
THE UNITED STATES ARMY FIELD BAND



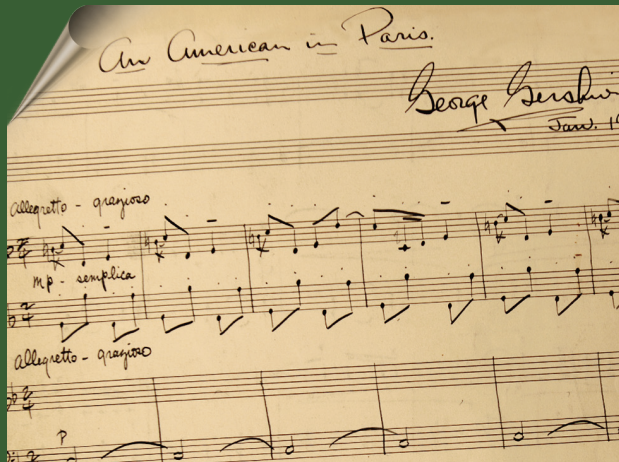
The Legacy of GEORGE GERSHWIN



Washington, DC



Featuring
The Marcus Roberts
Trio



"The Musical Ambassadors of the Army"

*F*rom Boston to Baghdad, Tampa to Tokyo, The United States Army Field Band has been thrilling audiences of all ages for more than 60 years. Its members are the most traveled Soldier-Musicians in the world, earning them the title “The Musical Ambassadors of the Army.” Each of the Army Field Band’s performing components, the Concert Band, the Soldiers’ Chorus, The Volunteers, and America’s Big Band—the Jazz Ambassadors, present free concerts across the continental United States more than 100 days annually. They have also performed in more than thirty countries on four continents in support of our Nation’s diplomatic efforts and our fellow Soldiers overseas.

Internationally-acclaimed as one of the most versatile and inspirational musical organizations in the world, The United States Army Field Band remains focused on keeping the will of the American people behind their Armed Forces. Since its inception in March 1946, the Army Field Band has fulfilled its mission as defined by its founder, General Jacob L. Devers: “Organize a band that will carry into the grassroots of our country the story of our magnificent Army.”

The Military’s Most Traveled Musicians

The Legacy of
GEORGE GERSHWIN

About this Recording

The United States Army Field Band proudly presents the fifth in a series of concert band recordings honoring the lives and music of individuals who have made significant contributions to the concert repertoire and to music education.

Designed primarily as educational resources, these recordings are carefully researched to accurately represent the composer's body of work and, when possible, to reflect the original intent of the composer. Biographical information, detailed program notes, and historical photographs are included to provide music educators and their students with insight into the compositions.

Truly a pioneer in his field, George Gershwin drew from European classical music, American popular music, and jazz to form a unique style that would come to define American music. In spite of a relatively short career, many of his songs and compositions remain among the most beloved of all time. This recording explores not only the original compositions of George Gershwin, but also the legacy he left behind.

The Legacy of George Gershwin was recorded in 2009 and 2010 at Devers Hall, Fort George G. Meade, Maryland, using multi-track digital equipment.

The Legacy of GEORGE GERSHWIN

George Gershwin is the only songwriter I know who became a composer.

—Irving Berlin, c. 1961

Ira's Piano & Tin Pan Alley

In 1910, a Russian American couple living in Brooklyn bought a used upright piano for their oldest son Ira. He dabbled with it for a while, but in the end showed no great interest in the instrument. Ira's younger brother, however, quickly became enamored with it, and his boyish pursuits were soon eclipsed by his newfound ambition to be a musician.



A young George Gershwin, center, with his family.

The importance of that piano to 20th Century American music can hardly be exaggerated. Without it, the world may never have known the genius of George Gershwin.

George Gershwin began life as Jacob Gershwine, born in a house in Brooklyn in 1898. He was the second of four children, all of whom enjoyed some talent in music. Every time their father changed



The Brooklyn house where George Gershwin was born.



George, right, with his younger brother Arthur.

jobs the family moved, and he changed jobs often. Each of George's siblings was born in a different home, though all within New York City.

As an adult, the perception of George Gershwin was that of the consummate celebrity: stylish, sophisticated, admired. The young George Gershwin would not have recognized himself. As a boy, George roller-skated, played street hockey, was prone to fighting, and when he bothered to attend school at all, his grades were generally poor. But even then, his defining characteristic was his drive to prove himself, to compete fiercely in everything that he felt mattered. This, at least, never changed.

George was 12 when the piano found its way into his home, and he began lessons almost immediately. After two years of study, he was noticed by pianist Charles Hambitzer, who became his first serious teacher and a tremendous influence. Hambitzer would expose him to the music of Bach, Chopin, Mozart, and Liszt, but also contemporary composers like Debussy. For lessons in music theory and harmony, Hambitzer referred George to Edward Kilenyi. If Hambitzer gets the credit for teaching Gershwin piano technique and knowledge of classical music, Kilenyi must be credited for encouraging Gershwin's interest in popular music.

As important as these men were to his development, Gershwin's most formative experience began in 1914, when he was hired as a "song-plugger" for Remick & Co. in the heart of Tin Pan Alley. Located in Manhattan, Tin Pan Alley was filled with music publishing companies and songwriters. All day and well into the night, one could walk down Tin Pan Alley and hear the banging of hundreds of tinny upright pianos as song-pluggers like 15-year-old George Gershwin played their companies' sheet music for singers, bandleaders, and managers looking for material. Though it only paid \$15 a week, "piano pounding" in Tin Pan Alley was a demanding job for a pianist. Gershwin was constantly sight-reading, and was hardly



Music publisher Remick & Co., where Gershwin's career began.

A Star Is Made

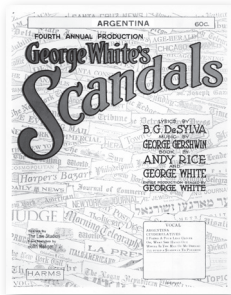
Gershwin was learning the music industry from the very bottom. He quickly learned the structure and common forms of popular songs, the qualities that make a good song, and the process by which a song was published and sold. He was also making contacts that would prove valuable in the years to come. Gershwin was interested in writing his own music almost from the very beginning, but Remick & Co. refused to buy his work. He was eventually able to publish his first song through a competitor: “When You Want ‘Em, You Can’t Get ‘Em (When You’ve Got ‘Em, You Don’t Want ‘Em)” earned him \$5.

After three years with Remick & Co., Gershwin was developing a disdain for Tin Pan Alley, the popular music industry, and with popular songs in

ever afforded the luxury of playing a song the way it was printed. Singers would almost always need a song transposed; a song-plugger might be asked to play something in a different style than was indicated, adjust the tempos, modulate the bridge differently, or make any number of other changes. On-the-spot flexibility was essential for a song-plugger, and this strengthened Gershwin’s piano technique immensely. It was also an ideal job for learning the songwriting business. Coupled with his piano studies and his boundless determination, the foundation for his future was laid.



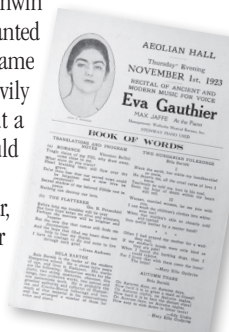
general, which he felt were inherently lacking in quality. He had learned all he needed, and he was no longer content with the meager salary of a piano-plugger. By then he had published several songs, had recorded hundreds of piano rolls, and had set his sights higher: Broadway musicals, which he considered to be the superior genre (and potentially much more profitable). He left Remick & Co. in 1917.



After leaving Tin Pan Alley, Gershwin collaborated with a young lyricist named Irving Caesar, whom he knew from Remick's. In 1919, Gershwin and Caesar wrote a stand-alone song entitled "Swanee." It was staged at the opening of the Capitol Theatre, but didn't attract much attention. Soon after the Capitol Revue closed, Gershwin and Caesar pitched "Swanee" to superstar entertainer Al Jolson (future star of *The Jazz Singer*), who included the song in his own revue, making it a colossal hit. They sold millions of records, Jolson would be associated with "Swanee" for the rest of his career, and Gershwin had officially found his big break.

Following the success of "Swanee," several events occurred that would give Gershwin his chance at real stardom. The first piece fell into place in 1922, while Gershwin was working for George White's *Scandals* revue. He and his lyricist wanted to try something new: a short "negro opera" set in Harlem. What they came up with was *Blue Monday*, a one-act, 25-minute opera that drew heavily from blues, jazz, and ragtime. *Blue Monday* was abused by critics, but a few gave it more credit, suggesting that, despite its shortcomings, it could be the first step in a new direction for American music.

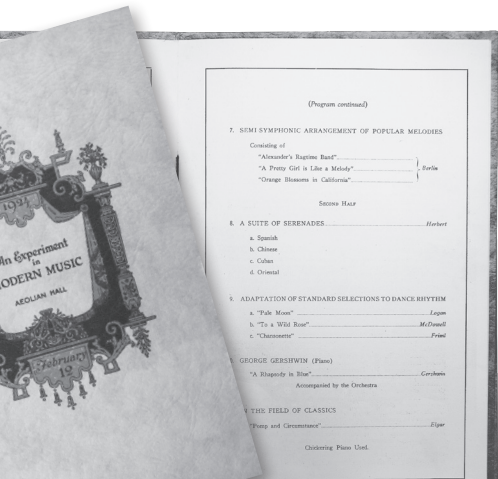
The next milestone in Gershwin's career came the following year, when singer and innovator Eva Gauthier invited him to accompany her



on a special recital. It was entitled “Ancient and Modern Music for Voice,” and was made up of several sets, each one featuring the music of a different region or time period. The American set included the popular music of Jerome Kern, Irving Berlin, and Gershwin himself, with Gershwin at the piano. The recital was well received by both the audience and the critics, although many mislabeled the American set as “jazz.”

The single most important moment of Gershwin’s career came just three months later: Bandleader Paul Whiteman, who directed the orchestra in Gershwin’s *Blue Monday*, decided the time was right to bring jazz to the concert hall. Whiteman commissioned Gershwin to compose a “jazz concerto,” which Gershwin himself would premiere. On February 12, 1924, Paul Whiteman and his Palais Royal Orchestra presented “An Experiment in Modern Music,” a huge program consisting of 26 pieces under various headings and a pre-concert lecture. The concert was held at Aeolian Hall, where Eva Gauthier had presented her recital months before.

Gershwin’s contribution was next to last, a piece for jazz band and piano. Originally called *American Rhapsody*, George’s brother Ira had convinced him to change the title just weeks earlier. On February 12, Paul Whiteman’s Palais Royal Orchestra and George Gershwin offered the first performance of *Rhapsody in Blue*.



Original program from the famous 1924 Aeolian Hall concert, which featured the premiere of *Rhapsody in Blue*.



Paul Whiteman and his Palais Royal Orchestra.

Broadway, The Opera, & Hollywood

After the premiere of *Rhapsody in Blue*, Gershwin was recognized as an important new voice in American music. No longer interested in writing stand-alone songs, he turned his talents to musical theatre, producing some of his most beloved shows, including *Lady, Be Good!*; *Oh, Kay!*; and *Girl Crazy*. His lyricist and collaborator on all these projects was his brother, Ira. Ira had in fact been working with George for years, but had used the pseudonym Arthur Francis to avoid the impression of “piggybacking” on



George's success. By 1924, Ira had worked with enough composers and was sufficiently well known in the industry that the pseudonym was effectively useless. He used his own name from then on, and George worked with him almost exclusively.

George took to celebrity very well. He was an exceedingly social person, and famously monopolized the spotlight at every party he ever attended with his exuberant piano playing. He also developed a reputation as a "ladies' man." He had well-documented relationships with countless women, many of them famous, nearly all of them in music or show business. As he got older, he bemoaned his lack of meaningful companionship more and more, although his affairs never seemed to slow down, or to become more consequential.

In 1926, Gershwin read DuBose Heyward's novel *Porgy*, the story of a small black community in Catfish Row, centered around Porgy, a crippled beggar, and Bess, a young prostitute.

Gershwin was immediately taken with the novel, and contacted Heyward the next day about adapting it into an opera. Heyward was excited at the prospect, but *Porgy* was already being adapted as a play. Gershwin was undeterred, but set the project aside to revisit later. Gershwin and Heyward spoke again in 1932, and a year later the contract was signed. *Porgy and Bess* was to be a far cry from *Blue Monday*: a full opera in three acts, Gershwin insisted on casting black actors in black roles (which *Blue Monday* did not have). Heyward

wrote the libretto himself, and Ira adapted it. Gershwin made several visits to Heyward's native Charleston, the inspiration for the setting for *Porgy and Bess*, and spent a great deal of time listening to the native music of the region. The Gershwins and Heyward poured countless



Photo by Richard H. Tucker, Jr.

Photograph from the original 1935 Boston run of *Porgy and Bess*.

man-hours into the project, and finally finished in 1935. It debuted very successfully in Boston, but the New York run ended after only 124 performances. The production lost money, and critics were generally unkind. Gershwin was characteristically hurt by the negative reviews, but even as the show closed, he was intensely proud of the work he and his colleagues had done. History has shown his reaction to be the truer one, as *Porgy and Bess* has since been called “the Great American Opera.”

Despite its eventual acclaim, *Porgy and Bess* was initially a commercial failure. The Gershwins had also suffered a string of flops on Broadway. They moved to Hollywood for a change of scenery and a brief (and hopefully profitable) return to songwriting. Some of Gershwin’s most enduring hits came from these months in Hollywood: “Let’s Call The Whole Thing Off,” “They Can’t Take That Away From Me,” “A Foggy Day,” and “Our Love Is Here To Stay” are just a few. It was a productive time for the Gershwins, but as George became fed up with Tin Pan Alley in 1917, he became fed up with Hollywood in 1937. He found executive Samuel Goldwyn impossible to work with, and was uncomfortable surrendering control of his songs once they were written. Time and again he saw some of his best work ruined in editing or cut from a movie entirely. Gershwin was anxious to be done with Hollywood, and was already looking ahead to the next thing.



George and Ira Gershwin leave New York for Hollywood, 1936.



Personal photograph of George Gershwin, with (and inscribed by) Ira Gershwin and DuBose Heyward, author of the novel *Porgy*.

Between 1935 and 1937, George was increasingly having problems with coordination, severe headaches, and occasionally smelled odors that other people seemed not to notice. In February 1937, he had a brief blackout during a performance of his Concerto in F. Medical examinations showed nothing serious at first, but his coordination continued to deteriorate, and his headaches became crippling. By the time the massive brain tumor was discovered, it was far too late. George Gershwin died in surgery on July 11, 1937. He was 38 years old.

Legacy

George's remains were flown back to New York for burial, where his funeral was attended by 3,500 mourners. His death came as a shock to everyone who knew him. Ira was utterly crushed, blaming himself for years afterward questioning what he might have done. Although he would live a long life and have a fruitful career, Ira did not write for three years following George's death.



George at the piano with Ira and longtime friend Fred Astaire.

We can only imagine what masterpieces America lost with the passing of George Gershwin. Living in Hollywood just before his death, George told his sister Francis: "I'm out here to make enough money with movies so I don't have to think of money anymore. . . I just want to work on American music: symphonies, chamber music, opera." Around the same time, he had been extremely anxious to write a string quartet based on melodies from the Sea Islands of South Carolina: "It's go-

ing through my head all the time, and as soon as I'm done scoring the next picture, I'm going to rent me a little cabin up in Coldwater Canyon, away from Hollywood, and get the damn thing on paper. It's about to drive me crazy, it's so full of ideas!"

This confirms what could be surmised from studying Gershwin's music: starting as early as his lessons on Ira's old piano and pounding out songs in Tin Pan Alley, George was evolving as a musician.

As a teenager he dreamt of writing popular songs, until he went on to write for Broadway revues and score full musicals. While he was mastering the art of the Broadway musical, Gershwin was already moving on to classical concert pieces (although the influence of popular music, ragtime, and jazz was ever present). Even as he composed scores for major motion pictures, he was performing his own works for piano and looking ahead to his first string quartet. He often expressed interest in studying classical composition with some of his celebrated contemporaries, but they invariably refused him, hesitant to jeopardize his unique style.

His attitude in the last years of his life and the trajectory of his career show a steady progression towards classical art music, enriched with the characteristic sounds and melodies of America. Though the music world lost what certainly would have been many years of brilliant work, it was fortunate to get even a glimpse of the genius of that most American of composers, George Gershwin.



George and Ira Gershwin, 1937.

Courtesy of the Estate of Edward Seichen



Program Notes

An American in Paris (1928)

George Gershwin's European travels from 1926 to 1928 were both a reward for his success in America and a journey toward artistic transformation. As his popularity spread overseas, he was in demand as both performer and composer. He had hoped to refine his composition skills in France, through master teacher Nadia Boulanger and the constellations of leading composers who surrounded her; reluctant to interfere with Gershwin's style, Boulanger declined. Nevertheless, his experiences in Europe inspired him to create an ambitious tone poem that described his emotional journey of elation and loneliness as an American discovering the vibrant life of the great European cities, Paris in particular.

While in Paris, Gershwin composed a 12-bar blues theme that became an essential part of *An American in Paris*. The absence of a piano part was unusual, as most of his larger classical works prominently featured piano; he added and removed it several times during the writing process. The percussion parts were distributed among a symphonic section rather than to a drum set. Gershwin had discovered pitched taxi horns in Europe, which he brought back to New York for the premiere. To conduct the work, Gershwin chose Walter Damrosch, a trusted colleague who led the premiere of Gershwin's Concerto in F in 1925. With Damrosch's input, Gershwin would excise a substantial 108 measures from the original two-piano score.

At the premiere of *An American in Paris* on December 13, 1928, the audience cheered but most critics trivialized the piece. Despite criticism, the work was a commercial success, and later lent its name and music to a Hollywood film that showcased classic Gershwin songs and used the tone poem as the basis for a dream ballet, beautifully danced by Gene Kelly.

The Concert Band performs an abridged version of *An American in Paris* that presents its musical themes and preserves the excitement, homesickness, and romance that Gershwin found in his travels.

“I Got Rhythm” Variations (1934)

Ethel Merman introduced “I Got Rhythm” to the world during the Broadway run of *Girl Crazy* in 1930. The Gershwin brothers’ simple song helped catapult the singer to stardom, and became an anthem to jazz performers everywhere. Its melody is upbeat and light, heavily syncopated, and extremely memorable. Moreover, its distinct 32-bar chord progression has become one of the most standard progressions in jazz, today known simply as “rhythm changes.”

Gershwin needed a third piece to rotate with *Rhapsody in Blue* and his Concerto in F during a national concert tour with a traveling orchestra. In search of source material for an instrumental theme and variations, he turned to “I Got Rhythm.” Gershwin’s intricate embellishments of melody and harmony benefited greatly from his studies with composer and teacher Joseph Schillinger, who educated Gershwin in the subtle, complex structures of mathematically derived music.

With his death only three years away, the *“I Got Rhythm” Variations* would be Gershwin’s final concert work. While the *Variations* are not as widely known as Gershwin’s other concert works, they continue to attract the curiosity and creativity of adventurous pianists. The Concert Band accompanies the Marcus Roberts Trio in their unique exploration of the *Variations*. As modern-day descendants of Gershwin’s legacy, Roberts and company take advantage of the seven decades of progress in jazz, classical, and popular music since the composer first performed his *“I Got Rhythm” Variations*.

Three Preludes (1926)

Gershwin was sketching out short piano pieces he called *Novellettes* as early as 1917. In 1926, he performed a set of five at two recitals, one in New York's Symphony Hall and another months later in Boston. Sadly, *Three Preludes* are all that survive of that set. Time never allowed Gershwin to complete the intended 24 preludes, an anthology exploring all major and minor keys in the tradition of J.S. Bach and Chopin.

The pieces that survive demonstrate Gershwin's gift for framing sophisticated rhythm and striking melodies within simple formal structures.

Each prelude introduces a particular dance or mood, with melody accompanied by an ostinato, followed by a contrasting motive in a slightly different feel. The original idea then returns with a climactic gesture. The set shares a similar structure as a whole, balancing two lively pieces with a subdued central movement.

The first prelude explores a nimble, percussive blues-flavored theme rooted in a *rumba* dance rhythm. The melody evolves through rapid runs up and down the keyboard in a capricious exploration of new keys, building to a joyous return of the primary theme. In the second prelude, Gershwin invokes his Jewish heritage as an almost Yiddish melody floats over gentle, undulating accompaniment, a 12-bar blues form whose delicacy recalls the piano music of Chopin. The melody rises an octave for a second chorus of the blues form, followed by a bridge in a brighter, major key. The initial theme returns, dissipating as though entering a quiet sleep. The third prelude provides an exciting finale to the set: an agitated stride piano figure churns with jaunty syncopation beneath an angular melody. In a brief departure, rhythms and sonorities expand. A rhapsodic melody ascends, arriving at a climactic cadence that heralds the raucous return of the stride theme.



Inspired by the collaboration between clarinetist Richard Stoltzman and the London Symphony Orchestra, Master Sergeant Jay Norris explores the spectrum of timbres and textures available to the Concert Band in his adaptation of *Three Preludes*, featuring the Army Field Band's own Sergeant First Class Jennifer Everhart on clarinet.

A Foggy Day & My One and Only (1937/1927, arr. 2010)

Arranged by Major Dwayne Milburn, adapted by Master Sergeant Vincent Norman



This pairing of songs commemorates the George Gershwin/Fred Astaire connection that led both of their careers from Broadway to Hollywood. The two men met in Tin Pan Alley when they were just getting their start, and worked together years later on two successful musicals, *Lady, Be Good!* and 1927's *Funny Face* which featured "My One and Only." "A Foggy Day (In London Town)" first appeared in *A Damsel in Distress*, a 1937 musical film also starring Fred Astaire. It was Gershwin and Astaire's final collaboration, and one of Gershwin's last projects before his death.

The arrangement opens with a brief duet, honoring the convention of Gershwin's day: a verse that sets the scene and circumstances for the chorus to follow. The chorus comes with a twist, as the rhythm section launches the vocal ensemble into an up-tempo groove reminiscent of The Manhattan Transfer. After a sudden return of the soloists singing the opening strains of "My One and Only," the vocal ensemble reclaims center stage for the remainder of the song, and finally returns to the final bars of "A Foggy Day" for an exuberant finale.

A Weekend in New York (2008)

British composer Philip Sparke had recently returned from his first visit to New York City when he received a commission from The U.S. Army Field Band for a musical work with “an American theme.” When *A Weekend in New York* received its premiere at The Midwest Clinic in 2008, it was clear that the unique sonorities of the American city as well as the emotional impact of its scale and splendor greatly inspired the composer. Sparke admits with satisfaction that his brief visit validated the many musical clichés associated with New York City.

Much like Gershwin’s *An American in Paris*, *A Weekend in New York* effectively echoes the energy of the city it portrays. Brash, angular melodies dance with vigorous syncopation. The daytime bustle of the busy streets is rendered in the complex overlap and interplay of melodic ideas. A solo alto saxophone plays a contemplative melody, suffused with the blues, suggesting the relaxed sophistication of urban nightlife. Latin rhythms remind the listener that New York continues to be a conduit of immigrant energy and culture. Connecting the entire work is the concoction of jazz harmony and bold syncopation for which Gershwin is so well known and Sparke uses so effectively.

Rhapsody in Blue (1924)

Late on January 3, 1924, Ira Gershwin brought George’s attention to the early edition of the next day’s New York Tribune. Bandleader and self-proclaimed “King of Jazz” Paul Whiteman was promoting a concert billed as “An Experiment in Modern Music.” Whiteman, his Palais Royal Orchestra, and a number of guest performers would attempt a formal concert treatment of modern American music, including jazz and popular songs, and featuring new works by American composers. After the concert, an international panel of musical elites would offer its impressions of the program and of American music in general, in a lecture

entitled “What is American Music?” According to the article, the concert would include a “syncopated tone-poem” by Irving Berlin, an “American Suite” by Victor Herbert, and a “jazz concerto” by none other than George Gershwin.

The previous year, Whiteman and Gershwin had casually discussed producing a large-scale work built on jazz themes; the New York Tribune article appeared to be the bandleader’s official commission. With little over a month to write, Whiteman’s boldness left Gershwin little choice in the matter. After a mere three weeks, Gershwin handed over a two-piano score to Whiteman’s pianist and arranger, Ferde Grofé, who set the work for solo piano and jazz band, to be performed by the Palais Royal Orchestra and Gershwin himself.

“An Experiment in Modern Music” was a success. *Rhapsody in Blue* was second to last on the program, and would inspire by far the most passionate response of the concert. Within the otherwise enthusiastic audience were a number of official critics whose opinions were greatly divided, a pattern that persisted throughout Gershwin’s career. Nevertheless, *Rhapsody in Blue* soon made Gershwin a wealthy man and one of the most famous American composers in the world.

Lost in the enduring popularity of *Rhapsody in Blue* since that night is the fact that it was Gershwin’s first concert work to receive a public performance. Though Grofé’s 1942 symphonic arrangement ushered the piece into the repertoire of major orchestras, the sheer variety of conceptions that have appeared over the years discourage any reverence for one definitive version. The enduring appeal of *Rhapsody in Blue* lies in large part with its memorable themes. They bear the signature of Gershwin’s craftsmanship: repetitions of simple, syncopated melodies and *blue notes*, (“bent” notes, played slightly lower, common in jazz and blues). In borrowing these traits from the music of his day, Gershwin blended the visceral energy of America’s urban streets and nightclubs with the proud, elegant manner of the concert hall. Joining the Concert Band once again is the internationally acclaimed Marcus Roberts Trio: Marcus Roberts on piano, Rodney Jordan on bass, and Jason Marsalis on drums. As

with “*I Got Rhythm*” Variations, the trio exchanges rigid tradition for fluid, improvisational tribute. All of Roberts’ cadenzas recorded here are improvised solos built on the themes of *Rhapsody in Blue*, and the trio’s underlying grooves transform the piece without sacrificing any of its defining qualities. That *Rhapsody in Blue* lends itself so well to jazz interpretation in the 21st Century speaks to the work’s timelessness, and to George Gershwin’s reputation as the most American of composers.

RHAPSODY IN BLUE.
FOR JAZZ BAND AND PIANO.

George Gershwin
Jan 7, 1924.

stately

Jazz Band

Piano

J.B.

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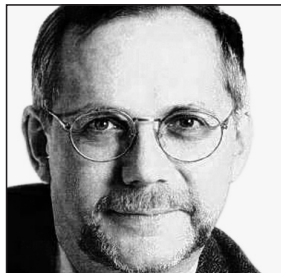
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Philip Sparke

Composer Philip Sparke was born in London in 1951. He earned a Performance Diploma (ARCM) at the Royal College of Music, where he studied composition, trumpet, and piano. Sparke's participation in college wind orchestras and brass bands cultivated an interest in composing for these mediums. He began writing works for student ensembles during his time at RCM, soon publishing pieces for brass and wind bands. Sparke has since become one of the most successful and prolific modern composers of band literature.



A three-time winner of the European Broadcasting Union New Music for Band Competition, Sparke has written test pieces for brass band championships in the UK, Australia, Holland, Switzerland, and New Zealand. His exciting and challenging music is consistently programmed by brass bands all over the world.

Sparke is frequently commissioned to write for wind band, with works for the Tokyo Kosei Wind Orchestra, The U.S. Army Band “Pershing’s Own,” and The U.S. Air Force Band. In 1997 he won the prestigious Sudler Prize for *Dance Movements*, followed by the 2005 National Band Association Revelli Memorial Band Composition Contest for *Music of the Spheres*.

A long-time friend of “The Musical Ambassadors of the Army,” Sparke has written several pieces for The U.S. Army Field Band. Premiered in October 1996 under the baton of Colonel Jack Grogan, Jr., *Fiesta!* was commissioned in celebration of the Field Band’s 50th Anniversary. Colonel Finley Hamilton premiered *Sunrise at Angel’s Gate* in March 2001. Conducted by Colonel Thomas H. Palmatier at the 2008 Midwest Clinic in Chicago, *A Weekend in New York* is Sparke’s newest musical collaboration with The U.S. Army Field Band.

Since 2000, Sparke has maintained Anglo Music Press, his own successful publishing company. He remains in high demand as a composer, conductor, and adjudicator. For more information, visit www.philipsparke.com.

Marcus Roberts Trio

Marcus Roberts

For more than 25 years, Marcus Roberts has been considered one of the world's great jazz pianists. Born in Jacksonville, Florida and blind from the age of five, Roberts taught himself the piano at age eight, not starting lessons until several years later. He was inspired to become a jazz pianist by listening to Duke Ellington, Benny Goodman, Mary Lou Williams, and countless others.

After high school, Mr. Roberts received a Bachelor of Arts degree from Florida State University, during which time he won many awards and piano competitions. In 1985 he joined Wynton Marsalis' band, where he played for the next six years. After winning first prize in the prestigious Thelonious Monk Piano

Competition in 1987, Mr. Roberts recorded the first of many albums, many of which reached number one on Billboard's Traditional Jazz chart. His recordings are extremely diverse, ranging from solo works and trio recordings to symphonic collaborations. Mr. Roberts' recording of George Gershwin's *Rhapsody in Blue* (*Portraits in Blue*, Sony Classical 1996) was nominated for a Grammy, and over the past 18 years he has performed with some of the finest orchestras in the world, including the Boston Symphony Orchestra,



Chicago Symphony Orchestra, New York Philharmonic, and Berlin Philharmonic, a performance that was released on DVD (*A Gershwin Night*, Euroarts 2005).

Marcus Roberts is a unique voice in music, combining intimate knowledge of the entire history of jazz piano with the facility of a virtuoso concert pianist. Mr. Roberts is also an award-winning composer, and has received commissions from Jazz at Lincoln Center, ASCAP, Chamber Music America, and the North Carolina Association of Jazz Educators.

Mr. Roberts recognizes the importance of music education and has played a formative role in the careers of many jazz luminaries, including Nicholas Payton, Marcus Printup, Jason Marsalis, Roland Guerin, and more. He serves on the faculty of Florida State University, and the Marcus Roberts Trio regularly provides masterclasses and residency programs all over the world.

Rodney Jordan



Rodney Jordan is Associate Professor of Jazz Studies at Florida State University. He is a graduate of Jackson State University, where he received a Bachelor of Music degree in Music Education. While at JSU, Mr. Jordan studied with London Branch, Alvin Fielder, and Andy Hardwick and was assistant principal bassist with the Mississippi Symphony Orchestra. Later Jordan chaired the string department in the Dougherty County Public School System and was principal bassist with the Albany Symphony.

After moving to Atlanta, Jordan continued his work in music education while becoming one of the city's most active jazz bassists, performing and recording with some of America's finest jazz musicians, including Marcus Printup, Mulgrew Miller, James Williams, Milt Jackson, George Coleman, and Russell Gunn. He is featured on Gunn's recent Atlantic Records recording, *Ethnomusicology, Volume 1*, which was nominated for a Grammy as Best Contemporary Jazz Recording. Prior to joining the faculty at FSU, Mr. Jordan taught jazz bass at Georgia State University.

Jason Marsalis

Jason Marsalis is the son of pianist and music educator Ellis Marsalis and wife Dolores. With his brothers Wynton, Branford, and Delfeayo, they and Ellis comprise New Orleans' "first family of jazz."

Since 2000, Jason has been a mainstay on the New Orleans scene as vibraphonist and bandleader. His groups have performed at Snug Harbor, New Orleans Jazz and Heritage Festival, The Jazz Playhouse, and The Satchmo Summerfest. Jason also plays vibraphone with former Harry Connick, Jr. drummer Shannon Powell, Irvin Mayfield, and many others.

As a drummer, Jason collaborates frequently with his brothers Delfeayo and Branford and his father Ellis. He has recorded dozens of albums as a sideman and three as a leader. He is a co-founder of Los Hombres Calientes and a performing artist for Mapex drums and Zildjian cymbals. Jason joined the Marcus Roberts Trio in 1994 at the age of 17.



Credits

Music Director	<i>Colonel Thomas H. Palmatier</i>
Producer	<i>Major Bruce R. Pulver</i>
Assistant Producer	<i>Master Sergeant Jay Norris</i>
Project Managers	<i>Master Sergeant Joseph D. Bowlds Master Sergeant Vincent Norman Staff Sergeant Paul White</i>
Recording/Mix Engineer	<i>Sergeant First Class Howard Smith</i>
Graphic Design/Layout	<i>Master Sergeant Scott C. Vincent</i>
Editor	<i>Sergeant First Class Phillip Johnson</i>
Editorial Staff	<i>Sergeant First Class Adam Getz Staff Sergeant John Blair Staff Sergeant Brendan Curran Staff Sergeant Brian Eldridge Staff Sergeant Jennifer Eterbart Staff Sergeant Charis Strange</i>
Liner Notes	<i>Master Sergeant Andrew Layton Sergeant First Class Brian Sacawa Staff Sergeant Brendan Curran Staff Sergeant Phillip Johnson Staff Sergeant Lauren Veronie</i>
Photo Credits	<i>George and Ira Gershwins Collection, Music Division, Library of Congress, Washington, DC Photofest Estate of Edward Steichen Richard H. Tucker, Jr.</i>
Photography	<i>Master Sergeant Robert McIver, Jr.</i>



The Legacy of
GEORGE GERSHWIN

1. An American in Paris (5:15)George Gershwin (*WB Music Corp.*)
trans. John Krance
- Three Preludes.....George Gershwin (*WB Music Corp.*)
arr. Master Sergeant Jay Norris
2. Allegro ben ritmato e deciso (1:35)
3. Andante con moto e poco rubato (4:07)
4. Allegro ben ritmato e deciso (1:12)
Sergeant First Class Jennifer Everhart, clarinet
5. “I Got Rhythm” Variations (10:30)George Gershwin (*WB Music Corp.*)
arr. Master Sergeant Vincent Norman
Featuring the Marcus Roberts Trio
6. A Weekend in New York (8:04)Philip Sparke (*Anglo Music Press*)
7. A Foggy Day / My One and Only (2:29)George and Ira Gershwin (*WB Music Corp.*)
arr. Major Dwayne Milburn and Master Sergeant Vincent Norman
Master Sergeant Robert McIver, tenor; Staff Sergeant Meghan Whittier, soprano
8. Rhapsody in Blue (16:40)George Gershwin (*WB Music Corp.*)
arr. Master Sergeant Vincent Norman
Featuring the Marcus Roberts Trio

Concert Band

Piccolo/Flute

SFC Natalie Klima*
SFC Sarah McIver
SSG Katayoon Hodjati
SSG Kasumi Leonard
SSG Alyssa Pysola

Oboe/English Horn

SFC Daniel Brimhall*
SSG Leah Forsyth
SSG Erika Grimm

E-flat Clarinet

SSG Brian Eldridge

B-flat Clarinet

MSG Shari Smith*
SFC Jennifer Everhart
SFC Matthew Kanowith
SFC Reis McCullough
SFC Michael Sears
SSG John Blair
SSG Marlena Dillenbeck
SSG Jeremy Klenke
SSG Joel Klenke
SSG Lauren Rester
SSG Matthew Sikes

Alto/Bass Clarinet

SFC Chad Martin*
SSG Kevin Walko

Bassoon

MSG Daniel Bowlds †
SSG Thaddeus Crutcher
SSG Patricia Dusold

COL—Colonel • MAJ—Major • CPT—Captain • CSM—Command Sergeant Major
SGM—Sergeant Major • MSG—Master Sergeant • SFC—Sergeant First Class • SSG—Staff Sergeant

** Element Leader † Group Leader * Section Leader

Personnel

COL Thomas H. PalmatierCommander and Conductor
MAJ Bruce R. Pulver.....Deputy Commander
CPT Leonel A. Peña..... Associate Bandmaster
Conductor, Soldiers' Chorus
CSM James L. McClung..... Command Sergeant Major

Saxophone

SFC Brian Sacawa*
SSG Christopher Blossom
SSG Daniel Goff
SSG David Parks

Trumpet

SGM Virginia Turner**
MSG Michael Klima*
SFC Nicholas Althouse
SFC John Altman
SFC Phillip Johnson
SFC James Wood, Jr.
SFC Ward Yager

French Horn

MSG Robert Cherry
MSG Alan White*
SSG Stephen Aaron
SSG Timothy Huizenga
SSG Christy LaBarca
SSG Jeanne Wiesman

Trombone

SGM Mark Bowling †
MSG Aaron Kadmas*
SFC Todd Sturniolo
SSG Carmen Russo

Bass Trombone

SSG Wesley Ballenger III

Euphonium

SFC Chris Sarangoulis
SSG Lauren Veronie

Tuba

MSG Scott Cameron
MSG Daniel Sherlock*
SFC Matthew Nelson

String Bass/Electric Bass

SSG Joel Ciaccio

Timpani

SSG Robert Marino

Percussion

SGM William Elliott*
SGM Thomas Enokian †
SFC Phillip Kiamie, Jr.
SFC Brian Spurgeon

Harp

SFC Melissa Dunne*

Piano

SSG Darren Lael

Soldiers' Chorus

Soprano

SGM Janet Hjelmgren †
MSG Laura Lesche*
SFC Rose Ryon
SSG Teresa Alzadon
SSG Rachel Rose Farber
SSG Tracy Labrecque
SSG Charis Strange
SSG Meghan Whittier

Alto

SGM Joan Mercer**
SFC Teresa Harris
SFC Judith Norton*
SFC Erica Russo
SSG Elizabeth Garcia
SSG Jessica Medina
SSG Pamela Terry

Tenor

SGM Douglas Cox †
SGM Daniel Hopkins*
MSG William Gabbard
MSG Robert McIver, Jr.
SFC Mario Garcia, Jr.
SSG Jeremy Cady
SSG Daniel Erbe

Bass

MSG Allen Bishop
MSG Victor Ceneales*
MSG Robert Jefferson
SFC Samuel Chung
SFC Mark Huseth
SSG Brendan Curran
SSG Charles Parris

Educational Outreach

The U.S. Army Field Band is strongly committed to education and the arts, supporting the *National Standards for Arts Education* through an extensive outreach program that ranges from preschool to postgraduate. Each year, the Musical Ambassadors of the Army present more than 650 educational activities throughout the country, reaching more than 100,000 students annually.

In addition to performances for school assemblies, programs include presentations for elementary students, instrumental and vocal clinics, chamber music recitals, and college masterclasses. On evening concerts, outstanding students from local schools are often invited to perform with the Army Field Band. For music educators, guest conducting opportunities and professional development workshops are available.

As a long-term benefit for both students and teachers, the Field Band produces an ongoing series of educational resources. These instructional videos, reference recordings, and classroom posters are distributed free of charge to schools throughout the United States.

Inquiries concerning the Field Band's outreach programs should be addressed to:

EDUCATIONAL ACTIVITIES COORDINATOR
THE US ARMY FIELD BAND
4214 FIELD BAND DRIVE STE 5330
FORT GEORGE G MEADE MD 20755-7055
Phone: (301) 677-6586

EDUCATIONAL ONLINE RESOURCE SYSTEM: This resource is provided to make it more convenient for educators to request clinicians, clinic teams, masterclasses and guest conductors. Visit our website for more information and to [REQUEST A CLINICIAN](#)

www.ArmyFieldBand.com

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Inquiries concerning concert appearances of The United States Army Field Band should be addressed to:

TOUR DIRECTOR
THE US ARMY FIELD BAND
4214 FIELD BAND DRIVE STE 5330
FORT GEORGE G MEADE MD 20755-7055
Phone: (301) 677-6586

www.ArmyFieldBand.com



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THE UNITED STATES ARMY FIELD BAND



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Colonel Thomas H. Palmatier, Commander and Conductor

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