



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Sunday, February 6, 2022 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
Colonel Jason K. Fettig, conducting
First Lieutenant Darren Y. Lin, conducting

Something Old, Something New

D. W. Reeves (1838–1900)
edited by Keith Brion

Fantasie Humoresque on “Yankee Doodle”

David Froom (b. 1951)

Three Fantasy Dances: Concerto for Wind Ensemble (2019)

Stomp
Ritual Dance
Jump

world première

John Mackey (b. 1973)

Antique Violences (2017)

The Blooded Lines
Secrets’ Teeth
Sorrow Is a Blade
The Curtain Calls

MGySgt Matthew Harding, trumpet soloist

INTERMISSION

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

March, “The Pride of the Wolverines”

Carlos Simon (b. 1986)

Amen! (2017)

Igor Stravinsky (1882–1971)
transcribed by Thomas Knox*

Suite from *The Firebird*

Introduction
Dance of the Firebird
Dance of the Princess
Infernal Dance of King Kastchei
Berceuse and Finale

MSgt Sara Sheffield, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

Fantasia Humoresque on “Yankee Doodle”

D. W. REEVES (1838–1900)

edited by Keith Brion

The theme and variation form has been most commonly used as a showpiece for soloists, with each successive variation demonstrating a different aspect of the soloist’s technical prowess or expressiveness. This style of presentation reached its peak in America during the “golden age” of the concert band, a period lasting from the 1880s until the 1930s. One of the earliest pioneers of the American concert band was David Wallace Reeves, leader of the American Band of Providence, Rhode Island. His *Fantasia Humoresque on “Yankee Doodle,”* introduced in 1878 and published in 1885, was composed not to feature a single soloist, but to demonstrate the skills of several sections of his band. In addition to showcasing the unique talents of the American bands of the time, these variations also highlighted the significant technical advances made in the production of woodwind and brass instruments as a result of the Industrial Revolution. These developments meant that band musicians could now play with a similar level of virtuosity as orchestral string players, and Reeves was eager to demonstrate that capability through the colorful embellishment of one of the country’s oldest and most beloved patriotic songs.

Three Fantasy Dances: Concerto for Wind Ensemble (2019)

David Froom (b. 1951)

world première

David Froom’s music has been performed extensively throughout the United States by major orchestras, chamber ensembles, and soloists, including the Louisville, Seattle, Utah, League of Composers/International Society of Contemporary Music, and Chesapeake Symphony Orchestras; the United States Marine Band and Navy Band; the Chamber Music Society of Lincoln Center in New York, the 21st Century Consort, Boston Musica Viva, the Radius Ensemble, New York New Music Ensemble, Haydn Trio Eisenstadt, and the Aurelia Saxophone Quartet. Froom’s music has been performed in more than a dozen countries and has been recorded on numerous labels.

Froom is the recipient of many honors from prestigious organizations such as the American Academy of Arts and Letters (Academy Award, Ives Scholarship); the Guggenheim, Fromm, Koussevitzky, and Barlow Foundations; the Kennedy Center (first prize in the Friedheim Awards); the National Endowment for the Arts; the Music Teachers National Association (MTNA-Shepherd Distinguished Composer for 2006); and the state of Maryland (five Individual Artist Awards). He was awarded a Fulbright grant for study at Cambridge University in England, and fellowships to the Tanglewood Music Festival in Lenox, Massachusetts, the Wellesley Composers Conference, and the MacDowell Colony in New Hampshire. As an educator, Froom has taught at the University of Utah, the Peabody Conservatory in Baltimore, the University of Maryland in College Park, and, since 1989, St. Mary’s College of Maryland. He received his own education at the University of California at Berkeley, the University of Southern California, and Columbia University, pursuing studies with Chou Wen-chung, Mario Davidovsky, Alexander Goehr, and William Kraft.

Regarding his new work for winds, the composer wrote:

Three Fantasy Dances reflects my fascination with the diminishing gaps between various styles of music—both within the “modern classical music” community and in the wider world generally. I revel in a world where the new can embrace any aspect of a readily available past. The notion, suggested throughout the final decades of the twentieth century, that we American composers might find a “third stream” of music, halfway between jazz and classical music, has been broadened to what some might see as a beautiful and expansive lake (others might see a vast swamp), where everything and anything is available to the composer searching for an effective means of expression. Personally, while I embrace a wide range of musical interests, I do so while favoring internally and contextually consistent, continuously developing music, with an inclusive harmony that spans both tonal and modernist languages.

Many kinds of music (including jazz and pop) lend their spirits to the melodies, harmonies, voicings, orchestration, phrasings, and rhythms of *Three Fantasy Dances*. The first movement’s title, Stomp, refers both to the medieval *estampie*, a stamping, round dance with refrains, and to the *stomp*, a jazz dance with strong rhythmic drive and repetition. In Stomp, which has a sharply marked rhythmic surface that gives the work its considerable momentum, the music begins with a first statement of a refrain and then features, along the way, prominent repetition (sometimes considerably varied) of motives, phrases, and sections. Thus, while I doubt that this work could be understood in strict terms as either an *estampie* or a *stomp*, formally and spiritually (as a “fantasy dance”) it is both. In the second movement, the slow and somber Ritual Dance, I had in mind the ways that we sometimes face feelings of deep sadness and tragic loss through the comfort of age-old rituals, and I tried to evoke both the tragedy and the comfort in the music. The last movement’s title, Jump, does not refer to any specific dance, though we do use the term to refer to lively and joyous dancing (as in the phrase, “the joint was jumping”). It begins with a very short quick-footed motive, lifted almost *verbatim* from bebop jazz, that spins itself out into a four-phrase refrain. The refrain appears at three spots across the movement, and in between we hear much lively and “jumping” music.

Three Fantasy Dances began life as a chamber work, commissioned by the audience members of the 21st Century Consort in honor of that group’s twenty-fifth anniversary season. It was recast and reworked as this Concerto for Wind Ensemble, written for and dedicated with admiration to Col. Jason Fettig and the men and women of “The President’s Own” United States Marine Band.

***Antique Violences* (2017)**

John Mackey (b. 1973)

John Mackey has emerged as one of the most prolific and frequently performed composers writing for symphonic band today. He has also composed for orchestras—including the Brooklyn Philharmonic and New York Youth Symphony—theater, and extensively for dance. His works have been performed by the Alvin Ailey American Dance Theater, Parsons Dance Company, and the New York City Ballet. The majority of the music Mackey has composed over the past decade has been for wind ensembles, and he has received commissions from ensembles such as the Dallas Wind Symphony, and many military, high school, middle school, and university bands across America and Japan. He has also composed concertos for some of the most significant wind players in the country, including Joseph Alessi and Christopher Martin, principal trombone and principal trumpet of New York Philharmonic respectively. In 2014, Mackey became the youngest composer ever inducted into the American Bandmasters Association, and in 2018, he received the Wladimir and Rhoda Lakond Award in Music from the American Academy of Arts and Letters. Mackey resides in San Francisco with his spouse, A. E. Jaques, a philosopher who works on the ethics of technology and who also titles all of Mackey’s pieces. Jaques wrote the following about *Antique Violences*:

The title [of Mackey's Trumpet Concerto] comes from a line in Rickey Laurentiis' "Writing an Elegy," and reminds us that where there are humans, there is violence. So it is, so it has ever been. The concerto notes that, curiously, the trumpet and its cousins always call the bloody tune—so each movement considers a kind of violence through the lens of a historical style of music closely associated with the trumpet.

The structure of our social world is born, and reborn, in the mass violence of war; borders are made of blood. The first movement thus recalls wars ancient and modern, noble and notorious. The fife and drum music of the American Revolution is pitted against a vaguely Middle Eastern melody, evoking the purported existential clash of civilizations that has been the stepping stone to power for kings and charlatans from the Crusades to the present day.

The spark of war also burns in the hearth of the drawing room. So the second movement captures the intimate violence we do on a smaller scale, with words as weapons and armored smiles. The music begins in a decadent French Baroque style, then unravels its shimmering threads to reveal the barbarism beneath. Sophistication is only ever a mask.

Because the aftermath of violence wounds in another way, the third movement pauses in the sharp, dark chasm of mourning. The music returns to touchstones of Americana—now in the style of the middle of the twentieth century—as the setting moves to a military funeral, where glory's price is paid by those who will never see its light.

But grief turns to anger, and the cycle continues. So the fourth movement is a remix, revisiting the materials of the other three, but at a distance, inviting us to reflect on violence's status as our perpetual favorite entertainment, the uses and misuses of nostalgia, and just why it might be that trumpets mean trouble.

Master Gunnery Sergeant Matthew Harding, trumpet soloist

Master Gunnery Sergeant Matthew Harding of North Dartmouth, Massachusetts, joined "The President's Own" United States Marine Band in September 1998, and was appointed solo cornet in January 2000. He began his musical instruction at age nine. A 1992 graduate of Dartmouth High School, he earned his bachelor's degree in music from the Eastman School of Music of the University of Rochester in Rochester, New York, in 1996, and has completed one year of master's-level study at Rice University in Houston. He has studied with John Martin of Boston, Charles Geyer of Eastman, and the late Armando Ghitalla. Prior to joining "The President's Own," Master Gunnery Sgt. Harding spent a year with the New World Symphony in Miami, toured Japan with the Eastman Wind Ensemble, and performed at the Aspen Music Festival in Colorado, Chautauqua Music Center in New York, and Walt Disney World in Orlando, Florida. He also was a fellow at the Tanglewood Music Center in Lenox, Massachusetts.

March, "The Pride of the Wolverines"

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

The Sousa Band's 1925 tour was an excellent indication of the ensemble's success and popularity. Whereas most touring concert bands disbanded in the years following World War I, the Roaring Twenties were kind to the Sousa Band, and it attracted large audiences and lots of money. This was fortunate, as expenses for the eight-month tour (which extended into March 1926) totaled more than \$11.5 million in today's inflation-adjusted dollars. Later tours were less ambitious, particularly after the 1929 stock market crash.

It was at an appearance in Detroit during that 1925 tour that the city's mayor, John W. Smith, publicly requested of Sousa that he compose a new march for his city. Sousa obliged a year later with "The Pride of the Wolverines" (Michigan is nicknamed the "Wolverine State"), which he dedicated to

Smith and the people of Detroit. It was soon after declared Detroit's official march, a status it held until it was replaced by Leonard Smith's "Hail, Detroit" in 1951.

A recording of this march is available in Volume 6 of ["The Complete Marches of John Philip Sousa."](#)

Amen! (2017)

Carlos Simon (b. 1986)

Carlos Simon is a native of Atlanta, Georgia. His musical language reflects the influences of gospel, jazz, and neo-romanticism, and he has received commissions from groups such as the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, and Washington National Opera. In addition to his composition career, Simon is the keyboardist and musical director for Grammy Award-winning singer Jennifer Holliday and has toured internationally with Grammy-nominated soul artist Angie Stone. Simon is currently assistant professor of music at Georgetown University in Washington, D.C., and joins the Kennedy Center as its composer-in-residence beginning in the 2021–22 season. He holds degrees from the University of Michigan in Ann Arbor, and Georgia State University and Morehouse College, both located in Atlanta. Simon has also participated in the Hollywood Music Workshop and the New York University Film Scoring Summer Workshop.

Amen! was commissioned by the University of Michigan Symphony Band to celebrate the university's bicentennial. The work is in three movements, performed without pause, to mirror how one section of a worship service flows seamlessly into the next. As Simon explained:

My intent is to recreate the musical experience of an African American Pentecostal church service that I enjoyed being a part of while growing up in this denomination. Pentecostal denominations, such as Church of God in Christ (C.O.G.I.C.), Pentecostal Assemblies of God, Apostolic, Holiness Church, among many others, are known for their exuberant outward expressions of worship. The worship services in these churches will often have joyous dancing, spontaneous shouting, and soulful singing. The music in these worship services is a vital vehicle in fostering a genuine spiritual experience for the congregation.

Suite from The Firebird

Igor Stravinsky (1882–1971)

transcribed by Thomas Knox*

In 1910, Russian impresario Sergei Diaghilev commissioned a young and relatively unknown countryman named Igor Stravinsky to compose the musical score for a ballet that marked a turning point in the careers of both men. Diaghilev was born into a family of wealth and influence in 1872, and was raised in an environment that emphasized the study and appreciation of the arts. Although he had no special talent in any specific artistic discipline, his refined aesthetic sense and unique artistic vision became evident while he was still a student in Saint Petersburg. Although he was ostensibly a student of law, Diaghilev also pursued lessons in singing and composition. However, after being told by his teacher Nikolai Rimsky-Korsakov that he had no potential as a composer, Diaghilev turned his focus to arts administration. In 1899 he was appointed a director in the Russian Imperial theater system, but his strong artistic opinions and intractability on a variety of issues led to his dismissal in 1901. Thus exiled from the Russian artistic mainstream, Diaghilev sought new frontiers and found a particularly fertile one when he brought a collection of Russian art to Paris for a special presentation at the Petit Palais. When he saw the degree to which the Parisians were smitten with the distinctly Russian qualities of the art on display, Diaghilev decided to expand the parameters of his offerings. He returned to Paris in

1907 with a highly successful series of five concerts of music by Russian composers and built upon the success of this venture with another concert series in 1908 that included a full production of Modest Mussorgsky's *Boris Godunov*, featuring famed Russian bass Fyodor Chaliapin.

Ballet was first included in Diaghilev's Parisian series in 1909, the official birth year of the famed Ballet Russe, but the early productions mostly utilized recycled music from existing scores. While critics were impressed with the quality of the dancing and overall production values of the Ballet Russe, they felt the music did not measure up. To address this shortcoming, Diaghilev considered commissioning a variety of established composers including Nikolay Tcherepnin, Anatoly Lyadov, Alexander Glazunov, and even the non-Russian Maurice Ravel. In a letter to Lyadov, Diaghilev conveyed this concern and also proposed a libretto that he thought would be ideal for the 1910 season:

I need a *ballet* and a *Russian* one—the *first* Russian ballet, since there is no such thing—there is Russian opera, Russian symphony, Russian song, Russian dance, Russian rhythm—but no Russian ballet. And that is precisely what I need, to perform in May of the coming year in the Paris Grand Opéra and in the huge Royal Drury Lane Theatre in London.

The ballet needn't be three-storied—and the libretto is ready—[Mikhail] Fokine [Diaghilev's choreographer] has it and it was cooked up by us all collectively. It's *The Firebird*, a ballet in one act and perhaps two scenes.

For a variety of reasons, neither Lyadov nor the other composers on Diaghilev's short list were commissioned to create *The Firebird*. Instead, he turned to twenty-seven-year-old Igor Stravinsky. Diaghilev had first learned of Stravinsky when he heard a performance of his *Fireworks* in Saint Petersburg early in 1909. Impressed with the colorful scoring of the composition, he hired Stravinsky to make orchestrations of several piano works for the Ballet Russe. Although these transcriptions were successful, it still must have required a tremendous leap of faith (if not desperation) for Diaghilev to entrust this project, about which he had such high hopes, to the largely unproven composer. But Stravinsky came highly recommended by several composers in whom Diaghilev had tremendous faith. The terms of the commission may have been a factor as well, for more accomplished composers were likely to be put off by the looming deadline (the work was due in less than six months from the date of the commission) as well as the collaborative nature of the project.

It was a marvelous opportunity for a young composer, although in later years Stravinsky claimed that he was not excited about the project. Stravinsky biographer Stephen Walsh asserted that this reflection may have been somewhat disingenuous:

[Stravinsky's] later remark about having been "less than eager to fulfill the commission" can certainly be taken with a pinch of salt, and so can his observation that "*The Firebird* did not attract me as a subject." The evidence is that he applied himself to it diligently, and without protest. Not only did he manage to compose three-quarters of an hour of sumptuously orchestrated music in less than six months—which was quick by any standards and a much higher rate of production than would later be normal for him—but he accepted a collaborative element in the writing which would have been dust and ashes for him later on.

Indeed, Fokine met with Stravinsky regularly throughout the compositional process to discuss each scene and demonstrate the dances he planned to choreograph. For these sessions Stravinsky improvised music on the piano that reflected Fokine's movements and approximate the musical atmosphere that he hoped to provide with his final score. Although Stravinsky was not fond of this process, nor of the requirement to compose what he called "descriptive music," it is difficult to argue with the results: a score that revealed the distinctly Russian influence of composers such as Rimsky-Korsakov, Glazunov, and even Alexander Scriabin, but that also hinted at a new and thoroughly original voice that soon achieved recognition in its own right.

In the context of history, the sensational impact of *The Firebird's* première has been somewhat overwhelmed by the riotous reception for *The Rite of Spring* a few years later, but it is important to remember what an event this opening really was. Even in rehearsals, it was understood by many that Stravinsky was on to something new. (During rehearsals Diaghilev told cast members to “Mark him well, for he is a man on the eve of celebrity.”) The pre-première buzz about the ballet attracted many leading members of Paris’s artistic intelligentsia, and the ballet proved so popular that extra performances had to be added. Not surprisingly, there was also an immediate interest in crafting a concert suite, the first of which was created and conducted by Alexander Ziloti, the Russian conductor who had conducted the Saint Petersburg première of *Fireworks*. Stravinsky’s 1910 suite, which ended with the Infernal Dance, was taken on tour through Russia and, much to Stravinsky’s surprise and disappointment, the reception in his musically conservative homeland was considerably less enthusiastic than he enjoyed in the more progressive Paris. Stravinsky was frustrated, and in a letter to a friend asked: “Why is it necessary to approach my music with a conservative yardstick? Probably so as to beat me on the head with it. Let them beat!”

By the time Stravinsky created the 1919 concert suite familiar to most modern audiences, much in his life had changed. Although he had achieved substantial international fame, a variety of circumstances (not the least of which was World War I) had made him desperate for money. A newly published suite drawn from *The Firebird* seemed to be a potential money-maker, but several legal and logistical complications limited his ability to profit from such an endeavor. In a clever maneuver that presaged Stravinsky’s lifelong penchant for manipulating the law in order to maximize his income, the composer reasoned that if he reordered the movements and re-orchestrated enough of the score (although much of this re-orchestration had already occurred), he could republish the music as a new work in a country such as Britain. Not coincidentally, this country just happened to be the home of J. & W. Chester Music, with whom the composer had recently begun to publish. Otto Kling, Stravinsky’s representative at Chester, was not entirely convinced by Stravinsky’s logic and demanded that the composer assume all liabilities. This proved to be prescient on the part of Kling, for the lawsuits surrounding the publishing rights of Stravinsky’s early works continued for decades. None of these legal issues dampened the enthusiasm for the Suite from *The Firebird*, which has become a staple in concert halls throughout the world. Thomas Knox’s setting for band was completed in 1982 at the request of then-Marine Band Director Colonel John Bourgeois and has been an important part of the band’s repertoire ever since.