



Colonel Jason K. Fettig, Director

UNITED STATES MARINE BAND
Sunday, February 17, 2019 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
Colonel Jason K. Fettig, conducting

Signs and Symbols

John Philip Sousa* (1854–1932)
edited by the United States Marine Band

March, “The Invincible Eagle”

Ryan George (b. 1978)

An Gé Fhiáin (The Wild Goose) (2014)
GySgt Joseph DeLuccio, English horn soloist

David Biedenbender (b. 1984)

Dreams in the Dusk (2012; ed. 2014)
GySgt Steven Temme, alto saxophone soloist

Aaron Copland (1900–90)

Emblems

INTERMISSION

Manuel de Falla (1876–1946)
transcribed by MGySgt Donald Patterson*

The Three-Cornered Hat (complete ballet)

Introduction

First Part

Afternoon

Dance of the Miller’s Wife (Fandango)

The Grapes

Second Part

The Neighbor’s Dance (Seguidillas)

The Miller’s Dance (Farruca)

Dance of the Corregidor

Final Dance

GySgt Sara Sheffield, mezzo-soprano
transcription world première

*Member, U.S. Marine Band

The 2019 Chamber Music Series will continue Sunday, February 24 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 Fauré, Prokofiev, and Verdi. The performance will be streamed live on the Marine Band’s website.

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PROGRAM NOTES

March, “The Invincible Eagle”

John Philip Sousa* (1854–1932)

John Philip Sousa began composing this rousing march during a late-night train ride from Buffalo to New York in 1901. Blanche Duffeld, soprano soloist with the Sousa Band at the time, described a scene in which the composer was flailing away at the pages of his notebook and playing an imaginary violin in a fit of inspiration. Sousa described the finished product as:

One of my “sunshine” marches. Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but “The Invincible Eagle” shows the military spirit at its lightest and brightest—the parade spirit, in fact, with the bravery of the uniform, the sheen of silken standards, and the gleam of polished steel and all its other picturesque features.

Written for and dedicated to the Pan-American Exposition held in Buffalo in the summer of 1901, Sousa initially thought that “The Invincible Eagle” could eclipse the popularity of “The Stars and Stripes Forever.” While it never reached the storied heights of the future official national march of the United States, a *Washington Post* review of the debut of “The Invincible Eagle” at the White House for President McKinley describes the new march as, “a good one...full of the twists and turns that reveal the popular composer’s master hand.”

Excerpted from Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 64. Used by permission.

An Gé Fhiáin (The Wild Goose) (2014)

Ryan George (b. 1978)

Ryan George currently resides in Austin, Texas, where he is active as an arranger and composer. His work, ranging from music for the concert stage to music for marching ensembles, is performed regularly throughout North America, Europe, Asia, and Australia. George completed his first work for concert band in 2007 and since then his compositions have received performances at the American Bandmasters Association Convention, the Midwest Band and Orchestra Clinic in Chicago, the Music For All (Bands of America) Concert Band Festival, Carnegie Hall, the College Band Directors National Association Conference, and the MidEurope Festival in Schladming, Austria. Many of his works are aimed at developing performers and have frequented the repertoires of all-state, regional, inter-collegiate, and honors ensembles throughout the U.S. and Canada. Recent notable performances of George’s music have included the United States Marine Band, the Hiroshima Wind Orchestra, The Texas Christian University (TCU) Percussion Orchestra, the United States Air Force Band, the Lone Star Wind Orchestra, and the Finnish Navy Band. He has received commissions for various ensembles including works for the TCU Percussion Orchestra, The Consortium for the Advancement of Wind Band Literature, the Lone Star Wind Orchestra, and the Wan Quan School in Beijing, China.

George’s evocative work *An Gé Fhiáin*, which translates to *The Wild Goose*, has been performed across the globe since its composition in 2013 for the Lone Star Wind Orchestra. The composer offers the following insight regarding the inspiration for the work:

The Celtic people who occupied the British Isles around 1,600 years ago were a people who shared a deep connection with nature and the world they found themselves in. Around this time Christianity found its way to this land and these ancients would often draw on their surroundings for symbolism. In the Celtic tradition the Holy Spirit is represented as a bird, but not as the delicate and peaceful dove found in other cultures, but as *An Gé Fhiáin, The Wild Goose*.

Like a wild goose, they perceived the Spirit of God as wild and untamed. Geese are loud, raucous, and strong. Their honk is challenging, piercing, unnerving. They are uncontrollable, difficult if not impossible to catch, and their actions cannot be anticipated (thus the phrase “wild goose chase”). These ancient people absorbed spirituality then not as something that you captured, or something that you bent to your will. It was a pursuit, an adventure that you chased after. Their faith was one that was free and unpredictable.

Juxtaposed against the chaos of the Goose chase these ancients also had a phrase for those places where the distance between earth and the spiritual realm collapses. Locales where we are able to catch hints and glimpses of the transcendent and where the divine seems to speak the clearest. They called these destinations “thin places.”

In writing this piece I was intrigued by these two impressions: the wild and rambunctious Goose that calls us on an adventurous chase, and the tranquil, reverent thin places that the Goose leads us to. These two thoughts intertwine, sometimes gracefully and other times forcefully. The piece is written in the free-form of a fantasy overture and is built around a five-note motif that variates throughout the allegro sections. A simple chordal hymn first stated by the horns provides the basis for the adagio segments. The Goose, represented by an antiphonally staged solo English horn, shows up at various points in the work as both the boisterous motivator and the soothing counselor. Music influences coming from the Celtic traditions are faint early on in the piece but transition to the forefront towards the end as the emulated sounds of bagpipes, penny whistles, and Irish drumming transform the five-note figure into a reel and jig.

An Gé Fhíáin was commissioned by Robert W. Clark as a gift to Dr. Barry K. Knezek in honor of his passion for and devotion to the Lone Star Wind Orchestra. The work was premièred by the same group January of 2014.

Gunnery Sergeant Joseph DeLuccio, English horn soloist

Oboist/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 Baldwin Wallace University Conservatory of Music in Berea, Ohio, where he earned a bachelor’s degree in oboe performance in 1999. In 2001, he earned a master’s degree in oboe performance from DePaul University in Chicago. 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, New York.

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 Elgin Symphony Orchestra in Illinois, the Kentucky Symphony Orchestra in Highland Heights, and The Louisville Orchestra in Kentucky. He also attended music festivals in Sarasota, Florida, Aspen, Colorado, and Chautauqua, New York, and the American Institute of Musical Studies in Graz, Austria.

***Dreams in the Dusk* (2012; ed. 2014)**

David Biedenbender (b. 1984)

David Biedenbender’s music has been described as “simply beautiful” (twincities.com), “striking” and “brilliantly crafted” (*Times Argus*), and is noted for its “rhythmic intensity” (*NewMusicBox*) and “stirring harmonies” (*Boston Classical Review*). He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. Biedenbender has collaborated with many renowned performers and ensembles, including the PRISM Saxophone Quartet, the Stenhammar String Quartet (Sweden), the New Jersey Symphony Orchestra, the Aspen Contemporary Ensemble, the United States Navy Band, the Philharmonie Baden-Baden (Germany), VocalEssence, and the Eastman Wind Ensemble, among many others. Awards for his work include two ASCAP Morton Gould Young Composer Awards (2011, 2012) and the 2012 Suzanne and Lee Ettelson Composers Award. His works have been broadcast on National Public Radio stations around the country, including on WNYC’s *Soundcheck* with John Schaefer and on *Center Stage from Wolf Trap*. Biedenbender is assistant professor of composition at Michigan State University and he previously taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp. He received his bachelors degree in composition from Central Michigan University and his masters degree and doctorate in composition from the University of Michigan. He has also studied at the Swedish Collegium for Advanced Study in Uppsala, Sweden, with Anders Hillborg and Steven Stucky, the Aspen Music Festival and School with Syd Hodkinson, and in Mysore, India where he studied South Indian Carnatic music. He offers the following regarding the genesis of *Dreams in the Dusk*:

The initial inspiration for *Dreams in the Dusk* came while walking on my father-in-law’s farm on a cold, snowy evening. Situated in rural Michigan, miles from the nearest city on the flattest land I have ever seen, I came the closest I have ever been to feeling real silence. The silence, stillness, and peace that I found in the fleeting moments of daylight while walking in the crisp, fresh snow was one of the ways that I dealt with the passing of my

sister-in-law, Julia Hope Voelker, a mere twenty-three years old, who lost her battle with cancer in January of 2013. Those walks at dusk became a kind of ritual for me during the last few weeks of her life, as our family had gathered together to be with her as she lived out her final days in her childhood home. Searching for a voice for the many emotions I was feeling, I turned to one of my favorite poems, “Dreams in the Dusk” by the American poet Carl Sandburg. For me, this poem captured the essence of that sacred time at the waning of the day in a way that was beautiful and profound.

Dreams in the Dusk

by Carl Sandburg

Dreams in the dusk,
Only dreams closing the day
And with the day's close going back
To the gray things, the dark things,
The far, deep things of dreamland.

Dreams, only dreams in the dusk,
Only the old remembered pictures
Of lost days when the day's loss
Wrote in tears the heart's loss.
Tears and loss and broken dreams
May find your heart at dusk.

There are two primary musical gestures that most often occupy the musical foreground of the piece, including a moaning, groaning, or wailing, which is usually manifest in the form of long, slow portamenti between notes in various melodic structures, and sharp, quick crescendi, which are usually orchestrated into either spacious chords or tight harmonic clusters. The melodic groans are a kind of musical mourning, analogues of sung or spoken lamentations. The quick crescendi are used in a variety of contexts in *Dreams in the Dusk*, but, for me, they represent the musical icon of reverse tape playback effects, which are nearly ubiquitous in popular and electronic music. More important than a genre or technique reference, they take on a specific personal significance within the context of this piece, signifying a desire to turn back time, to start again, to change the diagnosis, to return to a time when all was well.

Dreams in the Dusk was commissioned through the generosity of the following saxophonists and sponsors: Jonathan Yanik, Timothy McAllister, Dale Underwood, Joshua Thomas, Donald Sinta, Jonathan Nichol, Dale Wolford, Don-Paul Kahl, Matthew Kobberstad, Alex Sellers, Garrett M. Ledbetter, Matthew Schoendorff, Todd Gaffke, David Cook, Jeffery Kyle Hutchins, Gordon Gest, Mark and Debbie Freier, Zachary Shemon, James Fusik, Jeffrey Heisler, and Keith Petersen.

Gunnery Sergeant Steven Temme, alto saxophone soloist

Saxophonist Gunnery Sergeant Steven Temme joined “The President’s Own” United States Marine Band in August 2003 and was appointed assistant principal in August 2005. Gunnery Sgt. Temme began his musical training at age ten. Upon graduating in 1997 from Horizon High School in Scottsdale, Arizona, he attended Indiana University in Bloomington, where in 2001 he earned a bachelor’s degree in music performance. In 2003, he earned a *diplôme supérieur* in saxophone and chamber music from the Conservatoire National de Région Cergy-Pontoise in Paris, France. His saxophone instructors include Eugene Rosseau at Indiana University and Jean-Yves Fourmeau at the Conservatoire National de Région Cergy-Pontoise.

Prior to joining “The President’s Own,” he performed a solo recital for the American Church of Paris’ “Ateliers Concert Series” and won first prize in the National Foundation for Advancement in the Arts Talent Search & Recognition competition. Notable performances include both William Bolcom’s “Concert Suite” in 2005 and Concerto Grosso for Saxophone Quartet and Band in 2016 with the Marine Band and Jennifer Higdon’s Soprano Sax Concerto in 2011 with the Marine Chamber Orchestra. In addition, as a member of a Marine saxophone quartet Gunnery Sgt. Temme has performed at the Kennedy Center’s Millennium Stage and given master classes and clinics at the University of Massachusetts at Amherst, the Massachusetts Institute of Technology in Cambridge, the Eastman School of Music at the University of Rochester in New York, the North Carolina School of the Arts in Winston-Salem, the University of North Carolina at Greensboro, the University of South Carolina in Columbia.

Emblems
Aaron Copland (1900–90)

There is no greater figure on the landscape of twentieth century American music than Aaron Copland. His unofficial title “Dean of American Composers” was earned through his relentless efforts to promote the work of his fellow artists and to cultivate a varied but identifiable American “school” of compositional style. He was tireless in his attempts to advance the cause of new music, and his work blazed a trail for subsequent composers. This trail began in Paris, where Copland studied composition with Nadia Boulanger in the 1920s. He was so exhilarated by the experience that he recruited other Americans to do the same and many heeded his advice. Musicians ranging from Virgil Thomson to Philip Glass consulted with Copland’s Parisian muse in their own efforts to find their compositional voice. While studying with Boulanger, Copland was impressed with the confluence of artistic activity in Paris and dreamed of achieving a similarly fertile atmosphere in the United States. Soon after his return to America, while still struggling to make a name for himself as a composer, he began a series of ventures designed to establish collaborative efforts to promote American music. He helped establish several musical organizations, wrote extensively for important musical periodicals, and along with Roger Sessions, organized the influential Copland-Sessions Concerts, which featured new or rarely performed American music by composers such as Charles Ives. While he was a strong advocate for new music, Copland had no desire to be a musical elitist safely ensconced in the ivory tower of academia. He was firmly committed to the idea that a composer should be able to write music that is both personally rewarding and appealing to general audiences. He believed that education was a major key to achieving this goal, and he wrote several texts designed to help the “average” citizen to understand music, books that are still used in music appreciation courses today.

Although Copland composed in a wide variety of genres and experimented with styles ranging from jazz to twelve-tone serial techniques, his music is consistently and almost immediately identifiable. *Emblems* is one of only a handful of original works he wrote for band. Many present at the 1964 première of the piece considered it to be uncharacteristic of the venerable composer, however it is actually quite consistent with much of his most highly regarded music. His affinity for wide intervals, sparse instrumentation, and pungent harmonies is evident throughout this work. Also present is Copland’s remarkable ability to borrow a folk melody in a way that is simultaneously respectful and original, a technique that countless American composers have subsequently tried to emulate. The composer provides the following comments about *Emblems* in his preface to the score:

In May 1963, I received a letter from Keith Wilson, President of the College Band Directors National Association, asking me to accept a commission from that organization to compose a work for band. He wrote, “The purpose of this commission is to enrich the band repertory with music that is representative of the composer’s best work, and not one written with all sorts of technical practical limitations.”

That was the origin of *Emblems*. I began work on the piece in the summer of 1964 and completed it in November of that year. It was first played at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by William Schaefer.

Keeping Mr. Wilson’s injunction in mind, I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well-known hymn tune, “Amazing Grace,” published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance perusal of a recent anthology of old *Music in America* that made me realize a connection existed between my harmonies and the old hymn tune.

The Three-Cornered Hat (complete ballet)

Manuel de Falla (1876–1946)
transcribed by MGySgt Donald Patterson*

Manuel de Falla’s place of distinction among twentieth century Spanish composers was due in no small part to a passionate advocacy for the traditional folk and dance music of Spain that is woven throughout many of his finest works. While this is now a clear hallmark of Falla’s music, his awakening to the vast expressive potential of the music of his country did not fully emerge until he was into his thirties. He attended the Real Conservatorio de Música y Declamación in Madrid, studying both piano and composition, and showed exceptional promise during his education. His early compositions were mostly for solo piano or chamber ensembles and were well received, especially when performed by the composer himself. During this period in Spain, Falla took an interest in native Andalusian music, including the flamenco, and began to more frequently incorporate these influences into his works. At about this same time, in 1907, he moved to Paris to begin an incredibly influential period in his life. He stayed in Paris for seven years, rubbing elbows with some of

the most significant composers and artists in Europe, including the great impressionists Claude Debussy and Maurice Ravel as well as Igor Stravinsky, Florent Schmitt, and the famous ballet impresario Sergei Diaghilev. Many of his French counterparts were fascinated with all things Spanish during this time and their enthusiasm amplified Falla's own affection for the music of his native land. The outbreak of World War I forced him to return to Spain in 1914, but his experiences in Paris jumpstarted what came next in one of the most productive and creative decades of his life.

The same year Falla left France, he began to write the first of two significant ballets that celebrated his Spanish heritage. *El Amor Brujo (Love, The Magician)*, was completed in 1915, and right on the heels of its success, he immediately began work on a pantomime on a different subject. Titled *El corregidor y la molinera (The Magistrate and the Miller's Wife)* and based on a popular story by Pedro de Alarcon, this music caught the attention of Sergei Diaghilev, who persuaded Falla to expand the pantomime into a full ballet and rescore it for a large orchestra. The new work, *El Sombrero tres Picos*, quickly took shape and was premièred at the Alhambra Theater in London in July of 1919 with choreography by Léonide Massine and costume designs by none other than Pablo Picasso. Diaghilev wanted Falla to conduct the première, but the composer soon discovered that he was over his head with the technical requirements of the complex score and handed the baton to Ernest Ansermet after one rehearsal.

The score departed from the usual dance styles of classical ballet of the time and dug deeply into Falla's Spanish musical heritage. The ballet is full of the popular traditional dances of his country, including the Flamenco, Fandango, Seguidilla, and the Jota, complete with the iconic sound of castanets. He also evokes the spirit of the rustic *Canto Jondo*, the traditional song of Andalusia, by employing the special element of a mezzo-soprano singing two songs in the style at the opening of the ballet and as an interlude later on in the work. Even with this departure from the customs of traditional classical ballet, Falla inserts an occasional nod to the European canon of the previous century, at one point even quoting the famous opening notes of Beethoven's 5th Symphony.

The ballet's plot centers on the ever-popular themes of love, jealousy, and intrigue. The curtain rises, revealing a mill in Andalusia. A miller is attempting to teach his pet blackbird to tell the time. He tells the bird to chirp twice, but instead it chirps three times. Annoyed, the miller scolds the bird and tells it to try again. The bird now chirps four times. The miller gets angry at the bird again and his wife offers it a grape. The bird takes the grape and chirps twice. The miller and his wife laugh over this and continue their work. Soon a corregidor, the local magistrate in the three cornered hat that signifies his office, passes by with his wife and bodyguard on their daily walk. It is revealed that he is also apparently infatuated with the miller's faithful wife. The magistrate soon returns and the miller tells his wife that they should play a trick on him. The miller hides to watch the magistrate and the miller's wife dancing. After her dance, she offers him some grapes. When the magistrate take the grapes, the miller's wife runs away and he follows her. Finally he catches her, but the miller jumps out of a bush with a stick and chases the magistrate away.

The second act begins that evening with guests visiting the miller's house. The miller dances to entertain them. His dance is interrupted by the magistrate's bodyguard, who has come to arrest him on made-up charges. After the miller is taken away, the guests leave one-by-one and the miller's wife goes to sleep. Soon the magistrate arrives, but on his way to the door he trips and falls in the river. The miller's wife wakes up and runs away. The magistrate undresses, hangs his clothes and his three-cornered hat on a tree, and goes to sleep in the miller's bed. Meanwhile, the miller has escaped from prison and returns home to see the magistrate in his bed. The miller thinks that the magistrate is sleeping with his wife, so he schemes to switch clothes with him and seek revenge by seducing the magistrate's wife. The miller leaves dressed as the magistrate, and when the magistrate wakes up he sees that his clothes and hat are gone, so he dresses in the miller's clothes. The bodyguard arrives to see the magistrate dressed as the miller and goes to arrest him. The miller's wife sees the bodyguard fighting with what looks like her husband and joins in the fight. The miller then comes back and sees his wife in the fight and joins in to protect her. In the midst of this frenetic final dance, everyone's mistaken identity is then revealed and the ballet ends with the miller's guests tossing the magistrate up and down in a blanket.

Gunnery Sergeant Sara Sheffield, mezzo-soprano

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 sixteen. After graduating from Jacksonville (Texas) 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 earned an executive master's degree in business administration from George Mason University in 2016 in Fairfax, Virginia. Prior to joining "The President's Own," Gunnery Sgt. Sheffield was a member of the U.S. Army Band's Army Chorale at Fort Myer in Arlington, Virginia.