



UNITED IN MUSIC:

CELEBRATING AMERICA'S WIND BAND TRADITION



JOINT ARMED FORCES BAND CONCERT



AMERICAN BANDMASTERS ASSOCIATION

89TH ANNUAL CONVENTION: A STAR-SPANGLED CONVENTION

FRIDAY, MARCH 8, 2024 | 8 PM

DAR CONSTITUTION HALL | WASHINGTON, DC



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★ ★ ★ WELCOME LETTER ★ ★ ★

Greetings,

While there were many aspects of holding the 89th annual ABA convention in Washington DC that I found appealing, nothing excited me more than the prospect of assembling a Joint Armed Forces Band to perform at Constitution Hall. Combining the forces of our premier bands is not common, but there is a tradition of doing so when ABA conventions are held in our nation's capital. The first time this occurred was back in 1932, when the ABA held its third annual convention in Washington, DC for the very first time. In his opening address, President Edwin Franko Goldman welcomed members who attended the convention from “distant points,” and expressed surprise at the large turnout, especially in light of the “business depression” that had just begun to consume the nation. Apparently, the allure of a convention in DC, especially due to the presence of the military bands, was just too strong to resist!

The culminating concert of that convention was held at a newly opened concert hall located just a block from the White House known as Constitution Hall. The concert was dedicated to the memory of ABA Honorary Life President John Philip Sousa, who had passed away just a few weeks before the convention. The program featured individual performances by the Navy Band, Army Band, and the Marine Band, and featured several premieres, including the first performance of Gustav Holst's masterpiece, *Hammersmith*. The last portion of the program was performed by the “Massed Bands” assembled for the evening, establishing the tradition that we honor today. This practice has continued at subsequent ABA Conventions held in DC, most recently in 1991, when Col. John Bourgeois served as the ABA President as well as the host for the convention.

For our 2024 convention, we have expanded the list of participating ensembles to include not only the Navy, Army, and Marines, but also the Air Force, Army Field Band, and the Coast Guard. We are also honored to include several musicians from the Japan Ground Self-Defense Force Central Band, continuing a tradition of ABA collaborations with our band colleagues from that nation. As was the case in 1932, the program will include a number of premieres, classic works for band, and, of course, the marches of John Philip Sousa! And finally, although the assembled cast is different, the location is the same, in the beautifully renovated and historic Constitution Hall.

I would like to express my deepest appreciation for the commanders of the units represented, as well as their musicians and support staffs, all of whom were integral to making this singular event possible.

Enjoy the show!

Michael J. Colburn
President, American Bandmasters Association



U.S. NAVY BAND—*Captain Kenneth Collins, Commanding Officer*



U.S. AIR FORCE BAND—*Colonel Don Schofield, Commander and Conductor*



U.S. COAST GUARD BAND—*Commander Adam Williamson, Director*



U.S. ARMY BAND—*Colonel Bruce Pulver, Leader and Commander*



U.S. ARMY FIELD BAND—*Colonel Jim R. Keene, Leader and Commander*



U.S. MARINE BAND—*Lieutenant Colonel Ryan Nowlin, Director*



JAPAN GROUND SELF-DEFENSE FORCE CENTRAL BAND—*Commander 1st Class Toru Shiga, Commander*

JOINT ARMED FORCES BAND

INTERMISSION			
<div><div>Calixa Lavallée (1842–91)</div><div>Hiromori Hayashi (1831–96)</div><div>John Stafford Smith (1750–1836)</div></div>	<div>Canadian National Anthem, “O Canada”</div> <div>Japanese National Anthem, “Kimigayo”</div> <div>National Anthem, “The Star-Spangled Banner”</div> <div>Colonel Michael J. Colburn, USMC (Ret.), conducting</div> <div>Former Director, U.S. Marine Band</div> <div>ABA President</div>	<div>Kimberly Archer (b. 1973)</div>	<div>Fanfare Politeia (2021)</div> <div>Commander Adam R. Williamson, conducting</div> <div>Director, U.S. Coast Guard Band</div>
<div>Joseph Willcox Jenkins (1928–2014)</div>	<div>American Overture for Band (1953)</div> <div>Colonel Thomas H. Palmatier, USA (Ret.), conducting</div> <div>Former Commander, U.S. Army Band, U.S. Army Field Band</div>	<div>Gustav Holst (1874–1934)</div>	<div>Prelude and Scherzo, Hammersmith, Opus 52 (1930)</div> <div>Dr. John R. Locke, conducting</div> <div>Director of Bands Emeritus,</div> <div>University of North Carolina at Greensboro</div> <div>ABA Past President</div>
<div>Percy Grainger (1882–1961)</div> <div>edited by R. Mark Rogers</div>	<div>Colonial Song (1911/1918/1997)</div> <div>Major Michelle A. Rakers, USMC (Ret.), conducting</div> <div>Former Assistant Director, U.S. Marine Band</div>		
<div>Claude T. Smith (1932–87)</div>	<div>Eternal Father, Strong to Save (1975)</div> <div>Captain Brian O. Walden, USN (Ret.), conducting</div> <div>Former Commanding Officer/Conductor, U.S. Navy Band</div>	<div>Robert Jager (b. 1939)</div>	<div>Esprit de Corps (1984)</div> <div>Colonel John R. Bourgeois, USMC (Ret.), conducting</div> <div>Director Emeritus, U.S. Marine Band</div> <div>ABA Past President and Honorary Life President</div>
<div>Andrew David Perkins (b. 1978)</div>	<div>Tuebor Suite (2020)</div> <div>The Promised Land</div> <div>Siren Songs</div> <div>Timber!</div> <div>Dr. Linda R. Moorhouse, conducting</div> <div>Director, School of Music, University of Illinois Urbana-Champaign</div> <div>ABA Past President</div> <div>Winner of the 2023 Sousa-ABA-Ostwald Award</div>	<div>Yasuhide Ito (b. 1960)</div>	<div>Cantus from Gloriosa (1990/2013)</div> <div>Colonel Timothy J. Holtan, USA (Ret.), conducting</div> <div>Former Commander, U.S. Army Band, U.S. Army Field Band</div>
<div>Joel Puckett (b. 1977)</div>	<div>Asimov’s Aviary (2012)</div> <div>Colonel Larry H. Lang, USAF (Ret.), conducting</div> <div>Former Commander, U.S. Air Force Band</div>	<div>James Stephenson (b. 1969)</div>	<div>Declaration (2024)</div> <div>Dr. Timothy B. Rhea, conducting</div> <div>Director of Bands, Texas A&M University</div> <div>ABA Past President</div> <div>world première</div>
<div>Kevin Day (b. 1996)</div>	<div>Stride (2023)</div> <div>Dr. Paula A. Crider, conducting</div> <div>Professor Emerita, The University of Texas</div> <div>ABA Past President</div> <div>world première</div> <div>American Bandmasters Association IDEA Consortium Commission</div>	<div>arranged by Jim Kessler</div>	<div>Armed Forces Medley</div> <div>Colonel Jim R. Keene, conducting</div> <div>Commander, U.S. Army Field Band</div>
<div>John Philip Sousa (1854–1932)</div> <div>edited by The United States Marine Band</div>	<div>March, “The Black Horse Troop” (1924)</div> <div>Lieutenant Colonel Masanori Shibata, conducting</div> <div>Executive Officer, Central Band, Japan Ground Self-Defense Force</div>	<div>John Philip Sousa (1854–1932)</div> <div>edited by The United States Marine Band</div>	<div>March, “The Stars and Stripes Forever” (1896)</div> <div>Bobby R. Francis, conducting</div> <div>Director of Bands, Texas Christian University</div> <div>ABA President-Elect</div>

★ ★ ★ PROGRAM NOTES ★ ★ ★

NATIONAL ANTHEM, “THE STAR-SPANGLED BANNER”

JOHN STAFFORD SMITH (1750–1836)

Oh, say, can you see, by the dawn’s early light,
What so proudly we hail’d at the twilight’s last gleaming?
Whose broad stripes and bright stars, thro’ the perilous fight,
O’er the ramparts we watch’d, were so gallantly streaming?
And the rockets’ red glare, the bombs bursting in air,
Gave proof thro’ the night that our flag was still there.
O say, does that star-spangled banner yet wave
O’er the land of the free and the home of the brave?

CANADIAN NATIONAL ANTHEM, “O CANADA”

CALIXA LAVALLÉE

O Canada! Our home and native land!
True patriot love in all of us command.
With glowing hearts we see thee rise,
The True North strong and free!
From far and wide,
O Canada, we stand on guard for thee.
God keep our land glorious and free!
O Canada, we stand on guard for thee.
O Canada, we stand on guard for thee.

American Overture for Band (1953)

JOSEPH WILLCOX JENKINS (1928–2014)

Born in Philadelphia, Joseph Willcox Jenkins began taking piano lessons as a young boy, which soon led to an interest in composing. His formal studies began with composer Vincent Persichetti at the Philadelphia Conservatory of Music while Jenkins simultaneously pursued a pre-law degree at the nearby St. Joseph’s College. He later enrolled at the Eastman School of Music in Rochester, New York. There, Jenkins earned both bachelor’s and master’s degrees and studied with other luminaries of mid-century American classical music, including Howard Hanson and Bernard Rogers.

Upon the completion of his studies in 1951, Jenkins was drafted into the U.S. Army and served on the arranging staff of the U.S. Army Field Band at Fort Meade, Maryland. American Overture for Band was composed in 1953, early in Jenkin’s tenure with the Field Band, and is dedicated to its Commander at the time, Chester E. Whiting. Jenkins sought to showcase several sections of the band with the work, but none more so than the horn section, which offers the thrilling opening. Following his service with the Field Band, Jenkins went on to serve as chief arranger of the U.S. Army Chorus at Fort Myer, Virginia, and in 1961 he joined the faculty of Duquesne University in Pittsburgh, where he taught until his retirement in 2000. Although it was his first original composition for concert band, American Overture for Band continues to be a staple of the concert band repertoire, and in his words, he would be “hard pressed to duplicate its success.”

Colonial Song (1911/1918/1997)

PERCY GRAINGER (1882–1961)

edited by R. Mark Rogers

Although Percy Aldridge Grainger was born an Australian, he spent the majority of his professional life in England and the United States. After attending conservatory in Germany, Grainger relocated to London and began his career as a concert pianist. During this time, he also composed feverishly and began to take particular interest in the native folk songs of his new home. He made the first of many trips to the English countryside in 1905 to collect and document tunes sung by locals. Grainger eventually recorded more than 700 English and Danish folksongs and arranged dozens of them for performance by various ensembles. Grainger delighted in the nuances and imperfections rendered by each singer and preserved the tunes in their natural state, with irregular meters and the unique interpretations of the original singers.

After the outbreak of World War I, Grainger moved to New York and called the United States his home for the remainder of his life. Despite burgeoning success as a concert pianist, Grainger joined the U.S. Army in 1917 to support the war effort. His service as an oboist and saxophonist with the Coast Artillery Band introduced Grainger to the unique sound of the wind band, beginning a long and fruitful interest in this ensemble which resulted in dozens of works that have become cornerstones of the wind band repertoire. Grainger originally composed Colonial Song in 1911 for solo piano as a gift to his beloved mother Rose. In contrast to many of his works that reference the English folk tunes he so carefully collected, the evocative melodies in Colonial Song are entirely his own. Although he never returned to Australia, he retained warm feelings for his native country throughout his life and a deep affection for the people there. Colonial Song is a love letter both to his mother and to his countrymen, and it expresses the strong identity he found among “colonials” born in Australia as well as in his adopted nation of the United States. Grainger explained in his own program note:

No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land, (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain’s *Huckleberry Finn*, and in Stephen C. Foster’s adorable songs “My Old Kentucky Home,” “Old Folks at Home,” etc.

I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here.

Eternal Father, Strong to Save (1975)

CLAUDE T. SMITH (1932–87)

Born in Monroe City, Missouri, Claude T. Smith's early interest in music was inspired by his grandmother, a piano teacher and organist. He began playing cornet in the eighth grade and by high school was already conducting. He began his post-secondary education at Central Methodist College in Fayette, Missouri. It was during his time at Central Methodist that Smith switched from the cornet to the horn, and his love and appreciation for that instrument is evident in many of his compositions. Smith's studies were interrupted by the Korean Conflict, which led to his enlistment in the 371st U.S. Army Band in 1952. After his discharge, Smith completed his bachelor's degree at the University of Kansas in Lawrence, and it was in this phase of his education that he began to compose. For many years he served as a music educator at public schools in Nebraska and Missouri, leaving the teaching profession in 1978 in order to focus more attention on composing. Highly sought after, Smith received numerous commissions from military bands, music companies, and even the Smithsonian Institution in Washington, D.C.

Smith was commissioned by the U.S. Navy Band to write a work in honor of their fiftieth anniversary in 1975. The resulting *Eternal Father, Strong to Save* is based on the British hymn of the same name, composed by John Bacchus Dykes and lyrics by William Whiting in 1860. Whiting's lyrics were inspired by a near-death experience he had on a sea voyage, and his text is heavily influenced by Psalm 107, which vividly depicts the dangers and power of the sea. The hymn was immediately embraced by the navies of both Great Britain and the United States, and versions of the hymn eventually became adopted by the Royal Marines, Royal Air Force, British Army, U.S. Coast Guard, U.S. Marine Corps, and the U.S. Space Force. Smith's treatment of the hymn is replete with rousing fanfares, rich harmonic treatments, intricate rhythmic interplay, and displays of technical prowess. A brisk fugal treatment gives way to chorale statements of the hymn by first the horn section, and then the full band. This is followed by a return of the opening fanfare, bringing the work to a brilliant close. The work was premiered by the U.S. Navy Band on March 4, 1975, at the John F. Kennedy Center for the Performing Arts in Washington, DC.

Tuebor Suite (2020)

ANDREW DAVID PERKINS (B. 1978)

A native of Michigan, a fact that has significant bearing on *Tuebor Suite*, Andrew David Perkins was born in Royal Oak and grew up Rochester Hills. During his high school years, he spent his summers at Interlochen Arts Camp, after which he earned a bachelor's degree from Michigan State University in 2002. He received a master's degree in 2007 from the University of Michigan, followed by a specialist certificate in orchestration from the Berklee College of Music in 2012. He has been a finalist for the National Band Association's (NBA) Revelli Award, the Merrill Jones Award, and the Ravel International Composition Prize. Perkins was the winner of the 2018 NBA/Alfred Publishing Young Band Composition Contest and the 2021 American Prize in Wind Band Composition. In 2023, Perkin's work *Tuebor Suite* was selected as the winner of the ABA-Sousa-Ostwald Composition Contest. The composer offers the following program note about *Tuebor Suite*:

The official flag, coat of arms, and great seal of the state of Michigan were designed by Lewis Cass, Michigan's second territorial governor. The iconography was patterned after the seal of the Hudson Bay Fur Company and was adopted in 1835. In the center, the Latin "tuebor," meaning, "I will defend," refers to Michigan's frontier position, surrounded by the Great Lakes on every coast, and bordering Canada to the north and east.

In 1938, a young folk music collector named Alan Lomax came from Washington, DC to record Michigan and Wisconsin's folk music traditions for the Archive of American Folk-Song at the Library of Congress. Lomax was particularly interested in the trove of ballads remembered by aging lumberjacks and Great Lakes sailors. In ten weeks, he recorded more than one hundred performers from Detroit to the western Upper Peninsula, many of them immigrants who brought their rich musical heritage with them from France, Ireland, Romania, Poland, and the Middle East. These recordings, along with the 1950s recordings of Duane Starcher (recorded for WMUK Radio at Western Michigan University) were rich source material for this project.

Tuebor Suite is a multi-movement suite honoring the agricultural, maritime, and lumbering history of the state, incorporating the melodies of numerous Michigan folk-tunes in the tradition of Percy Grainger, Gustav Holst, Ralph Vaughan Williams, and Aaron Copland.

Movement 1. "The Promised Land" is a march based on the melodies of "Michigan-I-A," and several versions of "Michigan-I-O." The lyrics of these tunes contain many appeals to Yankee farmers and laborers to come to Michigan and settle or work. Many promises are made by the singer, ensuring that with hard work, everything put in the ground would grow like "Jack's bean." Fortunes are waiting to be made in the logging camps of Michigan's dense forests by the strong, brave souls who venture far from "ma & pop."

Movement 2. "Siren Songs" is a ballad that incorporates the melodies of "The Bigler," "The Clifton's Crew," and "The Gallagher Boys." Shipping was a keystone of the state's economy, and many sailors risked and lost their lives bringing goods from the Midwest across Lake Michigan, Lake Superior, Lake Huron, Lake Erie, and Lake Ontario. The Great Lakes are the largest freshwater bodies on the earth, and due to their sea-like characteristics (rolling waves, sustained winds, strong currents, great depths, and distant horizons) they have long been referred to as inland seas.

Movement 3. "Timber!" honors the men who made their living in lumber camps, drawing on material from "One More A-Lumb'ring Go" and "The Logger's Alphabet." Since the 1860s, Michigan was synonymous with pine lumbering, a dangerous and lucrative business. A vast belt of white pine grew across the Lower Peninsula and parts of the Upper Peninsula -- towering cathedrals of timber that could grow as tall as 175 feet, with stumps eight feet in diameter. In addition, Michigan was blessed with a network of rivers and creeks to transport the timbered logs to mills.

Folk song suites are a staple of the wind band repertoire, and many of the iconoclastic works for the medium are adaptations of these cherished melodies. Passed down through generations via oral tradition, and often sung accompanied by guitar, banjo or melodeon, folk songs are rich sources of material that paint pictures and tell stories of bygone eras. They help us understand what life was like for our ancestors, their traditions and values, their trials and successes, their hopes and dreams.

Asimov's Aviary (2012)

JOEL PUCKETT (B. 1977)

Joel Puckett was born into a musical household, largely thanks to his father, a professional tuba player with an affinity for Dixieland and Jazz. As a young boy growing up in the Atlanta area, he spent many hours improvising with his father, which stimulated a musical creativity that led Puckett to composition. His interest in creating music brought him to the University of Michigan, where earned both a master's and doctorate degree in music. While at Michigan, he studied with Michael Daugherty, William Bolcom, Bright Sheng, Will Averitt, and Thomas Albert. Upon graduation, Puckett embarked upon a career as an academic, holding positions at Shenandoah University, Towson University, and his current position as the chair of music theory, ear training, and piano skills at Peabody Conservatory. He received a Johns Hopkins Catalyst Award, the Johns Hopkins Alumni Association Excellence in Teaching Award, and the Peabody Conservatory Student Affairs Mental Health Ally Award between 2021 and 2022.

In addition to his teaching, Puckett maintains a very active career as a composer, writing across a wide range of ensembles and styles, including wind band, orchestra, chamber, opera, and choral music. His works for winds have been commissioned by the U.S. Air Force Band, the University of Michigan, Northwestern University, the University of North Carolina-Greensboro, University of Miami, Kappa Kappa Psi, and the American Bandmasters Association (ABA), and are frequently performed and recorded by professional and university ensembles. Puckett offers the following thoughts on *Asimov's Aviary*:

In 1974, Isaac Asimov [creator of the three laws of robotics and the father of modern technology-based science fiction] predicted in his short story That thou art mindful of them, that before humanoid androids would be accepted into mainstream society, robotic birds and insects would be created to desensitize the population.

While writing this piece, I frequently imagined Asimov dreaming of an aviary far in the future where robotic insects and birds were given life and flew around in constant electronic swarms. Amazingly, this work has begun. At the Air Force Research Lab at Wright-Patterson's "Micro-Aviary" these robotic insects and birds – or micro-drones as the press has dubbed them – are being developed and put in the field as part of a whole host of projects including weather management and environmental monitoring.

However, as anyone who has read *I, Robot* or *The Naked Sun* will know, where there is potential for light in technological innovation, there is also potential for darkness. I often find myself thinking about the excitement that the researchers at the Micro-Aviary would feel if they were able to show their creations to Asimov and how amazed he would have been to see how quickly these artificial insects and birds have become a reality.

The piece features tightly woven canonic lines that form a furious web (swarm?) of contrapuntal activity over very slow moving (inevitable?) metallic drones. *Asimov's Aviary* was commissioned by The United States Air Force Band “The Chief’s Own” and is dedicated to the men and women at the Air Force Research Lab at Wright-Patterson and was premièred at the 2012 Midwest Band and Orchestra Clinic.

Stride (2023)

KEVIN DAY (B. 1996)

Although born in Charleston, West Virginia, composer Kevin Day considers Arlington, Texas to be his hometown. He parents were both musical: his father was an accomplished producer of hip-hop, and his mother was a highly successful gospel singer. Day grew up immersed in music. He began his university studies at Texas Christian University, where he earned a BM in performance. He went on to earn an MM in composition from the University of Georgia and is currently pursuing a DMA in composition from the University of Miami Frost School of Music while serving as assistant professor of composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. Day is the recipient of several major awards and distinctions, including the BMI Student Composer Award, and he qualified as a three-time finalist for the ASCAP Morton Gould Young Composer Award. His works have been performed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, and Houston, as well as many top-tier professional and collegiate wind ensembles. Day’s music reveals the widely ranging influences of jazz, minimalism, Latin music, fusion, and contemporary classical idioms.

Stride is the first commission from the ABA’s Inclusion, Diversity, Equity, and Access (IDEA) Committee, which offers the following statement in light of its mission:

The ABA commits to being an inclusive organization, honoring the diversity which represents excellence in the American Band movement, promoting equity through use of our resources, and building awareness of the critical issues facing our nation and our profession. The band world has changed since the ABA’s founding, and as such, so must we. Through the work of the IDEA committee, the ABA aspires to build awareness not only of excellence within our collegial ranks, but outside of our organization in order to positively affect our society.

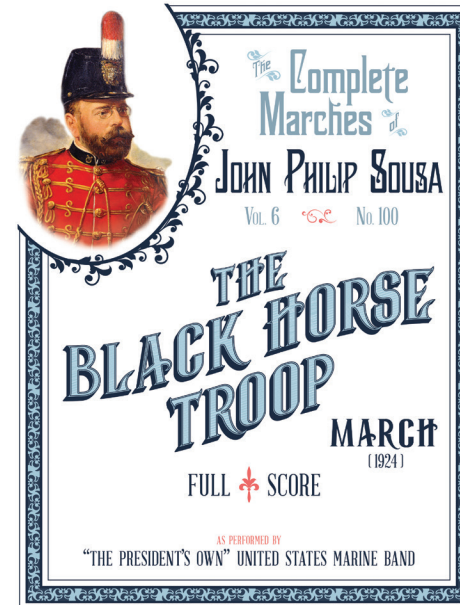
The composer offers the following program note for *Stride*:

Commissioned by the American Bandmasters Association, *Stride* is derived from the definition meaning to walk in a decisive way to cross and overcome obstacles that may come within our paths. *Stride* is also a reference to the marching band tradition and highlights my experience growing up as a Texas band kid marching on the field. This is an energetic work that features brass and drum grooves that could be felt with duple and triple meter, while contrasting to a beautiful lyrical section that showcases the woodwind section.

March, “The Black Horse Troop” (1924)

JOHN PHILIP SOUSA* (1854–1932)

Sousa’s love for horses is reflected in this march dedicated to the mounted troops of a Cleveland National Guard unit. Their exclusive use of black horses was the inspiration for the title. Troop A, once known as the First City Troop of Cleveland, was originally an independent militia group and has had a long, distinguished history since its formation in 1877. Sousa’s most noteworthy association with the troop came in 1898. The Sousa Band, having arrived in Cleveland just as the troop was preparing to leave for the Spanish-American War, marched in a parade escorting them from the Armory to the train depot. His first association was much earlier, however. As leader of the U.S. Marine Band in 1881, he marched with the organization in the funeral cortege of President James A. Garfield.



At a dinner held in Sousa’s honor in November, 1924, the march was requested by Captain Walker Nye of Troop A. The request was fulfilled promptly, and the march was presented in Cleveland on October 17, 1925, at a Sousa Band concert which also marked the forty-eighth anniversary of Troop A. For the occasion, the mounted troopers were dressed in the blue uniforms of 1877, complete with black fur busbies. Sousa presented a manuscript of the march to Captain Nye. Troop A reciprocated by presenting Sousa with a beautiful bronze statuette entitled “The Last Drop,” which depicted a trooper on horseback.

Many of the former Sousa Band members expressed their fondness for this composition and commented on the descriptive character it assumed when performed by Sousa himself. Part of the effect was due to the 6/8 rhythm, which suggests the canter of horses. Also contributing to the effect was Sousa’s use of simulated hoofbeats.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 42. Used by permission.

Fanfare Politeia (2021)

KIMBERLY ARCHER (B. 1973)

Kimberly Archer currently serves as professor of composition at Southern Illinois University Edwardsville, where she teaches composition, music theory, orchestration, analysis, and counterpoint. She has also served on the faculties of Bowling Green State University in Ohio, Western Carolina University in North Carolina, and Southeast High School in Florida. Archer holds a bachelor’s degree in music education from Florida State University, a master’s degree in composition from Syracuse University, and a doctorate in composition from the University of Texas at Austin. Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter.

As a specialist in music for winds and percussion, Archer has had her music performed both nationally and internationally, including at the Midwest Band and Orchestra Clinic in Chicago, the World Association of Symphonic Bands and Ensembles International Convention, regional conventions of the College Band Directors National Association, and state conventions of the Nebraska State Band Association, Oklahoma Music Educators Association, and the National Band Association – Wisconsin. Her music has been commissioned and performed by bands of all levels throughout the United States, as well as by ensembles in Spain, Japan, and the Netherlands. Archer is also a contributor to *Composers on Composing for Band*, Volume 4. Her Symphony No. 3 has been recorded on the Albany Records label, and her Concerto for Piano and Wind Ensemble, Symphony No. 2, and *for those taken too soon...* (Symphony No. 1) has been recorded on the Mark Custom Recording label.

Archer was commissioned by “The President’s Own” United States Marine Band in 2021 to contribute a work for the fifty-ninth presidential inauguration. Her work was premièred by the band live on international television during the pre-ceremony performance as part of a small collection of new fanfares written for the occasion. The composer cited the following inspiration for her musical contribution to the ceremony:

Fanfare Politeia is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing our Constitution. “Politeia” is a Greek word derived from “polis” (city). Aristotle used the term to represent concepts such as citizens’ rights and constitutional government, while Plato’s examination of justice—a book which we now call *The Republic*, in English—was actually titled *Politeia* in the original Greek. Fanfare Politeia celebrates our traditions of a free and fair election, and of a peaceful transfer of power.

Prelude and Scherzo, *Hammersmith*, Opus 52 (1930)

GUSTAV HOLST (1874–1934)

After the incomparable success of a work like *The Planets*, a composition that created an immediate and lasting sensation, many composers might have been tempted to repeat themselves, recycling the ideas, forms, and melodies that resulted in such a triumph. This was not the case with Gustav Holst, who seemed to demur to success. According to the *London Times*, with the creation of *The Planets*, Holst had “achieved the position, rare for an Englishman, of being a really popular composer.” But being a popular composer was not something in which Holst was even remotely interested. Studious and quiet by nature, he resented the social demands that fame made upon him, especially when the demands took away valuable time from composition. According to his daughter Imogen, “He cared very little about material possessions. The only personal belongings he treasured were Beethoven’s tuning fork, which was sent to him by an unknown admirer, and the key that let him into his soundproof music-room at St. Paul’s School during weekends and holidays. The things in life that gave him most pleasure were things that could not be bought with money. He enjoyed long walks on the Cotswold Hills, or in beech woods, or across open moors.”

Holst’s love of walking was not limited to the picturesque English countryside, for he also enjoyed perambulating through the busy streets of London. He was especially keen on exploring a particular neighborhood known as Hammersmith, a district that provided the inspiration for his most ambitious work for military band. Holst wrote:

As far as the work owes anything to outside influences, it is the result of living in Hammersmith for thirty-five years on and off and wanting to express my feelings for the place in music. There is no programme and no attempt to depict any person or incident. The only two things that I think were in my mind were (1) a district crowded with cockneys which would be overcrowded if it were not for the everlasting good humor of the people concerned, and (2) the background of the river, that was there before the crowd and will be there presumably long after, and which goes on its way largely unnoticed and apparently quite unconcerned.

While Holst states that there is no “programme” for *Hammersmith*, the work is a vivid musical portrayal of these two contrasting elements: the quiet river and the teeming cockney district. Each of the work’s five sections paints a scene that correlates to one of these images. The omnipresent river is introduced in the opening bars with a lugubrious, rolling ostinato in the tubas and euphoniums. Over this gentle undulation, the horns offer a stark and haunting melody that evokes one of Holst’s early morning walks on the misty banks of the Thames. The horns yield their tune to the flutes and bassoons as daylight gradually creeps into the quiet and peaceful setting. The first hint of a change in scenery is offered by the piccolo, perhaps suggestive of a tune whistled by a cockney merchant setting up shop for the day. When this tune is repeated more coarsely by the trumpets, our walker realizes that the quiet and reflective portion of his outing has ended, and he hurries to discover what the crowded marketplace has to offer. The dance-like tunes of this second scene are alluring, pulling the walker farther and farther into the crowded district until the kaleidoscopic presentation of melodies creates a surreal, carnival-like atmosphere. The third scene again reveals the river, where our walker has perhaps retreated to find comfort and solace in the quiet sounds of nature. But the temptations of the marketplace are too strong, and the fourth scene suggests that the walker is once again among the cockneys. In the cacophony one can almost hear the shouts of vendors and shrieks of laughter, detect the intermingled odors of food, smoke, and bodies, and see the greasy, toothless faces of the cockney peddlers. As the music reaches maximum volume and intensity, just at the moment when it seems the center cannot hold, the scene abruptly shifts back to the eternal and constant river. As the Thames escorts the walker home in the final scene, it seems to reassure him that it will always be there, “largely unnoticed and apparently quite unconcerned.”

Hammersmith was commissioned by the BBC in 1930 but did not receive its première until 1932 when it was performed by the U.S. Marine Band at the ABA convention in Washington, DC, under the direction of Captain Taylor Branson. The performance was to have been conducted by Holst, who was in the United States at the time, but the composer had to cancel due to an illness. He died two years later at age fifty-nine, never having heard what is widely considered to be his greatest work for band.

PROGRAM PAGE FROM THE 1932 ABA CONVENTION PROGRAM WHERE HOLST’S *HAMMERSMITH* WAS PREMIÈRED IN WASHINGTON, DC, AT DAR CONSTITUTION HALL. HOLST DIED TWO YEARS LATER, HAVING NEVER HEARD WHAT IS WIDELY CONSIDERED HIS GREATEST WORK FOR BAND.

CONCERT PROGRAM

**Concert Given Under the Auspices of the District of Columbia Chapter
of the American Red Cross**

Constitution Hall, Sunday Evening, April 17th, 1932, at 8:30

In Tribute to the Memory of John Philip Sousa

1. **Fantasie—“Midshipmen” (New)** Peter Buys
United States Navy Band
Conducted by the Composer
Bandmaster, Hagerstown, Md., Municipal Band
2. **Bolero** Maurice Ravel
United States Navy Band
Conducted by Lieut. Charles Benter
Bandmaster, United States Navy Band
3. **A Chinese Festival (New)** Maurice Arnold
United States Navy Band
Conducted by Austin A. Harding
Director of Bands, University of Illinois
4. **Concert Overture in F Minor (New)** Capt. Charles O’Neill
United States Army Band
Conducted by the Composer
Bandmaster, The Citadel, Quebec, Canada
5. **Tone Poem—“The Wind in the Leafless Maple” (New)** Lieut. J. J. Gagnier
United States Army Band
Conducted by the Composer
Bandmaster, Grenadier Guards Band, Montreal, Canada
6. **Overture—“Spiritual Rivers” (New)** George C. Gault
United States Army Band
Conducted by Capt. Wm. J. Stannard
Bandmaster, United States Army Band
7. **Prelude and Scherzo “Hammersmith” (New)** Gustav Holst
United States Marine Band
Conducted by the Composer
8. **Huntingtower Ballad (New)** Ottorino Respighi
United States Marine Band
Conducted by Capt. Taylor Branson
Bandmaster, United States Marine Band
9. **Presentation of the American Bandmasters’ Association Medal**
Speaker—Honorable William N. Doak, Secretary of Labor
10. **Tone Poem—“Skyward” (New)** Nathaniel Shilkret
United States Marine Band
Conducted by the Composer

Esprit de Corps (1984)

ROBERT E. JAGER (B. 1939)

Robert E. Jager was born into a musical family in Binghamton, New York. His early experience playing duets in church with his father, using his mother's trumpet, helped set the stage for a career in music. Jager studied music at the University of Michigan in Ann Arbor for two years before enlisting in the United States Navy and serving as instructor of basic music theory at the Navy School of Music in Washington, DC. In 1964, when the Navy School moved to Joint Expeditionary Base Little Creek-Fort Story in Virginia Beach, Virginia, and included students from the Army and Marine Corps, Jager was promoted to staff arranger, a position he held until he left the Navy in 1966. With the aid of the Montgomery G. I. Bill, he returned to the University of Michigan and received undergraduate and master's degrees from the school of music. Jager taught composition and theory at Tennessee Tech University in Cookeville for thirty years until his retirement in 2001.

The United States Marine Band, under former director Colonel John R. Bourgeois, commissioned Jager in 1984 to write *Esprit de Corps* and premiered it at the National Band Association convention in Knoxville, Tennessee, later that year. In just more than five minutes of music, Jager lends his unique treatment to 'The Marines' Hymn. From colonial fifes and drums to modern force protection in air, on land, and over the sea, Jager takes the listener on a musical journey through the history and worldly experience of Marines. Printed on the music, as a tribute to the Marine Band and its former director, he instructs the conductor to lead the ensemble through *Esprit de Corps* at a spirited "Tempo di Bourgeois."

Cantus from Gloriosa (1990/2013)

YASUhide ITO (B. 1960)

Yasuhide Ito hails from Hamamatsu, Japan, and began his musical studies on the piano as a young boy. He began composing while still in high school, completing his first work for band, *On the March*, while in his third year. Ito attended Tokyo National University of Fine Arts and Music and graduated in 1986. He began to win awards while he was still as student, including first prize at the Shizuoka Music Competition in 1980 and third prize at the Japan Music Competition in 1982. He composes for a wide range of ensembles but is best known for his works for wind band. His *Festal Scenes* was premiered at a joint convention between the ABA and the Japanese Band Association that was held in Knoxville, Tennessee in 1987. In recent years, Ito has turned his attention more toward vocal music, and in 2001 wrote his first opera, *Mr. Cinderella*, which was widely acclaimed.

Inspired by the history of Christianity in Japan, Yasuhide Ito's *Gloriosa* offers a vivid depiction of one of the most singular examples of the alchemy that can result from the clash of disparate cultures. Christianity was introduced to Japan in the sixteenth century, during an era before the island became a unified and sovereign nation. If not welcome, Christian missionaries were tolerated by the feudal system that was in place at the time, and by 1579 had succeeded in converting more than 100,000 Japanese to Christianity. Ultimately, the Tokugawa Shogunate government responsible for reunifying the country also banned Christianity as part of a larger effort to reduce the influence of Europe on Japanese culture and trade. This action forced Japanese Christians underground, where they would continue to practice their faith for the next 250 years. Because these "Kakure-Kirishitans" (Crypto-Christians) worshipped in secret, isolated from contact with mainstream Christianity, aspects of their faith gradually took on a distinctly Japanese quality. Latin words such as "Gloriosa" were transformed into the more Japanese sounding "Guruiyoza," and Gregorian chant melodies were adapted to a tonality more familiar to the "Kirishitans." The composer offers the following thoughts on Cantus, from *Gloriosa*:

"The second movement showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the ryuteki, a type of flute. The theme is based on San Juan-sama no Uta (The Song of St. John), a seventeenth-century song commemorating the "Great Martyrdom of Nagasaki," where a number of Kyushu Christians were killed in 1622."

Declaration (2024)

JAMES STEPHENSON (B. 1969)

James Stephenson is among the most successful American composers creating new music today. Equally well-versed in writing music for band and symphony orchestra, as well as across multiple genres, Stephenson has been commissioned to compose original works for major ensembles including the Chicago Symphony Orchestra, St. Louis Symphony Orchestra, Houston Symphony, San Francisco Ballet, and the United States Marine Band. Stephenson shares the following about *Declaration*:

I've been very fortunate to have had a long-standing relationship with many of the service bands working/performing in our nation's capital, including "The President's Own" United States Marine Band, the U.S. Air Force Band, the U.S. Navy Band, and the U.S. Army Band. But never did I expect I'd be writing a piece for players from ALL of them combined, as well as the Army Field Band, U.S. Coast Guard Band, and the Japan Ground Self-Defense Force Central Band. But such was the occasion when I was asked to write a piece to be the closer for the final concert performed by this group at the ABA annual conference to be held in Washington, DC. As is sometimes the case, the title had to be determined before a note was even written. We came up with *Declaration*, an ode to the statement such a piece might make, while also appropriately referring to something uniquely related to our country, which all the service bands proudly serve.

The music is, therefore, declamatory, exciting, reverent, and of course, American. It is set forth into sections: an introduction, a lilting lighter theme, a development, a lyrical intimate theme, a more jazz-tinged development, a return of the initial theme, a return of the slower theme, and the outro, which hearkens back as a resolution to the opening material. Almost all the music that is developed throughout comes from the opening pages of the score.

As an effort to recognize the message imbued in the Declaration of Independence, I was captivated on how I might create all 12 notes of our musical system equally. Measure 18 reveals a 12-tone pattern (C-G-Bb-F#-Ab-B-E-Eb-D-F-Db-A: all chromatic notes used before repeating any of them). This was actually one of my early sketches before even composing a note of this score. Instead of creating a "12-tone piece," I opted to find a new way (for me) to give weight to these notes. Therefore, as the piece evolves, it works its way through each of those notes, now as keys. The "easier" ones get more activity, while the "harder" ones are reserved for slower sections or given to instruments for whom the keys work better. Some of the themes are repeated in their relative/parallel minor/majors, as the keys appear respectively in my 12-tone "row." The key of D gets repeated twice, as does the key of C, first presented in minor, and then resolving at the end in major. This duplication of these two keys is on purpose, as the piece is written for bands who reside in "DC." So why not emphasize that? My sincerest thanks to all of the service bands who supported this new work, and to Colonels Jason Fettig and Michael Colburn USMC (Ret.), who organized this project, and to whose music-making and collaborative spirit I am forever grateful.

March, "The Stars and Stripes Forever" (1896)

JOHN PHILIP SOUSA* (1854–1932)

edited by The United States Marine Band

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

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

The American Band Masters' Association, Inc.

HISTORY

The American Bandmasters' Association, Inc., was organized in New York in 1929. Its purpose is mutual helpfulness and the promotion of better music through the instrumentality of the concert band. Its objects are: to secure the adoption of a universal band instrumentation so that band publications of all countries will be interchangeable; to induce prominent composers of all countries to write in the larger forms for the band; to establish for the concert band a higher standard of artistic excellence than has been generally maintained in the past, and thus gain for the band the artistic recognition which it rightly merits.

Since one of the purposes of the Association is to induce eminent composers to write in large form for the band, only such bandmasters as may have sufficient musical training and background to enable them competently to interpret such compositions are eligible for active membership. Membership requirements, therefore, presuppose a fair knowledge of musical theory, band instrumentation, band scoring and band literature, recognized ability as a conductor, and a high standard of professional ethics. Election to such membership is through examination, after nomination by active members. Any eminent bandmaster, or other musician, who has contributed in a noteworthy manner to the advance of the band or band literature, may be elected to honorary membership; though such elections are limited to one each year.

Publishers of band music, manufacturers of band instruments, or other persons or firms directly interested in the furtherance of the concert band, are eligible to associate membership.

Edwin Franko Goldman, of New York, is President of the organization. Captain Charles O'Neill, of Quebec, is Vice President; Victor Grabel, of Chicago, is Secretary; and Austin A. Harding, of the University of Illinois, is Treasurer. John Philip Sousa was Honorary Life-President. The ten bandmasters who founded the Association, at a meeting in New York, include the above officers and the following: Captain William J. Stannard, of the United States Army Band; Arthur Pryor, of New York; Frank Simon, of Middletown, Ohio; Lieutenant Charles Benter, of the United States Navy Band; Captain R. B. Hayward, of Toronto; and Lieutenant J. J. Gagnier, of Montreal. There are now eighty members, active, charter and associate.

★ ★ ★ CONDUCTORS ★ ★ ★



COLONEL MICHAEL J. COLBURN, USMC (Ret.)

FORMER DIRECTOR, U.S. MARINE BAND

ABA PRESIDENT

Colonel Michael J. Colburn, USMC (Ret.) is a freelance guest conductor and clinician who regularly leads professional and student ensembles in festivals, residencies, and a variety of other settings throughout the country. He was appointed music director and conductor of the Me2 Orchestra/Burlington in July 2022, and in January 2023 he joined the faculty of the University of Vermont in an adjunct capacity. Colburn served as the Director of Bands at Butler University in Indianapolis, where he conducted the Butler University Wind Ensemble and offered instruction in conducting, euphonium, and the history of the wind band from 2014 to 2022. Before his tenure at Butler, Colburn served for twenty-seven years in "The President's Own" United States Marine Band, where he held a variety of positions including Principal Euphonium (1991-1996), Assistant Director (1996-2004), and Director (2004-2014). As Director, Colburn was music advisor to White House and regularly conducted the Marine Band and Chamber Orchestra at the Executive Mansion and at the Presidential Inaugurations of George W. Bush and Barack Obama. He was promoted to Colonel by President Bush in a private Oval Office ceremony in 2007, and in 2014 he was awarded the Distinguished Service Medal by General James Amos, Commandant of the Marine Corps, and the Medal of Honor by the Midwest Band and Orchestra Clinic Board of Directors. He has served as the chair of the Sousa-ABA-Ostwald Award, and as an adjudicator for the Sudler Award, the Barlow Endowment, Music for All, and the Col. George S. Howard Award for Excellence in Military Bands. Colburn has been a board member of the National Band Association (NBA), currently serves as the President of ABA and the Vice President for Project Enhancement for the John Philip Sousa Foundation and is a member of Washington DC's prestigious Gridiron and Alfalfa Clubs.



COLONEL THOMAS H. PALMATIER, USA (Ret.)

FORMER COMMANDER, U.S. ARMY BAND, U.S. ARMY FIELD BAND

Colonel Thomas Palmatier, USA (Ret.) culminated a distinguished military career spanning more than thirty-seven years as the Leader and Commander of The United States Army Band "Pershing's Own," the largest military music unit in the United States and was the senior musician in the U.S. Armed Forces. Previously he commanded the U.S. Army Field Band, being the first Officer to command the Army's two top premier bands.

His national performances have spanned all fifty states and included concerts in the John F. Kennedy Center for the Performing Arts, DAR Constitution Hall, and Music Center at Strathmore in the Washington DC area, the Adrienne Arsht Center for Performing Arts of Miami-Dade County, and Bass Performance Hall in Fort Worth. He has appeared in fifty-four countries and performances have included concerts in the Rudolfinum in Prague, the Beijing Concert Hall, the Shanghai Oriental Arts Center, and a rare performance inside the Kremlin.

Palmatier is currently Editor-in-Chief of *SBO+* Magazine with over 36,000 subscribers. He is an active clinician, guest conductor, and speaker. He was founding music director of the Virginia International Tattoo and led the Dominion Brass Band to the Honors Division championship of the North American Brass Band Association. He was director of symphonic and jazz bands at the Czech Youth Music Camp and a guest conductor at the Blue Lake Fine Arts Camp and is a Conn-Selmer educational clinician. He is conductor of the Thornton Community Band and is owner/manager of the Evergreen School of Ballet.

Colonel Palmatier has received numerous awards and recognitions. Military awards include the Army Distinguished Service Medal, three awards of the Legion of Merit, and seven Meritorious Service Medals. He was the first Army Music Officer to wear both Parachutist and Air Assault badges and earned the right to wear a Combat Service Identification Badge for service in El Salvador and Iraq.



MAJOR MICHELLE A. RAKERS, USMC (RET.)

FORMER ASSISTANT DIRECTOR, U.S. MARINE BAND

Major Michelle A. Rakers, USMC (Ret.) was Assistant Director for “The President’s Own” United States Marine Band and Chamber Orchestra from 2004 to 2018. She led the band and orchestra in countless high-profile programs at the White House and across the country on many national tours. She also served as both assistant and lead producer on numerous recordings, including “The Complete Marches of John Philip Sousa.” Rakers entered the Marine Band performing trumpet/cornet in 1998 before winning the position of assistant director, becoming the first female assistant director and commissioned officer in the band’s history.

Currently, she is in high demand as a conductor and clinician both in the United States and abroad. Since moving to be with her family in Denmark in 2018, she has led the Odense Symfoniorkester, Sønderjyllands Symfoniorkester, and the Aarhus Symfoniorkester. Rakers also led premier bands across Scandinavia to include Slesvigske Musikkorps and Prinsens Musikkorps of Denmark, Helsinki Guards Band – Sotilasmusiikki of Finland, Arméns musikkår and Marinens musikkår of Sweden, and Luftforsvarets Musikkorps of Norway. She was also a resident at the Sibelius Academy, Helsinki, in 2015 and 2016.

Rakers earned her doctorate degree in conducting from the Peabody Institute in Baltimore, her master’s degree in trumpet performance from Northwestern University in Evanston, Illinois, and her bachelor’s degree in music management from the University of Evansville, Indiana. In 2023, she was elected an Honorary Member of ABA. Additionally, Rakers received an Emmy award for her part in producing the All-Star Orchestra program, “United States Marine Band *New England Spirit*.” She received the Distinguished Alumni award from the University of Evansville. Rakers is an honorary inductee into Tau Beta Sigma and received their “Outstanding Service to Music” award in 2010.



CAPTAIN BRIAN O. WALDEN, USN (RET.)

FORMER COMMANDING OFFICER/CONDUCTOR, U.S. NAVY BAND

Captain Brian O. Walden, USN (Ret.) recently completed the 2021–2022 semester as interim director of bands at Old Dominion University in Norfolk, Virginia where he currently teaches music education. He has served as associate professor, director of bands and instrumental studies, and director of music education at Samford University in Birmingham, Alabama and was director of bands and director of music education at Marshall University in Huntington, West Virginia where he was also the coordinator of the graduate conducting program. He has conducted international recording artists including Jason Mraz, James Taylor, Kenny “Babyface” Edmonds, Branford Marsalis, Broadway star Neil Patrick Harris, and Natalie Cole. Walden holds a bachelor of arts in music and religious studies from Saint Leo University, Florida, a master’s in wind ensemble conducting from the New England Conservatory of Music (NEC) in Boston, and studied in the music education program at Boston University and doctoral program in music education at George Mason University in Fairfax, Virginia. Walden was awarded the Outstanding Alumni Award by the Alumni Council of NEC in 2012. He also holds a graduate diploma in National Security Strategic Studies from the U.S. Naval War College in Newport, Rhode Island. Upon retirement as the Commanding Officer/Conductor of the United States Navy Band Washington, DC, he was awarded the distinguished *Legion of Merit* by President Barack H. Obama for his thirty-five years of service. President Donald J. Trump awarded the National Medal of Arts in 2019. Brian is currently the conductor of the Virginia Wind Symphony and the Bay Youth Orchestras of Virginia Wind Symphony. Captain Walden is an elected member of ABA.



DR. LINDA R. MOORHOUSE

DIRECTOR, SCHOOL OF MUSIC, UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN
ABA PAST PRESIDENT

Dr. Linda R. Moorhouse serves as professor of music and director of the School of Music at the University of Illinois Urbana-Champaign. She also serves campus as a member of the University Senates Conference, the Athletic Board, and as a member of the University of Illinois System-wide Sexual Misconduct Prevention and Response Council. She previously served the School of Music as associate director and director of undergraduate studies for eight years, and she is a Fellow of the Academic Leadership Program within the Big Ten Academic Alliance.

Before joining the University of Illinois School of Music in 2010, Moorhouse served on the faculty at Louisiana State University (LSU) for over twenty years, where she was the recipient of LSU School of Music and several campus-wide awards for teaching excellence. While at LSU, she taught conducting and the LSU Symphonic Winds, and served as drill designer, auxiliary choreographer, co-director, and teacher of record of the LSU Tiger Marching Band. Under her leadership, the LSU Tiger Band received the Sudler Trophy and won the 2008 ESPN “Battle of the Bands” contest.

Moorhouse is active as a conductor, clinician, and adjudicator both nationally and internationally. Concert ensembles under her direction have been featured at both national and regional conferences of the College Band Directors National Association (CBDNA), the North American Saxophone Alliance International Conference, and ABA. She is a Past President of the ABA and a Past President and former executive secretary of the NBA. She is also a Past President of the Women Band Directors International. A recipient of numerous awards for outstanding leadership and service to the music profession, she is an elected member of NBA’s Academy of Wind and Percussion Arts, a member of the University of Florida Bands Hall of Fame and is recognized in Grove Music Online.



COLONEL LARRY H. LANG, USAF (RET.)

FORMER COMMANDER, U.S. AIR FORCE BAND

Colonel Larry H. Lang, USAF (Ret.) is the Executive Director of the Amarillo Symphony Orchestra. He has a distinguished career as a music executive, military commander, conductor, producer, and educator. During his twenty-nine-year military career, Lang led five Air Force bands, culminating as Commander and Conductor of the United States Air Force’s premier musical organization in Washington, DC, from 2012 to 2019. He led events for five U.S. Presidents, numerous foreign dignitaries, congressional leaders, and senior Department of Defense officials. Lang also served as a key advisor to Air Force senior leaders on the use of music to demonstrate excellence and build positive community and diplomatic relations around the globe. He deployed throughout the Middle East to support U.S. and allied troops during Operations Iraqi Freedom and Enduring Freedom from 2008 to 2009.

Originally from El Paso, Texas, Lang graduated from New Mexico State University, receiving degrees in music performance and music education in 1980. He received his master’s in music education from the University of New Hampshire in 1982 and joined the faculty there the same year. He went on to serve as the Assistant Director of Bands at McNeese State University in Lake Charles, Louisiana, from 1983 to 1989. Lang was commissioned as an officer and bandleader in the U.S. Air Force in 1990.

Lang has produced multiple Emmy and Telly Award-winning productions for NBC, PBS, and many other broadcast organizations. Known for his innovation, he has created numerous online music videos, including an interview with the legendary film composer John Williams and the Air Force Band’s popular holiday “flash-mobs” that became viral sensations and reached over 75 million viewers worldwide. He has also been the executive producer for over 50 recordings in almost every music genre.

Lang was honored with membership in the ABA in 2005. His musical leadership has been recognized three times by the John Philip Sousa Foundation with a Colonel George S. Howard Citation Award for Musical Excellence. Lang is in high demand as a conductor-clinician, conducting music ensembles around the globe. Among his other honors, Colonel Lang was presented the Ellis Island Medal of Honor, given to a select group

of individuals whose accomplishments in their field and inspired service to our nation are cause for celebration. He was also presented the Distinguished Alumni Award by New Mexico State University and the Legion of Merit by the Secretary of the Air Force.



DR. PAULA A. CRIDER

PROFESSOR EMERITA, THE UNIVERSITY OF TEXAS
ABA PAST PRESIDENT

Dr. Paula A. Crider, Professor Emerita, The University of Texas, is an internationally recognized guest conductor, lecturer, clinician, and adjudicator. She has enjoyed engagements in forty-seven states and nine foreign countries. Crider is Past President of the NBA and the ABA. She is currently senior educational consultant for Conn-Selmer, Inc., has served as director of music for the London's New Years Day Parade, and serves on the Board of Directors for the Midwest Clinic. She is an accomplished oenophile and enjoys the peripatetic life of a traveling artist. Awards and honors include: Kappa Kappa Psi's the Distinguished Service to Music Award, two "Eyes of Texas" Awards for distinguished teaching, Phi Beta Mu International Hall of Fame, the Sudler Legion of Merit, Texas Bandmaster of the Year, and the Midwest Medal of Honor.



LIEUTENANT COLONEL MASANORI SHIBATA

EXECUTIVE OFFICER, CENTRAL BAND, JAPAN GROUND SELF-DEFENSE FORCE

Lieutenant Colonel Masanori Shibata graduated from Osaka College of Music with degrees in trumpet performance and conducting. Shibata enlisted in the Japan Ground Self-Defense Force (JGSDF) as a cadet in 2003. He started his career as a conductor and a musical instructor of the JGSDF Central Band. Shibata was initially assigned as the Commander of the 15th Band and the Middle Army Band. He has conducted at performances hosted by the JGSDF at major concert halls in Japan. Shibata has released more than ten albums from labels such as Nippon Columbia and BRAIN MUSIC. His international activities include conducting a joint concert with "The President's Own" United States Marine Band at the Pentagon, participating in the Hamina Tattoo in Finland, and establishing and providing educational assistance for the Papua New Guinea Defense Force Military Band. He obtained a conducting diploma at International Masterclass in Mozarteum University Salzburg and trained at Tokyo University of the Arts.



COMMANDER ADAM R. WILLIAMSON

DIRECTOR, U.S. COAST GUARD BAND

Commander Adam R. Williamson serves as the seventh Director of the U.S. Coast Guard Band, carrying out the Band's missions of promoting public goodwill through an unwavering dedication to the highest levels of musical performance, preserving and honoring the heritage, history, and traditions of the nation, and supporting official Coast Guard functions. Williamson is responsible for the overall presentation of all Coast Guard Band activities, for maintaining the world-class stature of the fifty-five-member ensemble and for supporting hundreds of engagements annually. As the leader of the sole official musical representative of the Department of Homeland Security and the Coast Guard, Williamson is the musical authority of the nation's oldest continuous sea-going service, and frequently provides musical guidance for official functions and creates musical programs that advance the Coast Guard's public affairs missions. In his time as director, Williamson has led the Coast Guard Band in performances for presidents, members of congress, military and civic leaders, and countless members of the American public at nearly every corner of the United States. His endeavor to engage a worldwide

audience has led to extensive Coast Guard Band operations overseas, including engagements in Europe, Africa, India, the Caribbean, and throughout the Pacific. Williamson earned musical degrees from the State University of New York, College at Potsdam, and began graduate studies at Indiana University and the Hartt School at the University of Hartford. He currently resides in Connecticut with his wife Lisa, an in-demand lyric soprano, and their son Jack.



DR. JOHN R. LOCKE

DIRECTOR OF BANDS EMERITUS, UNIVERSITY OF NORTH CAROLINA AT GREENSBORO (UNCG)
ABA PAST PRESIDENT

Dr. John R. Locke served on the UNCG School of Music faculty as director of bands, director of summer music camps, conductor of the wind ensemble, and conducting teacher from 1982 until his retirement in December 2018. He holds bachelor's and master's degrees from West Virginia University and a doctorate in education from the University of Illinois. Previously, Locke held teaching positions in music at West Virginia University, Southeast Missouri State University, and the University of Illinois. He has conducted band performances throughout the world including National Conventions of the MENC, CBDNA, ABA, and at the John F. Kennedy Center for the Performing Arts in Washington, DC, the Music Center at Strathmore in North Bethesda, Maryland, Lincoln Center for the Performing Arts in New York City, Dvorak Hall in Prague, Czech Republic, and venues in Austria and Italy. Twice, the UNCG Wind Ensemble earned critical acclaim from the *Washington Post* newspaper following concert performances in the nation's capital.

Locke has conducted numerous "Tribute to John Philip Sousa" concerts at UNCG, as well as across the country. Under his leadership, the UNCG Wind Ensemble has released twenty-one commercial albums including *fireworks!* which was a GRAMMY Entry List 2011 CD in two categories: Classical Album of the Year and Best Orchestral Performance. In addition, he has guest conducted the U.S. Air Force Band, U.S. Army Field Band, U.S. Navy Band, "The President's Own" U.S. Marine Band, the Dallas Wind Symphony, as well as numerous university bands including University of Illinois, Iowa, LSU, Alabama, and numerous all-state honor bands and intercollegiate bands including the CBDNA National Intercollegiate Band in 2023.



COLONEL JOHN R. BOURGEOIS, USMC (RET.)

DIRECTOR EMERITUS, U.S. MARINE BAND
ABA PAST PRESIDENT AND HONORARY LIFE PRESIDENT

Colonel John R. Bourgeois, USMC (Ret.) Director Emeritus, U.S. Marine Band and Honorary Life President of ABA was the twenty-fifth Director of "The President's Own" United States Marine Band from 1979 to 1996. His acclaimed career spanned nine presidential administrations, from Presidents Eisenhower to Clinton, and upon his retirement was awarded the Distinguished Service Medal. Bourgeois served as President and CEO of the John Philip Sousa Foundation for over 20 years, and past President of the ABA and the NBA. Among the many honors and awards Bourgeois has received are the 1986 Phi Beta Mu Outstanding Bandmaster Award and the 1987 Kappa Kappa Psi Distinguished Service Award. He was elected to NBA's Academy of Wind and Percussion Artists in 1991. Bourgeois was awarded the Midwest International Band and Orchestra Clinic Medal of Honor in 1993. Bourgeois was named "American Man of Music" for the triennium 2000-2003 by Phi Mu Alpha Sinfonia. He was elected to the NBA's Hall of Fame of Distinguished Band Conductors in 2000. He was installed as a Lowell Mason Fellow of the Music Educators National Conference and in May he was awarded a "Honoris Causa" doctorate from Loyola University, New Orleans in 2005. Bourgeois stays busy as a guest conductor-clinician and as an artist-in-residence at Loyola, in a chair endowed in his name. He continues to produce wind band arrangements and editions for Wingert-Jones in a series known as "The Bourgeois Editions." He also authored a chapter on the history of the United States Marine Band titled, "The President's Own" in the book, *The Marines*. In 2021 GIA published his autobiography, *Play On!*



COLONEL TIMOTHY J. HOLTAN, USA (RET.)
FORMER COMMANDER, U.S. ARMY BAND, U.S. ARMY FIELD BAND

Colonel Timothy J. Holtan, USA (Ret.) retired in 2017 as the senior military musician in the Department of Defense. Holtan's final command was as the 10th Leader and Commander of The United States Army Band "Pershing's Own." He holds the distinction of being the only officer to command all three of the Army's premier bands, which also include the U.S. Army Field Band and the U.S. Military Academy

Band at West Point.

Holtan is a graduate of Bismarck High School (North Dakota) and is a former school music educator. He holds music education degrees from Montana State University and the University of Montana and pursued doctoral studies at the University of North Texas. A clinician for Conn-Selmer, director of the high school All-American D-Day Band, and artistic director of the Maryland Winds, a professional concert band, he is a strong advocate for music education, and is in demand as a guest conductor, clinician, and adjudicator. Holtan has presented concerts and clinics in all fifty states, Canada, Japan, the U.S. Virgin Islands, and Europe.

Holtan's ensembles have been seen on diverse stages such as Lincoln Center, DAR Constitution Hall, Tabernacle Choir at Temple Square, Myerson Symphony Center, and Joseph Meyerhoff Symphony Hall, as well as the 2017 Presidential Inaugural Concert at the Lincoln Memorial. After a forty-four-year absence and under his leadership, the West Point Band reestablished a partnership with the New York Philharmonic, which resulted in five Lincoln Center joint performances. Holtan also led the West Point Band in the Emmy-nominated "Marina at West Point" PBS production that reached over 180 million viewers.



DR. TIMOTHY B. RHEA
DIRECTOR OF BANDS, TEXAS A&M UNIVERSITY
ABA PAST PRESIDENT

Dr. Timothy Rhea is currently in his thirty-first year at Texas A&M University (TAMU), serving as director of bands and music activities. He serves as administrative head of the Music Activities Program, is conductor of the University Wind Symphony, and oversees the Texas Aggie Band. Rhea holds degrees in music education and conducting from the University of Arkansas, Texas Tech University, and the University of Houston. During his tenure at TAMU, Rhea has conducted the University Wind Symphony for conventions of the Texas Music Educators Association, the CBDNA, the Midwest International Band & Orchestra Clinic, the Western International Band Clinic, and the ABA. Additional concerts have included Carnegie Hall, and five European tours with performances in Ireland, England, Italy, Austria, Germany, and the Czech Republic. The TAMU Wind Symphony has released several internationally distributed recordings.

In addition to conducting, Rhea maintains a very successful career as an arranger and composer with an output of over 300 pieces, to include over fifty published works. Rhea maintains an internationally active schedule as conductor, clinician, and adjudicator having appeared throughout the United States, Europe, and Australia. He was selected as the Texas Outstanding Young Bandmaster of the Year in 1999 and has received the President's Meritorious Service Award to TAMU. Rhea is Past-President of the ABA and currently serves as Vice-President/Secretary of the John Philip Sousa Foundation, in addition to positions with several related professional organizations. In 2019, he opened the White-Walker Music Activities Center at Texas A&M, with the Dr. Timothy B. Rhea Concert Band Rehearsal Hall named in his honor. In 2020, he received the Association of Former Students Distinguished Achievement Award in Administration from TAMU.



COLONEL JIM R. KEENE
COMMANDER, U.S. ARMY FIELD BAND

Colonel Jim R. Keene became the Commander of The United States Army Field Band in January 2015. Prior to this assignment, he served as Commander of the United States Military Academy Band at West Point, New York; Commandant of the Army School of Music at Norfolk, Virginia; and at The United States Army Band "Pershing's Own" in Washington, D.C., the U.S. Army Europe Band and Chorus in Heidelberg, Germany, and the Army Ground Forces Band in Atlanta, Georgia.

Keene led thousands of performances in forty-seven states and seven countries including for six U.S. Presidents. He led multiple televised productions and earned a GRAMMY Award in 2022. Keene led the Joint Forces Chorus at President George H.W. Bush's memorial service and interments of Presidents Ronald Reagan and Gerald R. Ford. He has conducted the Dallas Wind Symphony, the Detroit Symphony, the Boston Pops Orchestra, the New York Philharmonic, and the New York Philharmonic Brass. He led the Japan Central Band and performed with Ray Charles. He is retiring after thirty-one years of service.



BOBBY R. FRANCIS
DIRECTOR OF BANDS, TEXAS CHRISTIAN UNIVERSITY
ABA PRESIDENT-ELECT

Bobby R. Francis is the Director of Bands at Texas Christian University (TCU). Mr. Francis serves as Conductor of the TCU Wind Symphony, teaches graduate and undergraduate conducting, and is responsible for the supervision of all aspects of the TCU Band and Wind Conducting programs. Francis is an elected member of the ABA and is currently President-Elect of the organization. He is also a former President of the CBDNA Southwest Region and the Big 12 Band Directors Association.

Guest conducting appearances include "The President's Own" United States Marine Band, U.S. Army Band "The Pershing's Own," University of Miami (Frost) Wind Symphony, The U.S. Coast Guard Band, the Lone Star Youth Wind Orchestra, Texas Lone Star Ambassadors of Music, among others. The TCU Wind Symphony has performed with guest artists and composers including the Boston Brass, American Brass Quintet, Shauna Thompson, Blaise Ferrandino, Till Meyn and many others.

Under his direction, the TCU Wind Symphony has been selected to perform at the CBDNA Convention (Ann Arbor, Tempe, and at TCU in 2025), regional CDBNA Conferences, the ABA Conference (2 times), Carnegie Hall, the Texas Music Educators Association Convention (4 times), and the World Association of Symphonic Bands and Ensembles Conference in Prague, Czech Republic.

He has conducted concerts around the world, including at the Sydney Opera House, Carnegie Hall, Normandy Beach (France), Pearl Harbor (Hawaii) and many locations in Italy, France, Austria, and Germany.



★ ★ ★ CONCERT PERSONNEL ★ ★ ★

PICCOLO

MU1 Katie Velasquez
USCGB

FLUTE

CMSgt Stacy Ascione*
USAFB
MUC Allison Fletcher
USNB
SFC KAWAKAMI Kazumi
JGSDF
SFC Elizabeth McGinness
TUSAB

OBOE

MSG Erika Grimm*
FIELD BAND
GySgt Tessa Gross*
USMB
SFC TSUNEMATSU Yuki
JGSDF

ENGLISH HORN

MUC Briana Tarby
USCGB

E-FLAT CLARINET

MUCS Chantal Hovendick
USCGB

CLARINET

MU1 Mackenzie Austin
USCGB
GySgt Kristin Bowers*
USMB
MU1 Amanda Eich
USNB
GySgt Parker Gaims
USMB
MSgt Nikki Hill
USAFB
MU1 Taylor Isberg
USCGB
MSgt Jeremy Klenke*
USAFB
SSgt Jakob Lenhardt
USMB
SSG John Milakovich
TUSAB
SSG Daniel Rosman
FIELD BAND
SSgt Samuel Ross
USMB
MU1 Rajesh Soodeen
USNB
MUC Charlie Suriyakham
USCGB
SGM UETAKE Tomokazu
JGSDF
SSG Rucha Trivedi
TUSAB
TSgt Joey Velez
USAFB
SFC Kevin Walko
FIELD BAND
MU1 Sean White
USNB

ALTO CLARINET

GySgt Zachary Gauvain
USMB

BASS CLARINET

MU1 Robert Durie
USCGB

CONTRABASS CLARINET

SSgt Alexander Bullard
USMB

BASSOON

SSG Randy Fultz
FIELD BAND
SSG Thomas Reynolds*
TUSAB

CONTRABASSOON

SFC Sergio Acosta
FIELD BAND

ALTO SAXOPHONE

MUC David Babich*
USNB
SGT OGATA Haruka
JGSDF

TENOR SAXOPHONE

TSgt Matthew Stookey
USAFB

BARITONE SAXOPHONE

SSG Shane Rathburn
FIELD BAND

TRUMPET

MUC Joel Baroody
USCGB
GySgt Anthony Bellino*
USMB
MU1 Joseph Boksa
USNB
SFC Kelley Corbett*
TUSAB
MU1 Seth Johnson
USNB
SFC KAKU Masaaki
JGSDF
SSgt James McAloon
USMB
MU1 Jesse Saldana
USNB
TSgt Joshua Silva*
USAFB

HORN

MUC Pam Blakely
USNB
TSgt Rachelle Jenkins*
USAFB
SSG Jennifer Kempe
FIELD BAND
MUC Bryce Nakaoka
USCGB
MSgt Douglas Quinzi*
USMB
SGT FUJITA Sho
JGSDF

TROMBONE

TSgt James Layfield*
USAFB
GySgt Christopher Reaves
USMB
MU1 Michael Steiger*
USNB

BASS TROMBONE

SGM Wesley Ballenger
FIELD BAND

EUPHONIUM

MUC Dan Geldert
USNB
MSG Adam Lessard*
TUSAB
TSgt Erik Lundquist*
USAFB
MU1 Patrick Nyren
USCGB

TUBA

MSG Thomas Bratten
TUSAB
MUC Adam Crowe*
USCGB
SFC Scott Devereaux*
FIELD BAND
MU1 Joseph Guimaraes
USNB

PERCUSSION

MU1 Joseph Gonzalez*
USNB
SSG Mitchell Gribbroek
FIELD BAND
SFC OZAWA Hiroyuki
JGSDF
MSgt Michael Metzger*
USMB
SSG Timothy Perry
TUSAB
MSgt Kenneth Riehman
USAFB

DOUBLE BASS

MSgt Jonathan Davies
USAFB

HARP

MSgt Greta Asgeirsson
USAFB

PIANO

SSgt Dominic Muzzi
USMB

*Principal

TUSAB: U.S. Army Band
USMB: U.S. Marine Band
USNB: U.S. Navy Band
USAFB: U.S. Air Force Band
USCGB: U.S. Coast Guard Band
FIELD BAND: U.S. Army Field Band
JGSDF: Japan Ground Self-Defense
Force Central Band



