



Lieutenant Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Sunday, March 22, 2015 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
Lieutenant Colonel Jason K. Fettig, conducting

New and Improved

Samuel Jones (b. 1935)
transcribed by Carl Simpson

Fanfare and Celebration

David Conte (b. 1955)
transcribed by 1stLt Ryan J. Nowlin*

A Copland Portrait

Eduardo Boccalari (1859–1921)
transcribed by H. R. Kent

Fantasia di Concerto

Joe Broom, euphonium soloist

*Prize Winner in the 2015 Marine Band Concerto
Competition for High School Musicians, in conjunction
with the Marine Corps Heritage Foundation*

Narong Prangcharoen (b.1973)

Lokuttara (2014)

world première

INTERMISSION

Bernard Herrmann (1911–75)
transcribed by Paul Lavender

“The Death Hunt” from *On Dangerous Ground*

Ralph Vaughan Williams (1872–1958)
transcribed by MSgt Donald Patterson*

Songs of Travel

The Vagabond
Let Beauty Awake
The Roadside Fire
Whither Must I Wander
I Have Trod the Upward and the Downward Slope

MSgt Kevin Bennear, baritone

Maurice Ravel (1875–1937)
transcribed by MSgt Donald Patterson*

Daphnis and Chloé, Suite No. 2

*Member, U.S. Marine Band

The 2015 Chamber Music Series will continue Sunday, March 29 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, DC. The program will include the works of Debussy, Reich, and Villa-Lobos. The performance will be streamed live on the Marine Band’s website.

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PROGRAM NOTES

Fanfare and Celebration

Samuel Jones (b. 1935)

transcribed by Carl Simpson

American composer and conductor Samuel Jones was born in Inverness, Mississippi, and studied at the Eastman School of Music in Rochester, New York, where he earned his masters and doctoral degrees in composition. Jones first came to prominence as a conductor while serving as music director of the Rochester Philharmonic. Following his tenure with the orchestra, he achieved national recognition as the founding dean of the Shepherd School of Music at Rice University in Houston, serving there for twenty-four years while continuing to compose. After retiring from full-time academic life in 1997, Jones was appointed by Gerard Schwarz as composer in residence of the Seattle Symphony. His works have been performed by many major ensembles including the Philadelphia Orchestra, the Seattle Symphony, the Detroit Symphony, the Utah Symphony, and the Houston Symphony, and he is the recipient of numerous awards and prizes for his compositions, including a Ford Foundation Recording/Publication Award, a Martha Baird Rockefeller Grant, and numerous NEA Grants. In 2000, Jones was inducted into the inaugural class of the Mississippi Musicians Hall of Fame.

Fanfare and Celebration was commissioned in 1980 by the Houston Symphony Orchestra to mark the occasion of Sergiu Comissiona's first concert as its principal conductor. The opening musical figure of the work was inspired by the sweeping lines of the Houston Symphony's then-current logo, which was an artist's impression of a conductor's upbeat. The flourish is immediately answered by a fanfare-like motive in the brass, and both themes are prominently featured throughout the rest of the work. The lyrical middle section, composed in the style of an English ceremonial procession, is a deliberate homage to contributions of outstanding English conductors, particularly Sir John Barbirolli, to the tradition of the Houston Symphony. The celebratory music of the opening soon returns before a canon is introduced, highlighting each section of the brasses in unison and marked "con tutta forza" ("with full strength"). Each instrumental section is taken to the top of its range, followed by the final reworking of the opening motive and the ultimate assertion of the tonic D major triad.

The transcription of Fanfare and Celebration for concert band was created by Carl Simpson, and this performance features a new edition by the composer.

A Copland Portrait

David Conte (b. 1955)

transcribed by 1stLt Ryan J. Nowlin*

David Conte is professor of composition and chair of the composition department at the San Francisco Conservatory of Music. He has received commissions from Chanticleer, the San Francisco Symphony Chorus, the Dayton, Oakland, and Stockton Symphonies, the Atlantic Classical Orchestra, the American Guild of Organists, Sonoma City Opera, and the Gerbode Foundation. In 2007 he received the Raymond Brock commission from the American Choral Directors Association. Conte has composed six operas and a musical, scores for documentary film for PBS, and music for chorus, solo voice, chamber music, and orchestra. In 2011 he joined the composition faculty of the European American Musical Alliance in Paris and the board of the American Composers Forum. In 2014 he was named composer in residence for Cappella SF, a professional chamber choir in San Francisco. The composer offers the following regarding *A Copland Portrait*:

When conductor Neal Gittleman, a dear friend and fellow student of Nadia Boulanger, invited me to compose an overture in honor of the centennial of Aaron Copland's birth, I immediately thought back to a remark Mademoiselle Boulanger once made about *Pulcinella*, Stravinsky's homage to the baroque composer Pergolesi: "When one listens to this work, one notices not so much the object as the hand holding it." I relished the challenge of asserting my own personality in a portrait of Copland, while

relying upon my deep love and knowledge of Copland's work to guide me.

I set out quite consciously to evoke various aspects of Copland's work by combining and recombining them within the terms of my own musical personality. For example, the first theme of *A Copland Portrait* combines the character of a theme from *The Red Pony* with the rhythmic texture of the scherzo of the Third Symphony. While composing the piece I was conscious of drawing inspiration from many of Copland's works; a melodic shape here, a harmonic gesture there, until I arrived at something that felt fresh and new to me.

A Copland Portrait is cast in a traditional sonata-allegro form. After a vigorous, syncopated orchestral tutti, the first theme is announced in the solo oboe, accompanied by a steady eighth-note ostinato. Playful interjections are stated in the flute and bassoon. The syncopated tutti returns; the first theme is stated again, this time in the low winds. This theme builds to a colorful climax, leading into a more dissonant transition section, which gradually slows and gives way to a lilting, more lyrical second theme in the clarinet. After some modest development of this second theme, a more plaintive theme stated in the muted trumpet brings the exposition section to a close. A *scherzando* development section follows; the first four notes of the first theme are inverted and subjected to various contrapuntal treatments. This development section ends with a return of the opening syncopated motive, leading into a recapitulation of the first theme, this time in canon, and the second theme and closing theme, broadly sung in the trumpet and winds. A brilliant toccata-style coda brings *A Copland Portrait* to a brisk conclusion.

A Copland Portrait was commissioned by the Dayton Philharmonic Orchestra, Neal Gittleman, music director, and was premiered by them on January 12 and 13, 2000. The present version for band was transcribed by First Lieutenant Ryan Nowlin and premiered on March 19 and 22, 2015, by the U. S. Marine Band, Lieutenant Colonel Jason Fettig, conductor. I am grateful to my friend, the composer and publisher Jonathan Elkus, for suggesting the idea of a transcription and for connecting me with the U.S. Marine Band.

Fantasia di Concerto

Eduardo Boccalari (1859–1921)

transcribed by H. R. Kent

Eduardo Boccalari was born in Milan, Italy, in 1859 and emigrated to America, becoming a U.S. citizen in 1904. He composed and conducted extensively, even serving as a guest conductor with the Sousa Band in 1909. He eventually returned to his native Italy, where he spent his remaining decade composing and teaching before his death in 1921.

Although his music was popular during his lifetime, Boccalari is mostly remembered today for a few of his marches and his *Fantasia di Concerto* for euphonium. The work was dedicated to the euphonium player John J. Perfetto, who played with the Sousa Band between 1904 and 1921. It is a classic example of the popular brass solos that permeated band programs in the late nineteenth and early twentieth centuries and has since become a cornerstone in the historic solo euphonium repertoire. The *Fantasia* is cast in two parts, beginning with a dramatic operatic introduction followed by a virtuosic Bolero complete with a host of technical fireworks and several solo cadenzas.

Joe Broom, euphonium soloist

Prize Winner in the 2015 United States Marine Band

Concerto Competition for High School Musicians

Euphonium player Joe Broom of McLean, Virginia, is a senior at the academically rigorous Thomas Jefferson High School for Science and Technology in Virginia. His instructors include international euphonium soloist Steven Mead of Manchester, England, and Lee Rogers, principal trombonist of the Washington National Opera Orchestra. In 2012, Broom became the first euphonium player in the National Symphony Orchestra Youth Fellowship Program and was extended membership to the Friday Morning Music Club when he won their

Ross-Roberts Competition. In 2013, he became the youngest National YoungArts Week winner in music, and in 2014, was the only high school student ever selected to compete in the Artist Division finals of the International Tuba Euphonium Association solo competition. He is also the first high school student ever selected as a semifinalist in the Artist Division of the Falcone International Tuba and Euphonium Festival.

Broom has been a featured soloist on the National Public Radio program *From the Top* and is the first Buffet Group USA Young Artist, performing exclusively on Besson euphoniums. As founder of Chamber Unique (ChU)TM, a network of young musicians, he created a performance series for an arts and wellness program serving seniors with neurological conditions. Joe teaches in a workshop he designed for elementary school students that integrates music, science and math, including the math of rhythm and the physics of sound, turning STEM into STEAM (Science, Technology, Engineering, Art, and Mathematics).

Lokuttara (2014)

Narong Prangcharoen (b.1973)

world première

The music of Thai composer Narong Prangcharoen has been called “absolutely captivating” by the *Chicago Sun-Times*, and he has established an international reputation as a leading composer of his generation. He has received many international prizes including the 2013 Guggenheim Fellowship, the Alexander Zemlinsky International Composition Competition Prize, and the Toru Takemitsu Composition Award. In 2007, the Thai government named Prangcharoen a Contemporary National Artist, presenting him with the Silapathorn Award, one of Thailand’s most prestigious honors. Prangcharoen’s music has been performed around the world by the Baltimore Symphony, Minnesota Orchestra, the China Philharmonic Orchestra, the Tokyo Philharmonic, Pacific Symphony, Grant Park Orchestra, and the Melbourne Symphony, among others. Additionally, his music has been presented by The Chamber Music Society of Lincoln Center, the New York New Music Ensemble, and Imani Winds.

Prangcharoen received his doctorate of musical arts degree from the University of Missouri-Kansas City (UMKC), where he studied with Chen Yi, Zhou Long, James Mobberley, and Paul Rudy. He is currently on the faculty of the Community Music and Dance Academy of the Conservatory of Music at UMKC. He also founded the Thailand Composition Festival in Bangkok, now in its tenth year, and has been awarded a Music Alive composer residence with the Pacific Symphony for the 2013–16 seasons.

In 2014, Prangcharoen was the recipient of the prestigious Barlow Prize for Music Composition at Brigham Young University in Provo, Utah. The resulting commission is *Lokuttara* for wind ensemble, and today’s performance is the world première of this substantial new work in the wind repertoire. Brigham Young University’s Wind Ensemble and Florida State University’s Wind Orchestra will give follow-on premières of the work later this year.

The composer provides the following program notes:

Lokuttara means ultramundane. It is the power that enables the mind to transcend beyond the world, or beyond the limits of our system. This piece is mainly focusing on the texture and timbre inspired by chanting or praying. For example, the texture of this piece is imitating the rhythm of speech or the singing of words or sounds, called “reciting tones,” as in a chant or prayer. The timbre enlightens the listener to the sound and atmosphere beyond the material world, echoing the transcendence of Tibetan monk chants. The direction of the lines are mainly focused on the departure from a low register to a high register as if the mind transcends from the physical world to the world beyond our system. The thematic and harmonic materials are controlled by the set of pitches which function as the main material for the entire piece. *Lokuttara* consists of three main sections divided fast—slow—fast. Although the material is from the same pitch collection, the music in each section transforms into many different forms.

“The Death Hunt” from *On Dangerous Ground*

Bernard Herrmann (1911–75)
transcribed by Paul Lavender

One of the most prolific and versatile film composers of his generation, Bernard Herrmann is perhaps best known for his music for the Alfred Hitchcock movies *Vertigo*, *Psycho*, and *North by Northwest*. Although it was his work with Hitchcock from 1955 to 1966 that catapulted him to superstardom, he had already established a reputation in Hollywood that lasted for more than three decades, from his first score for Orson Welles’ *Citizen Kane* in 1941 to his last score for Martin Scorsese’s *Taxi Driver* in 1976.

In 1950, Herrmann was engaged to write the music for the film noir *On Dangerous Ground*. Produced by John Houseman and directed by Nicholas Ray, the film is a gritty crime drama that follows a hard-nosed cop with a reputation for brutality named Jim Wilson. Wilson travels from the inner city to a snowy upstate town to investigate a murder and becomes involved with the blind sister of the suspect he is pursuing. The opposing elements of love and imminent danger gave Herrmann an opportunity to explore a wide palette of sounds and unusual instruments. His diverse score includes music that moves from deeply emotional to highly charged and stands as some of his best work. “The Death Hunt” is a brief and blistering chase scene at a climactic moment in the story and is one of the most visceral sequences in any of Herrmann’s film scores.

Songs of Travel

Ralph Vaughan Williams (1872–1958)
transcribed by MSgt Donald Patterson*

Songs of Travel was among British composer Ralph Vaughan Williams’ first forays into writing songs, and it coincided with a very important time in his compositional career. The songs were composed between 1901 and 1904 when the young Vaughan Williams was beginning to emerge as a unique voice among the luminaries of English classical music. It was the same year he completed this song cycle, in 1904, that he also discovered his passion for the traditional English folk songs that would become a central character in the next fifty years of his compositional life. Although *Songs of Travel* immediately predates this period, this music is filled with folk-like character. The pairing of Vaughan Williams’ lush and evocative music with the colorful prose of Robert Louis Stevenson brings to life these stories of a weary wanderer in search of something meaningful.

The nine songs in the cycle were originally conceived by Vaughan Williams as a set, but the first eight were released and published separately in two volumes in 1903 and 1905. These first eight songs were performed together in 1904; the final song in the modern edition of the cycle, “I Have Trod the Upward and the Downward Slope” was clearly composed as an epilogue to the entire narrative of the collection, but was not formally published and performed until 1960, when Vaughan Williams’ widow discovered it among his papers after the composer’s death. All of the songs were originally composed for baritone voice and piano, but Vaughan Williams orchestrated the first, third, and eighth songs almost immediately after their composition. His assistant, Roy Douglas, orchestrated the remaining songs with the same instrumentation several years after Vaughan Williams’ passing.

Marine Band music production chief Master Sergeant Donald Patterson has crafted a transcription of five of the *Songs of Travel* specifically for the Marine Band, and this is its première performance. “The Vagabond” introduces the traveler, with heavy tramping chords depicting a rough journey on the open road and through the English countryside. The vocal line in “Let Beauty Awake” evokes the images of dawn and dusk with a long and languid melody that floats over soft arpeggios in the accompaniment. The tone shifts in “The Roadside Fire,” as the traveler delights in envisioning a life and home with a new-found love. “Whither Must I Wander” is the earliest song composed of the set and shares its character with Vaughan Williams’ most famous song, “Linden Lea,” which was composed the year before. It is a bittersweet reminiscence of warm memories of home and family, now lost to the traveler’s past and never to return. The epilogue, “I Have Trod the Upward and the Downward Slope” recounts fragments of several musical themes from the other songs in the cycle as the weary traveler remembers his experiences one final time before he “closes the door.”

The Vagabond

Give to me the life I love,
Let the lave go by me,
Give the jolly heaven above,
And the byway nigh me.
Bed in the bush with stars to see,
Bread I dip in the river—
There's the life for a man like me,
There's the life forever.

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I seek not, hope nor love,
Nor a friend to know me;
All I seek, the heaven above,
And the road below me.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.
White as meal the frosty field—
Warm the fireside haven—
Not to autumn will I yield,
Not to winter even!

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I ask not, hope nor love,
Nor a friend to know me;
All I ask, the heaven above,
And the road below me.

Let Beauty Awake

Let Beauty awake in the morn from beautiful dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty's sake
In the hour when the birds awake in the brake
And the stars are bright in the west!

Let Beauty awake in the eve from the slumber of day,
Awake in the crimson eve!
In the day's dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

The Roadside Fire

I will make you brooches and toys for your delight
Of bird-song at morning and star-shine at night,
I will make a palace fit for you and me
Of green days in forests, and blue days at sea.

I will make my kitchen, and you shall keep your room,
Where white flows the river and bright blows the broom;
And you shall wash your linen and keep your body white
In rainfall at morning and dewfall at night.

And this shall be for music when no one else is near,
The fine song for singing, the rare song to hear!
That only I remember, that only you admire,
Of the broad road that stretches and the roadside fire.

Whither Must I Wander

Home no more home to me, whither must I wander?
Hunger my driver, I go where I must.
Cold blows the winter wind over hill and heather:
Thick drives the rain and my roof is in the dust.
Loved of wise men was the shade of my roof-tree,
The true word of welcome was spoken in the door—
Dear days of old with the faces in the firelight,
Kind folks of old, you come again no more.

Home was home then, my dear, full of kindly faces,
Home was home then, my dear, happy for the child.
Fire and the windows bright glittered on the moorland;
Song, tuneful song, built a palace in the wild.
Now when day dawns on the brow of the moorland,
Lone stands the house, and the chimney-stone is cold.
Lone let it stand, now the friends are all departed,
The kind hearts, the true hearts, that loved the place of old.

Spring shall come, come again, calling up the moorfowl,
Spring shall bring the sun and the rain, bring the bees and
flowers;

Red shall the heather bloom over hill and valley,
Soft flow the stream through the even-flowing hours.
Fair the day shine as it shone on my childhood—
Fair shine the day on the house with open door;
Birds come and cry there and twitter in the chimney—
But I go for ever and come again no more.

I Have Trod the Upward and the Downward Slope

I have trod the upward and the downward slope;
I have endured and done in days before;
I have longed for all and bid farewell to hope;
And I have lived and loved,
And closed the door.

Master Sergeant Kevin Bennear, baritone

Baritone vocalist and concert moderator Master Sgt. Kevin Bennear joined “The President’s Own” United States Marine Band in January 2000, becoming the third featured vocal soloist since the position was established in 1955. Master Sgt. Bennear began his musical instruction at age nine. After graduating in 1990 from Elk Garden High School in West Virginia, he attended Potomac State College in Keyser and earned a bachelor’s degree in music in 1996 from West Virginia University (WVU) in Morgantown, where he studied with Peter Lightfoot. In 1999, he earned a master’s degree in vocal performance from the University of Tennessee (UT), in Knoxville, where he studied with George Bitzas. Prior to joining “The President’s Own,” he performed with the UT Opera Theater, WVU Opera Theater, Theatre West Virginia, and the Knoxville Opera Company, where he played the role of Sharpless in Giacomo Puccini’s *Madama Butterfly* with noted soprano Stella Zambalis of the Metropolitan Opera. He also taught voice as a graduate teaching assistant at UT.

Daphnis and Chloé, Suite No. 2

Maurice Ravel (1875–1937)

transcribed by MSgt Donald Patterson*

The famous Russian impresario Serge Diaghilev burst onto the international music scene in 1907 with a series of significant musical events in Paris. Among the first of these was a production of Modest Mussorgsky’s opera *Boris Godunov*, which until that point had not been performed outside of Russia. Two years later, Diaghilev brought his newly formed *Ballets Russe* to Paris and began to commission new works for the company. The resulting collaborations during those first three years in Paris produced an unprecedented string of some of the most important works in the ballet repertoire, including the monumental contributions of Igor Stravinsky in *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913).

Tucked amidst these masterpieces by Stravinsky was another by Maurice Ravel. *Daphnis and Chloé* was debuted by the *Ballets Russe* in 1912, though Diaghilev and Ravel had begun discussions on the work nearly as soon as the company arrived in Paris in 1909. Diaghilev’s choreographer Mikhail Fokine created the dances and Leon Bakst the scenic design for the ballet. In a letter from the composer to his friend Madame de Saint-Marceaux in June of 1909, Ravel described early work on the concept: “I must tell you that I’ve had a really insane week: preparation of a ballet libretto for the next Russian season. Almost every night, work until 3 a.m. What particularly complicates matters is that Fokine doesn’t know a word of French, and I only know how to swear in Russian. Even with interpreters around you can imagine how chaotic our meetings are.”

The composer, choreographer, and set designer seemed at odds about the tone of the production from the very beginning, and their conflicts inevitably contributed to the long gestation period of the ballet. The plot was based on a treatment of the ancient Greek novel by Longus which had been prepared by Fokine, but where the choreographer wanted to capture the erotic pagan imagery depicted on ancient Greek vases, Ravel was interested in a somewhat more chaste love story. He envisioned “a vast musical fresco, less thoughtful of archaism than of fidelity to the Greece of my dreams, which identifies willingly with that imagined and depicted by late eighteenth-century French painters....”

Through three painstaking years, Ravel crafted his incredibly colorful score, and at about fifty minutes, the ballet is the longest single work in his catalogue. With several recurring leitmotifs weaving the ballet together, Ravel described *Daphnis and Chloé* as a “symphonie chorégraphique” (though Diaghilev famously complained that it was more “symphonique” than “chorégraphique”). The role of Daphnis was danced by the legendary Vaslav Nijinsky, who also had very specific ideas about the story and his role. The artistic disagreements that had plagued the work’s creation continued into rehearsals, and after the première on June 8, 1912, it received only two performances that season.

Despite the shortcomings and lukewarm reception of the production, the brilliant music immediately captured attention. Ravel considered his music to *Daphnis and Chloé* to be among the most important he had ever composed, and he quickly fashioned two orchestral suites from the score. The second of these has become one of the most often played concert works in the repertoire and a stunning example of Ravel’s mastery of orchestral color. The suite is essentially drawn from the entire third part of the original ballet beginning with a spectacular symphonic sunrise and ending with a hair-raising general dance that employs the full capabilities of

the orchestra, including an impressive collection of percussion instruments. The scenes depicted by the music of the suite were described by the composer:

[I] No sound but the murmur of rivulets of dew trickling from the rocks. Daphnis lies still before the grotto of the nymphs. Little by little, day breaks. Bird songs are heard. Herdsmen arrive searching for Daphnis and Chloé. They find Daphnis and awaken him. In anguish, he looks around for Chloé, who at last appears surrounded by shepherdesses... Daphnis and Chloé mime the story of the nymph Syrinx who was beloved of the god Pan. Chloé impersonates the young nymph wandering in the meadow. Daphnis appears as Pan and declares his love. The nymph repulses him. He grows more insistent. She disappears among the reeds.

[II] In despair he plucks some reeds and shapes them into a flute and plays a melancholy tune. Chloé returns and dances to the melody of the flute.

[III] The dance grows more and more animated and, in a mad whirl, Chloé falls into Daphnis' arms... A group of young girls, dressed as bacchantes, enters... A group of young men invade the stage. Joyous tumult. General Dance.

This transcription for band of Suite No. 2 from *Daphnis and Chloé* was prepared for "The President's Own" by Master Sergeant Donald Patterson.