

THE UNITED STATES COAST GUARD BAND

CDR KENNETH W. MEGAN, DIRECTOR

CWO3 RICHARD E. WYMAN, ASSISTANT DIRECTOR

Musical Shakespeare

MARCH 28, 2010 – 2:00 P.M.

LEAMY HALL AUDITORIUM

CDR Kenneth W. Megan, conductor
CWO3 Richard E. Wyman, conductor*
MU1 Lisa Williamson, soprano

Flock Theater; New London, CT

Program

Introduction: "If music be the food of love..."

Knightsbridge March from *London Suite*

Eric Coates
arr. Paul Yoder

Othello: Othello and Desdemona

Othello Fanfare and Dances

Giuseppe Verdi
arr. William A. Schaefer

Romeo and Juliet: The Balcony

Ah! Je veux vivre (Juliette's Waltz) from *Roméo et Juliette*

Charles Gounod
arr. CDR Kenneth W. Megan

Music for Hamlet

Alfred Reed

1. Prologue: Elsinore and the Court of Claudius
2. Hamlet and Ophelia
3. Entrance of the Players
4. Epilogue: The Death of Hamlet

Intermission

A Midsummer Night's Dream: Puck

Overture to *Midsummer Night's Dream**

Felix Mendelssohn
arr. L.P. Laurendeau

Scherzo from *Midsummer Night's Dream**

Felix Mendelssohn
arr. Mark Hindsley

Henry V: "O for a muse of fire..."

The Sword and The Crown

Edward Gregson

The Tempest: Ariel and Prospero

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Piccolo

MU1 Laura Rakel Pirruccello - San Antonio, TX

Flute*

MU1 Amanda D. Baker - Germantown, WI
MUC Elizabeth Detweiler Jackson - Houston, TX

Oboe

MUC Stephen R. Wade (p) - Arlington, MA
MU1 Carla Parodi - Normal, IL
MUC Barrett E. Seals - Montgomery, AL

English Horn

MUC Barrett E. Seals

Clarinet

MU1 Kelly E. Hurrell (c) - West Palm Beach, FL
MUC Leah G. Abbott - Coral Springs, FL
MUC Chantal D. Hovendick - Blair, NE
MU1 Christopher P. Howard - San Antonio, TX
MU1 Noel A. Marcano - San Juan, Puerto Rico
MU1 Charlie Suriyakham - Chiang Mai, Thailand
MUCS Jonathan N. Towne - Danvers, MA

Bass Clarinet

MUCS Andrew F. Greci - Washington, PA

Bassoon/Contrabassoon*

MU1 Brooke E. Allen - Jacksonville, NC
MU1 Stevi A. Rehncy - Elizabethtown, KY

Alto Saxophone*

MU1 Greg R. Case - Doylestown, PA
MUC Joshua C. Thomas - Plano, TX

Tenor Saxophone

MUC Adam R. Williamson - Delmar, NY

Baritone Saxophone

MU1 Jeffrey D. Emerich - Fresno, CA

Cornet/Trumpet

MU1 Thomas H. Brown (p) - Sparta, MI
MUC Joel K. Flunker - Neenah, WI
MUCS Gregory W. Martin - Raleigh, NC
RFMC Carroll M. Potts - Richmond, VA
MUC Gino Villarreal - Rio Grande City, TX
MUC Kelly L. Watkins - Henderson, TX

French Horn

MUCS Brian Nichols (p) - Bradenton, FL
MUC Heather Beyrent Doughty - Gilford, NH
MUC Aimee D. Page - Bloomington, IN
MU1 Jaime L. Thorne - Rochester, NY

Trombone

MUCS Vince A. Yanovitch (p) - East Stroudsburg, PA
MU1 Benjamin T. Griffin - Springfield, MA
MU1 Karna C. Millen - Edina, MN

Bass Trombone

MU1 Wesley S. Mayhew - Glasgow, KY

Euphonium

MUC James E. Jackson III (p) - Lexington, KY
MU1 Bonnie Denton - Fairfield, IL

Tuba

MUC Adam B. Crowe (p) - Guin, AL
MUCS Richard C. Denton - Monroe, CT
MUC Stephen R. Lamb - Plano, TX

String Bass

MUC Mark E. McCormick - St. Louis, MO

Percussion

MUC Robert S. McEwan (p) - Albany, NY
MU1 Nathan C. Lassell - Arlington, VA
MU1 Steven R. Petersen - Scottville, MI
MU1 Christopher E. Smith - Danbury, CT
MU1 David West - Buffalo, NY

Harp

MU1 Megan Sesma - Las Vegas, NV

Keyboard/Arranger

MUC Ian Frenkel - Moscow, Russia

Vocalist

MU1 Lisa Williamson - Alexandria, VA

Audio Engineers

MUC Kuljit S. Rehncy - Baltimore, MD
MU1 Robert G. Holtorff - Omaha, ME

Public Relations

MUCS Andrew F. Greci

Recruiting

MUC Barret E. Seals

Tour Coordinator

MUCS Jonathan N. Towne

**Finance and Supply Manager/
Co-Scheduler**

MUCS Marjorie V. Sturm - Memphis, TN

(p) - principal chair

(c) - concertmaster

* - players rotate principal position

MU1 - Musician First Class

MUC - Chief Musician

MUCS - Senior Chief Musician

RFMC - Rating Force Master Chief

CWO - Chief Warrant Officer

CDR - Commander

Featured Performer

Musician 1st Class Lisa Williamson, soprano, is the vocal soloist with the United States Coast Guard Band. She also performs with the Coast Guard Masters of Swing, Jazz Combo, and Dixieland Jazz Band and also frequently performs on Coast Guard Chamber recitals. With the band she has performed for President George W. Bush, at the state funeral of President Gerald Ford, and has had the unique opportunity to perform the National Anthem for a live audience of over 400,000 at the 2006 and 2007 Indianapolis 500 races. She has been a Resident Artist with Connecticut Opera, has been a studio artist at the Crittenden Opera Studio, and has sung in master classes under the guidance of Marilyn Horne, Kristin Chenoweth and John Shirley-Quirk. She has also been a finalist in competitions with Connecticut Opera, the Philharmonic Society of Arlington (MA), Annapolis Opera, and Lakes Region Opera Company. MU1 Williamson's stage roles include Rosalinde in *Die Fledermaus*, The Sandman and Dew Fairy in *Hänsel and Gretel*, Lily in *The Secret Garden*, and La Musica in Monteverdi's *L'Orfeo*. She has also performed the soprano solos in Bach's *Magnificat*, Handel's *Messiah*, Britten's *Hymn to St. Cecilia*, and Faure's *Requiem*. MU1 Williamson holds a Bachelor of Music in voice performance from the Peabody Conservatory of Music where she studied with Dr. Stanley Cornett and is currently pursuing a Performer's Certificate from the University of Connecticut in the studio of Dr. Constance Rock. Other teachers have included Patricia Schuman and Tricia Lepofsky. Originally from Alexandria, Virginia, MU1 Williamson is the daughter of retired Navy Band Command Master Chief Jeff Taylor and retired Army Band vocalist Evangeline Taylor. She is married to the Coast Guard Band tenor saxophonist Chief Musician Adam Williamson. She has sung for the Coast Guard since 2005.

For up-to-date concert information please visit our website:

www.uscg.mil/band.

Flock Theater

A Brief History

A colorful flock of fledgling actors entertained crowds in Boston's Harvard Square in the late 1980s with whimsical and compelling street theatre. The young actors were seeking ways to perfect their craft and earn their place in the world of theatre.

Only a few years later Boston's Flock Puppet Theatre Company carried their street theater vignettes to *Lincoln Center Out of Doors* as part of the Center's tribute to the arts and artists of the city of Boston. First Night Boston performances won a wider audience for the young group—leading to their original production *Home Street Home* at the Boston Center for the Arts' Cyclorama Theatre. With this production their concentration on avant-garde puppetry was formed as they realized the unique ability of puppet theatre to document experience and communicate to an audience.

An invitation to bring *Disgruntled Jerry's Very Big Day* to the Eugene O'Neill Center's *Tribute to Margo Rose* in 1992 marked a major transition for the young company. This time, their theme carried an anti-drug message for children, but with "a strong frenetic energy, "a sense of loudness, craziness, cymbals and crashes," according to Flock's Artistic Director Derron Wood. Its appeal to children was immediate, and led to extensive work with students in schools, libraries, and special programs including one at the Niantic Correctional State Prison for young people in Niantic, Connecticut. Derron Wood became a Master Teaching Artist in the State of Connecticut as part of the Connecticut Commission on the Arts program in 1998. Flock's unique programs, developed in the following few years, include themes on homelessness, youth violence, the environment (a residency workshop with middle school students exploring their views on the environmental problems in Long Island Sound) drugs and anti-social behavior. The use of puppets gives students a sense of distance from the problems discussed, but also allows real intimacy when their personal experiences are involved.

By 1994 Flock Theatre was settled in New London, Connecticut, and opened the first of a continuing series of Shakespearean productions. *Comedy of Errors* was performed with masks, a few puppets and costumes created primarily from found objects and donated materials. The play, filled with such broad humor and outrageous mistaken identities, lead actors—and audience—along a garden path of pleasure. This pleasure has grown through the years as Flock and Shakespeare have flourished in the Connecticut College Arboretum and is now entering its eleventh season.

Today, Flock Theatre provides Residency Programs to schools through the Connecticut H.O.T. Schools Program. Depending on the Residency subject, students work in collaboration with Flock Theatre artists to study a wide range of subjects from history to science and even conflict resolution. In addition, Flock Theatre's work in the field of education expanded to offering theatre classes via Flock Theatre's Acting Institute, which opened its doors in 2003 and has continued to grow in both student numbers and class offerings.

In the late 90s Flock Theatre was invited to bring a group of performers to the National Puppetry Conference at the Eugene O'Neil Theatre Center in Waterford, CT; a relationship which is ongoing to this day.

Flock Theatre's commitment to the arts is as strong today as it was on the streets of Boston two decades ago. We continue to grow, and strive to make the arts a living, breathing entity so that all in the region will be able to experience for themselves the vibrancy and vitality of live theatre.

Flock Theater Players

Prospero	Ed Phillips
Henry V	Michael Langlois
Romeo	Mike Hinton
Juliet	Hannah Shenck
Othello	Carl Jaynes
Desdemona	CAPT Anne Flemmang
Puck	Ted Kowalczyk
Voice of Ariel	Jane Martineau
Puppeteers	Derron Wood
	Gita Hassin
	Dan Bergeron

Program Notes

In the *London Suite*, Eric Coates (1886-1957) portrays three areas of that city well known to him: Covent Garden, Westminster, and Knightsbridge. The third movement, subtitled "Knightsbridge March," introduced the BBC radio program *In Town Tonight* for 27 years, and depicts the elegant section of London and the majestic pageantry surrounding Buckingham Palace.

Othello: Othello and Desdemona

In this final scene from the Tragedy of *Othello*, Othello confronts Desdemona with his suspicion of her infidelity. In this scene we see the high drama of Shakespearean tragedy.

Othello Fanfare and Dances is William A. Schaefer's arrangement of music from Giuseppe Verdi's (1813-1901) *Othello*. The composition includes *Ballabili*, ballet music from the third act that is often omitted from performances of the opera.

Romeo and Juliet: The Balcony

In what is certainly one of the most famous scenes in all of Shakespeare, we witness the first blush of love between Romeo and Juliet. Separated only by a balcony and the screen of night, Romeo and Juliet declare their love for each other.

Charles Gounod's (1818-1893) opera, *Roméo et Juliette*, premiered in Paris in 1867 and was immediately successful, due in large part to the *Exposition Universelle* held that same year, which brought over 9.5 million people to Paris. Gounod was inspired to compose the opera after Hector Berlioz's great dramatic symphony *Romeo and Juliet*. "Ah! Je veux vivre" is Juliette's entrance at the party; the carefree young girl sings of the joys of youth just before she sees Romeo for the first time.

I want to live in this intoxicating dream! Sweet flame of youth, I guard you in my soul like a treasure. The rapture of youth lasts for only a day. Then comes the hour when one weeps: the heart has surrendered to love and happiness flies away! Far from a morose winter let me sleep, and breath in the rose before it dies.

Alfred Reed's (1921-2005) *Music for Hamlet* begins with "Prologue: Elsinore and the Court of Claudius," a musical depiction of the contrasting opening scenes of Act I. At midnight, Horatio, Marcellus, and Bernardo keep watch on Elsinore, the Danish royal castle, waiting for the ghost of the dead King Hamlet to reappear. In Scene 2, Claudius's court convenes and all appears brilliant and gay. The second movement, "Hamlet and Ophelia," portrays their meeting in Act III, Scene 1, where Hamlet feigns madness and brings Ophelia to the abyss of insanity over her love for him. The third movement, "Entrance of the Players," refers to the arrival of the acting troop to Elsinore in Act II, Scene 2, and Hamlet's spirited welcoming of them. The fourth movement, "The Death of Hamlet," portrays the grief following Hamlet's passing, followed by a full military funeral procession for him.

A Midsummer Night's Dream: Puck

Puck recounts an evening of mischief wherein he caused his mistress Titania to fall hopelessly in love with a wayward actor whom Puck transformed into an ass.

Surrounded by an intellectually inclined family and possessed with prodigious musical abilities, the young Felix Mendelssohn (1809-1847) and his sister Fanny read and acted out the plays of William Shakespeare. *A Midsummer Night's Dream*, with its fairies, elves, and magic spells, captured the imagination of the promising composer, who wrote the Overture to *A Midsummer Night's Dream* in 1826 at the precocious age of 17. In 1843 Mendelssohn wrote incidental music to *A Midsummer Night's Dream*, which includes fourteen vocal and instrumental selections that accompany the play. The Overture is romantic in atmosphere and classical in form, and sets the scene for Act I. The sprightly Scherzo serves as an intermezzo between the first two acts and introduces the forest outside of Athens, filled with fairies on Midsummer's Eve.

Henry V: "O for a muse of fire. . ."

On the morning before battle, outnumbered by the French forces, King Henry speaks to his men about honor and the fellowship of battle.

In 1988, the Royal Shakespeare Company commissioned the British composer Edward Gregson (b. 1945) to write music for the Plantagenet trilogy, directed by Adrian Noble in Stratford-upon-Avon. The plays portray the tussle for power—the crown—through the use of force—the sword—in one of the most turbulent periods in the history of the British monarchy. Gregson transformed some of this music into a three-movement suite for symphonic band to fulfill a commission for the Royal Air Force Music Services British tour in 1991.

A brief fanfare for two antiphonal trumpets introduces a *Requiem aeternam* (the death of Henry V) before the English army marches to France. This transforms into a French victory march, but the English army music returns in counterpoint. Finally, a brief return of the *Requiem* music paves the way for the triumphal music for Richard Plantagenet, Duke of York, father of Edward IV and Richard III. The second movement uses peaceful music from the Welsh Court in Henry IV (part 1). Distant fanfares forebode battles to come. A folk tune is heard three times in variation. The movement ends as it began with alto flute and gentle percussion. The final movement starts with sets of antiphonally placed timpani, drums and tam-tam, portraying the savagery of battle. Brass fanfares herald a heroic battle theme which transforms itself into a victorious hymn for Henry IV's defeat of the opposing forces.

The Tempest: Ariel and Prospero

In this, the second scene from *The Tempest*, we meet Prospero and his sprightly servant Ariel. Ariel pleads for release while Prospero insists on keeping Ariel with him for just a little while longer.