



Lieutenant Colonel Ryan Nowlin, Director

UNITED STATES MARINE BAND  
Sunday, April 13, 2025 at 2:00 P.M.  
Rachel M. Schlesinger Concert Hall and Arts Center  
Northern Virginia Community College  
Alexandria Campus  
Lieutenant Colonel Ryan Nowlin, conducting

Anna Clyne (b. 1980)  
arranged by Brian Messier

*PIVOT* (2021)  
*transcription world première*

Wynton Marsalis (b. 1961)  
transcribed by GySgt Scott Nimmer\*

Trumpet Concerto (2023)  
March  
Ballad  
Mexican Son  
Blues  
French Pastoral (Flowing Waltz)  
Harlequin Two-Step  
*Michael Sachs, guest soloist*  
*transcription world première*

## INTERMISSION

Jessie Montgomery (b. 1981)

*Coincident Dances* (2024)  
*transcription world première*

Georges Bizet (1838–75)  
arranged by José Serebrier  
transcribed by Donald Patterson\*

*Carmen* Symphony  
Prelude  
The Calvary  
Habanera  
Seguidilla  
Toreador  
Interlude 2  
Interlude 3  
Gypsy Dance

\*Member, U.S. Marine Band

[www.marineband.marines.mil](http://www.marineband.marines.mil) | (202) 433-5809 | [www.facebook.com/marineband](https://www.facebook.com/marineband) | [www.twitter.com/marineband](https://www.twitter.com/marineband) | [www.instagram.com/usmarineband](https://www.instagram.com/usmarineband)

PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert. In addition to works of the U.S. Government (as defined by 17 U.S.C. § 101 et seq.), this performance may also contain individuals' names and likenesses, trademarks, or other intellectual property, matter, or materials that are either covered by privacy, publicity, copyright, or other intellectual property rights licensed to the U.S. Government and owned by third parties, or are assigned to or otherwise owned by the U.S. Government. You should not assume that anything in this performance is necessarily in the Public Domain.

# ***PROGRAM NOTES***

## ***PIVOT (2021)***

Anna Clyne (b. 1980)  
arranged by Brian Messier

Described as a “composer of uncommon gifts and unusual methods” by *The New York Times* and as “fearless” by NPR, GRAMMY-nominated Anna Clyne is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers, and visual artists around the world. She has been commissioned and presented by the world’s most dynamic and revered arts institutions, including the Barbican Centre, Royal Concertgebouw Orchestra, and the San Francisco Ballet. Her music has opened events at the Edinburgh International Festival, the Last Night of the Proms, and the New York Philharmonic’s season.

Clyne is currently Composer in Association with the BBC Philharmonic, with past residencies including the Symphony Orchestra of Castilla y León, the Scottish Chamber Orchestra, and the Trondheim Symphony Orchestra.

Clyne is deeply committed to music education and to supporting and mentoring the next generation of composers. She has taught master classes and workshops throughout the US and internationally and was the founding mentor for the Orchestra of St. Luke’s DeGaetano Composition Institute, the Scottish Chamber Orchestra’s New Stories program, and the Berkeley Symphony Orchestra’s Emerging Composers Program.

*PIVOT* was originally written for solo string quintet and orchestra and premiered by the BBC Symphony Orchestra in 2021 at the Edinburgh International Festival. Clyne has written the following about this work:

*PIVOT* is inspired by my experiences at the Edinburgh Festival where I enjoyed an array of fantastic performances across the arts. It is this variety that I have tried to capture in *PIVOT* which, as the title suggests, pivots from one experience to another. The Pivot is also a former name of the 200-year-old folk music venue and pub in Edinburgh, The Royal Oak.

*PIVOT* quotes fragments of The Flowers of Edinburgh, a traditional fiddle tune of eighteenth-century Scottish lineage that is also prominent in American fiddle music and thus bridges between Edinburgh and St. Louis, where this music was premiered. Thank you to Aidan O’Rourke for his guidance on folk fiddle bowings and ornaments, which are incorporated into *PIVOT*.

## **Concerto for Trumpet (2023)**

Wynton Marsalis (b. 1961)  
transcribed by GySgt Scott Nimmer\*

Wynton Marsalis’ Concerto for Trumpet was written for Michael Sachs and The Cleveland Orchestra as part of a co-commission with the Verbier Festival and the London Symphony Orchestra. The world première performances took place in April 2023 at Severance

Hall, with The Cleveland Orchestra and Music Director Franz Welser-Möst conducting. When asked to describe Marsalis's new concerto, soloist and dedicatee Michael Sachs has remarked:

This concerto truly reflects the wide variety of styles that the trumpet can access. With that in mind, there are many players who have influenced me whose voices I hear in this piece.

The first movement has many moments of call and response fanfare style. This is a traditional historic role of the trumpet as a signal instrument and one that we play often in the orchestral repertoire. With that call and response fanfare style so evident here, I feel the presence and bold sound of many great orchestral players who have influenced me over the years- chief among them are Thomas Stevens (former Principal, Los Angeles Philharmonic), Philip Smith (former Principal New York Philharmonic), and Adolph "Bud" Herseth (former Principal, Chicago Symphony).

In the second movement ballad I hear a lot of the great Louis Armstrong here: his beautiful sound, elegance, and his extraordinary use of timing and space. There are also moments in this movement where I feel the influence of Doc Severinsen and Conrad Gozzo with their soaring and captivating sound that's like listening to a great vocalist.

In the third movement, I feel a strong presence of the sensational Mexican trumpet player Rafael Mendez, whose suave technique and elegant style seem to reflect more of a virtuoso violinist than a trumpet player.

In the fourth movement, Wynton writes a blues where I explore a wide variety of lyrical and intimate sounds using five different mutes (cup, straight, harmon, plunger, and felt hat). Each of these mutes helps me capture a different color, mood, and character. For inspirations in this movement, Wynton led me to recordings of jazz greats James "Bubber" Miley and Charles "Cootie" Williams (known for his time with Duke Ellington's orchestra where he succeeded Bubber Miley). While I knew of Mr. Williams, I had not heard of Mr. Miley until Wynton sent me a link to his playing. Being exposed to these great artists was illuminating and hearing them opened up a door into a stylistic and sonic world that was new to me.

The French influenced fifth movement for me reflects the influence of greats Maurice Andre, Pierre Thibaud (longtime professor of trumpet at the Conservatoire de Paris), and Roger Voisin (former Principal, Boston Symphony). I was very close with Mr. Voisin whose crystal-clear articulation and sense of line embodied the elegant style of this movement.

The sixth movement has a strong Eastern European feel coming out of the Jewish musical tradition of that region. Wynton mentioned that along with this he was inspired by the piece "Ko Ko" by Charlie Parker with Miles Davis and Dizzy Gillespie. The meshing of the Eastern European/Jewish feel and Bebop is reflected throughout this movement with playful sections and a spirited dancing energy throughout. My first teacher was Ziggy Elman, famed big band trumpet player with the Benny Goodman and Tommy Dorsey bands among many others, who was known for his wild playing and klezmer influenced style. I feel Ziggy's voice very strongly throughout this movement as well, which really ties everything together for me and brings everything full circle in a wonderfully personal way.

### **Michael Sachs, trumpet soloist**

Michael Sachs joined The Cleveland Orchestra as Principal Trumpet in 1988. Praised by critics for demonstrating "how brass playing can be at once heroic and lyrical" (*The Cleveland Plain Dealer*), he is recognized internationally as a leading soloist, recitalist, chamber musician,

teacher, author, and clinician. Celebrating his thirty-sixth season with the orchestra, he is the longest-serving Principal Trumpet in the history of The Cleveland Orchestra.

Since joining The Cleveland Orchestra, Michael Sachs has been a featured soloist on numerous occasions, including the world premiere of John Williams' Concerto for Trumpet (written for and dedicated to Sachs), Michael Hersch's Night Pieces for Trumpet and Orchestra, and Matthias Pintscher's *Chute d'Etoiles*. Additional solo work includes appearances with the Houston Symphony Orchestra, the Louisiana Philharmonic Orchestra, the Auckland (New Zealand) Philharmonia, and the Chamber Music Society of Lincoln Center.

Beginning in the fall of 2024, Mr. Sachs became the trumpet instructor at The Curtis Institute of Music. From 1988 until 2023, he served as Chair of the Brass Division and Head of the Trumpet Department at the Cleveland Institute of Music. Additionally, from 2018 to 2022 he was lecturer of trumpet at Northwestern University's Bienen School of Music.

Originally from Santa Monica, California, Michael Sachs attended UCLA, where he received a BA in history before continuing studies at The Juilliard School of Music. His former teachers include Ziggy Elman, Mark Gould, Anthony Plog, and James Stamp.

### ***Coincident Dances (2024)***

Jessie Montgomery (b. 1981)

Jessie Montgomery is a GRAMMY-winning composer, violinist, and educator whose work interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of twenty-first century American sound and experience. Her profound works have been described as "turbulent, wildly colorful, and exploding with life," (*Washington Post*) and are performed regularly by leading orchestras, ensembles, and soloists around the world. She concluded a three-year appointment as the Chicago Symphony Orchestra's Mead Composer-in-Residence in June 2024.

A founding member of PUBLIQuartet and former member of the Catalyst Quartet, Montgomery is a frequent and highly engaged collaborator with performing musicians, composers, choreographers, playwrights, poets, and visual artists alike. At the heart of Montgomery's work is a deep sense of community enrichment and a desire to create opportunities for young artists and underrepresented composers to broaden audience experiences in classical music spaces.

Montgomery has been recognized with many prestigious awards and fellowships, including the Civitella Ranieri Fellowship, the Sphinx Medal of Excellence and Sphinx Virtuosi Composer-in-Residence, the Leonard Bernstein Award from the ASCAP Foundation, and Musical America's 2023 Composer of the Year. She serves on the Composition and Music Technology faculty at Northwestern University's Bienen School of Music.

*Coincident Dances* was originally commissioned and premiered by the Chicago Sinfonietta in 2017. Montgomery has written the following regarding this work:

*Coincident Dances* is inspired by the sounds found in New York's various cultures, capturing the frenetic energy and multicultural aural palette one hears even in a short walk through a New York City neighborhood. The work is a fusion of several different sound-worlds: English consort, samba, mbira dance music from Ghana, swing, and techno.

My reason for choosing these styles sometimes stemmed from an actual experience of accidentally hearing a pair simultaneously, which happens most days of the

week walking down the streets of New York, or one time when I heard a parked car playing Latin jazz while I had rhythm and blues in my headphones. Some of the pairings are merely experiments. Working in this mode, the band takes on the role of a DJ of a multicultural dance track.

### ***Carmen Symphony***

Georges Bizet (1838–75)

arranged by José Serebrier

transcribed by Donald Patterson\*

Conductor and composer José Serebrier produced a new orchestral arrangement of Bizet's classic opera in 2004. Unlike Ernest Guiraud's well-known *Carmen Suites*, this modern arrangement adheres closely to the narrative arch of the opera. The Marine Band and Maestro Serebrier performed the world première of the band transcription of the *Carmen Symphony* in April 2007. Maestro Serebrier provided the following descriptions of the eight scenes:

#### **Prelude**

The prelude and the orchestral interludes are perfect in their original form, and thus they were left intact and included in the right context of the drama. The Prelude had been truncated inexplicably in the existing orchestral suite, so I proudly reinstated the marvelous middle-section, and also the ending that leads straight into the opera. Three themes from the opera make up the Prelude. The march that serves as the background for the procession to the bull ring in the fourth act is followed by Escamillo's couplets from Act II and again by the opening march, thus giving the Prelude a neat A-B-A form. The coda is made up of the "fate" leitmotiv that reappears throughout the opera at crucial moments. This is one of the most concise curtain-raisers in opera. In a few minutes it establishes the mood and the drama. It has no ending as such; it concludes with the musical equivalent of a question-mark.

#### **The Cavalry**

Shortly after the start of the first act, an off-stage bugle call announces the arrival of the new guards to replace the ones on duty. This crucial group includes Lieutenant Zuniga and Corporal José. This playful segment retains its charm even without the children's chorus. The music seems to poke fun at the soldiers, treating them almost like toy soldiers.

#### **Habanera**

The fate motive heard at the end of the Prelude announces Carmen's appearance on stage. She notices José at once, but can't get his attention, so she sings the lush Habanera to him, finally throwing a red flower at him. I had a special pleasure in working on the Habanera. Seemingly based on a song called "El Arreglito," written by a Spanish-American, Sebastián Yradier, it had to undergo more than ten revisions before the première so that Bizet could satisfy the needs of the original Carmen, Célestine Galli-Marié. My intuition was to use the alto saxophone for the melody, not only because the sax approximates the human voice so well, but also because Bizet was one of the first composers to use this then-novel instrument, not in Carmen but in previous works, most notably in *L'Arlesienne*.

**Seguidilla**

After an incident during which some of the women in the cigarette factory accuse Carmen of starting the quarrel, Zuniga orders José to bind Carmen's hands before she is formally detained, since Carmen refuses to answer questions and explain what has happened. José is assigned to guard her. Her constant chatter gets on his nerves, and he demands that she stop talking. Instead, she sings the provocative Seguidilla, trying to seduce José into setting her free. He stops her, but she persists. Eventually, he slowly succumbs to her and agrees to meet "by the wall of Seville" at a tavern frequented by smugglers where she often dances and drinks. She promises her love and he can't resist. Seguidilla has some unusual writing for the flute, so the vocal melody has been given to the oboe. This scene leads straight into the short, final scene of the act, which for this orchestral version has been entitled Fugato.

**Toreador**

I had a similar challenge with the song of the toreador as I had had with the Habanera. I picked the trombone to perform Escamillo's tune. The register of the instrument made sense, and some of the middle passages were given to the French horns.

**Interlude 2**

This is the orchestral Entr'acte to Act III, a poetic, pastoral movement for flute, harp, and beautiful string writing, setting the mood for the following sextet and chorus.

**Interlude 3**

Interlude 3 (Entr'acte to Act IV) prepares the audience for the bullring scene between Carmen and Don José, and it is immediately followed by the wedding scene, which opens Act IV.

**Gypsy Dance**

The Gypsy Dance is a marvel of Bizet's mature writing for the orchestra and the stage. It provided a perfect conclusion to this orchestral version. In the opera, it is placed at the opening of Act II and entitled Gypsy song.