



UNITED STATES MARINE BAND  
Sunday, February 5, 2017 at 2:00 P.M.  
Clarice Smith Performing Arts Center  
University of Maryland  
Major Michelle A. Rakers, conducting

Lieutenant Colonel Jason K. Fettig, Director

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### Wanderers

John Philip Sousa\* (1854–1932)  
edited by R. Mark Rogers

The Grand Promenade at the White House (Coronation March)  
from *Tales of a Traveler*

Henri Tomasi (1901–71)  
transcribed by MGySgt Donald Patterson\*

### Trombone Concerto

Andante et Scherzo; Valse  
Nocturne  
Final – Tambourin

*GySgt Samuel Barlow, soloist*

Scott Lindroth (b. 1958)

*Passage* (2010)

### INTERMISSION

Adolphe Valentin Sellenick (1826–93)

### Marche Indienne

Charles Ives (1874–1954)  
transcribed by Jonathan Elkus

### *Memories, Very Pleasant and Rather Sad: A Charles Ives Song Set*

Remembrance  
Memories  
Very Pleasant  
Rather Sad  
Circus Band  
The Things Our Fathers Loved  
Old Home Day

*GySgt Sara Sheffield, mezzo-soprano*

Ottorino Respighi (1879–1936)  
transcribed by Guy M. Duker

### *The Pines of Rome*

The Pines of the Villa Borghese  
The Pines Near a Catacomb  
The Pines of the Janiculum  
The Pines of the Appian Way

The 2017 Chamber Music Series continues Sunday, February 12 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, DC. The concert will include works by Strauss, Debussy, and Wolf. The performance will also be streamed live on the Marine Band's website.

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# **PROGRAM NOTES**

## **The Grand Promenade at the White House (Coronation March) from *Tales of a Traveler***

John Philip Sousa\* (1854–1932)

edited by R. Mark Rogers

John Philip Sousa published his autobiography *Marching Along* in 1928, and the title was quite fitting for the life story of “The March King.” If he had chosen a subtitle there would have been none more appropriate than *Tales of a Traveler*, the title he selected for the seventh of his eleven suites for band. Sousa’s life was marked by regular, and at times constant, travel as he took his music and his band around the country and the world. There is no question that he was the “traveler” referred to in the title of the suite—he conceived this music while he was on the Sousa Band’s 1911 World Tour. The first two movements were inspired by his visits to South Africa and Australia, and the third movement was written during the tour.

Although Sousa’s *Tales of a Traveler* is a suite, this program will open with this third movement, The Grand Promenade at the White House. He composed this movement as he and his band traveled from England to South Africa on board the R.M.S. *Tainui*. Sousa dated his manuscript band score March 13, 1911, and wrote, “On board the Tainui en route to South Africa.” It is a grand march and features some of the most advanced harmonies found in all of Sousa’s music.

## **Trombone Concerto**

Henri Tomasi (1901–71)

transcribed by MGySgt Donald Patterson\*

The son of an amateur musician, French composer Henri Tomasi began studying music theory at age five. Two years later he entered the Conservatoire du Musique de Marseille and went on to win first prize for music theory and piano. As a young teenager Tomasi had dreams of becoming a sailor and was humiliated when his father made him perform for wealthy families. When his entrance in to the Paris Conservatory was delayed by World War I, Tomasi earned a living performing in varied settings such as restaurants, hotels, and movie houses. Through his work on the keyboard and the need to improvise, he developed an aptitude for composition. In 1921 he was able to enter the Paris Conservatory. His first composition, a wind quintet, won the 1925 Prix Halphen (named after the French composer Fernand Halphen). Also a conductor, Tomasi served as the music director of the Radio Colonial Orchestra in French Indochina from 1930 to 1935. Additionally, along with his contemporaries Darius Milhaud, Sergei Prokofiev, Arthur Honegger, and Francis Poulenc, he was a founder of the contemporary music group “Triton.” In 1939 Tomasi was drafted into the French Army and became the band conductor at the Villefranche sur Mer fort, then took the position of director at the Orchestre Nationale in Marseille after his discharge in 1940. For the remainder of his life he was well known throughout Europe because of his many guest-conducting appearances.

Like his French contemporaries, Tomasi’s music is very colorful. While he composed concerti for violin and viola, one can assume he preferred composing for wind instruments since the majority of his concerti are written for them. Tomasi began composing his Trombone Concerto in 1956 for the Paris Conservatory as a competition piece. The concerto consists of three movements and explores the technical aspects of the trombone as well as its range of expression in terms of color and diversity of styles. The first movement, Andante et Scherzo – Valse, demands a wide range of expression from the soloist and is set in a type of dialogue with the orchestra (band) and evokes a rather “cirque du soleil” spirit from within the character of the music. The second movement, Nocturne, begins with a dreamlike and more introspective melody, as though one might be wondering through the city streets alone before coming upon certain nightclub scenes. The movement then enters into two different and rather short blues sections before returning to the opening calm and introspective muted melody to close the movement. The final movement, Tambourin, is an energetic and brilliant finish that is reflective of the bustling life one might experience in the streets of Paris.

## **Gunnery Sergeant Samuel Barlow, trombone soloist**

Trombonist Gunnery Sergeant Samuel Barlow of Jackson, Tennessee, joined “The President’s Own” United States Marine Band in June 2004 and was named principal trombone in January 2013. Gunnery Sgt. Barlow began his musical training at age twelve. Upon graduating in 1995 from Northside High School in Jackson, he attended Austin Peay State University in Clarksville, Tennessee, where in 2000 he earned a bachelor’s degree in music education. In 2003, he earned a master’s degree in music performance from the University of Cincinnati College-Conservatory in Ohio. His trombone instructors included Susan K. Smith from Austin Peay State University and Cincinnati Symphony principal trombone Cristian Ganicenko. Prior to joining “The President’s Own,” he performed with the Dayton Philharmonic Orchestra and the Cincinnati Chamber Orchestra in Ohio.

### ***Passage* (2010)**

Scott Lindroth (b. 1958)

American composer Scott Lindroth has served on the faculty at Duke University in Durham, North Carolina, since the fall of 1990, where he currently serves as the vice-provost for the arts and the Kevin D. Gorter associate professor of music. Born in Cincinnati, Lindroth earned his bachelor’s degree in music composition from the Eastman School of Music at the University of Rochester in New York in 1980 and his doctorate in composition from the Yale School of Music in New Haven, Connecticut, in 1991. His work as a composer has centered on instrumental and vocal media including compositions for the Chicago Symphony Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Netherlands Wind Ensemble, and the Ciompi Quartet at Duke University in Durham, North Carolina. He has also composed music for dance, theater, and video, and has written a number of works that incorporate electronic media. Recordings of his works are available on the CRI, Equilibrium, and Centaur labels. Recent works include *Nasuh* for soprano and string quartet and *Bell Plates* for percussion solo and electronic sound. Lindroth’s first composition for wind ensemble, “Spin Cycle,” was recorded by the Marine Band on *Family Album*, released in 2005.

One of the unifying characteristics in Lindroth’s compositions is a recurring use of distinctive rhythmic patterns. According to the composer, he often utilizes “detailed rhythmic structures which operate at both . . . local and structural levels.” This use of rhythm reveals the influence of minimalist composers such as Steve Reich and Philip Glass, but Lindroth is not a minimalist. He cites figures as disparate as Miles Davis and Johann Sebastian Bach as inspirations, and has pointed out that with a society evolving as quickly as ours, composers must be open to a greater number of influences and ideas than ever before. Regarding *Passage*, the composer offers the following insight:

The piece has retrospective character for me. There’s a wistful if not melancholy quality to the outer sections of the work. A prominent four-note theme (first heard as the harmonized melody in the woodwinds in m. 10) comes from a piece I wrote twenty years ago called Duo for Violins. In the earlier work the theme, set to major and minor triads, appears at a climactic moment that is filled with passionate intensity. In this new work, the theme is set with rich harmonies that shift with each repetition of the four-note figure, and the rhythmic character is supple and nuanced. To me, it’s like encountering an old friend who has changed with age, hopefully for the better.

The middle section of the piece does not quote earlier pieces, but the speech-rhythm like melodies in the horns and saxes set against a persistently pulsing accompaniment is something I like to do in my music. I “discovered” this texture back around the time I wrote the violin duo.

A last bit of retrospection arises from composing for wind symphony in the first place. My most formative and inspiring musical experiences as a teenager were playing in public school bands and jazz ensembles directed by men who offered mentorship, instruction, and priceless opportunities to discover myself as a composer and musician. And so it is with gratitude that I dedicate this piece to Robert C. Shirek, Calvin D. Moely, and Raymond C. Wifler, three American Bandmasters who revealed to me what it could mean to live a life in music.

*Passage* was commissioned by the American Bandmasters Association and was premièred by the U.S. Marine Band under the direction of Captain Michelle A. Rakers in a December 15, 2010, performance at The Midwest Clinic International Band and Orchestra Conference in Chicago.

**Marche Indienne**  
Adolphe Valentin Sellenick (1826–93)

Adolphe Sellenick, whose father was director of a French army band, began musical studies on violin and performed with the orchestra of the Strasbourg Theater, but later switched to cornet and became involved with bands. He founded the *Fanfare Sellenick Band* in 1847 and also directed a National Guard Band in Strasbourg. His later posts included the leadership of the 2<sup>nd</sup> Legion Republican Guards Band which, in 1873, became the now-famous Garde Républicaine Band.

Marche Indienne is one of Sellenick's eighteen known compositions. It carries the curious subtitle "Hindu March," which suggests that the composer may have travelled to India. In addition to Marche Indienne, Sellenick composed other exotic works such as *Aux Bordes du Sebadu*, described as an "Arabic chant." It is possible that Sellenick was following the lead of other French composers, including Camille Saint-Saëns, who found interest in the atmospheric "oriental" music. Marche Indienne became part of the repertoire of many professional bands, including Sousa's Band.

***Memories, Very Pleasant and Rather Sad: A Charles Ives Song Set***

Charles Ives (1874–1954)  
transcribed by Jonathan Elkus

The music of Charles Ives holds a place in American music history that is wholly unique. At once a conservative and experimentalist, he wrote in a vernacular that was undeniably American and astoundingly progressive, especially for its time. His affinity for American melodies and musical forms is evident in nearly all his music and was inspired by his fond memories of an idyllic childhood in Danbury, Connecticut. His father George, a former U.S. Army bandleader in the Civil War, was the "Music Man" of Danbury. He directed local bands, conducted the church choir, and gave music lessons to a variety of students including his son Charles. In addition to imbuing his son with an appreciation for American musical traditions, George also encouraged his son to take an innovative approach to music theory and composition. From his father, Charles learned to explore polytonality, experiment with quarter-tones, and perhaps most importantly, develop a healthy suspicion of the rules imposed by the oppressive European traditions that had a stranglehold on American musical development at the time.

Ives tried to suppress his iconoclastic instincts while studying with the musically conservative Horatio Parker at Yale University. Parker's influence can be heard in Ives' beautiful but conventional Symphony No. 1, a work that served as the student's senior thesis. After graduation, composing became a passionate avocation for Ives—during the day, he was a highly successful pioneer in the field of life insurance, but in the evenings and on weekends he wrote music at a feverish rate. Free from the restrictions of Parker, Ives followed his pioneering instincts, simply writing the music that he felt compelled to write. Although he wrote the vast majority of his oeuvre between 1900 and 1926, he had little luck in finding musicians to play his works and heard very few of his compositions performed during this period. He ceased composing altogether after 1926, and over the ensuing thirty years he waited while the world slowly began to recognize what he had achieved. Eventually, the recognition came about thanks to a younger generation of composers such as Aaron Copland, Elliott Carter, and Bernard Herrmann, whose discovery of Ives was nothing short of epiphanous. In 1947, Ives won the Pulitzer Prize in music for his Symphony No. 3 (a piece that had been completed forty years prior), an award that drew attention to the piles of unperformed manuscripts that were finally dusted off to reveal the scope of Ives' accomplishments.

Nowhere is the imagination and diversity of Ives's voice more apparent than in his unparalleled collection of 114 songs, originally published in 1922. Indeed, it was this self-published collection that first captured Aaron Copland's attention in the 1930s. The songs resist universal categorization, running the gamut from those written on traditional German and Italian models to experimental songs that Ives, rather characteristically, goes so far as to say, "cannot be sung, and if they could, perhaps might prefer, if they had a say, to remain as they are; that is, 'in the leaf.'" It is among his songs that one finds the music that is arguably Ives's most personal. The songs span his entire career as a musician and provide a profoundly intimate look at both the memories and artistic ideals held dearest by the composer. The present suite, arranged for the U.S. Marine Band by noted Ives scholar Jonathan Elkus at the request of twenty-seventh director Colonel Michael Colburn, brings together six of Ives's most nostalgic vignettes; magical images of the circus coming to town, a boy's unbridled excitement for the opening curtain at the opera house, and the warm memories of his hometown, his family, and especially of his father, the golden sound of his cornet singing out familiar and comforting tunes in the distance.

## Gunnery Sergeant Sara Sheffield, mezzo-soprano

Mezzo-soprano vocalist and concert moderator Gunnery Sergeant Sara Sheffield of Jacksonville, Texas, 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 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. In 2016 she earned 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.

### *The Pines of Rome*

Ottorino Respighi (1879–1936)

transcribed by Guy M. Duker

Ottorino Respighi was born in Bologna and had his early musical training there at the Liceo Musicale, where he studied violin with F. Sarti and composition with Luigi Torchi and Giuseppe Martucci. While musicians and composers the world over have made pilgrimages to study music in Italy, Respighi sought to leave his native country and, in 1900, went to Russia where he played first viola in the orchestra of the Imperial Theater in St. Petersburg. While there, he took lessons in composition and orchestration with Nicolai Rimsky-Korsakov, the acknowledged master of orchestration and tonal color at that time and still hailed as among the most influential composers of the nineteenth century. One year later, he travelled to Berlin for additional study with Max Bruch.

From 1903 to 1908 Respighi was active as a violinist and violist in chamber music and worked as a pianist at a singing academy. His compositions began to attract attention and, following the success of two of his operas in hometown productions, he was appointed professor of composition at the Conservatory of Santa Cecilia in Rome in 1913. He continued to teach there for ten years and was appointed director of the conservatory in 1924 but resigned in 1926 to pursue composing on a full-time basis and conducting his own music with various orchestras.

Respighi has been hailed as the greatest composer of orchestral tone poems since Franz Liszt and a master of orchestral color rivaling that of his teacher Nicolai Rimsky-Korsakov and the French impressionist Claude Debussy, although the sheer weight and volume of his massive orchestra tone poems lean more toward the Russian master. Respighi was clearly in the camp of the late Romantic composers and reveled in the lush orchestral textures which he manipulated with consummate skill, leading also to a comparison with Richard Strauss. In addition to his Roman Trilogy comprised of *The Fountains of Rome* (1914–16), *The Pines of Rome* (1923–23), and *Roman Festivals* (1928), he composed nine operas, three ballets, and a number of transcriptions of music by other composers. He also studied and edited a great deal of early music, including the compositions of Claudio Monteverdi. His transcriptions show incredible skill and artistry, from his adaptations of music of Johann Sebastian Bach for full orchestra to those of Gioachino Rossini and other old masters.

Respighi composed his one original work for band, Huntingtower Ballad, in 1932 in memory of John Philip Sousa. The work was given its world première on April 17, 1932, by the United States Marine Band conducted by Director Captain Taylor Branson at the annual convention of the American Bandmasters Association (ABA). Amazingly, the Marine Band also premièred Gustav Holst’s “Hammersmith” and a lesser known work, *Skyward*, by Nathaniel Shilkret on the same program. Following the convention, Respighi was made an honorary member of the ABA. With his active interest in transcriptions, it is tragic that Respighi did not make band setting of his own works, for it is known that band versions were performed within his lifetime. The Sousa Band is known to have performed *The Pines of Rome* among its large-scale repertory for concert band. Whether Sousa himself prepared his transcription is the matter of some speculation because the scores have been lost.

*The Pines of Rome* is the second work in the Roman Trilogy and was composed as a companion piece to the earlier *The Fountains of Rome*. *The Pines of Rome* was completed in 1924 and premièred on December 14 of that year at a concert in the Augusteo in Rome under the direction of Bernardino Molinari. It received its American première by the New York Philharmonic under Arturo Toscanini on January 14, 1926. Lawrence Gilman, the program annotator for this concert, wrote:

While in his preceding work *The Fountains of Rome*, the composer sought to reproduce by means of tone and impression of nature; in *The Pines of Rome*, he uses nature as a point of departure, in order to recall memories and

visions. The century-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life.

Respighi was daring in his use of orchestral effects, predicting that audiences might have difficulty accepting what he had written. Concerning the end of the first movement, he told his wife: “You’ll see that the first part won’t have a smooth passage and they’ll boo!” When a friend suggested an alternate ending for the movement, Respighi responded: “Let them boo, what do I care?” But the most striking and controversial effect in the entire work was the use of a phonograph record of a nightingale in the third movement, *The Pines of Janiculum*. It was the first time a recording had been introduced into a concert work and opinions were mixed about the advisability of doing so.

Where other composers had been content to simulate bird-like sounds with orchestra effects, Respighi apparently had a specific sound in mind, perhaps a memory from his own experience, and felt that nothing else would suffice. Once audiences became accustomed to the idea, it was expected and even anticipated eagerly. Another unique effect is the introduction of offstage trumpets and trombones in *The Pines of the Appian Way* to simulate the sound of *buccine*, the crude cylindrical trumpets used in Rome during the fourth century. The *buccine* were up to eleven feet long and were associated with high-ranking military personnel. They had a gently flaring bore and small bell, coiled in a shape similar to the Arabic numeral six so that the player could manage its length and still have the sound project forward.

Any concerns about the reaction of the audience were unfounded. After the American première, Respighi’s wife Elsa wrote:

Toscanini was given a great ovation for each item in the program but after *The Pines of Rome* the applause was almost delirious. He had acknowledged the audience five or six times, and I was about to leave the box when a tremendous roar made me turn around in alarm. The whole audience was standing, the orchestra sounding the “salute of honor,” and Ottorino, next to Toscanini, was bowing his thanks.

Respighi conducted *The Pines* himself the next day in Philadelphia with the Philadelphia Orchestra. Elsa Respighi commented: “The Philadelphia Orchestra had gone en masse to New York to hear *The Pines* conducted by Toscanini, and all the musicians came back eager and determined to give, if possible, an even better performance.” Respighi conducted the concert in Philadelphia to great acclaim and then he and the orchestra took the program on a short tour, which included Washington, Baltimore, and Cleveland. Owing to the great anticipation about this concert, it is entirely possible that some Marine Band musicians attended the Washington performance.

The composer provided his own detailed notes for each of the four connected sections of *The Pines of Rome*:

1. *The Pines of the Villa Borghese* (Allegretto vivace, 2/8). Children are at play in the pine grove of the Villa Borghese, dancing the Italian equivalent of “Ring around a Rosy;” mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—
2. *The Pines Near a Catacomb* (Lento, 4/4; muted horns, *p*). We see the shadow of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which re-echoes solemnly, like a hymn, and then is mysteriously silenced.
3. *The Pines of the Janiculum* (Lento, 4/4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo’s Hill. A nightingale sings.
4. *The Pines of the Appian Way* (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet’s fantasy appears a vision of past glories; trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.