



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Sunday, February 5, 2023 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
First Lieutenant Darren Y. Lin, conducting

American Traditions

Leonard Bernstein (1918–90)
arranged by Clare Grundman

Overture to *Candide*

Jeff Tyzik (b. 1951)

Concerto for Timpani (2013)

Moderato e rubato; Allegro energico
Rubato; Adagio (Tempo di Blues)
Allegro a la Afro Cubano

GySgt David Constantine, soloist

John Philip Sousa* (1854–1932)
edited by The United States Marine Band

March, “Semper Fidelis”

INTERMISSION

Morton Gould (1913-96)
transcribed by Philip Lang

“American Salute”

Roshanne Etezady (b. 1973)

Points of Departure (2009)

MSgt Sara Sheffield, mezzo-soprano

Katahji Copley (b. 1998)

DOPE (2022)

consortium première

*Member, U.S. Marine Band

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PROGRAM NOTES

Overture to *Candide*

Leonard Bernstein (1918–90)
transcribed by Clare Grundman

Few have contributed more to American musical culture than Leonard Bernstein. Equally gifted as a conductor, composer, concert pianist, and teacher, he excelled at finding ways to connect with different audiences. In the nearly thirty-five years since his death in 1990, both his music and status as an American icon continue to flourish. He composed in a diverse array of genres during his prolific career, blurring the lines between classical and popular styles. He wrote works not only for the concert stage, ballet, and opera; but also for film and Broadway. His music for *West Side Story* is some of the most recognizable in the musical theater repertoire. Bernstein established himself as one of the first American-born conductors to achieve international fame. He served as music director of the New York Philharmonic and appeared in living rooms across the nation in his landmark televised Young People's Concerts, which aired for years on CBS.

Bernstein composed an equally innovative score for the musical theater stage a few years before the debut of *West Side Story*. *Candide* was composed between 1953 and 1956 and is based on the 1759 French satire *Candide or Optimism* by Voltaire. The libretto is both irreverent and emotionally rich, and Bernstein's brilliant music brings to life the story of Candide, his true love Cunégonde, and their tutor Doctor Pangloss. The brief overture is chock-full of the youthful optimism that underscores much of the show and quotes several of the most memorable songs. Although the initial reception and lasting success of *Candide* pales in comparison to *West Side Story*, its overture has endured as one of the most frequently performed concert openers in the orchestra and band repertoires.

Concerto for Timpani

Jeff Tyzik (b. 1951)

Jeff Tyzik is an orchestral pops conductor who is best known for engaging audiences with his unique programming that combines classical and popular music and features orchestra members as soloists. In addition to serving as principal pops conductor for the Rochester Philharmonic Orchestra in New York, the Oregon Symphony in Portland, and the Vancouver Symphony Orchestra in Canada, Tyzik is an accomplished arranger and composer. His compositions reflect his work making classical music accessible to audiences and his strong jazz background. In his diverse career he has worked with jazz luminaries such as Ray Wright, Chuck Mangione, and Doc Severinsen.

Tyzik's Concerto for Timpani was commissioned for (and premiered by) Rochester Philharmonic Orchestra Principal Timpanist Charles Ross. The concerto is a work in three movements. The first movement, "Moderato e rubato, Allegro energico," follows the most traditional structure with a slow melodic opening followed by an energetic fanfare. The second movement, "Rubato, Adagio (Tempo di Blues)," pays homage to Ross and Tyzik's jazz

backgrounds, with the solo timpani part emulating a jazz bass line. The final movement, “Allegro a la Afro Cubano,” features Afro-Cuban and Asian influenced melodies with a solo timpani cadenza that leads into a call-and-response section with the percussion section.

Gunnery Sergeant David Constantine, soloist

Percussionist Gunnery Sergeant David Constantine joined “The President’s Own” United States Marine Band in October 2011. Gunnery Sgt. Constantine began his musical training at age eight. After graduating in 1998 from Aloha High School in Beaverton, Oregon, he attended the University of Oregon in Eugene, where he received a bachelor’s degree in percussion performance in 2003 and a master’s degree in percussion performance in 2005. He earned his doctorate in percussion performance from Indiana University in Bloomington in 2012. His instructors include the late Charles Dowd of the University of Oregon, and Anthony Cirone and John Tafoya of Indiana University. Prior to joining “The President’s Own,” Gunnery Sgt. Constantine performed with the Syracuse Symphony Orchestra in New York and the Oregon Coast Music Festival Orchestra of Coos Bay. He also served as principal timpanist with the Columbus Indiana Philharmonic and Terre Haute Symphony of Indiana.

March, “Semper Fidelis”

John Philip Sousa* (1854–1932)

edited by The United States Marine Band

It is unfortunate that President Chester A. Arthur, the man responsible for this march, did not live to hear it. In a conversation with Sousa, then leader of the U.S. Marine Band, he expressed his displeasure at the official use of the song “Hail to the Chief.” When Sousa stated that it was actually an old Scottish boating song, the President suggested that he compose more appropriate music. Sousa responded with two pieces, not one. First he composed “Presidential Polonaise” (1886). Then, two years after Arthur’s death, he wrote “Semper Fidelis.”

The march takes its title from the motto of the U.S. Marine Corps: “Semper Fidelis”—“Always Faithful.” The trio is an extension of an earlier Sousa composition, “With Steady Step,” one of eight brief trumpet and drum pieces he wrote for *The Trumpet and Drum* (1886). It was dedicated to those who inspired it—the officers and men of the U.S. Marine Corps. In Sousa’s own words: “I wrote ‘Semper Fidelis’ one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico.”

For the first performance, Sousa demonstrated his flair for theatrics:

We were marching down Pennsylvania Avenue, and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison, many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed our playing of the march that the “trumpet” theme would be heard for the first time, just as we got to the front of the reviewing stand. Suddenly, ten extra trumpets were shot in the air, and the “theme” was pealed out in unison. Nothing like it had ever been heard there before—when the great throng on the stand had recovered its surprise, it rose in a body, and led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all.

“Semper Fidelis” subsequently gained recognition as the official march of the U.S. Marine Corps. Sousa regarded it as his best march, musically speaking. It became one of his most popular marches, and he once stated that it was the favorite march of Kaiser Wilhelm II of Germany—before World War I, of course. It was played by the Sousa Band in many foreign countries and always received acclaim as a well-known composition. Few knew that it had been sold outright to the publisher for the unbelievably low sum of \$35.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 83. Used by permission.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 2 of [“The Complete Marches of John Philip Sousa.”](#)

“American Salute”

Morton Gould (1913–96)

transcribed by Philip Lang

Composing is my life blood.... That is basically me, and although I have done many things in my life—conducting, playing piano, and so on—what is fundamental is my being a composer.

– Morton Gould

Originally written for orchestra, “American Salute” is now a concert band favorite. Gould created a brilliant fantasy on the familiar tune “When Johnny Comes Marching Home” as the sole melodic resource, demonstrating his skill in thematic development. Written in 1942 during the early days of World War II, the piece was composed at the request of a government radio program producer who wanted a “salute to America.” The composer insisted that he had no idea that the work was destined to become a classic: “It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things.” A million may be an exaggeration, but not by much. Gould’s compositional pace at that time was astounding. By his own account he composed and scored “American Salute” in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by) and finishing at 2 a.m. The score and parts were on the stand in time for rehearsal that morning and ready for broadcast that evening.

***Points of Departure* (2009)**

Roshanne Etezady (b. 1973)

Roshanne Etezady is an American composer and educator, currently teaching composition at the University of Michigan. As a young musician, her journey started by studying piano and flute as well as listening to Stephen Sondheim musicals, 1980’s power ballads, and Europop. Her interest in contemporary classical music and a path in composition was eventually sparked by an episode of Saturday Night Live featuring special musical guest Philip Glass and the Philip Glass Ensemble. Etezady has received commissions from the United States Military Academy Band at West Point, Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and PRISM Saxophone Quartet. Her compositions have been heard throughout the United States and Europe.

Points of Departure is a 15-minute song cycle, performed without pause unified by the theme of travel. Each song is sung from the perspective of a different person involved in the travel industry.

The first character is a travel agent. We catch her during a day at the office; the phone keeps ringing, and she has to deal with a number of rather difficult customers. In the second movement, we hear from a teenage girl who is about to take her driver's license test. The third movement begins with an amateur pilot musing on famous female pilots who died tragically young, but achieved incredible accomplishments at an early age. The final movement features a cruise ship entertainer. Working as a musician on a cruise ship seems like it would be a fun, glamorous job, until one thinks about the extreme working conditions. They sing several shows every night, rehearse during the day, and live for weeks in close quarters with a roommate they may or may not enjoy. While their audiences are there to enjoy themselves, cruise ship entertainers are hard at work, away from home for weeks or months at a time, and basking in the spotlight only when time allows.

Points of Departure was premiered by the U.S. Military Academy Band on March 12, 2010, at the College Band Directors National Association Eastern Division convention in West Chester, Pennsylvania.

Master Sergeant Sara Sheffield, mezzo-soprano

Mezzo-soprano vocalist and concert moderator Master Sergeant Sara Sheffield joined "The President's Own" United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history. Master Sgt. Sheffield began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville (Texas) High School in 1997, she attended the University of North Texas in Denton and earned a bachelor's degree in vocal performance in 2001. In 2016 she earned an executive master's degree in business administration from George Mason University in Fairfax, Virginia. Prior to joining "The President's Own," Master Sgt. Sheffield was a member of the U.S. Army Band's Army Chorale at Fort Myer in Arlington, Virginia.

DOPE (2022)

Katahj Copley (b. 1998)
consortium première

Carrollton, Georgia native, Katahj Copley (he/him/his) premiered his first work, "Spectra," in 2017 and hasn't stopped composing since. As of 2017, Copley has written over 100 works, including pieces for chamber ensembles, large ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, Carroll Symphony Orchestra, California Band Directors Association, Admiral Launch Duo, and the Atlanta Wind Symphony. Copley has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

The composer writes:

The first semester of my masters- I was in a different headspace. I had finished writing Where the Sky Has No Stars and at the moment I felt renewed. I didn't know what else to write, so I began to write music that felt disingenuous to my spirit (music that will never

see the light of day)- I was going on autopilot and I had lost my voice. During one of my lessons at UT Austin, my professor Omar Thomas and I began listening to a piece I had mocked up a couple of days before. We both weren't feeling it, and finally I asked him to turn off the piece and I told him it didn't sound like me. I felt lost creatively. He then asked me what music I listen to. I began to name only band music composers. He asked me again, and I told him outside of wind band music I'm in love with Rap, R&B, Jazz, and Soul.

Then he asked an important question- "Why do you make a barrier between those ideals?"

I didn't have an answer.

He continued, "If you create something that is a celebration of who you are, the music you grew up with, and the music that inspires you now... then that would be dope..."

And with that, this piece was born. DOPE is a gumbo of all the music that inspires and influences me from Thundercat to Kendrick Lamar to Miles Davis to Hiatus Kaiyote and more, this piece is in essence a deep look into my musical world.

The piece can be broken up into three parts. Since this work is dedicated to the trail black music has created, inspired and the new horizons it's reaching, each part is named after a part of the black identity.

UNDENIABLY (which is the partial score) is the opening of the piece. It's gritty, intense with moments of color and undeniable energy. It is carried by a bass line heavily influenced by Thundercat's playing on Kendrick Lamar's Untitled 05 along with Miles Davis's Nardis.

UNAPOLOGETICALLY (the middle section) is a world building vibe and examines just how beautiful the music can be. I explore the colors and stretch them to their limits, but in doing so found new hues within myself and my writings. With this act, I gained heavy inspiration from John Coltrane, Robert Glasper, Kamasi Washington and Hiatus Kaiyote (to name a few)

UNDISPUTEDLY (the finale) is an intense, groove filled statement. Every color explored is here and is in its full potential. It's bold and- like undeniably and unapologetically- is undisputedly black. Guided by my love for Tyler, the Creator's Hot Wind Blows, Marvin Gaye's I Want You (due to Kendrick's The Heart series), and Kamasi Washington's Street Fighter Mas along with Askem.