



Lieutenant Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Sunday, February 21, 2016 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

Banding Together: Partnerships in Music

Mikhail Glinka (1804–57)
transcribed by MGySgt Donald Patterson*

Overture to *Russlan and Ludmilla*

Jess Langston Turner (b. 1983)

Reanimations (2013)

Reanimation/Revenge
Romance Required
Redemption

MGySgt Matthew Harding and MSgt Michael Mergen, trumpet soloists

Gerard Schwarz (b. 1947)
transcribed by the composer

Rudolf and Jeanette (2007; 2015)
transcription world première

INTERMISSION

Chang Su Koh (b. 1970)

Pansori'c Rhapsody (2007)

Leonard Bernstein (1918–90)
arranged by 1stLt Ryan J. Nowlin*
text by Alan Jay Lerner

Duet for One from *A White House Cantata*
GySgt Sara Sheffield, mezzo-soprano

Percy Grainger (1882–1961)
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The Warriors
transcription world première

John Philip Sousa* (1854–1932)

March, “The Stars and Stripes Forever”

*Member, U.S. Marine Band

The U.S. Marine Band will perform Sunday, February 28 at 2:00 P.M. in the Rachel M. Schlesinger Concert Hall and Arts Center at Northern Virginia Community College, Alexandria Campus. The program will feature works by Mackey, Bolcom, and Holst.

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PROGRAM NOTES

Overture to *Ruslan and Ludmilla*

Mikhail Glinka (1804–57)

transcribed by MGySgt Donald Patterson*

The great composer Igor Stravinsky once declared that “all Russian music stemmed from one source: Mikhail Glinka.” Glinka was the first composer with a recognizably nationalistic Russian style, and he helped establish Russian operatic tradition. However, his unorthodox path to a career in music made him a somewhat unlikely candidate to create a distinct Russian musical order. While he demonstrated considerable talent in his youth—he could play piano, violin, viola, guitar, and flute—his father, a retired army captain, discouraged a career in music. Glinka’s teenage years were instead spent in a boarding school mostly studying languages, geography, and zoology, and at age twenty his career seemed destined to languish in obscurity as he accepted undemanding employment as an under-secretary in a Russian government office. Four years later, however, Glinka became determined to pursue music composition in earnest. He sought the best training abroad, first in Berlin and then Milan, where he immersed himself in Italian opera. Only three years after his return to Russia following these studies, he premiered what would become the seminal work of the Russian school, his opera *A Life for the Tsar* (1834–36).

Unlike *A Life for the Tsar*, the opera *Ruslan and Ludmilla* (1837–42) was not a resounding success. The libretto, based on his friend Alexander Pushkin’s fairytale, had been poorly adapted by various authors until its “wretched completion,” as Glinka himself described it. Furthermore, the opera’s premiere had been marred by a poor cast. Even with this inauspicious start, the quality of the musical score was undeniable. This became immediately evident to several prominent composers and conductors including Franz Liszt and Hector Berlioz, who conducted later performances. The overture from the opera has especially endured as one of his most popular and has become a staple of the classical concert repertoire.

***Reanimations* (2013)**

Jess Langston Turner (b. 1983)

Jess Langston Turner was born into a musical family. He began his musical training with piano lessons at age seven and added studies on trumpet two years later, going on to earn both bachelor’s and master’s degrees in trumpet performance from Bob Jones University in Greenville, South Carolina. He began showing an interest in composition in his early high school years and continued to pursue composition in his spare time throughout college. Several of these works have received recognition in major national competitions including first place in the Music Teachers National Association Young Artist Composition Award, finalist in the National Association of Teachers of Singing Art Song Composition Contest, the John Ness Beck Award for choral composition, finalist for the ASCAP Morton Gould Young Composer Awards, the Walter Beeler Memorial Prize, and the Merrill-Jones award for best composition for young band. His teachers have included Dwight Gustafson, Dan Forrest, Kenneth Steen, Robert Carl, Don Freund, Sven-David Sandström, and Aaron Travers. In addition, Turner has participated in master classes with prominent American composers such as Michael Colgrass, William Bolcom, Joseph Schwantner, Dan Welcher, and Libby Larsen. Turner is regularly commissioned by prominent ensembles and performers across the country and is currently pursuing a doctorate in music composition from Indiana University in Bloomington, Indiana. The composer provided the following description of his concerto for two trumpets, *Reanimations*:

Reanimations is both an imagined epilogue to Stravinsky’s great ballet, *Petroushka*, and a trumpet player’s fever dream on the eve of a big audition. At the end of *Petroushka*, the title character, a marionette in a traveling show, is killed by another of the characters, the Moor (also a marionette). The conflict between *Petroushka* and the Moor is sparked by a mutual jealous love for another marionette, the Ballerina. After *Petroushka* dies at the hand of the Moor, the ballet comes to a close as *Petroushka*’s spirit suddenly appears to the onlookers, before disappearing as quickly as it came. *Reanimations* imagines that *Petroushka* had unfinished business to attend to, and thus is permitted to return to the Shrovetide Fair (the setting of *Petroushka*) to avenge his wrongful death and win the heart of the Ballerina. The theme upon which *Reanimations* is based is the (in)famous ballerina solo which appears on virtually every orchestral trumpet audition and is practiced *ad nauseum* by trumpet players the world over.

Reanimations opens in a fog of semi-consciousness, fragments of melodies from the ballet briefly emerging only to be subsumed again. *Petroushka* is suddenly reanimated with a jolt, staggering about erratically and twitching violently. After getting used to his ‘undead’ legs, he settles down and begins remembering the events that befell him

in his past life. Upon the remembrances of his death by the hand of the Moor, Petroushka flies into a rage and tears through the Shrovetide Fair on his mission of vengeance. However, he suddenly comes face to face with the object of his affection, the Ballerina. She halts his rampage in its tracks and it is revealed that the Ballerina truly loved Petroushka rather than the Moor. It is through the true love of the Ballerina that Petroushka finds redemption as his unfinished business is concluded. At this point, Petroushka finds himself transported on a whirlwind journey through the mythological Underworld where he encounters strange and terrifying beasts, daunting obstacles, and familiar figures who have gone before. Finally, Petroushka arrives at the gates of . . . Valhalla? Really?

It is presumably at this point that the trumpet player awakens from his pre-audition nightmare terrified and trembling with the last echoes of Valhalla's gatekeepers, Brahms, and Beethoven as well as Petroushka's final triumphant cry echoing in his head.

Master Gunnery Sergeant Matthew Harding, trumpet soloist

Cornetist Master Gunnery Sergeant Matthew Harding joined "The President's Own" United States Marine Band in September 1998. He was appointed solo cornet in January 2000. Master Gunnery Sgt. Harding began his musical instruction at age nine. A 1992 graduate of Dartmouth High School in Massachusetts, he earned his bachelor's degree in music from the Eastman School of Music at the University of Rochester in New York in 1996, and 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. In 2002 he was a featured tour soloist on Carl Höhne's Slavonic Fantasy and on the 2009 tour he performed the Allegro con brio from James Stephenson's Trumpet Concerto.

Master Sergeant Michael Mergen, trumpet soloist

Trumpeter/cornetist Master Sergeant Michael Mergen joined "The President's Own" United States Marine Band in May 1999. Master Sgt. Mergen began his musical instruction at age nine. Upon graduating from Voorhees High School in Glen Gardner, New Jersey, in 1992, he attended the University of Michigan in Ann Arbor, where he earned a bachelor's degree in music performance and education in 1996. In 1998, he earned a master's degree in music performance from the Eastman School of Music and in 2009 he earned a doctorate in trumpet performance from The Catholic University of America in Washington, D.C. His instructors included the late Armando Ghitalla, Charles Daval, and Charles Geyer. Prior to joining "The President's Own," Master Sgt. Mergen performed with the Singapore Symphony in the Republic of Singapore, the Harrisburg Symphony in Pennsylvania, and was a fellow at the Tanglewood Music Center.

Rudolf and Jeanette (2007; 2015)

Gerard Schwarz (b. 1947)
transcribed by the composer
transcription world première

American conductor Gerard Schwarz was born in New Jersey to Viennese parents. He began trumpet lessons at age eight, eventually studying with the legendary William Vacchiano of the New York Philharmonic and graduating from The Juilliard School in 1972. That same year, he joined the New York Philharmonic as co-principal trumpet and served in that capacity until 1977. Schwarz simultaneously began his conducting career in 1966 and has held the position of music director with the Erick Hawkins Dance Company, Eliot Feld Dance Company, Waterloo Music Festival, Los Angeles Chamber Orchestra, the Royal Liverpool Philharmonic Orchestra, and presently, the Eastern Music Festival. He also co-founded the New York Chamber Symphony in 1977 and served as its music director through the ensemble's twenty-fifth anniversary season in 2002. He has served as music director of New York's Mostly Mozart Festival from 1982 to 2001 and remains music director emeritus.

In 1983, Schwarz came to the Seattle Symphony Orchestra as music advisor. The following year he was appointed principal conductor and served as music director from 1985 to 2011, when he became conductor laureate. Under Schwarz's artistic leadership, the Seattle Symphony Orchestra became one of the leading orchestras in the country

and reflected his deep devotion to American music and the music of our time. He made more than 125 recordings with the orchestra, earning twelve Grammy nominations. During his tenure with the orchestra, Schwarz received six ASCAP awards. He holds honorary doctorates from The Juilliard School, Fairleigh Dickinson University, Seattle University, Cornish College of the Arts, and the University of Puget Sound. He was named Conductor of the Year in 1994 by *Musical America International Directory of the Performing Arts*, the first American to receive this award, and is a recipient of the Ditson Conductor's Award from Columbia University.

In addition to his substantial activities as a conductor, Schwarz began composing early in his career and pursued studies with luminaries such as Paul Creston, Roger Sessions, Jacob Druckman, Milton Babbitt, Vincent Persichetti, and Pierre Boulez. Returning to these roots more recently in his career, during the last decade his music has garnered significant attention and he has contributed several major works to both the orchestral and band repertoire. In 2012, Schwarz appeared as guest conductor with the Marine Band and composed an original work for the ensemble entitled *Above and Beyond*. His tone poem *Rudolf and Jeanette* was originally composed for orchestra in 2007, and at the request of Marine Band Director Lt.Col. Jason Fettig, Schwarz created the present transcription for concert band. In the process, he completely reworked several sections of the original composition for the band version and dedicated it to Lt.Col. Fettig and "The President's Own." Today's performance is the world première of this new transcription.

For the première of the original version of the piece as part of the Music of Remembrance concert series, Schwarz shared the deeply personal inspiration for *Rudolf and Jeanette*:

My experience in writing *In Memoriam* (2005) for Music of Remembrance (MOR) was a pivotal one—it brought me back to the joy of composition after a long absence, and so I was happily honored to be asked by Mina Miller to compose a new work for MOR's Tenth Anniversary. In keeping with MOR's mission, I decided to compose a work in memory of my mother's parents, Rudolf and Jeanette Weiss, who, in 1942, were shot at the edge of an open grave at the concentration camp in Riga, Latvia. Rudolf was exactly my age now when he was murdered in 1942. Although my parents emigrated to our country in 1939, my grandparents' exit was denied, their sad fate sealed in that decision. I have composed this work as a tone poem, so that through music I can honor the grandparents I never knew. The work is in five sections played without pause. The introduction is intended to be somewhat unsettling. A haunting melody, representing the uncertainty of the times, is played by the flute and accompanied by harp and celesta. The clarinets enter in an accompanying role until the second section begins, which is the love music, depicting the loving and passionate relationship between Rudolf and Jeanette. This leads directly to the Nazi march theme, which is based on the opening material of the flute, played here by the horn. The anger and hostility of the march ends abruptly and a group of Viennese waltzes, nostalgic memories. These reminiscences are interrupted by disturbing material played by the horn, bassoon, and flute. The final waltz, transformed from C major to C minor, is now played with a new obbligato. This leads directly into the funeral march or death march, as my grandparents were denied the dignity of a funeral. I end my work with the return of the same haunting chords that conclude the opening section.

Pansori's Rhapsody (2007)

Chang Su Koh (b. 1970)

Korean-Japanese composer Chang Su Koh was born in Osaka, Japan, in 1970. After graduating from Osaka College of Music with a degree in composition, he entered the Musik Akademie der Stadt Basel in Switzerland. Koh has studied composition with Kunihiro Tanaka and Rudolf Kelterborn and conducting with Jost Meyer. His music has received numerous awards, including the Asahi Composition prize, the "Master Yves Leleu" prize from the first Comines-Warneton International Composition Contest, second prize from the Suita Music Contest composition section, and honorable mentions from the Nagoya City Cultural Promotion Contest and the first Zoltán Kodály Memorial International Composers Competition. He teaches at Osaka College of Music and ESA Conservatory of Music and Wind Instrument Repair Academy and is also a member of the Kansai Modern Music Association.

Koh's Pansori's Rhapsody is a tribute to the traditional Korean dramatic theater called Pansori. The art form is used to recount Korean folk tales that originated as early as the seventeenth century, and the difficult practice of Pansori traditionally includes only two performers: the gosu, who is a drummer and kwangdae, a singer. The audience also plays an integral part of a Pansori performance, as they are expected to respond to the performance with sounds of applause and encouragement. Koh's plaintive, dark tribute to this treasured Korean musical genre reveals the innate passion and intensity of these two-person dramas. Interestingly, Koh avoids direct use of any traditional melodies, but rather emphasizes the greater dramatic feature of this unique form of theatre, with long, rhapsodic solos evocative of the stylized singing employed in Pansori and the dynamic and rhythmic energy of this highly-regarded aspect of traditional Korean culture.

Duet for One from *A White House Cantata*

Leonard Bernstein (1918–90)

arranged by 1stLt Ryan J. Nowlin*

text by Alan Jay Lerner

A White House Cantata is a concert adaptation of *1600 Pennsylvania Avenue*, an experimental musical play created by Alan Jay Lerner and Leonard Bernstein that premièred in 1976. The main characters of the musical are a series of Presidents and First Ladies who have occupied the White House throughout its history, starting with George Washington and Abigail Adams, and continuing through to Theodore and Edith Roosevelt. In the original production the same two actors portrayed each president and first lady. In addition to this central narrative, there is a subplot about the lives of the African-American White House servants (played by two different actors) who have provided the constant backdrop against which administrations have come and gone. Their trials and tribulation are symbolic of the challenges faced by all African-Americans throughout the development of our country.

Although the original production is considered to be one of Broadway's most legendary flops (it closed after just seven performances), it is generally agreed that the flaws had little to do with the quality of the music. Bernstein spent more than four years writing music for the show, and in fact composed more music for *1600 Pennsylvania Avenue* than for any of his other musical theatre works. After his death in 1990, Bernstein's family members and associates examined the mountains of music and notes from the failed show in hopes that something might be salvaged. Their efforts resulted in a streamlined version that was presented in concert format in a London production in 1997. This production was followed in 2000 by a highly acclaimed recording featuring the voices of Thomas Hampson and June Anderson, under the direction of Kent Nagano. This extracted suite has been transcribed for the Marine Band by 1stLt Ryan Nowlin.

Among the musical highlights of the suite is a "Duet for One" where the same singer portrays two first ladies at the moment of a Presidential Inauguration; as Ulysses Grant prepares to hand the Presidency over to Rutherford B. Hayes, the outgoing Julia Grant laments that her time as First Lady is over and expresses her disbelief and anger at handing over the White House keys to Hayes and his wife Lucy, whom she dismisses as not worthy of the honor. Meanwhile, as the singer's identity splits, Lucy Hayes gleefully anticipates her new title as the seconds count down to the oath of office.

Gunnery Sergeant Sara Sheffield, mezzo-soprano

Mezzo-soprano vocalist and concert moderator Gunnery Sgt. 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. Gunnery Sgt. Sheffield began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville High School in Texas in 1997, she attended the University of North Texas in Denton and earned a bachelor's degree in vocal performance in 2001. In 2008 she was named a regional finalist in the Mid-Atlantic Metropolitan Opera National Council Auditions. Prior to joining "The President's Own," Gunnery Sgt. Sheffield was a member of the U.S. Army Band's Army Chorale at Fort Myer in Arlington, Virginia.

The Warriors

Percy Grainger (1882–1961)

transcribed by MGySgt Donald Patterson*

transcription world première

Australian composer and pianist Percy Aldridge Grainger was fond of saying that in America, the country in which he lived and worked for the last four decades of his life, "neither he nor his music ever had a friend." While this statement is more than a little hyperbolic, it does convey his frustration over his constant struggle to get his compositions noticed and appreciated. That Grainger ever had to work so hard to get people to play his works may be difficult for today's band musician to imagine. Fifty years after his death it is nearly impossible to find a concert season of any high school, college, or professional band that doesn't contain at least one of his works. Then again, it is important to remember that there has never been a community of musicians that values Grainger's music more than the band world. It is well documented that Grainger fell in love with bands when he discovered the saxophone, and the ensuing years have demonstrated that the feeling is mutual. Grainger's affinity for bands and his own eagerness to transcribe his music for various instrumental combinations has cleared the way for musicians to transcribe his music for concert band without compunction. Even so, there remain a few of his major orchestral works that are not often performed by bands. Chief

among these is the longest and most complex piece in his entire oeuvre, his “music to an imaginary ballet” entitled *The Warriors*.

After the outbreak of World War I, and just before he moved to New York and called America his home for the remainder of his life, Grainger worked on *The Warriors* for more than three years between 1913 and 1916. The work was originally prompted by English conductor Sir Thomas Beecham and intended for Serge Diaghilev’s famed Ballet Russe. It is a remarkable piece of music that includes many of the innovative and somewhat eccentric qualities that became hallmarks of the composer’s style. The work is scored for a massive orchestra with many unique features, including a long solo for bass oboe, at least three pianos (that the composer specifically indicated should be staffed by exceptionally vigorous and strong players), and an extravagant array of “tuneful percussion” instruments. Grainger was adamant that this expanded melodic percussion group should be an equal partner with the other large sonic sections of the conventional orchestra; the strings, woodwinds and brass, and nowhere is this practice more plainly evident in Grainger’s music than in *The Warriors*, which calls for celeste, glockenspiel, chimes, vibes, and marimbas of all varieties as well as a full complement of hanging staff bells. In addition to these innovations in orchestration, the work features several episodes of music played independently of one another, both on and off stage, requiring as many as three separate conductors. Although Grainger was a strong proponent of traditional folk music and often incorporated folk tunes into his works, Grainger takes great care to inform the listener that all fifteen themes found in *The Warriors* are his own original music.

The collaboration with the Ballet Russe never materialized, but Grainger completed his score nevertheless. The work was premièred in concert in December 1919 by the Chicago Symphony Orchestra conducted by Frederick Stock and with Grainger himself at one of the pianos. Grainger was often prolific in his descriptions of his works, and indeed provided a detailed account in the score of the inspiration for *The Warriors* and a synopsis of its fascinating and somewhat provocative “imaginary” program:

The Warriors, which is dedicated to Frederick Delius, was begun in London in December of 1913 and ended in San Francisco in December 1916, the bulk of it being composed in London and New York.

No definite program or plot underlines the music, though certain mind pictures set it going. Often the scenes of a ballet have flitted before the eyes of my imagination in which the ghosts of male and female warrior types of all times and places are spirited together for an orgy of war-like dances, processions, and merry-makings broken, or accompanied, by amorous interludes, their frolics tinged with just that faint suspicion of wistfulness all holiday gladness wears. I see the action of the ballet shot through, again and again, with the surging onslaughts of good-humoredly mischievous revelers who carry all before them in the pursuit of voluptuous pleasures. At times the lovmakers close at hand hear from afar the proud passages of harnessed fighting-men, and for the final picture I like to think of them all lining up together in brotherly fellowship and wholesale animal glee; all bitter and vengeful memories vanished, all hardships forgot, a sort of Valhalla gathering of childishly overbearing and arrogant savage men and women of all the ages—the old Greek heroes with fluttering horse-haired helms, shining black Zulus, their perfect limbs lit with fire-red blossoms, flaxen-haired Vikings clad in scarlet and sky-blue, lithe bright Amazons in windswept garments side by side with squat Greenland women in ornately patterned furs, Red Indians resplendent in bead-heavy dresses and negrito Fijians terrible with sharks’ teeth ornaments, their woolly hair dyed pale ochre with lime, graceful cannibal Polynesians of both sexes, their golden skins wreathed with flowers and winding tendrils—these and all the rest arm in arm in a united show of gay and innocent pride and animal spirits, fierce and exultant.

March, “The Stars and Stripes Forever”

John Philip Sousa* (1854–1932)

John Philip Sousa actively composed over a span of nearly sixty years but it was during his time as leader of the Marine Band followed by the early years of his leadership of his civilian band that Sousa wrote some of his most famous marches, those that earned him the title “The March King.” His most famous composition was written during this time, conceived while he was abroad and the product of homesickness caused by his nearly constant travel.

Since its première in Philadelphia on May 14, 1897, “The Stars and Stripes Forever” has secured its place as the most popular and widely recognized march of all time. It has captured the spirit of American patriotism perhaps better than any other composition for more than a century. Former Sousa Band members testified that, during the popularity of the Sousa Band, “The Stars and Stripes Forever” was performed on every concert. Audiences expected, and sometimes even demanded, to hear the march and eventually began to stand upon recognizing its opening bars as if it were the national anthem. It didn’t succeed in becoming the national anthem but, in 1987, President Ronald Reagan signed an act of Congress designating “The Stars and Stripes Forever” the national march of the United States.