



Colonel Jason K. Fettig, Director

MARINE CHAMBER ORCHESTRA
Sunday, March 24, 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

The Darkness and the Light

Michael Gilbertson (b. 1987)

The Cosmos (2016)

Nebula
Comet
Solar Flares
Dark Matter
Fusion

Solo Woodwind Quintet

SSgt Kara Santos, flute
SSgt Trevor Mowry, oboe
SSgt Parker Gaims, clarinet
SSgt David Young, bassoon
SSgt Cecilia Buettgen, horn

Sergei Prokofiev (1891–1953)

Piano Concerto No. 1 in D-flat, Opus 10

Allegro brioso
Andante assai
Allegro scherzando

GySgt Russell Wilson, soloist

INTERMISSION

Franz Schubert (1797–1828)
edited by Arnold Feil and Douglas Woodfull-Harris

Symphony No. 4 in C minor, D. 417, *Tragic*

Adagio molto; Allegro vivace
Andante
Menuetto: Allegro vivace
Allegro

The U.S. Marine Band will perform Sunday, March 31 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 Rachmaninoff, Copland, and Corigliano.

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PROGRAM NOTES

The Cosmos (2016)

Michael Gilbertson (b. 1987)

The works of Michael Gilbertson have been described as “elegant” and “particularly beautiful” by *The New York Times*, “vivid, tightly woven” and “delectably subtle” by the *Baltimore Sun*, “genuinely moving” by the *Washington Post*, and “a compelling fusion of new and ancient” by *The Philadelphia Inquirer*. Gilbertson is the composer-in-residence with the San Francisco Chamber Orchestra and is a professor at the San Francisco Conservatory of Music. His music has earned five Morton Gould Awards from the American Society of Composers, Authors, and Publishers, a Charles Ives Scholarship from the American Academy of Arts and Letters, and a Broadcast Music Incorporated Student Composer Award. In March 2016, he was *Musical America* magazine’s featured New Artist of the Month. Additionally, he was one of three finalists for the 2018 Pulitzer Prize in music, for his composition Quartet. Gilbertson’s works have been programmed by several major orchestras, including the Minnesota Orchestra, Pittsburgh Symphony, Washington National Opera, San Francisco Chamber Orchestra, and the Grand Rapids Symphony; wind ensembles such as “The President’s Own” United States Marine Band; and professional choirs, including Musica Sacra, The Crossing, and The Esoterics. He has enjoyed an ongoing relationship with his hometown orchestra, the Dubuque Symphony in Iowa, which has performed eight of his works since 2003. In 2009, Gilbertson founded an annual music festival, ChamberFest Dubuque, which brings young classical artists to the area for concerts and educational outreach.

Gilbertson’s highly inventive concerto for woodwind quintet and orchestra, *The Cosmos*, was completed in 2016 as a commission to commemorate the 100th anniversary of Gustav Holst’s *The Planets*. *The Cosmos* was composed for the woodwind quintet WindSync, in partnership with the River Oaks Chamber Orchestra in Houston and the Lafayette Symphony Orchestra in Indiana.

The composer offers the following regarding the inspiration behind each section of the work:

The Cosmos explores features of the universe in our solar system and beyond. Each of the concerto’s five movements is inspired by a different element of the cosmos. The opening movement, Nebula, depicts the clouds of dust, gas, and light that combine to form stars. The second movement captures the circuitous orbit of a comet, growing louder and more brilliant as it draws near. The third and fourth movements are inspired by the bursts of radiation released by solar flares and the mysterious force of dark matter. The final movement depicts the release of atomic energy that powers stars throughout the universe.

An adventurous element of the work is the use of space within the concert hall. The members of the solo quintet perform as a theatrical body as well as a musical one, moving around the hall and at different times playing from within the audience and the orchestra. This antiphonal staging inherent to the effect of the concerto creates an immersive experience for the audience and generates new sounds that bring to life the chaos and beauty of the universe through Gilbertson’s creative score.

Staff Sergeant Kara Santos, flute

Flutist Staff Sergeant Kara Santos joined “The President’s Own” United States Marine Band in June 2009. Staff Sgt. Santos began her musical instruction on piano at age five and flute at age seven. After graduating in 1994 from Iowa City West High School, she earned her bachelor’s degree in flute performance from the University of Michigan in Ann Arbor in 1998. Staff Sgt. Santos earned her master’s degree in 2001 and doctorate in 2005 in flute performance from the University of Iowa in Iowa City. Her notable instructors included Leone Buyse and Jeffrey Zook at the University of Michigan and Tadeu Coelho and Robert Dick at the University of Iowa. Prior to joining “The President’s Own,” Staff Sgt. Santos was principal flute of the Quad City Symphony in Davenport, Iowa, and flute instructor at the University of Evansville in Indiana. She was also principal flute of the Evansville Philharmonic and a member of the Owensboro Symphony in Owensboro, Kentucky.

Staff Sergeant Trevor Mowry, oboe

Co-principal oboe Staff Sergeant Trevor Mowry joined “The President’s Own” United States Marine Band in June 2012. He began his musical training on piano at age five and oboe at age nine. Upon graduating from Glenbard West High School in Glen Ellyn in 2007, he attended the Eastman School of Music of the University of Rochester in New York where he studied with Richard Killmer and earned a bachelor’s degree in music in 2011. Staff Sgt. Mowry pursued graduate studies with Robert Atherholt at Rice University in Houston. He recently performed Jean Françaix’s *L’Horloge de Flore (Flower Clock)* with the Marine Chamber Orchestra in 2015, and he has given master classes at the University of Northern Colorado in Greeley, Georgia State University in Atlanta, and the University of Florida in Gainesville. Prior to joining “The President’s Own,” Staff Sgt. Mowry was guest principal oboe with the Houston Grand Opera, principal oboe with the Wheaton Municipal Band in Illinois, and a freelance musician. In 2010, he won the Eastman School of Music’s annual Concerto Competition.

Staff Sergeant Parker Gaims, clarinet

Clarinet player Staff Sergeant Parker Gaims joined “The President’s Own” United States Marine Band in September 2013. Staff Sgt. Gaims began his musical training at age nine and graduated from Sherman Oaks Center for Enriched Studies in Los Angeles in 2007. He attended DePaul University in Chicago, where he earned a bachelor’s degree in clarinet performance in 2011. He earned a master’s degree in clarinet performance in 2013 from Northwestern University in Evanston, Illinois. He studied with Julie DeRoche of DePaul, Larry Combs of the Chicago Symphony Orchestra, and Steven Cohen of Northwestern. Prior to joining the band, Staff Sgt. Gaims was a graduate assistant at Northwestern, a bass clarinet teaching assistant at the Brevard Music Center in North Carolina, and performed with the Chicago Chamber Musicians.

Staff Sergeant David Young, bassoon

Bassoonist Staff Sergeant David Young joined “The President’s Own” United States Marine Band in August 2015. Staff Sgt. Young began his musical instruction on clarinet at age nine and bassoon at age eleven and graduated from River Hill High School in Clarksville, Maryland, in 2009. He earned a bachelor’s degree in music from Northwestern University (NU) in Evanston, Illinois, in 2013, where he also studied for a semester at the Conservatorium van Amsterdam. His teachers included Christopher Millard of NU and principal bassoon of the National Arts Centre Orchestra in Ottawa, Canada; Lewis Kirk of NU and the Lyric Opera of Chicago; and Sue Heineman, principal bassoon of the National Symphony Orchestra (NSO) in Washington, D.C. Prior to joining “The President’s Own,” Staff Sgt. Young was acting second principal bassoon with the Bergen Philharmonic Orchestra in Norway and adjunct professor at Washington Adventist University in Takoma Park, Maryland. He has also performed with the NSO, the New World Symphony in Miami Beach, Florida, the Civic Orchestra of Chicago, the Chicago Composer’s Orchestra, the National Repertory Orchestra in Breckenridge, Colorado, the Banff Festival Orchestra in Canada, and the Washington, D.C.-based woodwind quintet District 5.

Staff Sergeant Cecilia Buettgen, horn

French horn player Staff Sergeant Cecilia Buettgen joined the “The President’s Own” United States Marine Band in May 2013. Staff Sgt. Buettgen began her musical training on the horn at age eleven. After graduating in 2004 from Sterling Heights High School in Michigan, she earned a bachelor’s degree in 2008 from Western Michigan University (WMU) in Kalamazoo. She earned a master’s degree in 2010 from the University of Cincinnati College-Conservatory of Music (CCM). She studied with Lin Folk of WMU, Elizabeth Freimuth of CCM and the Cincinnati Symphony Orchestra, and Randy Gardner of CCM and the Philadelphia Orchestra. Prior to joining “The President’s Own,” Staff Sgt. Buettgen was the acting principal horn of the Beijing National Opera House in China and performed with the Columbus and Lima Symphony Orchestras in Ohio, Kentucky Symphony Orchestra in Newport, the Richmond Symphony Orchestra in Indiana, and the Southwest Michigan Symphony Orchestra in St. Joseph.

Piano Concerto No. 1 in D-flat, Opus 10

Sergei Prokofiev (1891–1953)

The uncommon talent of the Russian composer Sergei Prokofiev was plainly evident to all who met him as a youth. Although many considered him among the most promising young composers in the country, an equal number of observers would have replaced the word “promising” with “notorious.” Even as a student, Prokofiev was widely regarded as an incorrigible nonconformist who had squandered his valuable conservatory education in St. Petersburg, Russia, by writing what many considered to be noisy, sarcastic, and abrasive music. The stalwarts of the Russian musical establishment did not understand what Prokofiev was trying to do and anticipated that each new work by the young renegade would simply up the ante on the last.

Equally known as a composer and a pianist, Prokofiev’s keyboard works were largely composed as a vehicle for his own virtuosity as a performer. He premièred all but one of his five piano concerti. (The fourth, for left hand only, was written for the famous pianist Paul Wittgenstein, who lost his right arm during World War I.) Prokofiev began the first of these concerti, which have all since entered the regular repertoire, in 1911, just two years after his graduation from the St. Petersburg Conservatory, and he completed it the following year.

Two years later, in 1914, Prokofiev entered the Anton Rubinstein Piano Competition at the conservatory and, rather characteristically, caused some controversy. Rather than enter a standard concerto from the established repertoire as was the customary practice followed by all of the other competitors, Prokofiev proposed his own first concerto for the competition program. His private rationale was that while he may not have been able to win with a standard concerto, with his own concerto the jury would be “unable to judge whether he was playing it well or not.” There was significant resistance to Prokofiev’s plan, and one of the excuses made by the officials was that the rules of the competition required that the piece be published. Rather than acquiesce, Prokofiev found a publisher willing to produce twenty copies in time for the competition. Prokofiev’s performance was exceptional and though several of the judges protested on principle, the committee, headed by one of Prokofiev’s champions Alexander Glazunov, reluctantly awarded him the prize. His award included a new piano, but far more importantly, a new public platform for his work as both a pianist and a composer in the years that followed.

The Piano Concerto No. 1 in D-flat is by far the shortest of Prokofiev’s five contributions to the genre, and it is cast in three main sections that are connected to form a single-movement work. This unusual structure was in keeping with the musical content of the concerto, through which Prokofiev systematically defied most traditional conventions of form, thematic development, and harmony. At times, the composer treats the piano very much as the percussion instrument it technically is, hammering out jagged and intense rhythms and melodic fragments that skitter by the listener. However, juxtaposed with the plethora of boisterous and angular music are moments of true tenderness and lyricism. These dramatic poles of emotion became a hallmark of Prokofiev’s music throughout his career, and its seeds were firmly planted in this early miniature masterpiece.

Gunnery Sergeant Russell Wilson, piano

Pianist Gunnery Sergeant Russell Wilson joined “The President’s Own” United States Marine Band in September 2002. He began his musical instruction on piano at age seven with Gail McDonald. After graduating in 1999 from Surrattsville High School in Clinton, Maryland, he earned a bachelor’s degree in classical piano in 2004 and a master’s degree in jazz in 2007, both from the University of Maryland, College Park, studying piano with Cleveland Page and jazz with Ron Elliston.

Gunnery Sgt. Wilson is a frequent soloist on piano and accordion and has performed Wolfgang Amadeus Mozart’s Concerto for Two Pianos in E flat, Ottorino Respighi’s Concerto a Cinque, Ernest Bloch’s Concerto Grosso, Camille Saint-Saëns’ *Carnival of the Animals*, and Richard Adinsell’s Warsaw Concerto with both the Marine Band and Marine Chamber Orchestra. He also was a 2011 tour soloist, performing Edvard Grieg’s Piano Concerto in A minor, Opus 16. In addition to his official musical duties, he has performed for a low-income retirement home, a veterans’ home, and a home for people with severe disabilities. Prior to joining “The President’s Own,” Gunnery Sgt. Wilson worked aboard Norwegian Cruise Lines, performing solo classical recitals and as a member of a show band.

Symphony No. 4 in C minor, D. 417, *Tragic*

Franz Schubert (1797–1828)

edited by Arnold Feil and Douglas Woodfull-Harris

Franz Schubert was among the first true Romantics to live and work in Vienna. Along with the Classical composers Wolfgang Amadeus Mozart and Ludwig van Beethoven, Schubert is often included in the so-called “First Viennese School,” a line of composers strongly influenced by the musical course set by Joseph Haydn. Although Schubert never actually studied with Haydn, he was well suited to assume his mantle and build upon the significant symphonic developments initiated by Haydn at the close of the Classical period. Just as Haydn had done before them, both Beethoven and Schubert redefined the parameters of the symphonic form. With each of their contributions to the genre, the composers pushed the boundaries of structure, orchestration, and range of expression ever further. By the time of Schubert’s untimely death at the age of only thirty-one, he had led a movement that would coax Vienna into the Romantic period and open up a broader musical language that would be explored throughout the next seventy-five years.

Schubert composed his Symphony No. 4 very rapidly during the spring of 1816. At the time, the nineteen-year-old prodigy was growing increasingly discontent with the drudgery of his position as an assistant teacher in his father’s school and was seriously considering the possibility of devoting himself full-time to composition. The title, *Tragic*, written in Schubert’s own hand on the first page of the score, and the choice of the key of C minor strongly suggested Beethoven’s influence. However, the music itself was far removed from the powerful sense of struggle and triumph that was interwoven through much of Beethoven’s symphonic output. Schubert’s musical language, with its operatic gesture and elegiac lyricism, was much closer to Mozart’s melodic and formal sensibilities, though the composer’s own rapidly-developing personality emerged everywhere throughout this remarkable symphony.

The first movement, which begins with a brooding Adagio molto, has something of the character of an overture to a tragedy, before it blossoms into a brilliant Allegro vivace. The beautiful slow movement is among the finest and most developed of any that Schubert had composed to that point, and it abounds with the young composer’s unmistakable individuality. An agitated episode, which occurs twice, links its mood with that of the first movement. Typically Schubertian, too, are the contrasting Menuetto and Trio that follow: the delightfully lilting dance-like Trio provides a charming foil for the assertive, offbeat accentuation of the Menuetto. The “tragic” mood is again predominant in the finale of the work, with musical material that is generated from the opening theme, but taken to new heights as the symphony comes to a close. Although Schubert was still a teenager during its composition, the Symphony No. 4 stands as one of the most beloved works in the genre and clearly foreshadows the brilliance that was yet to come from Schubert’s pen in the ensuing and all-too-short years of his life.