



UNITED STATES MARINE BAND
Sunday, February 25, 2024 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
Captain Darren Y. Lin, conducting

Lieutenant Colonel Ryan J. Nowlin, Director

Wynton Marsalis (b. 1961)

Herald, Holler and Hallelujah!

Helen May Butler (1867–1957)
arranged by James Lamb

Cosmopolitan America

Dana Wilson (b. 1946)

Concerto for Contrabass and Wind Ensemble (2010)

My voice goes after what my eyes cannot reach
awakening the heart from its ancient sleep
and my soul claps its hands and sings

SSgt Kevin Thompson, bass soloist

INTERMISSION

Michael Goodman (b. 1988)

Double Quintet (2023)

Daunting
Energetic
Smooth

Kevin Day (b. 1996)

Concerto for Wind Ensemble (2021)

Flow
Riff
Vibe
Soul
Jam

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PROGRAM NOTES

Herald, Holler and Hallelujah!

Wynton Marsalis (b. 1961)

Wynton Marsalis is an internationally acclaimed musician, composer, bandleader, and educator, and a leading advocate of American culture. He has recorded more than seventy jazz and classical albums that have garnered him nine GRAMMY Awards. In 1983, Marsalis became the first and only artist to win both classical and jazz GRAMMY Awards in the same year; he repeated this feat again the following year. In 1997, he became the first jazz artist to be awarded a Pulitzer Prize in Music for his oratorio, *Blood on the Fields*. Marsalis continues to write an expansive range of music from quartets to big bands, chamber music to symphonies, and dance music. He is continuously pushing the boundaries of jazz and classical music with a body of work that places him among the world's finest musicians and composers.

Marsalis's *Herald, Holler and Hallelujah!* is a fanfare for brass and percussion. It pays homage to works like Duke Ellington's *Black, Brown, and Beige*, as well as Aaron Copland's iconic Fanfare for the Common Man. The piece opens with a subdued chorus before kicking into a swing band mode and honoring the jazz funeral tradition of New Orleans, where Marsalis was born.

Cosmopolitan America

Helen May Butler (1867-1957)

arranged by James Lamb

Helen May Butler was an American bandleader who helped establish careers for women musicians and led an all-women's band from 1898 to 1912 to widespread acclaim. She began her musical journey as a violinist, studying with the concertmaster of the Boston Symphony Orchestra. In 1891 she formed her own orchestra, the Talma Ladies Orchestra, which primarily performed at homes and private events of wealthy families. However, she wanted to lead a band that could perform in public venues. The popular military bands of the time had developed from a male tradition and generally excluded women well into the twentieth century, so in 1898, Butler formed her new group, called the U.S. Talma Ladies Military Band.

The band was an immediate success and was eventually renamed Helen May Butler and Her Ladies' Military Band. They billed themselves as performing music "by American composers, played by American girls." They were immensely popular and performed all over the nation. For one stretch in 1903 and 1904, the band performed a concert a day for thirteen months straight.

Butler's band was invited to perform at the St. Louis World's Fair in 1904 alongside many other bands, to include John Philip Sousa's. It was there she earned her nickname "The female Sousa." This march was selected as the official march of the Republican Party during Theodore Roosevelt's presidential campaign in 1904; Butler and her band performed it at the Republican National Convention.

Concerto for Contrabass and Wind Ensemble (2010)

Dana Wilson (b. 1946)

The works of Dana Wilson have been commissioned and performed by diverse ensembles as the Chicago Chamber Musicians, Xaimen Symphony, Buffalo Philharmonic, Voices of Change, Tokyo Kosei Wind Orchestra, and Canadian Brass. The composer shares:

When bassist Nicholas Walker first approached me about writing a bass concerto for him, I became concerned. How could I get such a low instrument to project in the orchestral context? How could this instrument, whose strings are so long and relatively slow to speak, generate the enormous musical energy that an entire concerto requires? Then, of course, I thought about Nicholas' special approach to the instrument and his excitement about its possibilities. What resulted was a piece that I hope matches his unique musical sensibility while also exploring his boundless technique. During this journey, the bass became for me truly a unique voice. The movement titles reflect this. They are adapted, respectively, from three of my favorite poems: "Song of Myself #25" by Walt Whitman, "Holy Spirit" by Hildegard von Bingen, and "Sailing to Byzantium" by W. B. Yeats.

Double Quintet (2023)

Michael Goodman (b. 1988)

Michael Goodman is a composer currently residing in Lansing, Michigan. His music is informed by his interest in acting, speech, comedy, and drama. He combines various genres to include rock, jazz, and classical to create uniquely expressive and authentic musical spaces. His compositions have been performed in North America, Asia, and Europe. Double Quintet was selected out of eighty-one total submissions as the winner of the 2023 Marine Band Call for Scores Competition. Goodman shares "Double Quintet for woodwind quintet and brass quintet is a challenging and dynamic, three movement composition that showcases the versatility of both quintets through ominous timbres, light, fast textures with open space, and a bold chorale."

Concerto for Wind Ensemble (2021)

Kevin Day (b. 1996)

Kevin Day is a composer, conductor, producer, and multi-instrumentalist from Arlington, Texas. His father was a prominent hip-hop producer in the late 1980s, and his mother was an in-demand gospel singer who sang alongside singers like Mel Tormé and Kirk Franklin. Day's music intersects between the worlds of jazz, minimalism, Latin music, fusion, and other contemporary classical idioms. He is a winner of the BMI Student Composer Award, three-time finalist for the ASCAP Morton Gould Young Composer Award, and was considered for the 2022 Pulitzer Prize for his Concerto for Wind Ensemble. He has written over 200 works, which have been performed throughout the United States, Austria, Australia, Taiwan, South Africa, and Japan. Day shares the following.

After several fruitful conversations with Dr. Cynthia Johnston Turner, director of bands at the University of Georgia, the concept for the Concerto for Wind Ensemble began to take form. We had talked about doing a potential commission for the UGA Hodgson Wind Ensemble, and ultimately the conversation led to the idea of doing a substantial

work to further the wind band repertoire. I knew off bat that I wanted to write something that reflected my upbringing as a young black man and the musical culture that I grew up in, which hasn't always been represented in concert band music.

My experience and the inspiration for this work come from a world of various intersections. My father, born in West Virginia, was a hip-hop producer in the late 1980s who worked in Southern California, and my mother (also from West Virginia) was a gospel singer. During my childhood, I grew up listening to hip-hop, R&B, jazz, and gospel music. Simultaneously, I was learning classical music through playing in band, and later orchestra. I was playing jazz and gospel music on piano, while also playing classical music on euphonium and tuba. This dual learning environment had a huge impact on my musicianship and my development as a composer. While these worlds had been separated in my head when I was growing up, in this work I intentionally wanted to merge them together in new fusions, paying homage to my parents, the culture I grew up in, and to the wind band world.

What came from this concept is this Concerto for Wind Ensemble, a five-movement work for band that is my most ambitious composition to date, and a work that took almost two years to compose. The movements entitled Flow, Riff, Vibe, Soul, and Jam reflect the various musical styles that I have been immersed in. Vibe and Soul are specifically dedicated to my parents, without whom I could not have made it this far. I am immensely grateful to Dr. Turner and to the consortium members of this work, who believed in my vision and sought to bring this work to life. I'm happy to share this contribution and love letter to the wind band and to the culture.