



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Sunday, January 13, 2019 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
Captain Bryan P. Sherlock, conducting

My Hands Are a City

Franz von Suppé (1819–95)
transcribed by Theodore Moses Tobani

Overture to *Morning, Noon, and Night in Vienna*

Adam Gorb (b. 1958)

Adrenaline City Overture (2006)

Aaron Copland (1900–90)
arranged by Donald Hunsberger*

Quiet City

GySgt Joseph DeLuccio, English horn soloist
MGySgt Kurt Dupuis, trumpet soloist

INTERMISSION

Jonathan Newman (b. 1972)

Symphony No. 1, *My Hands Are a City* (2009)

Across the groaning continent
The Americans
My Hands Are a City

Edwin Franko Goldman (1878–1956)
arranged by Mayhew L. Lake

March, “On the Mall”

The 2019 Chamber Music Series will begin Sunday, January 20 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, DC. The program will include the works of Mozart, Bernstein, and Mendelssohn. The performance will be streamed live on the Marine Band’s website.

www.marineband.marines.mil | (202) 433-4011 | www.facebook.com/marineband | www.twitter.com/marineband

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

PROGRAM NOTES

Overture to *Morning, Noon, and Night in Vienna*

Franz von Suppé (1819–95)

transcribed by Theodore Moses Tobani

Franz von Suppé was an Austrian composer known for his contributions to the Viennese theater and operetta tradition. Though he showed an early musical talent, composing a mass at age thirteen (which was published some forty years later), his father objected to his pursuit of music and instead insisted he study law. Suppé was sent to Padua, Italy, for his schooling, where he was exposed to the music of Gioachino Rossini, Giuseppe Verdi, and Gaetano Donizetti, the latter of whom was a distant cousin and later would be influential in his career.

Upon his father's death in 1835, Suppé and his mother moved to Vienna, a city obsessed with the theater. There Suppé took up music in earnest, studying with theorist Simon Sechter and Wolfgang Amadeus Mozart's pupil Ignaz von Seyfried, who had conducted the première of Ludwig van Beethoven's opera *Fidelio* in Vienna and whose recommendation surely helped secure Suppé's appointment as third Kapellmeister at the Theater in der Josefstadt in 1840. Suppé's first work was performed there the following March to critical success and praise that set the tone for his future compositions, including an appreciation for his melodies and orchestration. He went on to compose more than twenty scores while at the Theater in der Josefstadt. He also performed as a singer, appearing in operas such as Donizetti's *The Elixir of Love*. Donizetti encouraged the young composer and may have been instrumental in Suppé's later trips to Italy.

Suppé moved to the position of Kapellmeister at the Theater an der Wien in 1845, where he continued to compose theater music and conduct operettas and full operas. It was during this time that French composer Jacques Offenbach's operettas began to gain popularity in Vienna, and many of Suppé's scores from this time assimilated the popular style. Suppé moved to the Kaitheater and Carltheater in 1862 and 1865 respectively, and continued to compose in earnest, producing thirty operettas, more than 180 burlesques, and incidental music for plays. By this time, he had become very successful, purchasing an estate in the Austrian countryside and making invitational tours to Paris, Brussels, Germany, and Italy. He began to compose more serious music as well, including a mass and a symphony. He was awarded the Freedom of the City of Vienna in 1881, the greatest honor for a composer in "the City of Music."

While few of Suppé's operettas survive in the stage repertoire, his overtures are often performed in concert. *Morning, Noon, and Night in Vienna* was a play by Franz Xaver Told, staged in February 1844 with incidental music by Suppé. The production lasted only three performances, but the overture has remained one of Suppé's most popular works. The overture does not reflect the plot, the music of the play, nor any musical depiction of the times of day in Vienna; rather, like a Rossini overture, it is designed to capture the attention of the audience. Its charm and effervescence reflect a blend of Viennese waltzes and polkas, French *opéra comique* in the style of Offenbach, and Italian *opera buffa*, in the style of Rossini. Suppé's overtures have maintained their popularity in modern media, and listeners may recognize this particular piece from the 1959 cartoon directed by Chuck Jones, *Baton Bunny*, in which the character Bugs Bunny is a famous conductor and must overcome various obstacles, including coughing audience members and wardrobe malfunctions, all while leading the orchestra performing Suppé's delightful overture.

Adrenaline City Overture (2006)

Adam Gorb (b. 1958)

British composer Adam Gorb began writing music at age ten. His first notable success was a set of piano pieces written when he was fifteen and performed on BBC Radio. Gorb studied music at the University of Cambridge in England, and worked as a theater musician following graduation, while continuing to compose. He later earned a master's degree in music from the Royal Academy of Music in London, where he received the prestigious Principal's Prize. He completed a doctoral degree in composition at the University of Birmingham. Gorb is currently the head of the School of Composition at the Royal Northern College of Music in Manchester, England, and has taught at other universities in the United States, Canada, Japan, and Europe.

Gorb's music includes concert works, chamber music, operas, and vocal works. He received the British Composer award in 2002, 2008, and 2009, and his work *Metropolis* for wind band was awarded the Walter Beeler Memorial Prize in the United States. Other popular works for band include *Awayday*, *Yiddish Dances*, and *Towards Nirvana*, which was recorded by the Tokyo Kosei Wind Ensemble in 2002.

Adrenaline City Overture is a concert overture that was written for a joint commission by the United States Air Force Academy Band and the United States Military Academy Band and was premièred at West Point in New York in 2006. Mr. Gorb wrote the following regarding the piece:

Adrenaline City is inspired by both the stress and vibrancy of twenty-first century city life. It is in sonata form and is notable for a time signature in 10/8. The harsh and dissonant opening passage is contrasted by a mellow second subject theme in the saxophones. The percussion comes to the fore in the middle section, and at the close of the work the harmonic tension reaches an exhilarating breaking point before resolving on the tonal centre of A.

Quiet City

Aaron Copland (1900–90)

arranged by Donald Hunsberger*

One of America's most well-known composers, Aaron Copland was the son of Jewish immigrants from Russia. His parents settled in New York, and by the 1890s, the family store in Brooklyn was thriving, and Copland's father was the president of the city's oldest synagogue. Copland was the youngest of five siblings and received his first piano lessons from his sister at the comparatively late age of eleven. He was fourteen by the time he began taking formal piano lessons with Leopold Wolfsohn and was sixteen when he heard his first symphony concert.

Copland's musical life was a flurry of successes from then on. He studied harmony and counterpoint with Rubin Goldmark, and piano with Victor Wittgenstein and Clarence Adler, until a friend encouraged him to go to Paris. With money saved from his allowance and summer jobs, Copland enrolled at the American Conservatory in Fontainebleau in 1921, where he studied composition with the famous Nadia Boulanger. By the mid-1920s, his works were being performed by the New York and Boston Symphony Orchestras, under such renowned conductors as Walter Damrosch and Serge Koussevitzky, and he was the first recipient of a Guggenheim Memorial Fellowship in 1925. Copland first appeared as a piano soloist performing his own Piano Concerto with the Boston Symphony in 1927, and began a long career of writing articles that would eventually become his book *What to Listen for in Music*. In fact, his academic career nearly rivaled his musical career: he was a lecturer at Harvard University in Cambridge, Massachusetts, and at the New School for Social Research in New York, taught at the Berkshire Music Center at Tanglewood in Lenox, Massachusetts, and published a second book, *The New Music*, as well as an autobiography. Copland often has been called the "Dean of American Composers." He was awarded the Pulitzer Prize, the New York Music Critics' Circle Award, an Academy Award for Best Music, the Presidential Medal of Freedom, the Congressional Gold Medal, and the National Medal of Arts, as well as a Kennedy Center Honor, among other accolades.

Though well established as a composer, beginning in the 1930s and through the 1940s, Copland experimented with a more simplified and accessible sound and endeavored to create more utilitarian music with a wider appeal. Many of Copland's most enduring pieces came from this period, such as *El Salón México*, *Lincoln Portrait*, and *Fanfare for the Common Man*; the ballets *Billy the Kid*, *Appalachian Spring*, and *Rodeo*;

the film scores to *Of Mice and Men* and *The Tender Land*; and the monumental Third Symphony. Many consider the music composed during these decades to be quintessentially American, with its open and slowly-changing harmonies evoking images of the American landscape and indomitable spirit. *Quiet City*, composed in 1939 for a play of the same name by Irwin Shaw and staged by the Group Theatre, with which Copland collaborated and advised frequently, fits this midlife style. The play portrays a young musician in an unnamed great city who imagines the nightly thoughts of his fellow inhabitants and expresses his own thoughts and emotions through his trumpet solos. The production lasted only two performances, but Copland's evocative music survived as he said, "a musical entity, superseding the original reasons for its composition."

Gunnery Sergeant Joseph DeLuccio, English horn soloist

Oboist and English horn player Gunnery Sergeant Joseph DeLuccio joined "The President's Own" United States Marine Band in January 2005. Gunnery Sgt. DeLuccio began his musical training on piano at age seven and oboe at age thirteen. Upon graduation in 1995 from Vernon Township High School, he attended the Baldwin Wallace Conservatory of Music in Berea, Ohio, where he earned a bachelor's degree in oboe performance in 1999. Gunnery Sgt. DeLuccio earned a master's degree in oboe performance from DePaul University in Chicago in 2001. He has pursued doctoral studies at the University of Cincinnati College-Conservatory of Music, where he studied with Mark Ostoich. His instructors included Elizabeth Camus of the Cleveland Orchestra; Michael Henschel, assistant principal oboe of the Chicago Symphony Orchestra; John de Lancie of the Aspen Music Festival in Colorado; and Jan Eberle of the Chautauqua Music Institute in Chautauqua, N.Y.

Prior to joining "The President's Own," Gunnery Sgt. DeLuccio performed with the Civic Orchestra of Chicago, the Chicago Symphony Orchestra, Concertante di Chicago, the Illinois Symphony Orchestra, the Kentucky Symphony Orchestra in Highland Heights, the Elgin Symphony Orchestra in Illinois, and The Louisville Orchestra in Kentucky. He also attended music festivals in Sarasota, Florida; Aspen, Colorado; and Chautauqua, New York; as well as the American Institute of Musical Studies in Graz, Austria. Gunnery Sgt. DeLuccio has also participated in the Alabama Oboe Day at the University of Alabama-Tuscaloosa and the Oboe Day at Mesa State College in Grand Junction, Colorado, and has performed in an alumni recital at Baldwin Wallace. In addition, he has given master classes and clinics at schools and universities across the country during the national concert tour.

Master Gunnery Sergeant Kurt Dupuis, trumpet soloist

Trumpeter Master Gunnery Sergeant Kurt Dupuis joined "The President's Own" United States Marine Band in September 1992. He was named principal trumpet in 1997. Master Gunnery Sgt. Dupuis began his musical instruction at age eight and studied with Terry Detwiler, former Marine Band solo cornet. He graduated in 1985 from Spaulding High School in Rochester, New Hampshire and earned a bachelor's degree in music from Boston University in 1990, where he also pursued graduate studies. Master Gunnery Sgt. Dupuis' teachers included Roger Voisin, Peter Chapman, and Robert Stibler. In addition, he has received extensive coaching from Rolf Smedvig, Timothy Morrison, Jeff Curnow, and Susan Slaughter.

Prior to joining "The President's Own," Master Gunnery Sgt. Dupuis was a fellow at the Tanglewood Music Center in Lenox, Massachusetts, and was a participant at the Grand Teton Orchestral Seminar in Jackson Hole, Wyoming, for two summers. He also was a member of the Atlantic Brass Quintet, winners of the Coleman International Chamber Music Competition, Summit Brass International Chamber Music Competition, and the Rafael Mendez International Chamber Music Competition. The quintet toured the United States and Canada under Columbia Artist Management and coached at the Empire Brass Seminar at the Tanglewood Institute. Master Gunnery Sgt. Dupuis has performed in conjunction with the Empire Brass both at Carnegie Hall in New York and at the Bermuda Arts Festival.

Symphony No. 1, *My Hands Are a City* (2009)

Jonathan Newman (b. 1972)

Jonathan Newman's compositions incorporate styles of pop, blues, jazz, folk, and funk into otherwise classical models. Trained as a pianist, trombonist, and singer, his work is informed by an upbringing performing in orchestras, singing in jazz choirs, playing in marching bands, and accompanying himself in talent shows. Newman recently premiered his Mass with the Choir of Trinity Wall Street, and in 2016 he was appointed composer-in-residence with the Chicago Youth Symphony Orchestra. As a MacDowell Fellow, he has begun work on an opera and is collaborating on a ballet suite with playwright Gary Winter. Newman received the Charles Ives Scholarship from the American Academy of Arts and Letters and holds degrees from Boston University's School for the Arts and The Juilliard School in New York, where he studied with composers John Corigliano and David Del Tredici. Newman resides in Virginia, where he serves as director of composition and coordinator of new music at the Shenandoah Conservatory in Winchester.

Newman writes of his Symphony No. 1:

In my neighborhood on the Lower East Side of Manhattan, the musicians and poets and characters of our mid-Century "Beats" are still very active ghosts. I walk past the tenement where Allen Ginsberg wrote *Howl*, stroll across "Charlie Parker Place," and over the city streets rapturously described in prose and verse, and captured in era photos and film.... Titled after a line from Jack Kerouac's *On the Road*, the first movement opens the Symphony with the restlessness and constant drifting of a young generation terrified of stagnation. As a short burst of agitated motion, this *moto perpetuo* reflects Kerouac and his characters "performing our one and noble function of the time, move. And we moved!" The second movement takes its title from Beat photographer Robert Frank's powerful collection, *The Americans*. In 1955, Frank traveled the country taking extraordinary photos of a nation that is actually many nations. This movement does not "describe" any of the individual photos, but rather is an attempt at an overall musical picture of the paradoxical America Frank saw: diverse, yet uniform; determined, yet lost; sated, yet unsatisfied. The final movement, *My Hands Are a City*, titled after a 1955 Gregory Corso poem, overflows with mid-Century American vernacular. Altered progressions from bebop tune, and stretched out, frozen and suspended solos from Lester Young and Charlie Parker recordings all fill out the work.... The movement is a summing up of the symphony's themes, both poetic and musical.

March, "On the Mall"

Edwin Franko Goldman (1878–1956)

arranged by Mayhew L. Lake

Edwin Franko Goldman was born into a musical family: his mother was a pianist and teacher, and his uncle, Sam Franko, was a successful conductor and arranger. Another uncle, Nathan Franko, was the concertmaster of the Metropolitan Opera Orchestra in New York. Goldman began studying the cornet at age nine and attended the National Conservatory of Music in New York, then led by Antonín Dvořák. At age seventeen, Goldman followed in his uncle's footsteps to join the Metropolitan Opera Orchestra, and served as solo cornet from 1899 to 1909. He was also a renowned conductor and supporter of new band music. Goldman co-founded of the American Bandmasters Association and, in 1911, formed the New York Military Band, which became the famous Goldman Band.

The Goldman Band was tremendously popular in New York and beyond. Goldman frequently composed for the band, writing more than one hundred marches, solos, and concert works. Among the most popular was his march "On the Mall." Written in 1923 for the dedication of the Naumburg Bandshell in New York's Central Park, the march features a special melody in the trio that requires the band to sing and whistle. The audience was encouraged to sing and whistle along with the band, filling the mall spreading out from the bandshell with thousands of enthusiastic "soloists." The piece remains one of Goldman's most popular marches.