



Colonel Michael J. Colburn, Director

UNITED STATES MARINE BAND
Thursday, April 17, 2014 at 7:30 P.M.
Bowie Center for the Performing Arts
Bowie, Maryland
Major Jason K. Fettig, conducting

Time Capsule: 1944

Paul Hindemith (1895–1963)
transcribed by Keith Wilson

March from *Symphonic Metamorphosis on
Themes of Carl Maria von Weber*

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

The Last Days of Pompeii
In the House of Burbo and Stratonice
Nydia
The Destruction of Pompeii and Nydia's Death

arranged by Ken McCoy

“Wild About Harry”
MSgt Christian Ferrari, trumpet soloist

arranged by SSgt Ryan Nowlin*

Sentimental Journey: A World War II Hit Parade
GySgt Sara Dell'Omo, mezzo-soprano
MSgt Kevin Benneer, baritone

INTERMISSION

Leonard Bernstein (1918–90)
transcribed by Paul Lavender

Three Dance Episodes from *On the Town*
The Great Lover
Lonely Town: Pas de Deux
Times Square: 1944

Aaron Copland (1900–90)
transcribed by Merlin Patterson

Appalachian Spring

John Philip Sousa (1854–1932)

March, “The Stars and Stripes Forever”

GySgt Sara Dell'Omo and MSgt Kevin Benneer, concert moderators

*Member, U.S. Marine Band

The U.S. Marine Band will perform Sunday, April 27 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 Tomasi, Jacob, and Prokofiev.

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PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert.

PROGRAM NOTES

The year 2014 marks the 70th anniversary of the D-Day invasion and a significant turning point of World War II. While our men in uniform bravely battled unrelenting forces abroad, America resolutely marched on at home and prepared for their eventual return. It was a difficult time for our country, yet it was also an era that played a major role in defining America's national culture and an artistic identity that we continue to celebrate to this day. The unique American art form of jazz had come into its own, the hit parade was on the radio, a young Leonard Bernstein took New York City by storm, and Aaron Copland wrote the timeless work that would win the Pulitzer Prize in music.

March from Symphonic Metamorphosis on Themes of Carl Maria von Weber

Paul Hindemith (1895–1963)
transcribed by Keith Wilson

The year 1944 was both a turbulent time in America and a period of artistic and cultural growth. While World War II raged in Europe, Americans turned to music and art as a diversion from the omnipresent hardships of the war.

German composer Paul Hindemith immigrated to the United States in 1940 and became a citizen in 1946. He taught at Yale University in New Haven, Connecticut and was a major influence on many important composers of the latter half of the twentieth century. In early 1940, Hindemith began discussing the possibility of producing a ballet based on the music of composer Carl Maria von Weber (1786–1826) with the Russian ballet producer Leonide Massine. The idea intrigued Hindemith, but he and Massine clearly had different concepts of the project. Massine had envisioned simple arrangements of Weber's melodies rather than Hindemith's sharper and more colorful interpretations of the music. The ballet was dropped, but Hindemith did not let the music go to waste. He reworked his ideas into what became the *Symphonic Metamorphosis*. The first, third, and fourth movements are based on melodies from relatively obscure piano duets of Weber that Hindemith and his wife would often play together. The second movement is derived from Weber's overture to his opera *Turandot*.

Symphonic Metamorphosis received its world premiere by the New York Philharmonic on January 20, 1944, with Artur Rodzinski conducting. Although it was written for orchestra, Hindemith immediately felt that it should also be available for band and requested that his Yale colleague Keith Wilson create the transcription. Since that time, the heroic March that serves as the fourth movement of the suite is often performed on its own.

The Last Days of Pompeii

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

The most famous eruption of Mt. Vesuvius near modern day Naples, Italy, occurred in 79 A.D., when the ancient city of Pompeii was entombed in a cataclysmic wash of lava and ash. Although Vesuvius has not since unleashed such fury, it remains an active volcano and is the only one on the European mainland to have erupted in the last hundred years. It is also one of the most dangerous given the population of more than three million that presently live in the vicinity. However, Vesuvius has largely remained silent for the past seventy years since its last major eruption on March 18, 1944.

The volcano and its legendary ties with the lost city of Pompeii have served as inspiration for many composers including John Philip Sousa. Throughout his long career, Sousa composed several concert suites on various topics. Among them was *The Last Days of Pompeii*, which Sousa considered to

be one of his very best compositions and the one that he programmed more often than any of his other suites. Throughout the nineteenth century, America was fascinated with all things Greek and Roman and the phenomenon was not lost upon a showman like Sousa. His Chariot Race of 1890—a musical depiction of the thrilling scene from the wildly popular novel *Ben Hur*—was exceptionally popular and must have convinced the composer that more music should be written on Roman lore.

Sir Edward George Bulwer-Lytton's novel *The Last Days of Pompeii* was the inspiration for Sousa's 1893 suite of the same name. The only clue to the intent of the first movement, In the House of Burbo and Stratonice, is a brief quote from Bulwer-Lytton: "Within the room were placed several small tables; 'round these were seated several knots of men drinking, some playing at dice." The character of these men is only implied in these lines, but Sousa knew his audiences would be well aware of the power and feeling of invincibility that defined the oligarchy that ruled Roman society. The feminine second movement is the antithesis of the masculinity of the first, focusing on the heroine of Bulwer-Lytton's novel who is a blind flower-girl named Nydia. She is the prototypical Romantic heroine, a victim of unrequited love who is ennobled through her purity and sacrifice. The third movement, The Destruction of Pompeii and Nydia's Death, begins with the musical eruption that one would expect from a suite with such a title. However, Sousa ends the work on a more contemplative and tragic note, depicting Nydia's gracious and quiet acceptance of her unjust fate.

"Wild About Harry" arranged by Ken McCoy

Jazz trumpeter and actor Harry James was hitting his stride in 1944 at the height of the Big Band era. James was born in Albany, Georgia in 1916, the son of a circus bandleader and an acrobat, and he learned to play trumpet from his father. He was a natural talent and began to perform with several prominent dance bands while still in his teens, eventually ending up in the famed Benny Goodman Band. He flourished in the trumpet section of the band and earned a reputation as an astounding technician with a beautiful tone. He left Goodman's band in 1939 to strike out on his own, forming a group he called Harry James and His Music Makers and employing a talented but then-unknown singer named Frank Sinatra. About this time, James began to appear in feature films and his rise to national stardom happened simultaneously on the hit parade and the big screen. His immersion in the Hollywood culture became complete when he married actress Betty Grable in 1943.

In all, James appeared in more than a dozen films (often playing himself) and recorded an impressive number of hit singles during the thirties and forties, becoming one of the most widely known jazz trumpet players of his era. He continued to perform until the 1980s and many of the songs he made famous continue to flourish as part of the jazz standard repertoire. James died in Las Vegas on July 5, 1983, which was coincidentally exactly 40 years after his marriage to Grable and 30 years to the day of her funeral. Frank Sinatra delivered the eulogy at James' funeral.

Ken McCoy was chief arranger with the United States Army Field Band at Fort Meade, Maryland. His arrangement features the trumpet in a few of James' most famous tunes: "You Made Me Love You," "Ciribiribin," and "Young Man with a Horn."

Master Sergeant Christian Ferrari, trumpet soloist

Trumpeter/cornetist Christian Ferrari of Rome, N.Y., joined "The President's Own" United States Marine Band in September 1993. Ferrari began his musical instruction at age 11 and graduated from Rome Free Academy in 1986. He earned a bachelor's degree in music education and performance in 1990 from Syracuse University in New York, and a master's degree from the New England Conservatory of Music in Boston in 1993. He studied trumpet with the late Roger Voisin at the Tanglewood Music Center in Lenox, Mass., Charles Schlueter formerly of the Boston Symphony Orchestra, and Daniel Sapochetti formerly of the Syracuse Symphony Orchestra.

Sentimental Journey: A World War II Hit Parade

arranged by SSgt Ryan Nowlin*

Popular song has given voice to American's greatest joys and deepest sorrows, their most personal longings and paralyzing fears. This has been especially true during times of war and it was never more evident than during the World War II era, what some consider the golden age of American popular song. With the advent of radio and the phonograph, popular song was more readily available in the homes of the American people than ever before. These same technologies enabled members of the armed forces deployed around the world to enjoy this music as well. Consciously devoid of lyrics mentioning the horrors of war, popular music was uplifting and encouraging, giving voice to patriotism and longings for home and loved ones far away.

Some of the greatest songs associated with the era were written before the United States entered the war. "Boogie Woogie Bugle Boy" was recorded in January 1941, inspired by the start of the peacetime draft anticipating the global conflict. "Chattanooga Choo Choo" was the number one song on December 7, 1941. "Stormy Weather," written in 1933, spoke of the pain of two lovers being separated. "As Time Goes By," from the same year, perfectly voiced the apprehension and uncertainty of the times, but found solace in the timeless expression of affection. The 1944 hit "Accentuate the Positive" also provided a buoyant and optimistic antidote to the conflict. "That Old Black Magic" dated from 1942 before there was much good news coming from Europe or the South Pacific, yet ignored the war completely and focused on the intoxicating power of love. "I'll Be Seeing You" was a melancholy expression of separation and became an unofficial anthem for all those serving far from home. The lyrics of the 1944 hit "Sentimental Journey" include the phrase "Gonna make a sentimental journey to renew old memories," and these words perfectly describe this medley of World War II popular songs titled *Sentimental Journey: A World War II Hit Parade*.

Three Dance Episodes from *On the Town*

Leonard Bernstein (1918–90)

transcribed by Paul Lavender

Few have contributed more to American music culture than Leonard Bernstein. Equally gifted as a conductor, composer, concert pianist, and teacher, Bernstein excelled at finding a way to connect with many different audiences. In the nearly twenty-five years since his death, both his music and his status as an American icon continue to flourish. As a composer, Bernstein displayed a wide range of talents, writing music not only for the concert stage, but also for film, ballet, opera, and Broadway, with his *West Side Story* becoming one of the most successful shows in history. Although primarily a classical musician, Bernstein had a great fondness and respect for jazz and popular music. In an undergraduate thesis while attending Harvard University in 1939, Bernstein wrote "jazz in the twentieth century has entered the mind and spirit of America; and if an American is a sensitive creator, jazz will have become part of his palette, whether or not he is aware of it." Whether overt or carefully woven into the texture,

jazz styles do indeed permeate much of Bernstein's music, including many pieces written for the concert hall.

Bernstein solidified his place as a dazzling young American conductor in 1943 when shortly after being named assistant of the New York Philharmonic, he conducted a performance of the orchestra with no rehearsal after music director Bruno Walter became ill. A year later he further established his credentials as a composer with the production of the musical *On the Town*. When Bernstein was studying at the Curtis Institute of Music in Philadelphia, he worked with a cabaret group called *The Revuers*. This group included two entertainers, Betty Comden and Adolph Green, who later wrote the lyrics for the musical and would become Bernstein's lifelong friends and artistic partners.

On the Town is the story of three young sailors on a twenty-four hour shore leave in New York City. One of the young sailors becomes infatuated with a woman and the three friends split up in an effort to find her. *On the Town* is based on *Fancy Free*, a ballet by Bernstein based on the same premise, and made its Broadway debut in New York in 1944. Bernstein created three dance episodes from *On the Town* for orchestra and offered the following about each episode:

In the Dance of the Great Lover, Gaby, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep in the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet.

In the Pas de Deux, Gaby watches a scene, both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor.

The Times Square Ballet is a more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade, and a scene in the Roseland Dance Palace.

Appalachian Spring

Aaron Copland (1900–90)

transcribed by Merlin Patterson

A native New Yorker, Aaron Copland was educated at Boys High School in Brooklyn. He studied piano with Victor Wittgenstein and Clarence Adler and in 1917 began study of harmony and counterpoint with Ruben Goldmark. In 1920 he entered the American Conservatory in Fontainebleau, France, where he worked under the tutelage of Nadia Boulanger. He returned to America in 1924 and settled in New York, which remained his home base for the remainder of his life. His works are wide ranging and ambitious, from chamber music and symphonic works to ballet and opera, but it is his works inspired by American folk motifs which have been most enduring. These include his ballets *Billy the Kid* (1938) and *Rodeo* (1942) and his dramatic Fanfare for the Common Man (1942) which capitalized on the patriotic sentiment of a nation at war.

Copland enjoyed a fruitful artistic collaboration with famed choreographer Martha Graham that produced some of the most enduring music of his career. In 1942, the well-known arts patron Elizabeth Sprague Coolidge attended a performance by Graham's dance company. Noting that she had never choreographed a ballet to new original music, Coolidge invited Graham to create three new ballets to be premiered at the 1944 fall festival run by the Coolidge Foundation. Three prominent composers, Paul Hindemith, Darius Milhaud, and Copland, were commissioned to write the music for the occasion. Copland began work in Hollywood in June 1943 and completed his score a year later. The title *Appalachian Spring* was chosen by Graham, which she borrowed from a poem by Hart Crane. Although

the colorful title aptly fits the mood of the ballet, the storyline has absolutely no relationship to the text of the poem itself.

Graham's uniquely American tale portrays:

a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end, the couple is left quiet and strong in their new house.

Copland's stunning music is the perfect complement to this quaint story, possessing tenderness and strength, conflict and humor, and an inimitable sound-world that has since become widely associated with the traditional American experience. The finale of the work extensively uses the Shaker melody known as "Simple Gifts," but Copland brilliantly wraps the folk song in his own original voice, transforming the familiar music into something significantly more profound.

The ballet was premièred by Martha Graham and her company at Coolidge Auditorium at the Library of Congress in Washington, D.C., on October 30, 1944. In order to accommodate the limited performance space, the original score was written for only thirteen players. The year following the successful première, Copland crafted a concert suite using eight of the most memorable musical episodes from the ballet and expanded the work for full symphony orchestra. He also authorized the original orchestration of the work to be performed with expanded string section. Although the music is identical in Copland's two settings of the ballet suite, the more transparent original orchestration offers an intimate charm that sets it apart from the later realization for full orchestra.

Appalachian Spring was awarded the Pulitzer Prize for music the year following its première and was the Music Critics Circle of New York's choice for the outstanding theatrical work of the 1944–45 season. Graham said she wanted the ballet to be like "a legend of American living, like a bone structure, the inner frame that holds together a people." With *Appalachian Spring*, Copland succeeded in both creating a work worthy of this ideal and firmly cementing his reputation as the undisputed "Dean of American Music."

March, "The Stars and Stripes Forever"

John Philip Sousa* (1854–1932)

John Philip Sousa actively composed over a span of nearly sixty years but it was during his time as leader of the Marine Band followed by the early years of his leadership of his civilian band that he wrote some of his most famous marches, those that earned him the title "The March King." His most famous composition was written during this time, conceived while he was abroad and the product of homesickness caused by his nearly constant travel.

Since its première in Philadelphia on May 14, 1897, "The Stars and Stripes Forever" has secured its place as the most popular and widely recognized march of all time. It has captured the spirit of American patriotism perhaps better than any other composition for more than a century. Former Sousa Band members testified that, during the heyday of the Sousa Band, "The Stars and Stripes Forever" was performed on every concert. Audiences expected, and sometimes even demanded to hear the march and eventually began to stand upon recognizing its opening bars as if it were the national anthem. It didn't succeed in becoming the national anthem but, in 1987, President Ronald Reagan signed an act of Congress designating "The Stars and Stripes Forever" the national march of the United States.

Sousa was a staunch patriot and he often insisted that the impetus for "The Stars and Stripes Forever" was born of both his love for country and divine inspiration. The following is taken from a Sousa Band program from the early part of the century:

Someone asked, "Who influenced you to compose 'The Stars and Stripes Forever,'" and before the question was hardly asked, Sousa replied, "God—and I say this in all reverence! I was in Europe and I

got a cablegram that my manager was dead. I rushed . . . to Paris and then to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing 'Stars and Stripes Forever.' Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas day, 1896.

Sousa later added that some of the initial melodic material was conceived while he was still in Europe and it was then that the image of the American flag came to the forefront of the homesick composer's mind. In an interview, Sousa said:

In a kind of dreamy way I used to think over the old days at Washington when I was leader of the Marine Band . . . when we played at all public official functions, and I could see the Stars and Stripes flying from the flagstaff on the grounds of the White House. . . . To my imagination it seemed to be the biggest, grandest flag in the world, and I could not get back under it quick enough.