



Colonel Jason K. Fettig, Director

MARINE CHAMBER ORCHESTRA

Sunday, March 4, 2018 at 2:00 P.M.

Warner Hall

Quantico, Virginia

Captain Ryan J. Nowlin, conducting

A Look Back: 1918 and the Santelmann Orchestra

William H. Santelmann* (1863–1932)

March, “Thomas Jefferson”

Franz von Suppé (1819–95)

Overture to *Light Cavalry*

Camille Saint-Saëns (1835–1921)
edited by Clint Nieweg and Nancy Bradburd

Cello Concerto No. 1 in A minor, Opus 33

Allegro non troppo

Allegretto con moto

Allegro non troppo

SSgt Charlaïne Prescott, soloist

INTERMISSION

Taylor Branson* (1881–1969)
edited by Capt Ryan J. Nowlin*

March, “The Marines of Belleau Wood”

Aaron Copland (1900–90)

Suite from *The Tender Land*

Introduction and Love Music

Party Scene

Finale: The Promise of Living

Jules Massenet (1842–1912)

Dimanche Soir from Suite No.7, *Scènes alsaciennes*

Jacques Offenbach (1819–80)
arranged by Thomas Knox*

The Marines’ Hymn

John Stafford Smith (1750–1836)

National Anthem, “The Star-Spangled Banner”

MGySgt Peter Wilson, concert moderator

*Member, U.S. Marine Band

The U.S. Marine Band will perform Sunday, March 11 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 include works by Tchaikovsky, Schumann, and Sousa.

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PROGRAM NOTES

A Look Back: 1918 and the Santelmann Orchestra

William H. Santelmann was born into a family with a long musical heritage on September 23, 1863, at Offensen in Hanover, Germany. He began studying the violin at an early age and progressed rapidly. After less than a year of study he was invited to perform with a ten-piece orchestra, and soon thereafter he began studying clarinet. By age fifteen he had composed his first piece of music. Santelmann joined the 134th Infantry Band in Leipzig and, upon completing his service, began his musical studies at the Leipzig Conservatory. Finishing in three years, he left his native land to perform with the Royal Stuttgart Orchestra near Philadelphia.

In 1887, Santelmann decided to audition for the United States Marine Band. He applied to John Philip Sousa and auditioned on violin, clarinet, and baritone. He was accepted on all three instruments and joined September 24, 1887, remaining with the organization until 1895 when he left to perform with the Lafayette Theater Orchestra. Santelmann soon formed his own orchestra and performed at many of the social events held by Washington's elite. The following year, when Washington's Columbia Theater was built, he was hired as music director. In 1898, the position of leader of the Marine Band became open and he was named 19th Director on March 3.

Among his many contributions to the Marine Band was his creation of a full symphony orchestra within the organization. He required all new members, as well as all current members with less than nine years of service, to learn a stringed instrument in addition to their wind instrument. After four years of rehearsal, Santelmann was satisfied with the new ensemble, and they began performing regularly at the White House in 1902. This practice of doubling continued for nearly sixty years, ending in 1955 when a chamber orchestra staffed by full-time string players was formed. Today, Marine Chamber Orchestra musicians appear at the White House an average of 200 times each year, performing for State Dinners, ceremonies, receptions and other events of national significance. These performances range from small ensembles such as a solo pianist, harp and flute, or string quartet to events that feature the full chamber orchestra.

Santelmann was a strong leader and talented musician who ably led the band into the twentieth century. Concerts took place almost every day of the week with regular concerts at the White House on Saturday afternoons. Additionally, the band began a series of weekly radio broadcasts in 1922. Santelmann brought his career with the Marine Band to an end on May 1, 1927. He was formally commissioned a captain in the Marine Corps, then passed the baton to Taylor Branson. His son, William F. Santelmann, succeeded Branson, serving as director from 1940 to 1955. All told, the 220-year history of the United States Marine Band was in the capable hands of the Santelmann family for nearly forty-five years, twenty percent of our storied past. Today's concert is presented in signature Santelmann style with selections chosen from or inspired by his actual 1918 concert programs. These concerts frequently included marches, overtures, virtuosic soloists, opera medleys, and fiery finales.



William H. Santelmann

March, "Thomas Jefferson"

William H. Santelmann* (1863–1932)

Directors of the Marine Band have often arranged, transcribed, or composed original music for the ensemble throughout its unique history. Leaders such as John Bourgeois, Jack Kline, Taylor Branson, Santelmann, and especially John Philip Sousa, have all contributed to wind literature in this meaningful way.

Frequently, these original compositions were created for specific events or celebrations. Such was the case for Santelmann's march "Thomas Jefferson" which was composed in 1903 for, and dedicated to, the Thomas Jefferson Memorial Association of the United States, an organization formed to honor our nation's founding father and third president.

Overture to *Light Cavalry*

Franz von Suppé (1819–95)

Born Francesco Ezechiele Ermenegildo Cavaliere Suppé-Demelli, Franz von Suppé was considered the leading composer of light opera in the middle and late nineteenth century, enjoying a success matched only by contemporary Jacques Offenbach. A prolific composer of light stage works with thirty operettas and 180 farces, ballets, and other stage works in his oeuvre, the bulk of Suppé's works have fallen into oblivion. His overtures, however, have remained popular, particularly *Morning, Noon and Night in Vienna*, *Poet and Peasant*, and *Light Cavalry*, and often are heard in soundtracks for movies, cartoons, and advertisements.

An *operetta militär*, *Light Cavalry* was first presented as a stage work in 1866. At the time, its chief attraction was that the role of the dashing *hussar* was played by a woman, Anna Grobecker, one of several singer-actresses specializing in "trouser roles." The overture reflects the militaristic nature of the plot, with an introduction based on bugle calls leading to a brilliant finish in which one can imagine the cavalry riding forth.

The tradition of opening a Marine Band concert with a concert march followed by a familiar opera overture is one that continues to this day. This programming format is frequently used with the concert band during our summer concert series on the steps of the U.S. Capitol and during our annual National Concert Tour.

U. S. Marine Barracks,
Monday, February 11, 1918. at 2.30 p.m.
ORCHESTRA CONCERT
by the
U. S. Marine Band Orchestra,
William H. Santelmann, Leader.

Program

1. March "Thomas Jefferson" Santelmann
2. Overture "La Dame Blanche" Boieldieu
3. Two movements for string instruments,
(a) "Schelm Amour" Eilenberg
(b) "Love's dream after the ball" Czibulka
4. Requiem for three Cellos. (Op. 66) Popper
1st Cello, Fritz Mueller. 2nd Cello, Branz
Wiblitzhouser. 3rd Cello, Siegfried Scharbau.
5. Suite "L'Arlesienne" Bizet
(a) Prelude. (b) Minuetto. (c) Adagietto.
(d) Carillon.
6. Waltz "The Beautiful Blue Danube" Strauss
7. Grand scenes from "Il Trovatore" Verdi
"The Star Spangled Banner"
Traumerei
At the Mountain Inn

U. S. Marine Barracks,
Monday, November 25, 1918. at 2.30 p.m.
ORCHESTRA CONCERT
by the
U. S. Marine Band Orchestra,
William H. Santelmann, Leader.

Program

1. March "Sons of Uncle Sam" McCoy
2. Overture "Light Cavalry" Sunne
3. "Rustle of Spring" Sinding
4. Grand scenes from "Madame Butterfly" Puccini
5. Waltz "The Skaters" Waldteufel
6. Serenade "Lola" Friedemann
7. Suite "Peer Gynt" Grieg
(a) Morning. (b) The death of Ase. (c) Anitra's dance. (d) Dance of the Imos in the
Halls of the Mountain King.
8. Marine's Hymn "The Halls of Montezuma"
"The Star Spangled Banner"
U. S. Rainbow Division.

Cello Concerto No. 1 in A minor, Opus 33

Camille Saint-Saëns (1835–1921)

edited by Clint Nieweg and Nancy Bradburd

One cannot help but be in awe of the musical era that Camille Saint-Saëns' lifespan encompassed. His eighty-six years bore witness to the height of romanticism, the breakthrough styles of Richard Wagner and Franz Liszt, the age of impressionism, and the emergence of Igor Stravinsky. It was a life that began in a period that knew Felix Mendelssohn and continued beyond the death of Claude Debussy.

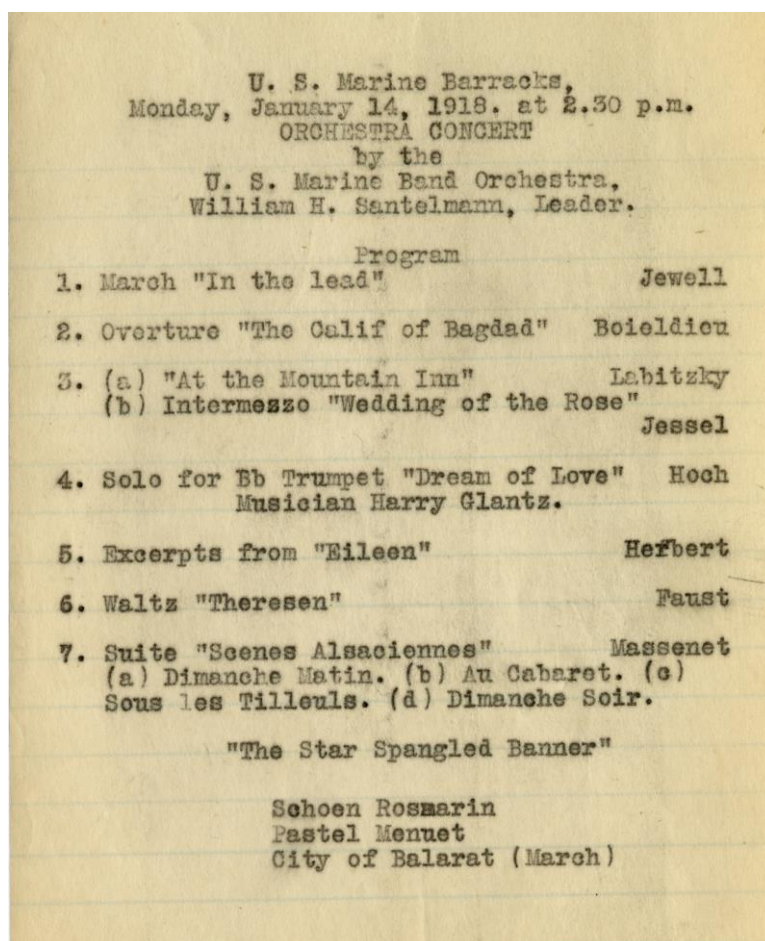
Saint-Saëns was a virtuosic pianist and student of Mendelssohn's pupil: Camille Stamaty. He first appeared in public as a child, performing the piano concerti of Wolfgang Amadeus Mozart and Ludwig van Beethoven. The young prodigy thrilled audiences by inviting them to request any of Beethoven's thirty-two piano sonatas as an encore, all of which were played instantly from memory. He was active as a musician his entire life, giving his final performance just ten days before his death. Saint-Saëns the composer emerged as a controversial figure referred to in some French circles as a "modernist young radical and 'prophet of Wagner.'" This is particularly interesting as he outlived his critics and became known as a reactionary to the "radical and modernist" contributions of Stravinsky.

The Cello Concerto No. 1 in A minor was a turning point for the young composer, ushering in the era of his peak popularity. The concerto was premièred in 1872 during a time when pianists and violinists tended to monopolize the solo spotlight. In a departure from the standard concerto form of the time, Saint-Saëns achieves a single movement that has the effect of the traditional fast-slow-fast, three-movement concerto. Written for cellist Auguste Tolbecque, the composer carefully integrates the cello soloist into the fabric of the orchestra while allowing ample opportunity to showcase the wide range, differing timbres, and virtuosity the instrument affords.

The piece was considered an instant masterpiece and was innovative in two principal aspects, the first being the blending of all three movements into one continuous movement without pauses. The second innovation was his treatment of thematic sequencing with the use of cyclic development. Cyclic form is the technique of using similar thematic material in more than one movement as a unifying device. Though the form predates this work by centuries, its occurrence in the literature is occasional at best. Perhaps it was Beethoven who, in recalling thematic material between movements most notably in this fifth and ninth symphonies, set the stage for nineteenth-century composers (e.g. Mendelssohn, Franz Schubert, and Hector Berlioz) to further explore and employ this compositional technique. By mid-century, cyclic form was becoming popularized by composers such as Liszt in his B Minor Piano Sonata (1853).

As a pianist, it is no wonder that this approach found its way into Saint-Saëns' own artistic identity allowing him to not only apply the technique in his cello concerto, but to pair it with his decision to present all three movements as one: a unifying musical movement using a technique unifying thematic material. The result is a moving work that is both new and familiar.

The piece begins in an unusual manner. Instead of the traditional orchestral introduction, the concerto opens immediately with the cello stating the principal motive beginning in the first measure. A dialogue ensues between soloist and orchestra that gradually becomes more and more tempestuous. The aggression eventually subsides, leading to the second movement's minuet in which the accompanying strings are muted. For the final movement, the composer restates the opening material before surprising the listener with an entirely new theme for the soloist leading to the masterpiece's exhilarating conclusion.



Staff Sergeant Charlaine Prescott, cello soloist

Cellist Staff Sergeant Charlaine Prescott joined “The President’s Own” United States Marine Band in December 2013. Staff Sgt. Prescott began her musical training on piano at age six and cello at age ten. After graduating in 2005 from West Potomac High School in Alexandria, she attended Northwestern University in Evanston, Illinois, where she earned a bachelor’s degree in cello performance in 2009. In 2011 she completed a master’s degree in classical cello from the Manhattan School of Music (MSM) in New York. She studied with Alan Stepansky at MSM, Hans Jørgen Jensen of NU, and Rachel Young of the National Symphony Orchestra in Washington, D.C. Prior to joining “The President’s Own,” Staff Sgt. Prescott was a Tanglewood Fellowship recipient in 2010 from the Tanglewood Music Center in Lenox, Massachusetts, and received the Karl Zeise Memorial Cello Award for the 2010 Tanglewood season. She was the S & R Foundation’s 2011 Washington Award and Grand Prize winner. She also was principal cello with the Chamber Orchestra of San Antonio and taught privately.

March, “The Marines of Belleau Wood”

Taylor Branson* (1881–1969)

edited by Capt Ryan J. Nowlin*

June 26, 2018, marks the 100th anniversary of the end of one of the most significant battles in the history of the United States Marine Corps. The Battle of Bois de Belleau, or Belleau Wood, exemplified the Marine Corps’ core values of honor, courage, and commitment. The battle commenced on June 6, 1918, and proved to be one of the most ferocious engagements fought by American troops during the First World War. The 5th and 6th Marine Regiments, under the command of the U.S. Army’s 2nd division, were tasked with capturing Belleau Wood and clearing it of German soldiers. Before launching their assault on the forest, the Marines first had to cross an open wheat field into oncoming machine gun fire, a weapon new to warfare. In the first day, more than 1,000 Marines died—more than the Corps had lost in its 143-year history up to that point. After three weeks of tree-to-tree fighting, including multiple charges on German machine gun nests with fixed bayonets and hand-to-hand combat, the Marines cleared Belleau Wood of the German Army entirely on June 26, turning the tide of the war. United States forces suffered 9,777 casualties, including 1,811 killed. Many of those who gave their lives are buried in the nearby Aisne-Marne American Cemetery. After the battle, the French renamed the wood *Bois de la Brigade de Marine* (*Wood of the Marine Brigade*) in honor of the Marines’ tenacity.

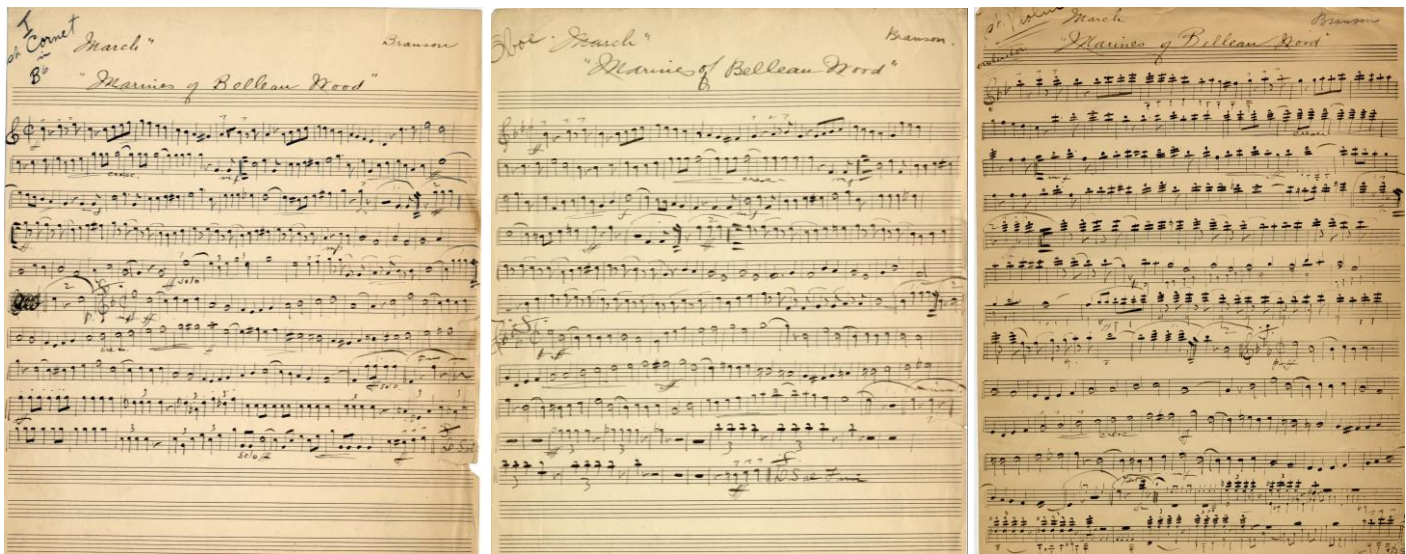
To commemorate the fifth anniversary of this historic battle, the United States Marine Band performed a new march, “The Marines of Belleau Wood,” on June 6, 1923. The piece was composed by Taylor Branson, William H. Santelmann’s assistant director, who would go on to lead the Marine Band from 1927 to 1940. The march is dedicated to Army Major General James G. Harbord, commander of the 4th Marine Brigade. Branson pays musical tribute to Marines of Belleau Wood in many ways, including quoting the Marines’ Hymn in the melody of the second strain. Most notably, however, is the composer’s construction of the trio. The melody gradually increases in dynamic while restating a determined motive in different tonal centers, clearly representing the ceaseless nature of the Marines’ assault.

In France, the anniversary was marked in July 1923. At this time, Belleau Wood was officially dedicated as an American battle monument. Major General Harbord was made an honorary Marine and attended the event. In his address, he aptly stated the hallowed purpose of the new memorial:

Now and then, a veteran, for the brief span that we still survive, will come here to live again the brave days of that distant June. Here will be raised the altars of patriotism; here will be renewed the vows of sacrifice and consecration to country. Hither will come our countrymen in hours of depression, and even of failure, and take new courage from this shrine of great deeds.



Taylor Branson



Suite from *The Tender Land* Aaron Copland (1900–90)

One of the most respected American composers of the twentieth century, Aaron Copland incorporated American popular music with innovative classical harmonies to create a distinctive sound. Works such as *Appalachian Spring*, *Rodeo*, and *Fanfare for the Common Man* have become inextricably woven into the fabric of Americana.

The Tender Land was commissioned by Richard Rodgers and Oscar Hammerstein II for the American League of Composers' thirtieth anniversary. Copland composed the work with librettist Erik Johns (writing under the pseudonym Horace Everett) between 1952 and 1954. The opera was intended for the NBC Television Opera Workshop, but the producers rejected it for television use. Instead it premièred on April 1, 1954, at the New York City Opera with Thomas Schippers conducting and Jerome Robbins directing. Opening to poor reviews, Copland and Johns reworked the opera, most notably restructuring it from two acts to three.

Inspired by the Depression-era photographs of Walker Evans and James Agee's book *Let Us Now Praise Famous Men*, the opera tells of a Midwestern farm family. The orchestral suite, extracted by Copland himself, is in three movements, with the second and third linked without a pause. Interestingly, the opera's three acts are presented in reverse order. The first movement is comprised of the introduction to Act 3 and the evocative love duet therein. The second movement is taken from the Act 2 party scene, the opera's one large-scale moment. The final movement adapts the emotional quintet, "The Promise of Living." This hymn-like music is easily some of Copland's most lyrical and loving, giving the suite an uplifting, hopeful conclusion. The stirring text, which accompanies this melody on the opera stage, is as follows:

The promise of ending
In right understanding
Is peace in our own hearts
And peace with our neighbor.

Dimanche Soir from Suite No.7, *Scènes alsaciennes* Jules Massenet (1842–1912)

Jules Massenet's musical career had a somewhat slower start than that of his contemporary Camille Saint-Saëns. While Saint-Saëns was performing the piano concerti of Beethoven and Mozart at age ten, Massenet at the same age, was

enrolling at the Paris Conservatory to begin his study of the instrument. He enjoyed great success as a performer and while there began his pursuit of music composition. By 1863, Massenet won the first prize for fugue and a first Grand Prix de Rome with his cantata *David Rizzio*. This achievement found him quickly joining the ranks of many other gifted young composers enjoying success in Paris, to include Georges Bizet, Gabriel Fauré, and Saint-Saëns. It was not until 1873, however, that Massenet found credible success as a composer, coincidentally the same year Saint-Saëns achieved recognition with the première of his cello concerto. For Massenet, the achievement came with his oratorio *Marie-Magdeleine*. It was in the genre of opera, however, that Massenet made perhaps his greatest contributions. His steady stream of operatic masterpieces included *Le Roi de Lahore* (1877), *Hérodiade* (1881), *Manon* (1884), *Le Cid* (1885), *Esclarmonde* (1889), *Werther* (1892), *Thaïs* (1894), *La Navarraise* (1894), *Sapho* (1897), *Cendrillon* (1899), *Le Jongleur de Notre-Dame* (1902), *Chérubin* (1905), and *Don Quichotte* (1910).

Massenet's passion for painting elaborate scenes and telling fantastical stories can also be heard in his ballets, incidental music for theatrical productions, choral works, chamber and piano pieces, hundreds of songs, and orchestral pieces. It is in this final category we find Massenet's seven orchestral suites. The seventh suite, *Scènes alsaciennes*, draws its inspiration from Alsace, a portion of France approximately 280 miles east of Belleau Wood, lost to Germany after the Franco-Prussian War. The suite contains four movements, the last of which, *Dimanche Soir* (Sunday Evening), will be performed this afternoon. The suite was première in March 1882 and included poetic writing by novelist Alphonse Daudet that accompanied the music. The following excerpts from Daudet serve as an appropriate backdrop for Massenet's musical depiction of a Sunday evening in Alsace:

Also *the evening*, in the public square,
what noise, what commotion! ...everybody
out of doors, groups of young beaux in the
street...and the dances which rhythmize
the songs of the country.

Eight o'clock!...the noise of the drums, the
song of the bugles...it was *the*
retreat!...*the French retreat!*

And when in the distance the last roll of the
drum was silenced, the women called the
children from the street...the old folks
relighted their good big pipes, and to the
sound of the violins the joyous dance
recommended in more lively circlings by
more crowded couples.

U. S. Marine Barracks,
Monday, January 14, 1918. at 2.30 p.m.
ORCHESTRA CONCERT
by the
U. S. Marine Band Orchestra,
William H. Santelmann, Leader.

Program

1. March "In the lead"	Jewell
2. Overture "The Calif of Bagdad"	Boieldieu
3. (a) "At the Mountain Inn"	Labitzky
(b) Intermezzo "Wedding of the Rose"	Jessel
4. Solo for Bb Trumpet "Dream of Love"	Hoch
Musician Harry Glantz.	
5. Excerpts from "Eileen"	Herbert
6. Waltz "Therese"	Faust
7. Suite "Scenes Alsaciennes"	Massenet
(a) Dimanche Matin. (b) Au Cabaret. (c) Sous les Tilleuls. (d) Dimanche Soir.	
"The Star Spangled Banner"	
Schoen Rosmarin Pastel Menuet City of Balarat (March)	

U. S. Marine Barracks,
Monday, December 2, 1918. at 2.30 p.m.
ORCHESTRA CONCERT
by the
U. S. Marine Band Orchestra,
William H. Santelmann, Leader.

Program

1. March "Path of Glory"	Woods
2. Overture "Magic Flute"	Mozart
3. "Adoration"	Borowski
4. Grand scenes from "Faust"	Gounod
5. Music de Ballet "The Two Widows"	Smetana
6. Serenade "Roccoco"	Meyer-Helmund
7. Excerpts from "Sweethearts"	Herbert
8. March "Tell that to the Marines"	Edwards
9. Marine's Hymn "The Halls of Montezuma"	
"The Star Spangled Banner"	