.

Three Browning Songs for Soprano and Orchestra, Opus 44

Amy Beach (1887–1944)

arranged by Chris A. Trotman

Amy Beach was a pioneering American composer and pianist. She achieved significant recognition at a time when women composers were rare in serious art music, and she composed across genres: song, piano, chamber, choral, and orchestral. Born into a prominent New England family, she received formal musical training in Boston with a student of Franz Liszt and was one of the first American composers to succeed without studying in Europe. She was first known as a piano prodigy and debuted as a soloist with the Boston Symphony at age seventeen. Her performance career, however, became limited following her marriage at age eighteen and the social constraints of the Victorian era. She redirected her musical energy to composing. She became the first woman to have a symphony performed by an American orchestra, and her works have been rediscovered and widely performed in recent years.

The Three Browning Songs, composed in 1899, sets poems of Robert Browning to music of delicate lyricism and dramatic sweep. Originally written for soprano and piano, the version performed today was arranged for voice and orchestra by Chris A. Trotman, drawing out the rich colors implicit in Beach's piano writing. These songs are some of Beach's most celebrated.

In the first song, Beach captures the exhilaration of dawn and renewal through triplets in the accompaniment and bright melodic leaps. The music reflects the text's unrestrained joy in the final line: "God's in his heaven—/All's right with the world!" The second song turns inward. The poem's narrator confronts change and questions love and constancy, which is expressed through chromatic harmony and a high soprano line that hovers on the edge of doubt and hope. The final song offers an image of ardent devotion reaching above the sea and to the stars. The melodic arc likewise moves upward, heightening the text's mood of passionate longing.

Staff Sergeant Hannah Davis, soprano

Soprano vocalist and concert moderator Staff Sergeant Hannah Davis of Pittsburgh, Pennsylvania joined "The President's Own" United States Marine Band in September 2023. She is the band's second official female vocalist. Staff Sgt. Davis began her musical instruction at age eight. After graduating from Moon Area High School in Moon Township, Pennsylvania, in 2017, she attended West Virginia University (WVU) where she studied under Hope Koehler and earned a bachelor of music degree in 2021. Prior to joining "The President's Own," she performed with the West Virginia Symphony Orchestra and WVU Opera Theatre and was a private voice instructor.

Music for Shakespeare's *Romeo and Juliet* (1947)

David Diamond (1915–2005)

American composer David Diamond enjoyed a career that spanned nearly seventy years. He came into the limelight at age twenty when his early works were performed in New York and Philadelphia, and he received encouragement from several notable composers, including Aaron Copland. Diamond attended the Eastman School of Music in his hometown of Rochester, New York, and the Dalcroze Institute in New York City. He was one of several American composers in the first half of the century who traveled to Paris to study with the famous teacher Nadia Boulanger. After World War II, Diamond spent fourteen years living in Italy and then returned to the United States in 1965. Throughout decades of composing, Diamond's style retained a unique brand of romantic modernism, and his work found a vital position in twentieth and twenty-first century repertoire.

Diamond composed this concert suite for conductor Thomas Scherman and the Little Orchestra Society of New York. Four years after the première, the composer adapted the work for the Broadway stage, and so two versions of the suite exist. Diamond's original version will be heard today. Diamond had a deep interest in the works of Shakespeare, and several pieces in his catalogue were written for or about the author's plays.

The suite's music evokes characters and scenes from Shakespeare's play in five separate movements. From the opening bars, the overture leaps from the stage, musically depicting the perpetually alternating conflict and tenderness of the play. In the balcony scene movement, the roles of the lovers are performed by a solo violin and viola. The next two movements explore the personalities and relationships between Romeo and Friar Laurence, and Juliet and her nurse. The final movement is the longest and contains the most intense music in the suite. Diamond ends the work as Shakespeare ends his famous play, chronicling the tragic death of the two lovers.