

UMD SYMPHONY ORCHESTRA



UMD School of Music presents

THE MINTAGE OF MAN

The First World War in Music and Lyric

Curated and narrated by Dr. Patrick Warfield

UMD Symphony Orchestra

James Ross, Music Director

"The President's Own" Marine Chamber Orchestra

Lt. Col. Jason K. Fettig, Director

Sunday, May 1, 2016 . 2PM

Elsie & Marvin Dekelboun Concert Hall

PROGRAM

PART I

RALPH VAUGHAN WILLIAMS

Excerpt from *Fantasia on a Theme by Thomas Tallis*

GUSTAV HOLST

The Planets

MARS, THE BRINGER OF WAR

SIR EDWARD ELGAR

Carillon, Op. 75

A Song Before the War:

AL PIANTADOSI

"I Didn't Raise My Boy to Be a Soldier"

CHARLES IVES

*From Hanover Square North, at the End of A Tragic Day,
the Voices of the People Again Arose*

FRANK BRIDGE

Lament

A Song as it Begins:

GEORGE COHAN

"Over There!"

INTERMISSION

PROGRAM (cont'd)

PART II

A Song for War:
CHARLES IVES
"He is There!"

ERNEST FARRAR
Heroic Elegy, Op. 36

MAURICE RAVEL
Le tombeau de Couperin
I. *Prélude*
III. *Menuet*

Three Songs of Sorrow:
GEORGE BUTTERWORTH
"Lads in Their Hundreds"

IVOR GURNEY
"Ludlow Fair"

CHARLES IVES
"In Flanders Fields"

MAURICE RAVEL
La Valse

GUSTAV HOLST
The Planets
JUPITER, THE BRINGER OF JOLLITY

This performance will last approximately
2 hours, which includes a 15-minute intermission.

Video or audio recording of the production is strictly prohibited.

ABOUT THE ARTISTS



Patrick Warfield is an associate professor of musicology at the University of Maryland. As a specialist in American musical culture, his current research focuses on music in Washington DC during the late 19th and early 20th

centuries, with a special interest in the American wind band tradition. Dr. Warfield has recently completed a biography of John Philip Sousa, entitled *Making the March King*, published by the University of Illinois Press. He has presented at conferences and meetings of the American Musicological Society, the Society for American Music, the Gesellschaft zur Erforschung und Förderung der Blasmusik and the Nineteenth-Century Studies Association. He has delivered keynote addresses at the North American British Music Studies Association and the Frederick Loewe Symposium on American Music, and has served as a speaker at the International Conference on Nineteenth-Century Music and the annual American Band History Conference, as well as at The Kennedy Center, the Music Center at Strathmore and the Smithsonian. He has been published in *The Journal of the American Musicological Society*, *American Music*, *The Journal of the Society for American Music* and *Nineteenth-Century Music Review*. In addition to his position in the School of Music, Dr. Warfield is an affiliate faculty member in the departments of American Studies and African American Studies.



James Ross is presently the Director of Orchestral Activities at the University of Maryland, Conducting Faculty at The Juilliard School and Orchestra Director of the National Youth Orchestra USA at Carnegie Hall.

Ross has served as assistant conductor of the Boston Symphony Orchestra, as William Christie's assistant to Les Arts Florissants and as music director of the Yale Symphony Orchestra. He has conducted such diverse orchestras as the Leipzig Gewandhaus, the Utah Symphony, the Royal Stockholm Philharmonic, the Orquesta Ciudad Granada, the Harrisburg Symphony Orchestra, the Orquesta Sinfonica of Galicia, the Neubrandenburger Philharmonie, the Binghamton Philharmonic, the KwaZulu-Natal Philharmonic and the National Symphony Orchestra at The Kennedy Center in side-by-side concerts with UMSO. His principal conducting teachers were Kurt Masur, Otto-Werner Mueller, Seiji Ozawa and Leonard Bernstein.

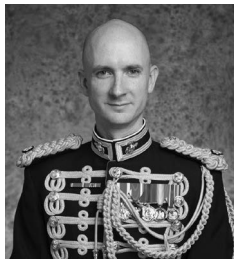
As a horn soloist, he has performed with such orchestras as the Boston Symphony, the Boston Pops, the Bavarian Radio Orchestra, the Leipzig Radio Orchestra and the Leipzig Gewandhaus. When he was awarded Third Prize in the Munich International Horn Competition in 1978, he became the first American and one of the youngest competitors ever to do so. His performances and recordings as principal horn of the Gewandhaus, including the Strauss *Four Last Songs* with Jessye Norman, helped him gain international recognition as an artist.

As a teacher, Ross has served on the faculties of Yale University, the Curtis Institute of Music, Haverford and Bryn Mawr colleges, and as a guest artist at the Toho School of Music in Tokyo, Japan. He also teaches conducting each summer at the Cabrillo Festival of Contemporary Music in Santa Cruz and has served for a decade as Artistic Director of the National Orchestral Institute where his leadership helped to animate change in the orchestral landscape of the United States. He is internationally recognized for his work advancing the future of orchestras through cross-genre collaborations especially with choreographer Liz Lerman, director Doug Fitch, and video artist Tim McLoraine with whom

ABOUT THE ARTISTS (cont'd)

Ross also shares a home and the parenthood of two wonderful dogs, Merryll and Paterson.

Ross is a native of Boston, a lover of all things Spanish, a committed questioner of concert rituals, a man who likes to move and a believer in the meteoric impact of classical music on the lives of those it touches.



Lieutenant Colonel Jason K. Fetting is the 28th Director of “The President’s Own” United States Marine Band. He joined the Marine Band in 1997 as a clarinetist and soon became a frequently

featured soloist with both the band and the Marine Chamber Orchestra. After serving four years in the organization, he was selected as an Assistant Director, and he conducted his first concert with the Marine Band on August 1, 2001. He was commissioned a first lieutenant in July 2002, promoted to captain in August 2003 and became the band’s Executive Officer the following year. He was promoted to major in August 2007 and to his present rank in July 2014 one week before assuming leadership of “The President’s Own.”

As Director, Lt. Col. Fetting is the music adviser to the White House and regularly conducts the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington DC’s historic Gridiron Club, a position held by every Marine Band Director since John Philip Sousa. He leads frequent concerts throughout the Washington DC area and across the country during the band’s annual national tour, and live performances by the Marine Band under his direction are often heard on National Public Radio. Lt. Col. Fetting is a fervent advocate for both traditional and contemporary American music and remains dedicated to the ongoing development of music

for wind band. In recent years, he has conducted the world premières of substantial additions to the repertoire by James Stephenson, Jacob Bancks, David Rakowski, Adam Schoenberg, David Conte and Narong Prangcharoen.

Throughout his career with the Marine Band, Lt. Col. Fetting has been deeply committed to music education and has taken an active role in the evolution and expansion of the many educational initiatives of “The President’s Own.” In addition to helping refine the Music in the Schools and Music in the High Schools programs, he has spearheaded efforts to maintain a significant presence in the Washington DC public schools through a series of clinics that bring Marine Band musicians side-by-side with middle and high school music students. He also began an interactive and theatrical Young People’s Concert series in 2006 and authored, hosted and conducted this popular annual event until 2015.

Lt. Col. Fetting is a 1993 graduate of Manchester Central High School in New Hampshire and holds two bachelor’s degrees from the University of Massachusetts, Amherst (UMASS) in both clarinet performance (1997) and music education with an emphasis in conducting (1998). In 2005, he earned a master’s degree in orchestral conducting at the University of Maryland, College Park, where he served as assistant conductor for two productions of the Maryland Opera Studio. He studied clarinet with Michael Sussman and David Martins, and his principal conducting teachers were Malcolm W. Rowell and James Ross. Additionally, Lt. Col. Fetting has participated in workshops with several renowned conductors including Osmo Vänskä and Otto Werner Mueller.

Representing the Marine Band on numerous occasions as a soloist, adjudicator, conductor and clinician, Lt. Col. Fetting has conducted concert bands and orchestras for all-state and honor festivals and has returned to both of his college

alma maters as a guest conductor, leading the top wind ensembles in concert at UMASS in 2003 and at UMD in 2007. In 2014, he was elected as a member of the prestigious American Bandmasters Association.



Baritone vocalist and concert moderator **Master Sergeant 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 Zimbalis of the Metropolitan Opera. He also taught voice as a graduate teaching assistant at UT.

As Marine Band vocalist and concert moderator, Master Sgt. Bennear is a soloist at White House State Dinners and the Commandant of the Marine Corps’ residence, and a featured performer in the annual musical productions of Washington’s Gridiron Club and Military Order of the Carabao. He performs regularly in the Washington DC area and across the country during the band’s annual concert tour.



Mezzo-soprano vocalist and concert moderator **Gunnery Sergeant 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 16. After graduating from Jacksonville High School 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. She is currently pursuing an executive master’s in business administration from George Mason University in Fairfax, Virginia.

Prior to joining “The President’s Own,” she was a member of the U.S. Army Band’s Army Chorale at Fort Myer in Arlington, Virginia.

As Marine Band vocalist and concert moderator, Gunnery Sgt. Sheffield is a soloist at White House State Dinners and the Commandant of the Marine Corps’ residence, and a featured performer in the annual musical productions of Washington’s Gridiron Club and Military Order of the Carabao. She performs regularly in the Washington DC area and across the country during the band’s annual concert tour.

ABOUT THE ARTISTS (cont'd)



Gran Wilson, a native of Bessemer, Alabama, has distinguished himself as an interpreter of the *bel canto* repertoire with a performing career spanning three decades and four continents. He has sung with companies such

as the New York City Opera, Boston Symphony, San Francisco Opera, Houston Grand Opera, Australian Opera, Oper Frankfurt, Netherlands Opera, Vlaamse Oper, Teatro di San Carlo Lisboa, Opera de Nice, St. Paul Symphony, Edinburgh Festival, Spoleto Festival and Mostly Mozart Festival.

Mr. Wilson can be seen on Kultur Video as Tamino in the Australian Opera's *Magic Flute* conducted by Richard Bonyngne. A best-seller in Australia, the Australian Broadcasting Company's telecast was a nominee for the Australian Emmys. He has also been seen in televised broadcasts throughout Europe. In the U.S., Mr. Wilson has appeared on "Live from Lincoln Center" in *Anna Bolena* with Dame Joan Sutherland, and on "CBS with Charles Kuralt" as the Duke of Mantua in Texas Opera Theater's *Rigoletto*.

On radio, Wilson has been heard on NPR affiliates with The Baltimore Choral Arts Society, Seattle Opera, Miami Opera, St. Louis Opera, Central City Opera, Boston Symphony, Pittsburgh Symphony and Richmond Symphony. In 1991 Wilson was chosen by composer Ned Rorem as the tenor in his premiere of "Swords and Plowshares" heard on live broadcasts of The Boston Symphony. His recording of Stravinsky's *Pulcinella* Suite with Gerard Schwartz and the Seattle Symphony is on the Delos Label.

Locally, Wilson has appeared with the Washington National Opera, Baltimore Opera, Opera Vivente, Washington Lyric Opera, Baltimore Choral Arts Society and the Maryland Opera Studio. Wilson maintains an active performing schedule throughout the United States.

ABOUT THE PROGRAM

In this collaborative concert, the University of Maryland Symphony Orchestra and “The President’s Own” Marine Chamber Orchestra tell the story of World War I through music, words and images. Taking place a century ago, between 1914 and 1918, the so-called Great War was a struggle between the Allies (the United Kingdom, France, Russia, United States of America) and the Central Powers (Germany, Austria-Hungary, Ottoman Empire). All told, some 50 countries and 70 million troops were pulled into the conflict. At the end of the war, as the 1918 Armistice was signed at “the eleventh hour of the eleventh day of the eleventh month,” the combatants were left with the hope that they had fought “the war to end all wars.” They were wrong.

Excerpt from

Fantasia on a Theme by Thomas Tallis

RALPH VAUGHAN WILLIAMS

Born October 12, 1872, Gloucester

Died August 26, 1958, London

Ralph Vaughan Williams is known for his devotion to English folk music and his desire to re-build his nation’s musical culture. Based on these interests, Vaughan Williams spent much of his career traveling and collecting more than 800 folk tunes, and researching melodies written during the “golden age” of English Renaissance music. He published some of his findings in *The English Hymnal* (1906), and often used these tunes for inspiration in his own compositions. The *Fantasia on a Theme by Thomas Tallis* (1910, rev. 1913, 1919) is based on a work by Tallis (1505–1585), one of England’s foremost Renaissance composers.

The theme used here is Tallis’ 1567 composition, “Why fumeth in fight.” The original text, based on Psalm 2, wonders why rulers of nations fight and plot against each other, and thus the Lord. Tallis’ melody was also included in *The English*

Hymnal, with new text that wonders, “when, rising from the bed of death,/o’erwhelmed with guilt and fear,/I see my Maker face to face,/O how shall I appear?” Though Vaughan Williams composed the *Fantasia on a Theme by Thomas Tallis* before World War I, the different texts connected to Tallis’ melody add associations of war and death to the music, and the work remained popular in England throughout the conflict. The dark themes are emphasized by haunting music, based on the Phrygian mode. The minor Phrygian mode was connected, in Tallis’ day, to darkness, mystery and fear; emotions that relate to either version of the associated text. The ethos of the mode is emphasized by Vaughn Williams’ use of the lush string orchestra. The opening sustained high chords in the violins and the anguished cello melody then combine to state Tallis’ theme in full; the rich dynamic and the octave double-stops add heightened emotion to the theme of death. As the opening piece to the concert, the *Fantasia* depicts one of Britain’s initial reactions to the outbreak of war; sadness for death to come, and fear for the sheer size of the conflict.

The Planets

MARS, THE BRINGER OF WAR

GUSTAV HOLST

Born September 21, 1874, Cheltenham

Died May 25, 1934, London

Though Britain was fearful of what was to come, it was also proud and sure that its great empire could defeat the dishonorable Central Powers and restore order to Europe. Like Vaughan Williams, Gustav Holst was an English composer who was proud of his nation and showed his patriotism by basing many compositions on folk tunes. Holst was also deeply interested in Hindu philosophy and astrology, the latter certainly influencing the composition of his most famous work, *The Planets*. Conceived in 1913, the first movement of *The Planets*, MARS, THE BRINGER OF WAR, was completed in 1914. The war-like

ABOUT THE PROGRAM (cont'd)

nature of the Roman god is revealed at the start of the movement with the pounding timpani and the accompanying strings articulating the rhythm *col legno* (with the wood of the bow). The bassoons and horns then enter with a motive that emphasizes a melodic and harmonic tritone, or the *diabolos in musica* (devil in music), traditionally viewed as the most dissonant interval in common-practice tonal music. As the orchestra builds, the brass enters with dotted rhythms, maintaining the battle theme. At the end of the movement, the brass, timpani, and strings play repeated diminished chords — containing the devilish tritone — in forceful unison before resolving to an open fifth between C and G.

MARS, THE BRINGER OF WAR, was aptly named, as Holst completed it before the final catalyst for World War I, the assassination of Austrian Archduke Franz Ferdinand. The assassination was only the last straw; tension had been building across Europe as the major powers — including Holst's own nation, Great Britain — competed for colonies and military superiority. MARS expresses the militant intensity and pride Britain had when entering the war, sure of victory.

Carillon, Op. 75 SIR EDWARD ELGAR

Born June 2, 1857, Broadheath

Died February 23, 1934, Worcester

Sir Edward Elgar was fiercely devoted to his nation; a devotion that was evident as World War I began. Though he was too old to fight overseas, Elgar still served the war effort as a home guard soldier, first as a Constable, and then part of the Volunteer Reserve. One of Germany's main strategies of the war was to attack France through Belgium, an act that caused Great Britain to enter the fray as Belgium's ally. The German invasion occurred on August 5, 1914, and after an 11-day siege, Liège fell. In the weeks that followed,

German forces would also take Malines, Louvain, Namur and the capital city of Brussels. In October and November 1914, during Germany's "race to the sea," the First Battle of the Ypres was fought, with more than 100,000 casualties. As Belgium's ally, England was in horror of the destruction happening just across the channel and fearful that it could be next.

In an effort to boost morale in both England and Belgium, the writer Sir Hall Caine organized the *King Albert's Book*, dedicated to the Belgian king and people, and consisting of various contributions of artists, writers and musicians, including Elgar. As Caine stated in the introduction, the *Book* represented the strength and unity of the Allies, how "out of the storm of battle a great new spirit of brotherhood has been born into the world, calling together the scattered and divided parts of it, uniting them in a single mind, a single sentiment." All proceeds from sales were to go to the Belgian fund and war effort. For his contribution to the *Book*, Elgar composed *Carillon*, a work based on the poem "Après Anvers," by Emile Cammaerts. The text rallies the people of Belgium to sing with joy, louder than the guns and through bleeding wounds, for the honor and future of their nation. That hope, according to the poem, will be fulfilled as the Belgians take back their lost cities and conquer Berlin. The optimistic mood is shown by the triple-meter waltz and rising brass melodies. The carillon — church bell call — is heard in the constantly repeated descending four notes, paying homage to the many fallen bell towers in Belgium, and inspiring faith in the Allied powers.

The version published in *King Albert's Book* contained only the text and piano accompaniment. An orchestral version was used for the first performance in December 1914, with Elgar conducting and the poet's wife, Tita Brand Cammaerts, reciting the text. A month later, the piece was performed by military band, fully embodying Elgar's martial theme. *Carillon*

remained popular throughout the war, with performances throughout England as well as its ally, the United States.

We follow this work with a song that summarizes American attitudes toward the war: the 1915 hit “I Didn’t Raise My Boy to Be a Soldier,” by Al Piantadosi and Alfred Bryan. At the start of WWI, the U.S. was largely pacifist, maintaining neutrality and trying to stay uninvolved in the conflict.

*From Hanover Square North,
at the End of A Tragic Day,
the Voices of the People Again Arose*
CHARLES IVES

Born October 20, 1874, Danbury
Died May 19, 1965, New York

The U.S., though at first officially neutral, was friendly with Britain and France and was an important supplier to their war effort. Neutrality was tested with the sinking of the *R.M.S. Lusitania* by a German U-boat on May 7, 1915. Among the victims were American civilians, whose deaths sparked an angry outcry in the United States, and led President Woodrow Wilson to condemn Germany. Over the next two years, the sentiment against Germany would intensify, eventually leading to the U.S. declaration of war on April 6, 1917.

As news of the *Lusitania* spread, Americans were shocked and saddened; the war had finally reached them. Charles Ives, waiting at the Hanover Square Station, saw and felt this reaction, and used it as inspiration for *From Hanover Square North, at the End of A Tragic Day, the Voices of the People Again Arose* (1915). In this piece, Ives depicts first one, then another, then all the people on the platform singing an old tune, “Sweet Bye and Bye.” The hymn, with the refrain “in the sweet by and by/ We shall meet on that beautiful shore,” expresses the sadness of death and the hope of a heavenly reunion. Snippets of the hymn tune are first heard in the violins and woodwinds. As the entire platform joins in, the brass loudly states the tune in full, lamenting the victims.

Lament

FRANK BRIDGE

Born February 26, 1879, Brighton
Died January 10, 1941, Eastbourne

As the title suggests, *Lament* (1915) is an elegy, dedicated to “Catherine, aged 9,” a victim of the *Lusitania* sinking. Catherine Mary Crompton, along with her parents, nanny and five siblings, perished when the Germans attacked the liner. As in the U.S., the reaction in Britain was one of shock, sadness, and anger; deaths of entire families like the Cromptons fueled the opinion that Germany was waging a cruel total war, needlessly attacking innocent civilians.

Frank Bridge was deeply affected by World War I; as a strong pacifist, he believed that all deaths, not just of civilians, during the war were needless. Interestingly enough, Bridge’s composition student, Benjamin Britten, was also a pacifist, as shown in his famous *War Requiem*, in protest of the Second World War. In addition to teaching and composing, Bridge was an active violinist and chamber musician. His *Lament*, scored for a small string ensemble, has the violin carrying the expressive, sweet melody. The quiet dynamic and mournful echo by the cellos perfectly depict Bridge’s — and Britain’s — grief and remorse of the many victims of the total war.

We complete the first half with a song that demonstrates the shift in American public opinion: George M. Cohan’s 1917 “Over There!” After the U.S. declaration of war, patriotic songs such as these were used to muster support and men for the war effort.

ABOUT THE PROGRAM (cont'd)

Heroic Elegy, Op. 36

ERNEST FARRAR

Born July 7, 1885, London

Died September 18, 1918, Epehy Roussoy

Our second half begins with another piece from 1917, this one by Charles Ives, entitled “He is There!” This brief song, like so many by Ives, is packed full of quotations from well-known — but also obscure — patriotic tunes. Like Ives, Vaughan Williams, Holst, and Elgar, Ernest Farrar drew inspiration from his nation’s history, music, and life for his compositions. *Heroic Elegy*, Op. 36 (1918), is iconic of Farrar’s compositions. It is dedicated to the British soldiers of World War I and quotes the 15th-century English song “Deo Gratias Anglia,” or the “Agincourt Carol.” This carol was written in celebration of the famous English victory at Agincourt, and praises the chivalry, might, and strength of the English, led by King Henry V. The pride and joy expressed in the verses and the refrain “Deo gratias Anglia redde pro Victoria” (give thanks to God, England, for victory) connect easily to Farrar’s time. *Heroic Elegy* is both a lament for those lost as well as a hopeful prediction for a joyful future, which Farrar helped to create.

Farrar enlisted in the Grenadier Guards in late 1915, and after being stationed in England for two years, he accepted the position of Second Lieutenant in the 3rd Battalion Devonshire Regiment in 1918. After conducting the premiere of *Heroic Elegy* in July 1918, Farrar left for France. He arrived on the front and just two days later fought and died in the Battle of Epehy. The British force won the battle, which was a part of the so-called “Hundred Days Offensive,” the final push of the war that resulted in the Allied victory. *Heroic Elegy*, Farrar’s last work, thus became his own elegy, as well as a work that celebrated Britain and anticipated the ultimate Allied victory.

Le tombeau de Couperin

I. *Prélude*

III. *Menuet*

MAURICE RAVEL

Born March 7, 1875, Basses-Pyrénées

Died December 28, 1937, Paris

A member of the Allied Powers, France was one of the main battlegrounds of the war and experienced destruction and death throughout the conflict. As a total war, the struggle left no one untouched: civilians, composers, and artists included. Like musicians from the U.S. and Britain, Maurice Ravel enlisted to fight for his nation. As a truck driver, Ravel participated in the Battle of Verdun, one of the longest and bloodiest battles of the war, lasting almost the entire year of 1916. Very much affected by the war, Ravel wrote *Le tombeau de Couperin* (composed for piano 1914–17, orchestrated 1919). The categorization of the work as a *tombeau* signifies at the outset that it is a composition commemorating a death: that of the Baroque composer François Couperin (1668–1733). The commemoration goes much deeper than this, however; each of the six movements is dedicated to a friend Ravel lost in World War I.

The opening movement, *Prélude*, is in memory of the French First Lieutenant Jacques Charlot, a fellow composer who was killed in March 1915. The movement features the oboe in a fast gigue-like dance, belying the fact that the work was a memorial to of Ravel’s lost peer. Also a dance, the third movement, *Menuet*, is in memory of Jean Dreyfus, killed in action in late 1916/early 1917. Ravel was close to the entire Dreyfus family, and often wrote to Madame Dreyfus of his wartime experiences after his own mother’s death in 1917. Perhaps the loss of his mother and the devastation of war was forefront in Ravel’s mind when composing the *Menuet*; this movement is more somber and pensive than the first, with a slower tempo, chorale section, and a development in a minor key. As if trying to recover from the memories of death, the movement ends recalling

the first musical section, in a major key with a lilting oboe melody and bright woodwind ornaments.

As a whole, the cheerful mood of *Le tombeau* seems at odds with the dedications to fallen soldiers. This was intentional; Ravel believed that “the dead are sad enough, in their eternal silence.” *Le tombeau de Couperin* shows a more accepting, wistful, and fondly nostalgic view toward loss, a view that is part of the recovery process after any war.

We follow the Ravel with a set of three songs. The first two are on a text by A.E. Housman, written before the war to celebrate the honor of an early death. Our first setting is by George Butterworth, who would perish in WWI. Written in 1911, it ties Housman’s words to a folk-like melody, wistfully celebrating those lucky enough to die in their youth. The second setting is by Ivor Gurney, who would survive the war. Written in 1919, it is a poignant and angry. Our song set ends with Ives’ “In Flanders Fields,” on John McCrae’s iconic poem.

La Valse

MAURICE RAVEL

Born March 7, 1875, Basses-Pyrénées

Died December 28, 1937, Paris

As can be seen from the suite-like dances of *Le tombeau de Couperin*, Ravel also had a fondness for dance. He was a frequent collaborator with the impresario Sergei Diaghilev and the Ballets Russes; the most famous of their collaborative works was the 1912 ballet *Daphnis et Chloé*. *La Valse* also began as a commission by Diaghilev, meant to be, according to Ravel, a *poème chorégraphique*. Ravel worked on the piece from 1919 to 1920, but in the end, Diaghilev rejected the piece as unsuitable for a ballet; it was instead premiered at the end of 1920 as a concert work.

Though Ravel denied any programmatic associations between *La Valse* and Vienna, the

home of the quintessential Viennese waltz, it is difficult to believe that Ravel’s military service during World War I and the events at the time of composition did not influence the conception of the piece. The first drafts of the work were entitled *Vienne* and then *Wien*, showing the influence of Vienna and its history on Ravel. The final score presents a scenario of waltzing couples at a chandelier-lit mid-19th-century imperial court. This image of grandeur and the sound of the typical waltz is marred by the interruptions in the music; the flowing melody is disturbed periodically by a sudden change in time signature along with heavy brass and a pounding bass drum. The very beginning of the piece foreshadows the possible destruction of the waltz in the mysterious bassoon line, and destruction is perhaps reached in the tumultuous and sudden ending.

As Ravel was composing this unusual waltz, the age of the imperial court, housed in the Austro-Hungarian capital city of Vienna, had ended. The peace settlement at the Versailles Conference at the end of the Great War demanded that the once-dominant empire be split up in favor of national self-determination. As the treaty was signed in 1919, the Austro-Hungarian Empire was divided into eight different nations, ending the age of the glittering Vienna court as the center of culture in Western Europe.

The Planets

JUPITER, THE BRINGER OF JOLLITY

GUSTAV HOLST

Born September 21, 1874, Cheltenham

Died May 25, 1934, London

After composing the first movement to *The Planets* before the start of the war, Holst composed the next six movements out of order, but all throughout the span of World War I. The fourth movement, JUPITER, THE BRINGER OF JOLLITY, was completed in 1914. The joyful rising horn line recalls the astrological belief that the planet caused jovial natures to those born under it. Throughout the movement, jollity is depicted in

ABOUT THE PROGRAM (cont'd)

majestic brass lines and the woodwinds. Despite the joyous music, the story of World War I is still told in this movement. The main theme of JUPITER is heard in full about mid-way through the piece, introduced by the strings and horns in unison. This tune would become the melody for the hymn “I Vow to Thee, My Country,” written in 1918 by Sir Cecil Spring Rice, an English diplomat to the United States, and adapted to music by Holst in 1921, after the close of the war. The patriotic anthem tells of the deep love for Britain, a love strong enough to bear the final sacrifice of death:

I vow to thee my country,
all earthly things above;

Entire and whole and perfect,
the service of my love

The love that asks no question,
the love that stands the test

That lays upon the altar
the dearest and the best.

The love that never falters,
the love that pays the price

The love that makes undaunted
the final sacrifice.

This hymn, sung to Holst's music, has become a standard in British memorial services for World War I, both honoring and celebrating the fallen heroes of the war.

— *Program Notes by Elizabeth Massey* ©2016

UMD SYMPHONY ORCHESTRA

James Ross, Music Director
Mark Wakefield, Orchestra Manager

VIOLIN

Jesse Munoz, concertmaster
Sarah Park, principal 2nd
Victoria Bergeron
Lydia Chernicoff
Haley Dietz
Jack Hayden
Amyr Joyner
Dana Judy
Andrew Juola
Celaya Kirchner
Alaina LaPanse
Hannah Lee
Heather MacArthur
Zach Matteson
Anto Meliksetian
Olivia Ren
Duo Shen
Katherine Smolen
Reed Trevelyan
Judith Tsoi
James Worley

VIOLA

Eva Mondragon, principal
Emma Baker
Rebecca Barnett
Caroline Castleton
Carolyn Cunningham
Mike Kim
Emily Kurlinski
John McIntyre
William Neri
Dana Rokosny

CELLO

Geoffrey Manyin, principal
Katy Chiang
Peter Franklin
Gabriel Hightower
Molly Jones
Brian Kim
Joshua Kim
Katherine McCarthy
Kathleen Monroe
Preetcharn Saund

BASS

Ian Saunders, principal
Francis Desiderio
Patrick Fowler
Paul Hunt

FLUTE

Annemarie Dickerson
Grace Wang

PICCOLO

Annemarie Dickerson

ALTO FLUTE

Alisa Oh

OBOE

Stacia Cutler
Angela Kazmierczak

ENGLISH HORN

Stacia Cutler
Angela Kazmierczak

CLARINET

Robert Durie
Gabe Ferreira
Michelle Von Haugg

UMD SYMPHONY ORCHESTRA (cont'd)

BASS CLARINET

Gabe Ferreira
Caitlin Rowden

BASSOON

Samuel Fraser
Ronn Hall

HORN

David Flyr
Amanda Fry
Alexander Rise
Avery Pettigrew
Clinton Soisson
Samuel Weich

TRUMPET

Craig Basarich
Bonni Beebe
Samantha Laulis
Benjamin Lostocco

TROMBONE

Joshua Gehres
Nicholas Hogg
Nathaniel Reynolds
Joshua Wolfe

BASS TROMBONE

Bryan Woodward

TUBA

Andrew Daugherty
Nicholas Obrigewitch

TIMPANI

Jonathan Clancy
Brad Davis
Laurin Friedland
Robert Schroyer

PERCUSSION

Jonathan Clancy
Brad Davis
Laurin Friedland
Anthony Konstant
Mario Perez
Robert Schroyer

HARP

Samantha Bittle

PIANO

Alex Chan
Nadezda Mijatovic-Sekicki

OPERATIONS ASSISTANT

Will Yeager

ORCHESTRA LIBRARIAN

Tiffany Lu

"THE PRESIDENT'S OWN" MARINE CHAMBER ORCHESTRA

Lt. Col. Jason K. Fettig, Director

VIOLIN

GySgt Janet Bailey
SSgt Christopher Franke
*SSgt Karen Johnson
MSgt Regino Madrid
GySgt Erika Sato
SSgt Chaerim Smith
SSgt Sheng-Tsung Wang
+MGySgt Peter Wilson

VIOLA

SSgt Sarah Hart
*MSgt Christopher Shieh
GySgt Tam Tran

CELO

*MGySgt Marcio Botelho
SSgt Charlaire Prescott
SSgt Carrie Bean Stute

DOUBLE BASS

MSgt Glenn Dewey
GySgt Eric Sabo

PICCOLO

SSgt Courtney Morton

FLUTE

GySgt Ellen Dooley

OBOE

*SSgt Trevor Mowry

ENGLISH HORN

SSgt Tessa Vinson

CLARINET

GySgt Joseph LeBlanc
MSgt Frederick Vare

BASSOON

*+MSgt Christopher
McFarlane

CONTRABASSOON

SSgt David Young

TRUMPET

MGySgt John
Abbracciamento
*MGySgt Matthew Harding

FRENCH HORN

*+MGySgt Max Cripe
MGySgt Amy Horn
SSgt Timothy Huizenga
GySgt Jennifer Paul

EUPHONIUM

SSgt Hiram Diaz

TROMBONE

GySgt Timothy Dugan
SSgt Christopher Reaves

TUBA

GySgt Frank Crawford

TIMPANI

GySgt Steven Owen

PERCUSSION

GySgt Jonathan Bisesi
GySgt Michael Metzger
SSgt Gerald Novak

HARP

MGySgt Karen Grimsey

PIANO/ACCORDION

GySgt Russell Wilson

VOCALISTS

MSgt Kevin Bennear
GySgt Sara Sheffield

* Principal
+ Section Leader

ABOUT “THE PRESIDENT’S OWN” MARINE CHAMBER ORCHESTRA

Established by an Act of Congress in 1798, “The President’s Own” United States Marine Band is America’s oldest continuously active professional musical organization. Its mission is unique — to provide music for the President of the United States and the Commandant of the Marine Corps. Due to the musical demands of this mission, “The President’s Own” began using stringed instruments for performances at the White House as early as 1878. This practice continued during the directorship of John Philip Sousa (1880–1892), and records indicate that an orchestra derived from the Marine Band also gave regular concerts at the Marine Barracks auditorium in Washington DC as early as 1893.

The U.S. Marine Symphony Orchestra officially emerged as a concert ensemble in 1899 under the leadership of Captain William H. Santelmann (1898–1927), and was staffed by band musicians who doubled on a stringed instrument. In an effort to achieve a level of performance commensurate with that of the concert band, the doubling requirement in “The President’s Own” ended in 1955 under Colonel Albert Schoepper (1955–1972), and a chamber orchestra with full-time string players was formed. Downsizing the ensemble also increased its flexibility within the tight quarters of the Executive Mansion, and this model has continued to the present day.

Marine Chamber Orchestra musicians appear at the White House approximately 200 times each year, performing for State Dinners, events of national significance, ceremonies and receptions. These performances range from small ensembles such as a solo harp or string quartet to events that feature the full chamber orchestra, making versatility an important requirement for members. The musicians of today’s Marine Chamber

Orchestra hail from some of the nation’s most prestigious universities and conservatories. Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for permanent duty with “The President’s Own.”

Although there is evidence that the early Marine Chamber Orchestra gave occasional public concerts, the ensemble was almost exclusively featured at the White House after its inception. Public performances significantly increased beginning in 1978, and a regular concert series took shape under the directorship of Colonel John R. Bourgeois (1979–1996) and Colonel Timothy W. Foley (1996–2004). Today, the Marine Chamber Orchestra frequently performs for the public during both the annual showcase and summer concert series. Performing a wide variety of music from the staples of the orchestral repertoire to modern works, Broadway and light classical selections, these concerts give patrons a virtual glimpse inside the Executive Mansion. The musicians are frequently highlighted in solo performances and also participate in chamber ensemble recitals and educational outreach programs that feature a variety of smaller instrumental groups.

Whether performing for Presidents, heads of state, concert patrons or students across the National Capital Region, “The President’s Own” Marine Chamber Orchestra continues to be a cornerstone of the historic artistic life of the White House and a proud representative of the rich and diverse musical heritage of America.