



# *Aspire*

"THE PRESIDENT'S OWN" AT 225





## VOLUME 1: UNITED STATES MARINE BAND

On July 11, 1798, President John Adams signed an Act of Congress re-establishing the United States Marine Corps after it was briefly disbanded following the American Revolution. In that act was a provision for thirty-two fifers and drummers along with a Fife and a Drum Major to lead them. This was the genesis of the United States Marine Band. Soon after its founding, the band expanded well beyond its original charter for ceremonial music, playing for social functions and presenting public concerts for the citizens. When the fledging ensemble moved from Philadelphia to Washington DC, the nation's new capital, the band began providing music at the President's new executive mansion, a duty that would become its central mission.

After 225 years, "The President's Own" United States Marine Band remains the oldest continuously active professional music organization in the nation and has evolved into a multi-faceted and diverse musical ensemble. It has long served as a leader in both preserving the sacred artistic traditions of the past as well as pushing the state of the art ever forward in America. The collection of music on this commemorative double album reflects a melding of that special musical charge. All the works included in this recording were written or arranged for "The President's Own" and serve as a colorful portrait of a singular institution after more than two centuries of service to our nation.

## *Fanfare, Hymn and Finale*

PETER BOYER (B. 1970)

WORLD PREMIÈRE RECORDING



GRAMMY-nominated composer Peter Boyer's works have received nearly 500 performances by some of the most prominent ensembles in America, including the Boston Pops Orchestra, Philadelphia Orchestra, Cleveland Orchestra, the Hollywood Bowl Orchestra, and the National Symphony Orchestra. He has conducted recordings of his music with the London Symphony Orchestra, the Philharmonia Orchestra in London, and the London Philharmonic Orchestra.

Boyer's work *Ellis Island: The Dream of America* is scored for actors and orchestra and has enjoyed nearly 200 performances by more than eighty orchestras since its 2002 première. His recording of *Ellis Island* on the Naxos American Classics label was nominated for a GRAMMY Award for Best Contemporary Classical Composition. In 2010, he was chosen for the Boston Pops Orchestra's 125th anniversary commission, honoring the legacy of John, Robert, and Ted Kennedy. The première of the work, *The Dream Lives On: A Portrait of the Kennedy Brothers*, was narrated by such actors as Robert De Niro, Morgan Freeman, Ed Harris, and Alec Baldwin and was conducted by Keith Lockhart. In addition to his work for the concert hall, Boyer is active in the film and television music industry and has contributed orchestrations to more than thirty feature film scores, including for leading Hollywood composers

Michael Giacchino, James Newton Howard, Thomas Newman, Alan Menken, and the late James Horner.

Boyer was born in Providence, Rhode Island, and holds his bachelor's degree from Rhode Island College, which awarded him an honorary doctorate in 2004. He also earned master's and doctoral degrees from The Hartt School at the University of Hartford in Connecticut, which named him Alumnus of the Year in 2002. He studied privately with composer John Corigliano and completed the film and television scoring program at the University of Southern California's Thornton School of Music in Los Angeles, where his teachers included the late Elmer Bernstein. Boyer currently holds the Helen M. Smith chair in music at Claremont Graduate University in Claremont, California. Of his *Fanfare, Hymn and Finale*, the composer writes:

When I received an invitation from Colonel Jason K. Fettig to compose a work for "The President's Own" United States Marine Band in celebration of its 220th anniversary, all at once I felt both deeply honored and struck with a certain sense of trepidation. I knew immediately that I would have to undertake the rare opportunity and privilege which this



## Press On

JESSICA MEYER (B. 1974)

WORLD PREMIÈRE RECORDING

commission represented; but as my compositional work has been primarily for orchestra, with only a single previous attempt at writing for concert band/wind ensemble, I realized that composing music worthy of this most renowned and historic ensemble would be quite a challenging endeavor.

As I contemplated the nature of the music I might compose for the Marine Band, and the milestone represented by its 220th anniversary, I felt that the new piece simply had to open with a celebratory fanfare. I also wanted to include contrasting music which might convey a sense of nobility, and provide the musicians an opportunity for lyrical playing, and thought that composing a hymn-like section could work well for this purpose. Finally, I thought that mixed-meter music of a jubilant, propulsive quality also would be appropriate for the occasion. These varied thoughts led me to the title of Fanfare, Hymn and Finale, which I believe clearly describes the musical content and structure of the work. It is my hope that each of these three sections of this short work may convey something of an “American quality” appropriate for this esteemed, virtuoso ensemble.

I would like to thank Col. Fettig for the unexpected honor of this commission, and all the members of “The President’s Own” United States Marine Band, both for bringing this new piece to life, and for sharing their great talents with us all.



With playing described as “fierce and lyrical” and works that are “other-worldly” (*The Strad*) and “evocative” (*The New York Times*), Jessica Meyer is a GRAMMY-nominated violist and composer whose passionate musicianship radiates accessibility and emotional clarity. Her first composer/performer portrait album recently debuted at No. 1 on the Billboard Traditional Classical Chart, where “knife-edge anticipation opens on to unexpected, often ecstatic musical realms, always with a personal touch and imaginatively written for the instruments” (*Gramophone Magazine*).

Meyer’s orchestral works have been performed by the North Carolina Symphony in Raleigh, the Nu Deco Ensemble in Miami, the Charlotte Symphony, the Vermont Symphony, the Evansville Philharmonic in Indiana, and by other regional orchestras and university/conservatory programs. Recently, she was announced the winner of the second annual Ellis-Beauregard Foundation Composer’s Award, which funded the composition of *The Air of New Places*, a commission for the Bangor (Maine) Symphony’s 2021–22 season. In 2023, Meyer composed and gave the premiere of *GAEA*, a concerto for amplified viola and chamber orchestra commissioned by the Orchestra of the League of Composers, and gave interactive performances all around

the country as part of Carnegie Hall's nationwide Link Up program.

Meyer's compositions viscerally explore the wide palette of emotionally expressive colors available to each instrument, while using traditional and extended techniques inspired by her varied experiences as a contemporary and period instrumentalist. Since embarking on her compositional career, she has had première performances by Roomful of Teeth, Vox Clamantis; the St. Lawrence String Quartet, the American Brass Quintet, PUBLIQuartet; and cellist Amanda Gookin for her Forward Music Project among others. Major compositions have included a work for the self-conducted chamber orchestra *A Far Cry*, commissioned by the Isabella Stewart Gardner Museum in Boston; a piece for the Juilliard School in New York as part of a project with their Historical Performance Program; and a song cycle for the Lorelei Ensemble that received the Dale Warland Singers Commission Award from Chorus America.

Meyer is equally known for her inspirational work as an educator, where she empowers musicians with networking, communication, teaching, and entrepreneurial skills so they can be the best advocates for their own careers. Her professional development workshops for musicians have been featured at the Juilliard School, the Curtis Institute of Music in Philadelphia, Teaching Artists of the Philadelphia Orchestra, Manhattan School of Music, Longy School of Music in Massachusetts, and at various universities around the country. Meyer has conducted hundreds of educational workshops for students and adults at the Lincoln Center, Carnegie Hall, Chamber Music Society of Lincoln Center, Caramoor, the Little Orchestra Society, and the Orchestra of St. Luke's. Recently, she launched a Teen Composer Intensive at the New England Music Camp in Maine, where teens of all abilities can develop their craft,

amass recordings for their portfolio, and connect with both professional and student performers.

Just before the COVID-19 pandemic spread across the world, the United States Marine Band commissioned Meyer to compose a major work for symphonic band, which resulted in the work *Press On*. On her inspiration for the composition, Meyer wrote:

I am a late-in-life composer professionally but was fortunate to have two loves develop while in high school: my love for creating my own music, and my undying love for marching band. As a violist, I did not get to actually be in the band—but all my friends were. I was that kid who rode the band bus to whatever competition or parade they were performing in, just to root them on (and, of course, to be part of the “hang”). Mr. Theodore Scalzo directed the band program but also taught a class that would even-



*Jessica Meyer talking about her piece at its première on March 15, 2022 at The Music Center at Strathmore in North Bethesda, Md.*

tually change my life—one where we learned about the nuances of music theory, not by studying all the rules and filling out charts, but by writing our own music using Mac computers and MIDI samplers (and this was back in 1991). I even wrote a concerto for myself and a computer that we toured around, and by senior year I was spending most of my time composing in our little Computer Music Lab, when I was not practicing for college auditions. Oddly, when I got into Juilliard, I never once thought of going for composition because I never deemed it “practical.” Sharing my family’s concern over how I would make a living after conservatory, viola always equaled “orchestra job” in my mind, and that was the road I was determined to go down for quite a while.

Years and years passed until I finally acknowledged what was missing from my life and returned to writing my own music—and with that, found success that was far from any practical imagining. To be able to write for such an amazing band like “The President’s Own” is a dream I could not have even conjured.

I chose the title *Press On* because choosing persistence in the face of adversity or uncertainty has been a test for all of us in recent years. One’s mindset and determination is key, even when the future throws us another curveball, yet again.

Many thanks to Col. Jason Fettig for the opportunity, and to all the members of the band for bringing this piece to life.

## *Partita*

SIR WILLIAM WALTON (1902–83)

TRANSCRIBED BY DONALD PATTERSON\*



Sir William Walton was born in the industrial town of Oldham in Lancashire, England. Both of his parents were professional singers, and at age ten Walton was accepted to the Cathedral Choir School of Christ Church at Oxford University. While at Christ Church as a chorister and later an undergraduate, Walton studied voice, piano, and violin and soon became interested in composition. He procured some lessons from the organist at Christ Church but was largely self-taught as a composer, honing his skill by carefully studying the music of masters such as Claude Debussy, Maurice Ravel, Sergei Prokofiev, and Igor Stravinsky. Walton was an exceptionally intelligent young man, but his academic performance was less than stellar. After failing his exit examination in 1920, he left his formal education without a degree.

Walton’s *Partita* is inspired by a long-seeded love of Italy. Although his scholastic achievements at Oxford proved unremarkable, while in school Walton befriended the siblings Sacheverell, Osbert, and Edith Sitwell. The Sitwells were a financially secure, intellectual, and socially established family in London. They were well-acquainted with many important artists in London and introduced Walton to prominent composers and literary figures. Not only did they provide Walton with a lively cultural ed-

\*Member, U.S. Marine Band

ucation, but he also was afforded time and resources to develop his compositional talents. The siblings were so taken with Walton that they invited him to live with them, and the quartet would become close companions for most of his formative years. It was during a visit to Italy with the Sitwells that his lifelong fascination with the nation began. Walton first fell in love with the music, drama, and art of this Mediterranean culture on a 1920 trip taken with his adopted family. By the early 1930s he had earned a place of prominence in the British musical establishment that only grew in his later years. Despite making a home in Italy in 1949, he was knighted in 1951 and received the Order of Merit in 1967.

Walton's first American commission came in 1940 from the Chicago Symphony Orchestra in honor of their fiftieth anniversary. For this occasion, he wrote his Scapino Overture, a work inspired by Italian *commedia dell'arte*. In 1958, Walton was commissioned by the Cleveland Orchestra to compose a substantial new work for their fortieth anniversary, and again he turned to his fondness for the Mediterranean as his muse. His Partita is a three-movement work that takes formal cues from Italian musical forms of the Baroque period. The term "partita" itself is an antique title, denoting a typical eighteenth-century suite of instrumental music. Walton's suite includes an opening movement inspired by Italian keyboard music, followed by two traditional Baroque dance forms: a *siciliana* and a *giga*.

While Walton's piece is built upon an old foundation, the musical material that

forms the main structure is entirely his own and showcases a master composer in full command of his craft. The Partita is a *tour de force* for the orchestra, in both technical and expressive terms. The opening Toccata movement explodes out of the gate with pungent dissonances and rhythms that accompany a vaulting main theme. The Pastorale *siciliana* completely changes the mood and soundscape, taking on the traditional lilt and serenity of the old Baroque dance, with a healthy dose of Walton's characteristic color and humor. The suite ends with a return to the relentless energy introduced in the first movement, but this time in the form of a rollicking *giga* in the usual 6/8 time.

When the composer was asked to provide a program note to explain the inspiration behind the music, he demurred in his rather typical fashion:

It is surely easier to write about a piece of creative work if there is something problematical about it... Unfortunately, from this point of view, my Partita poses no problems, has no ulterior motive or meaning behind it, and makes no attempt to ponder the imponderables. I have written it in the hope that it may be enjoyed straight off, without any preliminary probing into the score.

The Cleveland Orchestra gave the first performance with George Szell conducting, and this transcription for symphonic band of Walton's exuberant masterpiece was prepared for the Marine Band by former chief staff arranger, Donald Patterson.

## Aspire

JENNIFER HIGDON (B. 1962)



Pulitzer Prize- and three-time GRAMMY-winner Jennifer Higdon was born in Brooklyn, NY and taught herself to play flute at age fifteen. She began formal musical studies at age eighteen, with an even later start in composition at age twenty-one. Despite this, Higdon has become a major figure in the contemporary classical music world. Her works represent a wide range of genres, from orchestral to chamber to wind ensemble, as well as vocal, choral, and operatic works. The

League of American Orchestras reports that she is one of America's most frequently performed composers. Higdon's list of commissioners is extensive and includes the Philadelphia Orchestra, Chicago Symphony, Atlanta Symphony, Cleveland Orchestra, Minnesota Orchestra, Pittsburgh Symphony, and the Saint Paul Chamber Orchestra, the Tokyo String Quartet, Lark Quartet, Eighth Blackbird, and "The President's Own" United States Marine Band. Higdon also has written works for such artists as baritone Thomas Hampson; pianists Yuja Wang and Gary Graffman; and violinists Nadja Salerno-Sonnenberg, Jennifer Koh, and Hilary Hahn. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere in 2016, the first American opera to receive the prestigious award.

Higdon's orchestral work *blue cathedral*, the most performed contemporary orchestral work in the repertoire, has received more than 600 performances since its premiere in 2000. The Marine Band recently collaborated with the composer on a new wind transcription of this seminal work, which was released on the Marine Band's



*The Marine Band performed the premiere of Aspire on July 20, 2022 at Zofin Palace in Prague as part of the World Association for Symphony Bands and Ensembles (WASBE) conference.*



2022 album, *Monuments*. Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, and she has also received awards from the Guggenheim Foundation, the American Academy of Arts and Letters, the Koussevitzky Foundation, the Pew Fellowship in the arts, the Independence Foundation, the National Endowment for the Arts, and the American Society of Composers, Authors, and Publishers. In 2018, she received the Nemmers Prize from Northwestern University in Evanston, Illinois, an award that is given to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon's works have been recorded on more than seventy albums. She has won three GRAMMY awards for Best Contemporary Classical Composition: for her Percussion Concerto in 2010; in 2018, for her Viola Concerto; and in 2020, for her Harp Concerto.

Higdon described her process for composing *Aspire* in the following words:

Having started my journey in music in the band world, I have always found this genre deeply moving. One of my first experiences of enjoying a band performance was hearing “The President’s Own,” on the U.S. Capitol steps during a summer vacation in Washington, DC. To be asked to write a work for them was an incredible opportunity. I decided early in the process to create a work that would be more lyrical in nature, that would reflect the gifts and skills of these talented musicians, as well as their innermost values as individuals who strive to serve their country with great honor. In other words, I was inspired to create a piece that musically portrays the goal of striving to be our best...to aspire.

This work was commissioned by the World Association for Symphonic Bands and Ensembles (WASBE) for “The President’s Own” United States Marine Band.

## *Symphony for Winds*

JONATHAN LESHNOFF (B. 1973)

WORLD PREMIÈRE RECORDING



Distinguished by *The New York Times* as “a leader of contemporary American lyricism,” GRAMMY-nominated composer Jonathan Leshnoff is renowned for his music’s striking harmonies, structural complexity, and powerful themes. The Baltimore-based composer has been ranked among the most performed living composers in recent seasons with performances by over 100 orchestras. He has received commissions from Carnegie Hall, the Philadelphia Orchestra, and the symphony orchestras of Atlanta, Baltimore, Dallas, Kansas City, Nashville, and Pittsburgh, among others. Leshnoff’s compositions have also been premièred by classical music’s most celebrated soloists, including Gil Shaham, Johannes Moser, Manuel Barrueco, Noah Bendix-Balgley, and Joyce Yang.

As of 2023, there are nine all-Leshnoff albums to date. Leshnoff’s *Symphony No. 4, “Heichalos”* with the Violins of Hope, recorded by the Nashville Symphony and conductor Giancarlo Guerrero and released by Naxos, was nominated for a 2021 GRAMMY for Best Classical Compendium. Last year, Naxos also released the world première recording of Leshnoff’s *Violin Concerto No. 2*, with violinist Noah Bendix-Balgley and the Oklahoma City Philharmonic conducted by Alexander Mickelthwate. Also on that album was “*Of Thee I Sing*,” commissioned by the Oklahoma City

Philharmonic to mark the twenty-fifth anniversary of the Oklahoma City Bombing. In the fall of 2020, Reference Recordings released a highly acclaimed all-Leshnoff album featuring world première recordings of his *Piano Concerto* and his *Symphony No. 3* commemorating World War I. Earlier in 2020, Reference Recordings released an extensively reviewed album by the Pittsburgh Symphony and conductor Manfred Honeck featuring the world première performance of Leshnoff's *Double Concerto for Clarinet and Bassoon*, which made it to the top of the *Billboard* charts. Other notable releases include a 2016 recording of the Atlanta Symphony Orchestra and Chorus performing Leshnoff's *Symphony No. 2* and *Zohar* oratorio, and three earlier all-Leshnoff albums—of both his orchestral and chamber music works—on the Naxos American Classics label. An album featuring all of his string quartets was also released in August 2020.



Celebrated by *BBC Music Magazine* as “enchanting” and by *American Record Guide* as “lyrical, virtuosic, tender, and passionate all at once,” Leshnoff’s music has been lauded by *Strings Magazine* as “distinct from anything else that’s out there” and by *The Baltimore Sun* as “remarkably assured, cohesively constructed and radiantly lyrical.” Leshnoff’s catalog is vast, including several symphonies, oratorios, concerti, and solo / chamber music works. Leshnoff is a professor of music at Towson University.

The composer offers the following about his new work, *Symphony for Winds*:

*Symphony for Winds* is my first major work for band and was commissioned by “The President’s Own” United States Marine Band in honor of the band’s 225th anniversary. It is dedicated to my longtime friend, musical collaborator, and visionary leader of the Marine Band, Colonel Jason Fettig.

Col. Fettig and I had discussed a major work for band for years. Our plans started to coalesce in 2020. Knowing that this work would be written in honor of the Band’s 225th anniversary, I wanted to incorporate a musical idea that was distinctly “American.” Mentioning this to Col. Fettig, he proposed several melodies that could be incorporated in my composition. My final choice was “God of Our Fathers,” an Episcopalian hymn that, in the late 1800s, became the national hymn of the United States. In addition to its poignant melody, which I found conducive to compositional development, I found an illusion to a “band” in the opening stanza. Though the “band” that the lyricist writes of is not a musical band, I still found the double meaning to be significant:

*The Marine Band performed the première of *Symphony for Winds* on April 30, 2023 at The Music Center at Strathmore in North Bethesda, Md.*

*God of Our Fathers, whose almighty hand,  
Leads forth in beauty all the starry band.*

My twenty-minute work is cast in three movements. The first movement opens with a powerful, dramatic brass choir, stating a theme that will return several times in the movement. Energetic and rhythmically shifting patterns immediately break out, dividing the band into competing choirs. Soon, a triumphant, soaring melody appears in the solo trumpet. The syncopated rhythm, brass choir and soaring melody compete for attention until a rousing but unsettled ending. The second movement focuses on the virtuosity of the wind section. Flutes, clarinets, and saxophones trade off arpeggiated runs as a mysterious melody is presented by an unlikely couple, the piccolo and contra-bass clarinet, the highest and lowest instruments of the band. The final movement is the movement that utilizes the “God of Our Fathers” hymn. The movement commences with fragments of the hymn, which I expand and elaborate with great creative license. The energy and melodic flow slowly build until a final climax where both the full hymn, coupled with the opening brass choir for the first movement, are gloriously present in full splendor. The music quickly drops in intensity and ends in quiet but serene contemplation. It has been a distinct honor to work with the United States Marine Band. Their virtuosity, dedication, and musicianship is inspiring, and they are prepared for, at least, another 225 years of service to this great country.





## VOLUME 2: UNITED STATES MARINE CHAMBER ORCHESTRA

Although “The President’s Own” is among the most iconic military and symphonic bands in the world, the organization has included string players among its ranks since its earliest days. Many of the Marine Band’s Directors over the centuries have been primarily violinists, including John Philip Sousa. Going back as far as the early nineteenth century, wind and brass players in the band played multiple instruments including strings. This versatility allowed the ensemble to transform depending on its musical demands. The ability to provide string ensembles was especially important at the White House, where wind, brass, and percussion instruments might prove too loud for certain events.

This important aspect of the organization’s musical capabilities continues to this day, through its small orchestra of professional string players known as the Marine Chamber Orchestra. These musicians still provide much of the music performed inside the White House, while also evolving into one of the finest chamber orchestras in the nation, giving regular public concerts and collaborating with world-class artists. The three new American works on this album celebrate the unique artistic identity of the ensemble today. Each was commissioned for and premiered by the Marine Chamber Orchestra with the guest soloists featured on these debut recordings.

## *Concerto for Flute and Orchestra*

ZHOU TIAN (B. 1981)  
WORLD PREMIÈRE RECORDING



GRAMMY-nominated Chinese-American composer Zhou Tian seeks inspiration from different cultures and strives to mix them seamlessly into a musically satisfying combination for performers and audiences alike. His music has been described as “absolutely beautiful...utterly satisfying” (Fanfare), “stunning” (the *Cincinnati Enquirer*), and “a prime example of twenty first-century global multiculturalism” (Broad Street Review). *The Wall Street Journal* declared “works like...Mr.

Zhou’s... accomplish two important things: They remind us of how we got from there to here, and they refine that history by paying belated tribute to contributors who might otherwise be forgotten.”

Zhou came of age in a new China marked by economic reforms, and came to the United States at age nineteen. He was trained at the Curtis Institute of Music in Philadelphia, Juilliard School in New York City, and University of Southern California in Los Angeles, studying with some of America’s finest composers, such as Jennifer Higdon, Christopher Rouse, and Stephen Hartke. He currently serves as associate professor of composition at Michigan State University College of Music in East Lansing.

Zhou’s music has been performed by leading orchestras and performers in the United States and abroad, such as Jaap Van Zweden, Yuja Wang, the New York

Philharmonic, Pittsburgh Symphony, Hong Kong Philharmonic, Mahler Chamber Orchestra, Dover Quartet, Chanticleer, and the Shanghai Symphony. His *Concerto for Orchestra*, commissioned and recorded by the Cincinnati Symphony and Music Director Louis Langrée, earned him a GRAMMY nomination for Best Contemporary Classical Composition in 2018, making him the first Chinese-born composer honored in this category. His work *Transcend*, commissioned by thirteen American orchestras commemorating the 150th anniversary of the Transcontinental Railroad’s completion, has been performed across the United States and received warm critical acclaim. In 2019, Beijing Music Festival named him “Artist of the Year.”



*The Marine Chamber Orchestra gave the world premiere of Concerto for Flute and Orchestra, featuring special guest soloist Mimi Stillman, at Northern Virginia Community College’s Rachel M. Schlesinger Concert Hall and Arts Center in Alexandria, Va.*

The composer offers the following on his Concerto for Flute and Orchestra:

Irises. Capriccio. Arioso. Toccata. These are four moments that infuse my Flute Concerto, written for long-time musical partner Mimi Stillman and commissioned by a national consortium of orchestras. From tranquil meditations to wild rituals of rugged harmony and rhythms, the concerto is empowered by tradition while exploring the diversity of musical styles through reflection on the flute's long and rich heritage (thus the baroque-inspired subtitles). There are hints of my musical lineage from Samuel Barber to Walter Piston to traditional Chinese music, as I sought a coexistence of clarity of form with passionate expression, exploring the richness of orchestral timbre yet always embracing purity of line.

The work begins with Irises, a movement of mixed moods of long singing lines and airy dances. The flower makes me think about the flute - sensuous and yet strong. Capriccio is a scherzo in perpetual motion. The rapid, repeated notes and the concise form drew its inspiration from Baroque dance pieces. Arioso is a meditation. As the soloist joins the plush strings, dashing harp and woodwinds, the sonic color is altered frequently, masking the hinted atonality in the melody with romanticism. Toccata, the finale, is a virtuosic dance. An accumulation of materials sends the piece to a climax at the end.

I am extremely honored and grateful that Col. Jason K. Fettig and the United States Marine Chamber Orchestra is a commissioning partner and gave the consortium première of this work.



### MIMI STILLMAN, FLUTE SOLOIST

Flutist Mimi Stillman is an internationally acclaimed solo, chamber, and recording artist hailed by *The New York Times* as “not only a consummate and charismatic performer, but also a scholar. Her programs tend to activate ear, heart, and brain.” Praised for her “exquisite purity of sound and depth of emotion” (*Diario de Yucatán*), she has appeared as a soloist with major orchestras and chamber musician at prestigious venues throughout the United States and internationally. Renowned for her virtuosity, insightful interpretation, and adventurous programming, she has appeared as soloist with orchestras including The Philadelphia Orchestra, Marine Chamber Orchestra of “The President’s Own” United States Marine Band, Chamber Orchestra of the Triangle, Indianapolis Chamber Orchestra, Annapolis Chamber Orchestra, Oklahoma City Philharmonic, Allentown Symphony Orchestra, Bach Collegium Stuttgart, and Orquesta Sinfónica de Yucatán; at venues including Carnegie Hall, the Kennedy Center, Smithsonian American Art Museum, Symphony Space, Philadelphia Museum of Art, National Sawdust, Roulette, Isabella Stewart Gardner Museum, La Jolla Music Society, Verbier Festival (Switzerland), Kol HaMusica (Israel); and on Curtis On Tour’s virtual Latin American tour in Mexico, Chile, Colombia, and Peru.

Stillman is the founding artistic director of the celebrated Dolce Suono Ensemble (DSE), performing Baroque to new music in Philadelphia and on tour, in programs with high intellectual content that set music in its broadest cultural context. Some of

DSE's outstanding projects include Mahler 100/Schoenberg 60; Women Pioneers of American Music; and A Place and a Name: Remembering the Holocaust. "All programs should have this much to say, and say it so well." (*Philadelphia Inquirer*). A Spanish speaker, Stillman created DSE's award-winning Música en tus Manos (Music in Your Hands) project to engage Philadelphia's Latino communities in the chamber and popular music of Latin America. DSE has been awarded grants from the National Endowment for the Arts, William Penn Foundation, Aaron Copland Fund for Music, and other prestigious institutions, and enjoys a partnership with the Washington National Opera at the invitation of Plácido Domingo.

A leader in the new music field contributing important new works to the repertoire, Stillman has given sixty-seven world premières in nineteen seasons with DSE. "[DSE] eloquently advocates for new music," (*The New York Times*). She premiered and performed Zhou Tian's Concerto for Flute and Orchestra, written for her and commissioned by a consortium of seven American orchestras, a heralded work that is fast becoming part of the flute repertoire. "The concerto was a real showpiece for Mimi Stillman, who soared effortlessly through its wide-ranging melodies, runs and trills. . . and played with mesmerizing artistry in the slow movement, 'Arioso,' offering a breathtaking display of arpeggios and communicating with beautiful tone" (*Cincinnati Business Courier*).

A multifaceted artist, Stillman is equally at home with the classical canon and

contemporary and Latin music. She has collaborated with artists in a diverse range of genres, including Eric Owens, Paquito D'Rivera, Ricardo Morales, Eliot Fisk, and Lucy Shelton, and recorded a film score for Kevin Bacon. Orchestrally, she has played under conductors including Sir Simon Rattle, Marin Alsop, Christoph Eschenbach, Robert Spano, and André Previn. She has recorded several highly praised albums including *Odyssey: 11 American Premières for Flute and Piano* and *Freedom*, both with her duo pianist Charles Abramovic; and American Canvas on the Innova Label, with Dolce Suono Trio (Stillman, flute; Abramovic, piano; Gabriel Cabezas, cello).

With a strong commitment to education, Stillman, a Yamaha Performing Artist and Clinician, has taught masterclasses and has been in residence for universities and flute societies throughout the United States, including Florida, Texas, California, Virginia, New York, Indiana, Eastman School of Music, the National Flute Association, and internationally, including at the Universidad Nacional Autónoma de México, École Normale de Musique de Paris, Teatro Municipal de Santiago (Chile), and conservatories in Milan, Puerto Rico, Buenos Aires, and Bogotá. Stillman's artistic diversity makes a unique mark on the music world—winning the Bärenreiter Prize for Best Historical Performance, engaging underserved communities, and reaching a global audience as a bilingual masterclass teacher and media host. She is the host of "Tea with Mimi," her popular livestream series.

Stillman made the leap from child prodigy to inimitable artist, composer, arranger,

educator, and scholar. At age twelve, she was the youngest wind player ever admitted to the Curtis Institute of Music, where she studied with the legendary Julius Baker and Jeffrey Khaner and earned her bachelor's of music. She was the youngest flutist to win the Young Concert Artists Susan Wadsworth International Auditions competition. She holds a master's of arts in history from the University of Pennsylvania, and has written on music and history for publications including the *Oxford Encyclopedia of the Modern World* and the *Journal of the Mozart Society of America*. Her lifelong passion for Claude Debussy led to her MA thesis on the influence of Asian music on the composer; "Syrinx Journey," her video project featuring daily performances of Debussy's *Syrinx*, which garnered an international following; and *Nuits d'Étoiles: 8 Early Songs*, her award-winning book Debussy song arrangements published by Theodore Presser. Stillman is artist-in-residence on faculty at Temple University's Boyer College of Music and Dance.

Mimi shares a note about her world première recording with the Marine Chamber Orchestra:

My heartfelt thanks to Director, Col. Jason Fettig for his artistic vision in co-commissioning Zhou Tian's *Concerto for Flute and Orchestra*. It was a tremendous honor and source of joy and inspiration to give the world première with him and the Marine Chamber Orchestra of "The President's Own" United States Marine Band and make this recording for its album celebrating the august ensemble's 225th anniversary.

## *There Was a Child Went Forth*

JOEL PUCKETT (B. 1977)

WORLD PREMIÈRE RECORDING



Joel Puckett's music has been described as, "soaringly lyrical" by the *Minneapolis Star Tribune*, "Puccini-esque" by *The Wall Street Journal*, and "containing a density within a clarity, polyphony within the simple and – most importantly – beautiful and seemingly spiritual" by *Audiophile Audition*. Puckett's works are performed by the leading artists of our day, and he is consistently recognized by organizations such as the American Composers Forum, BMI, Chorus America, National Public Radio, and

the American Bandmasters Association. Recent compositional successes include *The Fix*, an opera depicting the rise and fall of the 1919 Chicago White Sox commissioned by Minnesota Opera and premiered in the March 2019; *Concerto Duo* for clarinet, flute and orchestra, written and premiered by the Chicago Youth Symphony Orchestra with soloists Anthony and Demarre McGill in 2012; and *The Shadow of Sirius*, a flute concerto that premiered in 2010 and received a 2016 GRAMMY nomination. As an educator and academic, Puckett serves as the chair of music theory, ear training, and piano skills at the Peabody Conservatory in Baltimore where he has received a 2022 Johns Hopkins Catalyst Award, the 2022 Johns Hopkins Alumni Association Excellence in Teaching Award, and the 2021 Peabody Conservatory Student Affairs Mental Health Ally Award. In addition to his work at Peabody, Dr.





Puckett presents workshops nationwide and frequently serves as an adjudicator at competitions for rising composers.

*There Was Child Went Forth* is inspired by the work of American poet Walt Whitman. Whitman had a personal relationship with the United States Marine Band during the Civil War and Reconstruction. He lived in Washington, DC for a decade, working as a hospital volunteer during the war and then staying until about 1873. This was one of his most fruitful periods as a poet, during which he published two editions of his seminal work *Leaves of Grass*. Whitman was a music-lover and attended many Marine Band concerts during his time in the nation's capital. He published several reviews about those performances for Washington newspapers which revealed his deep affinity for both the operatic transcriptions as well as the rough-hewn patriotic music emblematic of the Marine Band's repertoire of the time. Whitman's visceral love of music most certainly informed the pulse, meter, and texture of his remarkable poetry. Puckett offers the following about this new and evocative work based on Whitman's poetry:

*There Was a Child Went Forth* is a setting of Walt Whitman's poem of the same name for tenor and chamber orchestra. The text follows the everyday wanderings of a child as they notice and incorporate the world around them into their being. The music taps into a melancholic nostalgia for childhood, belonging—or not fully belonging—to a family, and the spirit of wanting to become an individual. The music's contemplative and introspective mood reflects the child's journey of self-discovery and exploration in the poem. The orchestra provides a rich harmonic backdrop for the

*The Marine Band performed the premiere of There Was a Child Went Forth, featuring guest tenor soloist Nicholas Phan, on April 30, 2023 at The Music Center at Strathmore in North Bethesda, Md.*

tenor's voice, which soars above the textured accompaniment. Throughout the piece, the melody is transformed through a series of variations, reflecting the evolving nature of the child's experiences.

*There Was a Child Went Forth* was commissioned by "The President's Own" and the Marine Corps Heritage Foundation to celebrate the 225th anniversary of the band and is dedicated to Colonel Jason Fettig and Nicholas Phan. Through this piece, the listener is invited to join the child on their growth, discovery, and self-realization journey.

### "THERE WAS A CHILD WENT FORTH"

WALT WHITMAN (TEXT EDITED BY JOEL PUCKETT)

There was a child went forth every day,  
And the first object he looked upon that object he became,  
And that object became part of him for the day or a certain part of the day,  
Or for many years or stretching cycles of years.

The early lilacs became part of this child,  
And grass, and white and red morningglories, and white and red  
    clover, and the song of the phoebe-bird,  
And the March-born lambs, and the sow's pink-faint litter, and  
    the mare's foal, and the cow's calf,  
And the noisy brood of the barn-yard or by the mire of the pond-  
    side,  
And the fish suspending themselves so curiously below there, and  
    the beautiful curious liquid,

And the water-plants with their graceful flat heads, all became part  
    of him.

The field-sprouts of April and May became part  
    of him,

Winter-grain sprouts, and those of the light-yellow corn, and  
    the esculent roots of the garden,

And the apple-trees cover'd with blossoms, and the fruit afterward,  
    and wood-berries, and the commonest weeds by the road,

His own parents . . . he that had fathered him . . . and she that  
    conceived him in her womb and birthed him,

They gave this child more of themselves than that,  
They gave him afterward every day, they became part of him.

The mother at home quietly placing the dishes on the supper-  
    table,

The mother with mild words, clean her cap and gown, a whole-  
    some odor falling off her person and clothes as she walks by,

The father, strong, self-sufficient, manly, mean, angered, unjust,  
The blow, the quick loud word, the tight bargain, the crafty lure,

The family usages, the language, the company, the furniture, the  
    yearning and swelling heart,

Affection that will not be gainsay'd, the sense of what is real, the  
    thought if after all it should prove unreal,

The doubts of day-time and the doubts of night-time, the curious  
    whether and how,

Whether that which appears so is so, or is it all flashes and specks?  
Men and women crowding fast in the streets, if they are not flashes  
    and specks what are they?

The streets themselves, and the façades of houses, and goods in  
the windows,  
Vehicles, teams, the heavy-plank'd wharves, the huge crossing at  
the ferries,  
The village on the highland seen from afar at sunset, the river  
between,  
Shadows, aureola and mist, the light falling on roofs and gables of  
white or brown, two miles off,  
The schooner near by sleepily dropping down the tide, the little  
boat slack-tow'd astern,  
The hurrying tumbling waves, quick-broken crests and slapping,  
The strata of color'd clouds, the long bar of maroon-tint away  
solitary by itself, the spread of purity it lies motionless in,  
The horizon's edge, the flying sea-crow, the fragrance of salt  
marsh and shore mud,  
These became part of that child who went forth every day, and  
who now goes and will always go forth every day.



#### NICHOLAS PHAN, TENOR SOLOIST

Described by the *Boston Globe* as “one of the world’s most remarkable singers,” American tenor Nicholas Phan is increasingly recognized as an artist of distinction. Praised for his keen intelligence, captivating stage presence, and natural musicianship, he performs regularly with the world’s leading orchestras and opera companies. In 2010 he co-founded the

Collaborative Arts Institute of Chicago to promote art song and vocal chamber music, where he serves as artistic director.

A celebrated recording artist, Phan’s album, *Clairières*, a recording of songs by Lili and Nadia Boulanger, was nominated for the 2020 GRAMMY Award for Best Classical Solo Vocal Album. His album, *Gods and Monsters*, was nominated for the same award in 2017. He is the first singer of Asian descent to be nominated in the history of the category, which has been awarded by the Recording Academy since 1959. Phan has appeared with many of the leading orchestras in North America and Europe, including the Cleveland Orchestra, New York Philharmonic, Boston Symphony, Chicago Symphony, San Francisco Symphony, Les Violons du Roy, BBC Symphony, and English Chamber Orchestra. An avid proponent of vocal chamber music, he has collaborated with many chamber musicians, including pianists Mitsuko Uchida, Richard Goode, Jeremy Denk; guitarist Eliot Fisk; and the Brooklyn Rider, Jasper, and Spektral string quartets. He has been presented by Carnegie Hall, London’s Wigmore Hall, the Metropolitan Museum of Art, the Chamber Music Society of Lincoln Center, Aspen Music Festival, and the Library of Congress in Washington, DC. Phan’s many opera credits include appearances with the Los Angeles Opera, Houston Grand Opera, Glimmerglass Festival, Glyndebourne Opera, and Frankfurt Opera.

A graduate of the University of Michigan, Phan is the 2012 recipient of the Paul Boylan Distinguished Alumni Award and the 2018 Christopher Kendall Award. He also studied at the Manhattan School of Music and the Aspen Music Festival and School, and is an alumnus of the Houston Grand Opera Studio. He was the recipient of a 2006 Sullivan Foundation Award and 2004 Richard F. Gold Career Grant from the Shoshana Foundation.

## *Concerto for Clarinet and Orchestra*

JACOB BANCKS (B. 1982)

WORLD PREMIÈRE RECORDING



American composer Jacob Bancks' music has been praised as “colorfully orchestrated, invitingly lyrical” (*The New York Times*) and “highly caffeinated.” His works for orchestra have been performed by The Philadelphia Orchestra, St. Paul Chamber Orchestra, Nashville Symphony, Annapolis Symphony, South Dakota Symphony, Greater Twin Cities Youth Symphony, and New York Youth Symphony. Prestigious chamber ensembles that have performed his works include Eighth Blackbird, Pacifica Quartet, American Modern Ensemble, Schola Antiqua of Chicago, and Cantori New York. Additionally, Bancks has enjoyed close collaborations with world-class artists such as clarinetist Ricardo Morales, marimbist Makoto Nakura, mezzo-soprano Julia Bentley, and pianist Kuang-Hao Huang. In early 2022 the Quad City Symphony Orchestra in Iowa will stage Bancks' first opera, *Karkinos*, co-commissioned by Living Proof Exhibit and inspired by more than thirty in-person interviews with people whose lives have been impacted by cancer. He has also worked with the United States Marine Band on three separate commissions for both symphonic band and chamber orchestra.

Born in the small town of Fairmont, Minnesota, Bancks studied composition with Shulamit Ran, Marta Ptaszyńska, Carlos Sanchez-Gutierrez, Ricardo Zohn-Muldoon,

David Liptak, and Augusta Read Thomas. Bancks holds degrees from the University of Chicago; the Eastman School of Music in Rochester, New York; and Wheaton College in Illinois. Since 2011, he and his family have made their home in the Quad Cities, a community of Illinois and Iowa towns straddling the Mississippi River. There he serves as associate professor on the faculty of Augustana College, directs the choir of St. Paul the Apostle Catholic Church, writes program notes for the Quad City Symphony Orchestra, lectures on music at the German American Heritage Center, and co-hosts a monthly educational program on WVIK public radio.

A 2019 recipient of an Illinois Arts Council Artist Fellowship, Bancks has earned awards, honors, and commissions from the National Endowment for the Arts, the American Academy of Arts and Letters, Broadcast Music International, the Tanglewood Festival of Contemporary Music in Lenox, Massachusetts, and the U.S. Department of Education, among many others. Recordings of his music have been released by American Modern Recordings and have been broadcast on BBC Radio 3, American Public Media's *Performance Today*, and WFMT Chicago Classical Radio.

Bancks' *Concerto for Clarinet and Orchestra* was commissioned by The Philadelphia Orchestra, Quad City Symphony Orchestra, and the United States Marine Chamber Orchestra. For the consortium performance in Washington, DC in 2020, the composer wrote:

The composer Tōru Takemitsu wrote, “When one life calls out to another life, sounds are born.” A poetic thought, but also an apt description of my life as a composer so far. Most of my works, and certainly those that have meant the most to me, have been written in close collaboration with artists

with whom I share a deep and mutual respect; people whose musicianship I deeply admire, and who seem to hear in my music something they understand without explanation.

This was certainly the case when I wrote *Occidental Symphony* in 2016; Col. Fettig and I shared many emails and phone calls, wherein he explained to me the finer differences between cornets and trumpets, expounded on the current state of wind ensemble composition, and delineated the band's near-infinite inventory of percussion instruments. I, in turn, schooled him on obscure Illinois poets, the details of the 1896



presidential election, and the vagaries of how I planned to compose my own quasi-Sousa march and (musically) burn it to the ground. And, as Takemitsu would say, sounds were born.

At the 2017 première of *Occidental Symphony*, Ricardo Morales was featured on the same concert, and I was honored to get to know Ricardo during that rehearsal week, to hear his phenomenal playing up close, and to have him listen to my new work and offer his thoughtful response to it. It became clear that, should the opportunity present itself, I would find in him another willing and gifted collaborator.

And that opportunity did indeed present itself. Ricardo's institution, The Philadelphia Orchestra, agreed to commission from me a concerto for him to première. The commission turned into a co-commission, with the Marine Chamber Orchestra and my home orchestra, the Quad City Symphony, joining the party. The composing process was much like the one Col. Fettig and I had shared, although this time the collaboration took place mostly by text message. If the score of my clarinet concerto is ever lost, someone could probably reconstruct the entire thing by looking at my phone. Ricardo has now performed the piece with various ensembles, always with great depth, commitment, and technical flair.

I wish to share my deep gratitude to Mr. Morales, Col. Fettig, all of the musicians of this great chamber orchestra, for bringing their great artistry to my work.

*The Marine Chamber Orchestra performed the Concerto for Clarinet and Orchestra, featuring guest clarinet soloist Ricardo Morales, on Jan. 23, 2022, at Northern Virginia Community College's Rachel M. Schlesinger Concert Hall and Arts Center in Alexandria, Va.*



### RICARDO MORALES, CLARINET SOLOIST

Ricardo Morales is one of the most sought-after clarinetists of today. He joined The Philadelphia Orchestra as principal clarinet in 2003. Prior to this he was principal clarinet of the Metropolitan Opera Orchestra, a position he assumed at the age of twenty-one. His virtuosity and artistry as a soloist, chamber, and orchestral musician has been hailed and recognized in concert halls around the world. He has been asked to perform as principal clarinet with the New York Philharmonic, the Chicago Symphony, and at the invitation of Sir Simon Rattle, performed as guest principal clarinet with the Berlin Philharmonic. He also performs as principal clarinet with the Saito Kinen Festival Orchestra and the Mito Chamber Orchestra, at the invitation of Maestro Seiji Ozawa. A native of San Juan, Puerto Rico, Mr. Morales began his studies at the Escuela Libre de Musica along with his five siblings, who are all distinguished musicians. He continued his studies at the Cincinnati Conservatory of Music and Indiana University, where he received his Artist Diploma.

Morales has been a featured soloist with many orchestras, including the Metropolitan Opera Orchestra, the Chicago Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Seoul Philharmonic, and the Flemish Radio Symphony. During his tenure with the Metropolitan Opera Orchestra, he soloed in Carnegie Hall and on two European tours. He made his solo debut with The Philadelphia Orchestra in 2004 and has since performed as soloist on numerous occasions. Ricardo per-

formed the world première of the Clarinet Concerto by Jonathan Leshnoff, commissioned for him by the Philadelphia Orchestra.

An active chamber musician, Morales has performed in the MET Chamber Ensemble series at Carnegie Hall's Weill Recital Hall, at the Santa Fe Chamber Music Festival, the Philadelphia Chamber Music Society, the Seattle Chamber Music Summer Festival, and the Saratoga Chamber Music Festival, on NBC's *The Today Show*, and with the Chamber Music Society of Lincoln Center. He has performed with many distinguished ensembles, such as the Juilliard Quartet, the Pacifica Quartet, the Miró Quartet, the Leipzig Quartet, and the Kalichstein-Laredo-Robinson Trio. He has also collaborated with Christoph Eschenbach, André Watts, Emanuel Ax, Jean-Yves Thibaudet, James Ehnes, Gil Shaham, and Kathleen Battle. Mr. Morales is highly sought after for his recitals and master classes, which have taken him throughout North America, Europe, and Asia. In addition, he currently serves on the faculty of Temple University.

His recent recordings include performances with the Kalichstein-Laredo-Robinson Trio, with the Pacifica Quartet, which was nominated for a Latin GRAMMY Award, as well as the Mozart Concerto with the Mito Chamber Orchestra for DECCA. Morales is a sought-after consultant and designer of musical instruments and accessories, and enjoys a musical partnership with F. Arthur Uebel, a world-renowned manufacturer of artist-level clarinets.



## COLONEL JASON K. FETTIG

Colonel Jason K. Fettig is the 28th Director of “The President’s Own” United States Marine Band. He joined in 1997 as a clarinetist before his selection as an Assistant Director in 2001. He was commissioned a first lieutenant in July 2002, promoted to captain in August 2003, and became the band’s Executive Officer the following year. He was promoted to major in August 2007 and to lieutenant colonel in July 2014, one week before assuming leadership of “The President’s Own.” He was promoted to his present rank in August 2017 in the Roosevelt Room of the White House by President Donald J. Trump.

In addition to serving as music adviser to the White House, Col. Fettig has commissioned or premiered more than three dozen substantial new works for winds. He is deeply committed to music education and developed a Young

People’s Concert series in 2006 which he authored, hosted, and conducted until 2015.

Shortly after assuming command of the band, Col. Fettig launched an ambitious project to re-record all of the marches of John Philip Sousa and provide free performance and educational materials online. In 2019, Col. Fettig partnered with conductor Gerard Schwarz on a television program that earned the band its first Emmy at the 62nd Annual New York Emmy Awards, and during that same year, he led the band on its first concert tour to Japan. Col. Fettig is a native of Manchester, New Hampshire, and he holds two bachelor’s degrees from the University of Massachusetts, Amherst in performance and music education, and a master’s degree in orchestral conducting from the University of Maryland, College Park.

**DIRECTOR**

Col Jason K. Fettig

**PICCOLO**

GySgt Courtney Morton

**FLUTE**SSgt Christina Hughes  
MGySgt Elisabeth Plunk\*  
GySgt Heather Zenobia**OBOE**MGySgt Leslye Barrett\*  
GySgt Trevor Mowry\***OBOE/ENGLISH HORN**MSgt Joseph DeLuccio  
GySgt Tessa Gross**E-FLAT CLARINET**

GySgt Jonathon Troy

**CLARINET**MSgt William Bernier  
SSgt Kristin Bowers  
GySgt Lucia Disano  
GySgt Zachary Gauvain  
SSgt Lewis Gilmore  
MGySgt Vicki Gotcher  
GySgt Joseph LeBlanc  
MSgt Patrick Morgan\*  
SSgt Jacob MoyerMGySgt John Mula  
MSgt Harry Ong  
SSgt Angelo Quail  
SSgt Nicholas Thompson  
MGySgt Michelle Urzynicok**BASS CLARINET**SSgt Alexander Bullard  
GySgt Andrew Dees\*  
GySgt Shannon Kiewitt**BASSOON**SSgt Matthew Gregoire  
MGySgt Christopher McFarlane\*  
SSgt Stephen Rudman**SAXOPHONE**MSgt David Jenkins  
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GySgt Brandon Eubank  
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GySgt Michael Warnick**HORN**MGySgt Hilary Harding\*  
MSgt Douglas Quinzi  
MSgt Greta Richard  
SSgt Claire Ross  
GySgt Rebecca Sieff**EUPHONIUM**MGySgt Mark Jenkins\*  
MSgt Matthew Summers**TROMBONE**MGySgt Samuel Barlow\*  
MGySgt Chris Clark  
MSgt Timothy Dugan**BASS TROMBONE**

GySgt Daniel Brady

**TUBA**GySgt Landres Bryant  
MSgt Franklin Crawford\*  
GySgt Simon Wildman**TIMPANI**

MGySgt Mark Latimer\*

**PERCUSSION**MSgt Jonathan Bisesi  
GySgt David Constantine  
SSgt Alexander Garde  
SSgt Brad LoudisMSgt Michael Metzger  
MSgt Gerald Novak  
MGySgt Christopher Rose\***DOUBLE BASS**

MSgt Eric Sabo

**KEYBOARD**

GySgt Christopher Schmitt

**HARP**

MGySgt Karen Grimsey

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MGySgt Elisabeth Plunk\***OBOE**

MGySgt Leslye Barrett\*

**OBOE/ENGLISH HORN**MSgt Joseph DeLuccio  
GySgt Tessa Gross**CLARINET**GySgt Parker Gaims  
GySgt Zachary Gauvain  
MSgt Patrick Morgan\***BASSOON**SSgt Matthew Gregoire  
MGySgt Christopher McFarlane\*  
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MSgt Jennifer Paul**TROMBONE**

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MSgt Steven Owen**VIOLIN**MGySgt Janet Bailey  
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**HARP**SSgt Taylor Fleshman  
MGySgt Karen Grimsey**COPYRIGHT CREDITS**Concerto for Clarinet and Orchestra  
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## Concerto for Flute by Zhou Tian

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*There Was a Child Went Forth* by Joel Pucketttext by Walt Whitman  
© 2023 Joel Puckett**ALBUM CREDITS****BOOKLET NOTES**

Col Jason K. Fetting

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# Aspire

"THE PRESIDENT'S OWN" AT 225

1. Fanfare, Hymn and Finale  
*Peter Boyer* 7:20
2. *Press On*  
*Jessica Meyer* 11:26
- 3-5. Partita  
*Sir William Walton / transcribed by Donald Patterson*
  3. Toccata Briosio 4:43
  4. Pastorale siciliana: Andante comodo 5:40
  5. Giga burlesca: Allegro gioviale 5:07
6. *Aspire*  
*Jennifer Higdon* 8:11
- 7-9. Symphony for Winds  
*Jonathan Leshnoff*
  7. Fast and Intense 8:41
  8. Speedy Winds 3:14
  9. Slow, "All the Starry Band" 9:26

VOLUME 1: UNITED STATES MARINE BAND

Colonel Jason K. Fettig, Director

# Aspire

"THE PRESIDENT'S OWN" AT 225

- 1-4. Concerto for Flute and Orchestra  
*Zhou Tian*
  1. Irises 9:07
  2. Capriccio 3:26
  3. Arioso 5:37
  4. Toccata 4:32*Mimi Stillman, soloist*
- 5-8. *There Was a Child Went Forth*  
*Joel Puckett*
  5. There was a child 3:00
  6. The early lilacs 4:35
  7. And his parents 6:47
  8. The village on the highland 3:53*Nicholas Phan, tenor soloist*
- 9-11. Concerto for Clarinet and Orchestra  
*Jacob Bancks*
  9. Unruly 10:06
  10. Tender 9:21
  11. Defiant 6:48*Ricardo Morales, soloist*

VOLUME 2: UNITED STATES MARINE CHAMBER ORCHESTRA

Colonel Jason K. Fettig, Director