

*Semper Paratus*  
*March* by John Philip Sousa

★ ★ ★ “THE PRESIDENT’S OWN” ★ ★ ★  
**UNITED STATES MARINE BAND**



**THE MIDWEST CLINIC**  
DECEMBER 14 – 17 | CHICAGO



★ ★ ★ **CONCERT PROGRAM** ★ ★ ★

[www.marineband.marines.mil](http://www.marineband.marines.mil)





★ ★ ★ “THE PRESIDENT’S OWN” ★ ★ ★  
**UNITED STATES MARINE BAND**

*Lieutenant Colonel Jason K. Fettig, Director*  
*Captain Ryan J. Nowlin, Assistant Director*

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**CHAMBER CONCERT**

**8:15 AM | WEDNESDAY, DEC. 14**

*Skyline Ballroom W375AB*

**U.S. MARINE BAND CONCERTS**

**5:30 & 7:30 PM | WEDNESDAY, DEC. 14**

*Skyline Ballroom W375AB*

**MAKING THE MARCH KING CLINIC**

**8:30 AM | THURSDAY, DEC. 15**

*Skyline Ballroom W375AB*

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**THE MIDWEST CLINIC**

*McCormick Place West, Chicago*



## LIEUTENANT COLONEL JASON K. FETTIG



### *Director*



Lieutenant Colonel Jason K. Fettig is the 28th Director of “The President’s Own” United States Marine Band. He joined in 1997 as a clarinetist and soon became a frequently featured soloist with both the band and the Marine Chamber Orchestra. After serving four years in the organization, he was selected as an Assistant Director, and he conducted his first concert with the Marine Band Aug. 1, 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 his present rank in July 2014, one week before assuming leadership of “The President’s Own.”

As Director, Lt. Col. Fettig is the music adviser to the White House and regularly conducts the Marine Band and Marine Chamber Orchestra at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.’s historic Gridiron Club, a position held by every Marine Band Director since John Philip Sousa. In his first years as Director, Lt. Col. Fettig has led the

band for numerous major national events both at the White House and throughout the country. He conducted national broadcast performances for the 200th Anniversary of the Star Spangled Banner at Ft. McHenry in Baltimore, a special Veterans Day performance with the Mormon Tabernacle Choir in Salt Lake City, and an appearance on the David Letterman Show at the invitation of Michelle Obama in New York. He leads frequent concerts throughout the Washington, D.C., area and across the country during the band’s annual national tour. Live performances by the Marine Band under his direction are often heard on National Public Radio. Lt. Col. Fettig is a fervent advocate for both traditional and contemporary American music and remains dedicated to the ongoing development of music for wind band. In recent years, he has conducted world premières of substantial new works by James Stephenson, Jacob Bancks, David Rakowski, Adam Schoenberg, David Conte, and Narong Prangcharoen.

Throughout his career with the Marine Band, Lt. Col. Fettig has been deeply committed to music education and has taken an active role in the evolution and expansion of the many educational initiatives of “The President’s Own.” In addition to helping refine the Music in the Schools and Music in the High Schools programs, he has made it a priority to maintain a significant presence in schools throughout the nation during the band’s national concert tours. He also began an interactive and theatrical Young People’s Concert series in 2006 and authored, hosted, and conducted this popular annual event until 2015. In 2014, shortly after assuming command of the Marine Band, Lt. 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 to schools throughout the world.

Lt. Col. Fettig is a 1993 graduate of Manchester Central High School in New Hampshire and holds two bachelor’s degrees from the University of Massachusetts, Amherst (UMass) in both clarinet performance (1997) and music education with an emphasis in conducting (1998). In 2005, he earned a master’s degree in orchestral conducting at the University of Maryland, College Park (UMD) where he served as assistant conductor for two productions of the Maryland Opera Studio. He studied clarinet with Michael Sussman and David Martins, and his principal conducting teachers were Malcolm W. Rowell and James Ross. Additionally, Lt. Col. Fettig has participated in workshops with several renowned conductors including Osmo Vänskä and Otto Werner Mueller.

Lt. Col. Fettig has represented the Marine Band on numerous occasions as a soloist, adjudicator, and clinician, and regularly conducts both concert bands and orchestras for all-state and honor festivals. In 2014, he was elected as a member of the prestigious American Bandmasters Association.



## CAPTAIN RYAN J. NOWLIN

*Assistant Director*

Assistant Director Captain Ryan J. Nowlin joined “The President’s Own” United States Marine Band in August 2010 as staff arranger. He was appointed Assistant Director and commissioned a first lieutenant in July 2014 and was promoted to his current rank in July 2016.

With “The President’s Own,” Capt. Nowlin has arranged and composed a variety of music for the Marine Band, Marine Chamber Orchestra, brass ensemble, and various small ensembles. In 2013, Nowlin collaborated with Kelly Clarkson (“America”) and arranged a setting of “The Star-Spangled Banner” for the second inauguration of President Barack Obama. He also arranged “The Star-Spangled Banner” for Jordin Sparks, which was performed for the nationwide broadcast of the national anthem’s 200th anniversary celebration in 2014. Capt. Nowlin’s music has been heard in performance at many White House events, including state dinners and the Kennedy Center Honors and Medal of Freedom receptions. His transcription of Johann Sebastian Bach’s Toccata and Fugue in D Minor was featured on the 2013 Marine

Band recording “From the Keyboard,” and most recently his setting of David Conte’s A Copland Portrait was included in the band’s 2016 release, “Picture Studies.” Additionally, his Let Freedom Ring was performed at the Mormon Tabernacle in Salt Lake City, and his arrangement of Amazing Grace is regularly included as part of the annual United States Marine Corps Worship Service held at the National Cathedral in Washington, D.C.

As Assistant Director, Capt. Nowlin’s responsibilities include conducting the Marine Band and Chamber Orchestra in their winter/spring concert series and summer concerts on the National Mall as well as at ceremonies in the national capital region and at the White House. Additionally, he conducted the band at Wolf Trap National Park for the Performing Arts in Vienna, Va.; at The Midwest Band Clinic in Chicago; and on the Marine Band’s national concert tour. He has served as a producer for Marine Band recordings since 2014 as well as for The Complete Marches of John Philip Sousa recording project since its inception.

Throughout his career Capt. Nowlin has been a dedicated advocate for music education. He currently manages Marine Band educational outreach initiatives such as Music in the Schools, Music in the High Schools, and the Concerto Competition for High School Musicians, and he has assisted in the production of the Marine Band’s Young People’s Concerts since 2011. Prior to joining “The President’s Own,” Capt. Nowlin was a music teacher in the state of Ohio for ten years, most recently as the director of bands at Brecksville-Broadview Heights City School District in Ohio.

Capt. Nowlin is a 1996 graduate of North Royalton High School in Ohio. He earned both a bachelor’s degree in music education in 2000 and a master’s degree in music education and conducting in 2004 from Bowling Green State University in Ohio, where he studied horn with Herbert Spencer, Jr. and conducting with Bruce Moss and Emily Freeman Brown. He has also studied composition with prolific composer Anne McGinty and has participated in workshops and master classes with several renowned conductors and educators including H. Robert Reynolds, Mallory Thompson, Col. Arnald Gabriel, Harry Began, and Frederick Fennell.

In addition to his duties with the United States Marine Band, Capt. Nowlin frequently appears as a guest conductor, clinician, and adjudicator with high school honor bands and music festivals, with community and municipal bands, and with university ensembles across the country. He can frequently be found providing clinics and master classes to student musicians in classrooms around the country either in person or via satellite.



★ ★ ★ CHAMBER CONCERT ★ ★ ★

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8:15 AM | WEDNESDAY, DEC. 14

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*Skyline Ballroom W375AB*

**John Williams** (b.1932)

*Music for Brass* (2014)

*Brass Ensemble*

*Lt. Col. Jason K. Fettig, conducting*

**Christopher Rouse** (b.1949)

*Ogoun Badagris* (1976)

*Percussion Ensemble*

**Johann Sebastian Bach** (1685–1750)

transcribed by Staff Sgt. Scott Ninmer\*

Sinfonia from Cantata No. 29

*transcription world première*

**Eric Whitacre** (b. 1970)

arranged by Capt. Ryan J. Nowlin\*

*Sleep*

*arrangement world première*

**Mikhail Glinka** (1804–57)

transcribed by Staff Sgt. Patrick Morgan\*

Overture to *Russlan and Ludmilla*

*transcription world première*

*Clarinet Choir*

*Capt. Ryan J. Nowlin, conducting*

**Samuel Barber** (1910–81)

arranged by Johan van der Linden

Adagio for Strings

*Saxophone Quartet*

**Francis Poulenc** (1899–1963)

Allegro vivace from Sextuor  
(1930-32; rev. 1939)

*Piano Sextet*

**Leonard Bernstein** (1918–90)

Prelude, Fugue and Riffs

Prelude for the Brass

Fugue for the Saxes

Riffs for Everyone

*Jazz Band*

*Staff Sgt. Patrick Morgan, clarinet soloist*

*Lt. Col. Jason K. Fettig, conducting*

★ ★ ★ PROGRAM NOTES ★ ★ ★

**Music for Brass (2014)**

JOHN WILLIAMS (B. 1932)

The National Brass Ensemble, comprised of twenty-six musicians from the top nine U.S. orchestras, commissioned Williams for this work which was premiered in the summer of 2014. Having worked personally with the individuals in the ensemble through their respective orchestras over the course of his illustrious career, the composer had developed intimate knowledge of their reputed abilities. In the words of Williams himself:

Throughout my musical life, I've been instructed and inspired by the great brass players that I have been privileged to work with and write for. Because of the breadth of their exposure to so many musical genres—classical, jazz, big band ensemble, military and brass band tradition, pop, rock 'n roll, and on and on—our American brass players are the most versatile and finest in the world. The invitation to write a piece for the National Brass Ensemble gave me an opportunity to salute the members of this preeminent ensemble, and “Music for Brass” is offered as a humble tribute to their wizardry. The piece attempts to spotlight, separately and together, the diverse groups forming the ensemble—trumpets, horns, trombones, and tubas—and I hope in some small way it might capture some of the brilliant spirit of “my friends pictured within.”

**Ogoun Badagris (1976)**

CHRISTOPHER ROUSE (B. 1949)

Baltimore native Christopher Rouse developed an early interest in both classical and popular music. A graduate of Oberlin Conservatory in Ohio and Cornell University in Ithaca, New York, his principal teachers included George Crumb and Karel Husa. He has taught at the University of Michigan in Ann Arbor and at the Eastman School of Music in Rochester, New York, where he organized what is said to be the finest accredited rock-and-roll course in a major American music school. He has been composer-in-residence for the Baltimore Symphony as well as the New York Philharmonic and currently serves as a member of the composition faculty at The Juilliard School. Best known for his orchestral writing, his music has been performed by every major orchestra in the United States and numerous ensem-

bles overseas to include the Berlin Philharmonic, the London Symphony, and the Royal Concertgebouw Orchestra. Rouse is the recipient of a Pulitzer Prize, a Grammy Award, and in 2002 was elected to membership in the American Academy of Arts and Letters.

Completed in 1976 for the Ithaca College Percussion Ensemble, the composer offers the following insights into this work:

*Ogoun Badagris* derives its inspiration from Haitian drumming patterns, particularly those of the Juba Dance. Hence, it seemed logical to tie in the work with various aspects of Voodoo ritual. *Ogoun Badagris* is one of the most terrible and violent of all Voodoo *loas* (deities) and he can be appeased only by human blood sacrifice. This work may thus be interpreted as a dance of appeasement. The four conga drums often act as the focal point in the work and can be compared with the role of the four most basic drums in the Voodoo religion—the be-be, the seconde, the maman, and the asator. The metal plates and sleigh bells are to a certain extent parallels of the Haitian ogan. The work begins with a brief *action de grace*, a ceremonial call-to-action in which the high priest shakes the giant rattle known as the asson, here replaced by cabasa. Then the principle dance begins, a *grouillère*: ... which in turn is succeeded by the *Danse Vaudou* at the point at which demonic possession occurs. The word “reler,” which the performers must shriek at the conclusion of the work, is the Voodoo equivalent of the Judeo-Christian *amen*.

**Sinfonia from Cantata No. 29**

JOHANN SEBASTIAN BACH (1685–1750)

transcribed by Staff Sgt. Scott Nimmer\*

*transcription world première*

Some of Bach's most popular and enduring music comes from his cantatas. Among his offerings in this genre, numbering as many as 220, is the spirited Sinfonia from Cantata No. 29, “Wir danken dir, Gott,” which was first performed in 1731. Bach wrote sinfonias for several of his cantatas, but the reason for their inclusion in a sacred choral work remains somewhat of a mystery. Some scholars speculate that Bach added these instrumental features as a way to showcase his own organ playing or to highlight the skills of a visiting instrumentalist. The melody of

\*Member, U.S. Marine Band



this particular sinfonia was borrowed from an earlier partita for solo violin, BWV 1006, written in the fruitful period while Bach was employed in Cöthen. Just as the piece acts as an instrumental overture to the cantata, this popular sinfonia also is often heard as a stand-alone overture in the concert hall.

### **Sleep**

ERIC WHITACRE (B. 1970)

arranged by Capt. Ryan J. Nowlin\*

*arrangement world première*

Eric Whitacre's composition *Sleep* was originally commissioned as an a cappella choral work in 1999 by mezzo-soprano Julia Armstrong to commemorate the lives of her parents who, after more than fifty years of marriage, had died within weeks of each other following an auto accident. The work was to be set to Armstrong's favorite poem, "Stopping by Woods on a Snowy Evening" by Robert Frost. Legal difficulties over the use of Frost's poem led Whitacre to approach his good friend, poet Charles Anthony Silvestri, who wrote a beautiful original poem that seamlessly fit the music Whitacre had already composed. The poem was inspired by Silvestri watching his son fall asleep.

#### **Sleep**

Charles Anthony Silvestri

The evening hangs beneath the moon,  
A silver thread on darkened dune.  
With closing eyes and resting head  
I know that sleep is coming soon.

Upon my pillow, safe in bed,  
A thousand pictures fill my head.  
I cannot sleep, my mind's a-flight;  
And yet my limbs seem made of lead.

If there are noises in the night,  
A frightening shadow, flickering light,  
Then I surrender unto sleep,  
Where clouds of dreams give second sight,

What dreams may come, both dark and deep,  
Of flying wings and soaring leap  
As I surrender unto sleep,  
As I surrender unto sleep.

*Reprinted with permission*

### **Overture to *Russlan and Ludmilla***

MIKHAIL GLINKA (1804-57)

transcribed by Staff Sgt Patrick Morgan\*

*transcription world première*

The great composer Igor Stravinsky once declared that "all Russian music stemmed from one source: Mikhail Glinka." Glinka was the first composer with a recognizably nationalistic Russian style, and he helped establish Russian operatic tradition. However, his unorthodox path to a career in music made him a somewhat unlikely candidate to create a distinct Russian musical order. While he demonstrated considerable talent in his youth—he could play piano, violin, viola, guitar, and flute—his father, a retired army captain, discouraged a career in music. Glinka's teenage years were instead spent in a boarding school mostly studying languages, geography, and zoology, and at age twenty his career seemed destined to languish in obscurity as he accepted undemanding employment as an under-secretary in a Russian government office. Four years later, however, Glinka became determined to pursue music composition in earnest. He sought the best training abroad, first in Berlin and then Milan, where he immersed himself in Italian opera. Only three years after his return to Russia following these studies, he premiered what would become the seminal work of the Russian school, his opera *A Life for the Tsar* (1834–36).

Unlike *A Life for the Tsar*, the opera *Russlan and Ludmilla* (1837–42) was not a resounding success. The libretto, based on his friend Alexander Pushkin's fairytale, had been poorly adapted by various authors until its "wretched completion," as Glinka himself described it. Furthermore, the opera's première had been marred by a poor cast. Even with this inauspicious start, the quality of the musical score was undeniable. This became immediately evident to several prominent composers and conductors including Franz Liszt and Hector Berlioz, who conducted later performances. The overture from the opera has especially endured as one of his most popular and has become a staple of the classical concert repertoire.

### **Adagio for Strings**

SAMUEL BARBER (1910–81)

arranged by Johan van der Linden

On November 5, 1938, twenty-eight-year-old Samuel Barber burst onto the mainstream musical scene when conductor Arturo Toscanini agreed to perform and record two of the composer's works with his NBC Symphony. This decision to program American

music was somewhat unusual for Toscanini, and the coup put the young composer's name on the map. Several months earlier, Barber had sent the legendary conductor scores for his *First Essay for Orchestra* as well as his new arrangement of the Adagio movement from his first string quartet. When both scores were returned without comment Barber assumed the worst, and was so depressed that he turned down an invitation to Toscanini's home, sending his friend and fellow composer Gian Carlo Menotti instead. At the meeting Toscanini asked Menotti, "Well, where's your friend Barber?" Menotti replied that Barber wasn't feeling well, to which Toscanini said, "I don't believe that. He's mad at me. Tell him not to be mad. I'm not going to play one of his pieces. I'm going to play them both." It turned out that Toscanini had returned the scores because he had already committed both to his prodigious memory and no longer had a need for the music.

Although both works were well received upon their première that November evening in 1938, it is the Adagio for Strings that has since garnered the greatest acclaim and seen the widest use. Shortly after recording it, Toscanini programmed it on tours to England and South America, feeling that it best represented the potential of American music. Toscanini's embrace of the music sparked a lively debate from those who felt Barber's music was too old-fashioned to represent American music. While there was certainly room for debate regarding Barber's differences from his contemporaries, there is no questioning the success and popularity of his Adagio for Strings. Indeed, it seems impossible to find an orchestra or concert hall that hasn't featured multiple performances of the work.

While Barber never stated an elegiac intent for the Adagio, it has often been featured at the funerals of major political figures and celebrities and is considered by many to be our "national funeral music." In this way the Adagio has achieved an iconic status not unlike Aaron Copland's *Fanfare for the Common Man* and John Philip Sousa's "The Stars and Stripes Forever." However, like any great piece of music, the emotive power of Barber's masterpiece transcends any specific use. It succeeds because it speaks directly to the listener, and the emotional message it conveys depends largely on what a particular listener is looking for. According to Aaron Copland:

It's really well felt, it's believable you see, it's not phony. He's not just making it up because he thinks that would sound well. It comes straight from the heart, to use old-fashioned terms. The sense of continuity, the steadiness of the flow, the satisfaction of the arch that it creates from

beginning to end. They're all very gratifying, satisfying, and it makes you believe in the sincerity which he obviously put into it.

This transcription remains loyal to the original string quartet. The range and timbre of the saxophone, particularly in the extreme upper register, not only provides a visceral climax, but allows for a new engagement and emotional connection with the familiar work, as if hearing it for the first time.

### **Allegro vivace from Sextuor (1930-32; rev. 1939)**

**FRANCIS POULENC (1899–1963)**

Francis Poulenc is considered one of France's most distinguished composers. He was introduced to the piano at age five, and by the time he was a teenager he had dedicated himself to a musical career. Poulenc was part of a group of French composers dubbed "Les Six" by reviewer Henri Collet that also included Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, and Germaine Tailleferre. "Les Six" formed while they were students at the Paris Conservatory under the guidance of Erik Satie. Their music was, in part, a reaction to German opera composer Richard Wagner and the French musical impressionism of Claude Debussy and Maurice Ravel. Poulenc's compositional style is generally described as a mixture of Parisian (his mother's influence) and Provincial elements (his father's influence). Ravel commented that he envied Poulenc's ability "to write his own folk songs." Yet "urban irony" is evident in the flourishes with which many of his works tend to finish.

In the 1920s Poulenc seemed content on mocking composers and musical styles that came before him, but in the 1930s he began to study and learn from the past. Initially completed in 1932, Poulenc's popular Sextuor (Sextet) came at the beginning of this compositional maturation, though it remained unpublished until he revised the work in 1939. Poulenc's appreciation and understanding of each instrument in this work is evident through his incorporation of tonal qualities, melodies, and flourishes that are characteristic of each instrument. The neoclassical influences in Poulenc's writing are also apparent throughout this three-movement chamber piece, which closely resembles Igor Stravinsky's *Concerto for Piano and Winds* (1924). The outer two movements are spirited, lively, at times jazzy, and seemingly unable to rest on a melody before another is introduced. The inner movement titled *Divertissement* is reminiscent of the piano works of

Wolfgang Amadeus Mozart, with more lyrical and playful melodies that are balanced well between the winds and piano. Poulenc's Sextuor masterfully blends the voices of the woodwind quintet with the piano and, while it pays homage to the many influences in his musical life, the composer still creates a piece that is distinctly his own.

### **Prelude, Fugue and Riffs**

**LEONARD BERNSTEIN (1918–90)**

*SSgt Patrick Morgan, clarinet soloist*

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

In 1949, Bernstein took his penchant for jazz composition straight to the heart of the genre when he agreed to write a piece for famed clarinetist Woody Herman and his Thundering Herd big band. The result was *Prelude, Fugue and Riffs*, a work intended to be part of a series of jazz-influenced pieces by prominent classical composers commissioned by Herman, a collection that already included Igor Stravinsky's *Ebony Concerto*. Unfortunately, by the time Bernstein completed the score in November 1949, the Thundering Herd had disbanded and Herman would never perform the piece. Bernstein rescored some of the music for pit orchestra in 1952 as a ballet sequence in his stage comedy *Wonderful Town*, but it wasn't until 1955 that the original *Prelude, Fugue and Riffs* was premiered. Benny Goodman performed the piece with the composer conducting as part of a telecast hosted by Bernstein called “What is Jazz?”

*Prelude, Fugue and Riffs* was largely ignored for some time afterward however, being overshadowed by the tremendous success of *West Side Story* in 1957. It is only in the past few decades that the piece has been recognized for its singularly unique place in the repertoire. Even though the work is scored for conventional jazz band and is thoroughly rooted in the “hot” swing and blues style, Bernstein cleverly uses traditional classical elements in the music's construction. The *Prelude* is strictly for the brass, with angular syncopated statements alternating with heavy, slow swing interludes. The *Fugue* enters without a break and is written for the saxophone section alone. Bernstein skillfully blurs the bar lines, moving the original fugue subject around in every direction. A solo piano takes over to start the *Riffs* section, and the solo clarinet is introduced for the first time. The whole band joins in with an infectious “riff,” combined with themes from the preceding *Prelude* and *Fugue*. No holds are barred in the final frenzied bars of the piece as the players are instructed by the composer to repeat the last phrase “as many times as seems psychologically right (that is, to an ‘exhaustion point’).”



★ ★ ★ U.S. MARINE BAND CONCERT ★ ★ ★

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5:30 PM | WEDNESDAY, DEC. 14

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*Skyline Ballroom W375AB*

*Lieutenant Colonel Jason K. Fettig, conducting*

**John Philip Sousa** (1854–1932)

March, “George Washington Bicentennial”

**Ron Nelson** (b.1929)

*Sonoran Desert Holiday Overture* (1994)

**Henry Purcell** (1659–95)

transcribed by Steven Stucky

Funeral Music for Queen Mary

*Col. Timothy W. Foley, USMC (ret.), conducting*

**John Williams** (b. 1932)

Fanfare, “For ‘The President’s Own’” (2013)

*Col. Michael J. Colburn, USMC (ret.), conducting*

**John Williams** (b. 1932)

transcribed by Paul Lavender

Maestoso-Risoluto-Presto  
from Trumpet Concerto (1996)

*Thomas Hooten, trumpet soloist\**

*transcription world première*

**James Stephenson** (b. 1969)

Symphony No. 2, *Voices* (2016)

Of Passion

Shouts and Murmurs

Of One

*world première*

**arr. by Thomas Knox\*** (1937–2004)

A Salute to the Armed Forces of the  
United States of America

★ ★ ★ U.S. MARINE BAND CONCERT ★ ★ ★

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7:30 PM | WEDNESDAY, DEC. 14

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*Skyline Ballroom W375AB*

*Lieutenant Colonel Jason K. Fettig, conducting*

**John Philip Sousa** (1854–1932)

March, “George Washington Bicentennial”

**Donald Grantham** (b.1947)

Symphony *after Hafiz* (2016)

Listen to this Music

Greeting God

I Hold the Lion’s Paw

*world première*

**Johann Sebastian Bach** (1685–1750)

arranged by Edward Elgar

transcribed by Capt. Ryan J. Nowlin\*

Fantasia and Fugue in C minor, BWV 537

*Capt. Ryan J. Nowlin, conducting*

**Jacques Offenbach** (1819-80)

edited by Col. John R. Bourgeois\*

Galop from *Geneviève de Brabant*

*Col. John R. Bourgeois, USMC (ret.), conducting*

**John Williams** (b. 1932)

transcribed by Paul Lavender

Maestoso-Risoluto-Presto

from Trumpet Concerto (1996)

*Thomas Hooten, trumpet soloist\**

*transcription world première*

**James Stephenson** (b. 1969)

Symphony No. 2, *Voices* (2016)

Of Passion

Shouts and Murmurs

Of One

*world première*

**arr. by Thomas Knox\*** (1937–2004)

A Salute to the Armed Forces of the  
United States of America

★ ★ ★ PROGRAM NOTES ★ ★ ★

### March, “George Washington Bicentennial”

JOHN PHILIP SOUSA\* (1854-1932)

John Philip Sousa remained active as both a composer and conductor to the very end of his life and wrote several superb marches in 1930 and 1931. A special commission was formed in Washington, D.C., in 1930 to coordinate the upcoming national celebration of the two-hundredth anniversary of George Washington’s birth, and Sousa was engaged to compose a special march for the occasion. He completed the score to “George Washington Bicentennial” in June of that year, and while on tour with his Sousa Band in November, he made a stop in Washington, D.C., to conduct a preview of the new march with the U.S. Marine Band for President Herbert Hoover and his guests in front of the White House. The Sousa Band continued to perform the march on its 1930 and 1931 tours before the actual bicentennial in 1932. Sousa himself took part in the climactic ceremony held at the Capitol Plaza on February 22, 1932, where he conducted the combined premier bands of the U.S. Army, Navy, and Marine Corps. This would be the last time he would conduct the Marine Band in public. Just a few weeks later, after finishing a rehearsal in preparation for a concert with the famed Ringgold Band of Reading, Pennsylvania, Sousa unexpectedly passed away on March 6, 1932.



### *Sonoran Desert Holiday Overture* (1994)

RON NELSON (B. 1929)

Ron Nelson’s unique American voice has been a cornerstone in both the orchestral and band communities for more than half a century. Conductor Leonard Slatkin once noted that “Nelson is the quintessential American composer. He has the ability to move between conservative and newer styles with ease. The fact that he’s a little hard to categorize is what makes him interesting.” A native of Joliet, Illinois, just outside of Chicago, Nelson studied at the Eastman School of Music at the University of Rochester in New York, earning bachelors and masters degrees in 1952 and 1953 respectively. He continued his studies abroad in Paris both at the Ecole Normale de Musique and the Paris Conservatory on a Fulbright Grant in 1956, and was subsequently appointed to the faculty of Brown University in Providence, Rhode Island, while simultaneously earning his doctorate at Eastman. Despite maintaining an active composition career, Nelson remained on the faculty at Brown in a variety of pedagogical and administrative capacities for nearly four decades until his retirement in 1993.

As both a conductor and composer for the concert stage, opera, and film, Nelson has earned many major awards, commissions, and grants including those from the Ford Foundation, the American Society of Composers, Authors, and Publishers (ASCAP), the Howard Foundation, and the National Education Association. In 1994, he was given the Medal of Honor from the John Philip Sousa Foundation. Nelson has found particular success in the realm of band music. He is in an elite category of distinguished composers for band, having won the “triple crown” of major wind band composition prizes; in 1993, his work *Passacaglia* (Homage on B-A-C-H) earned the National Band Association Prize, the American Bandmasters Association Ostwald Award, and the Sudler International Prize. His distinctive style, often inspired by America’s rich landscape of natural wonders, is especially woven into several overtures that have since become staples in the concert band repertoire, including *Rocky Point Holiday*, *Savannah River Holiday*, and *Aspen Jubilee*. *Sonoran Desert Holiday Overture* was the last chapter of this overture cycle, composed in 1994 on the heels of his substantial success with *Passacaglia*. Nelson has lived in Scottsdale, Arizona, for many years and *Sonoran Desert Holiday Overture* is inspired by

\*Member, U.S. Marine Band

his experiences in the American Southwest. Many of his overtures were written for orchestra and later transcribed for winds by the composer, but *Sonoran Desert Holiday Overture* was originally conceived for band, composed for the Air Force Band of Flight in Ohio.

The composer describes the work in the preface to the score:

*Sonoran Desert Holiday* is a quasi-programmatic piece, the final in a series of eight overtures which began in 1953 with *Savannah River Holiday*. Although no specific program is intended, there are gestures and allusions to night, to sunrise, to Native American and Hispanic influences, to wide open southwestern expanses, and to the remarkable variety of holiday experiences available in this diverse and beautiful part of our country. The form of the overture is ABA with an atmospheric introduction and a short coda.

### Funeral Music for Queen Mary

HENRY PURCELL (1659–95)

transcribed by Steven Stucky

Col. Timothy W. Foley, USMC (ret.), conducting

Steven Stucky is recognized as one of the leading American composers of his generation. He was born in Hutchinson, Kansas, and later raised in Texas. He received his degrees in music from Baylor University in Waco, Texas, and Cornell University in Ithaca, New York, studying composition with Richard Willis, Robert Palmer, Karel Husa, and Burrill Phillips. Stucky was a renowned expert on the music of Witold Lutoslawski, and his book *Lutoslawski and his music* earned him the ASCAP Deems Taylor award in 1982. His many honors and awards include a Guggenheim Fellowship and fellowships from the National Endowment for the Arts and the National Endowment for the Humanities. In 2005, he was awarded the Pulitzer Prize in Music for his *Second Concerto for Orchestra* and received commissions from many notable organizations and major orchestras during his remarkable career, including the Chicago, St. Louis, Cincinnati, and Baltimore Symphonies, the Philadelphia and Minnesota Orchestras, Boston Musica Viva, the Rascher Saxophone Quartet, and the Koussevitzky Foundation. Stucky also has the distinct honor of holding one of the longest professional associations between an American orchestra and composer. He was appointed composer-in-residence with the Los Angeles Philharmonic by André Previn in 1988 and later served as their

long-time Consulting Composer for New Music. Stucky was appointed to Cornell University's composition department in 1980, and served on that faculty until his tragic and untimely death this past February.

This performance of the setting of Henry Purcell's Funeral Music for Queen Mary is given in memory of Steven Stucky and in honor of his substantial contribution to classical music. The composer offered the following about the genesis of his special transcription:

It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on 28 December 1694: a solemn march, the anthem "In the Midst of Life We Are in Death," and a canzona in imitative polyphonic style. In working on the project I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus. My version was first performed in Los Angeles on 6 February 1992.



### COL. TIMOTHY W. FOLEY, USMC (RET.)

26th Director, U.S. Marine Band (1996–2004)

Colonel Timothy Foley served as Director of "The President's Own" United States Marine Band from 1996 to 2004. He joined the organization in 1968 as a clarinetist and became assistant solo clarinet in 1970. He was appointed Assistant Director in 1979 and during that tenure he supervised the Marine

Band's chamber music series at the Library of Congress and organized the Music in the Schools program, designed to introduce local elementary school students to Marine Band chamber music ensembles. The Marine Band's current audition system was implemented by Colonel Foley as well during this time. In 1996 he was appointed Director and in 1999 promoted to the rank of colonel by President Bill Clinton, marking the first Oval Office promotion ceremony in the Marine Band's history. Following his retirement from "The President's Own" he joined the faculty of the University of Maryland's School of Music in College Park where he taught conducting and conducted the University of Maryland Wind Ensemble from 2005 to 2009.

While attending high school Colonel Foley studied in Philadelphia with Anthony Gigliotti, principal clarinetist of the Philadelphia Orchestra. He attended the Oberlin Conservatory of Music while playing summer seasons with the American Wind Symphony in Pittsburgh. His other principal teachers were Harold Wright and Wayne Rapiere of the Boston Symphony Orchestra and Ina Howland, ethnomusicologist and renowned instructor of Dalcroze eurythmics.

Colonel Foley has conducted many of our nation's leading professional wind and brass ensembles, including the Washington Symphonic Brass, members of the Empire Brass and American Brass Quintets, The Great American Main Street Band, and National Brass Band as well as student ensembles of the Eastman School of Music, Northwestern University, University of Illinois, Michigan State University, and Indiana State University.

During his tenure with the Marine Band he was also a frequent guest conductor of the Royal Northern College of Music Wind Ensemble in Manchester, England. He has served on the board of directors of the Goldman Band, the World Association of Symphonic Bands and Ensembles, and the John Philip Sousa Foundation.

### ***Symphony after Hafiz* (2016)**

**DONALD GRANTHAM (B. 1947)**

*world première*

American composer Donald Grantham's music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression, and fine lyricism" in a citation awarded by the American Academy and Institute of Arts and Letters. He is the recipient of numerous awards and prizes in composition, includ-

ing the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, and first prize in the National Opera Association's Composition Competition. His wind ensemble music has been recognized with three first prize awards in the NBA/William D. Revelli Composition Competition and two first prize awards in the ABA Ostwald Band Composition Contest. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta, and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, Peer-Southern, Warner Bros., G. Schirmer, and E. C. Schirmer, and he coauthored *The Techniques of Orchestration* with Kent Kennan, published by Prentice Hall. Grantham resides in Austin, Texas, and is the Frank C. Erwin, Jr. Centennial professor of music at the University of Texas at Austin.

*Symphony after Hafiz* was commissioned to celebrate the seventieth anniversary of The Midwest Clinic and in honor of Richard Crain, President of The Midwest Clinic. Of his new work for wind ensemble, the composer writes:

The three movements of my *Symphony after Hafiz* are inspired by three of the poet's poems. Daniel Ladinsky, the translator whose renderings of Hafiz were my point of reference, provides the following brief introduction to the life and work of Hafiz:

Hafiz (1320–89) ... is the most beloved poet of Persians. He was born and lived in Shiraz, a beautiful garden city, where he became a famous spiritual teacher. His *Divan* (collected poems) is a classic in the literature of Sufism and mystical verse. The work of Hafiz became known to the West largely through the passion of Goethe. His enthusiasm deeply affected Ralph Waldo Emerson, who then translated Hafiz in the nineteenth century. Emerson said of Hafiz, 'Hafiz is a poet for poets,' and Goethe remarked, 'Hafiz has no peer.' Hafiz's poems were also admired by such diverse notables as Nietzsche and Arthur Conan Doyle, whose wonderful character Sherlock Holmes quotes Hafiz; Garcia Lorca praised him, the famous composer Johannes Brahms was so touched by his verse he put several lines into compositions, and even Queen Victoria was said to have consulted the works of Hafiz in times of need.



The range of Hafiz's verse is indeed stunning. He says, "I am a hole in a flute that the Christ's breath moves through—listen to this music."

And the music of Hafiz's poetry is indeed very wide-ranging. Frequent themes are both spiritual and carnal love, song, dance, stunted religiosity, and an all-embracing mystical pantheism. Below are the three poems I have chosen to represent.

### 1. Listen to this Music

I am a hole in a flute that the Christ's breath moves through—listen to this music.

I am the concert from the movement of every creature singing in myriad chords.

And every dancer, their foot I know and lift.  
And every brush and hand, well, that is me  
also who caresses any canvas or cheek.

How did I become all these things, and beyond  
all things?

It was my destiny, as it is yours. My songs are  
about our glorious journey.

We are a hole in a flute, a moment in space, that  
the Christ's body can move through and sway

all forms—in an exquisite dance—as the wind  
in a forest.

### 2. Greeting God

I hear  
The nightingale greeting  
God.

I hear  
The rain speaking to the roof  
Of my heart.

Like a winter blanket of snow gently  
Tucking in the earth

I let a great yearning within my ken  
Lay down next  
To Him

I hear  
A sorrowful lover being true  
No matter what, even if the Beloved seems  
Cruel

Tonight  
There is a jeweled falcon singing in a  
Blessed pain using the tongue  
Of

Hafiz.

### 3. I Hold the Lion's Paw

I hold the Lion's Paw  
Whenever I dance.

I know the ecstasy of the falcon's wings  
When they make love against the sky.

And the sun and moon  
Sometimes argue over  
Who will tuck me in at night.

If you think I am having more fun  
Than anyone on this planet  
You are absolutely correct.

But Hafiz  
Is willing to share all his secrets  
About how to befriend God.

Indeed, dear ones,  
Hafiz is so very willing  
To share all his secrets  
About how to know the  
Beautiful  
One.

I hold the Lion's Paw whenever I dance.

### Fantasia and Fugue in C minor, BWV 537

JOHANN SEBASTIAN BACH (1685–1750)

arranged by Edward Elgar

transcribed by Captain Ryan J. Nowlin\*

The many great organ works of Johann Sebastian Bach have been transcribed for countless instrumental ensembles in the two and a half centuries since his death. The legendary conductor Leopold Stokowski brought this practice to perhaps its zenith with his many powerful adaptations of Bach's keyboard work for full symphony orchestra. The most famous of these is his transcription of Bach's Toccata and Fugue in D minor, which was featured in the classic 1940 Disney film *Fantasia* and has since become ubiquitous in both the classical repertoire and in many different streams of popular culture worldwide. Some

\*Member, U.S. Marine Band

of the transcriptions made of Bach's works by other composers and conductors have sought to evoke the sonorities of the organ utilizing the combined forces of a large symphonic ensemble (such as the setting of the Toccata and Fugue arranged for the Marine Band by Captain Ryan Nowlin in 2012) while others seek to re-imagine the notes by employing the fullest range of colors available through the instruments of the ensemble. Stokowski's approach was decidedly in the latter category, as was that of British luminary Edward Elgar when he set upon transcribing Bach's Fantasia and Fugue in C minor for orchestra in 1922.

During his lifetime, Bach was not regarded as highly for his compositions as he was for his unmatched skill as an organist. He was an astounding improviser and a widely respected interpreter of the great works of the era. His own secular organ works are now counted among the best ever composed for the instrument, and he often performed his own music at the keyboard. Bach likely composed the Fantasia and Fugue in C minor during one of his two tenures as organist in the small town of Weimar in what is now present-day Germany. Bach first arrived there in 1709 at the behest of Duke Wilhelm Ernst and quickly impressed both the Duke and the residents of the town with his prodigious skills as an organist. The encouragement he received to showcase his abilities as a performer led to the composition of many of his most substantial works for organ, including the Toccata and Fugue in D minor. The composition of the Fantasia and Fugue possibly came toward the end of Bach's tenure in Weimar, but recent scholarship also leaves open the possibility that it was composed a bit later, in 1723, around the time of his completion of the famous keyboard cycle *The Well-Tempered Klavier*. Approximately two hundred years later in England, some of Bach's compositions for organ would be reimagined for orchestra.

As a young composer, Edward Elgar made many transcriptions for various ensembles of the music of the master composers with which he was well-acquainted, including Bach, Beethoven, Handel, Mozart and many others. These arrangements, usually abridged, were created for specific occasions and concerts given by friends and colleagues and helped his own maturation as a composer. He eventually turned all of his energies to the composition of his own original works, but kept many of his sketchbooks of these settings. When his wife died in 1920, Elgar's inspiration began to dry up, and he once again returned to his sketchbooks and arranging the music of other composers. That same year, Elgar met with German composer Richard Strauss to talk about working to heal the international rift caused

by the First World War. The two composers had been casual friends for many years, and discussed an idea to collaborate on a new transcription of Bach's Fantasia and Fugue in C minor for orchestra; Strauss would set the Fantasia and Elgar the Fugue. Elgar completed his portion the following year, but Strauss did not follow through with his part of the project. Rather than discard his work, Elgar completed the Fantasia himself, and the new arrangement was premiered with great fanfare in 1922 at the Three Choirs Festival in Gloucester.

Elgar's treatment of Bach's work was decidedly a contemporary approach, as he described in a letter to his friend and organist Ivor Atkins dated June 5, 1921, "I have orchestrated a Bach fugue in modern way—largish orchestra—you may not approve.... Many [arrangements] have been made of Bach on the 'pretty' scale & I wanted to show how gorgeous & great & brilliant he would have made himself sound if he had had our means." The Marine Band's Assistant Director Captain Nowlin has taken Elgar's colorful and dramatic treatment for orchestra as the starting point for this arrangement for band, crafted specifically for "The President's Own."

### **Galop from *Geneviève de Brabant***

JACQUES OFFENBACH (1819–80)

edited by Col. John R. Bourgeois\*

Col. John R. Bourgeois, USMC, (ret.), conducting

German-born French composer and impresario Jacques Offenbach made his name as the creator of nearly 100 operettas. Although today he is considered a master of the comic opera, he could not find lasting favor with the management of the famous Opera Comique in Paris. In 1855 he opened a small theater of his own along the Champs-Élysées that he called the Théâtre des Bouffes Parisiens. The room barely seated 300 people, but his timing was impeccable, as the opening of the theater coincided with the Paris Exposition of that year when thousands of international visitors flocked to the city. Offenbach composed a series of rapidly-produced works including his first full-length operetta, *Orphee aux enfers* (*Orpheus in the Underworld*), which continues to be one of his most often performed. The breakneck process of keeping the productions fresh and audiences entertained necessitated efficient writing; the works often featured formulaic but provocative plot elements including military satire and risqué humor, as well as the obligatory inclusion of popular dance numbers like the waltz, can-can, polka, and galop.

The year following the tremendous success of

\*Member, U.S. Marine Band

*Orpheus in the Underworld*, Offenbach's *Geneviève de Brabant* was first staged at the Théâtre des Bouffes Parisiens in 1859, but received only a luke-warm reception. In 1867, Offenbach once more used this title to produce a new version of the work, now expanded to three acts with an updated libretto and new music. This time the production was a hit, due in part to the addition of two military characters that appear at a key moment during the second act and sing a comic duet. The lively galop became well-known in its own right both throughout France and beyond, and the melody embedded in the middle of the duet is believed to be the musical source of the oldest U.S. service song, The Marines' Hymn.



**COL. JOHN R. BOURGEOIS, USMC (RET.)**

*25th Director, U.S. Marine Band (1979–96)*

Director Emeritus Colonel John R. Bourgeois, USMC (ret.), was the 25th Director of “The President’s Own” United States Marine Band. His acclaimed career spanned nine presidential administrations, from Presidents Dwight D. Eisenhower to Bill Clinton.

Bourgeois is a graduate of Loyola University in New Orleans. He joined the Marine Corps in 1956 and entered “The President’s Own” as a French hornist and arranger in 1958. Named Director of the Marine Band in 1979, Bourgeois was promoted to colonel in June 1983. He retired from active duty July 11, 1996.

As Director of “The President’s Own,” Bourgeois was music adviser to the White House. He selected the musical program and directed the band on its traditional place of honor at the U.S. Capitol for four Presidential Inaugurations, a Marine Band tradition dating to 1801. He regularly conducted the Marine Band and the Marine Chamber Orchestra at the White House, appearing there more frequently than

any other musician in the nation.

Under Bourgeois’ leadership the Marine Band presented its first overseas performances in history, traveling to the Netherlands in 1985 where “The President’s Own” performed with the Marine Band of the Royal Netherlands Navy. In February 1990, Bourgeois led the Marine Band on an historic 18-day concert tour of the former Soviet Union as part of the first U.S.-U.S.S.R. Armed Forces band exchange. He also directed the Marine Band on 16 nationwide tours, bringing the music of “The President’s Own” to the American people.

Bourgeois is past president of the American Bandmasters Association, chairman of the board and past president of the National Band Association, president of the John Philip Sousa Foundation, and the American vice president of the International Military Music Society. He has served on the boards of directors for the World Association for Symphonic Bands and Ensembles and the Association of Concert Bands. As Director of the Marine Band, Bourgeois was Music Director of Washington, D.C.’s prestigious Gridiron Club. He is a member of the Military Order of the Carabao, the Alfalfa Club, and the College Band Directors National Association.

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 to Music Award for “contributions to the growth and development of modern college and university bands.” In 1993, he was awarded The Midwest Clinic’s Medal of Honor. Bourgeois was elected to the Academy of Wind and Percussion Artists of the National Band Association in 1988 and received the 1991 Phi Mu Alpha Sinfonia National Citation “for service and dedication to music and country.”

Bourgeois conducted his final concert as Director of “The President’s Own,” July 11, 1996 (the band’s 198th birthday), at DAR Constitution Hall in Washington, D.C. More than 3,500 people, including prominent musicians and government dignitaries, attended the gala event. Former Presidents Clinton, George H. W. Bush, and Jimmy Carter, as well as former First Lady Nancy Reagan sent letters of gratitude and praise that were read at the concert. Secretary of the Navy John H. Dalton hailed Bourgeois as “a national treasure” and presented him with the Distinguished Service Medal from President Clinton. Marine Corps Commandant General Charles C. Krulak compared Bourgeois to the band’s 17th Director, John Philip Sousa, saying, “Our Corps has not only had John Philip Sousa, we have now had a John Bourgeois. His legacy will never be forgotten

by the Marine Corps or our nation.” The change of command received national attention, being covered by CNN, ABC, CBS, *The New York Times*, *The Wall Street Journal*, and *The Washington Post*. ABC’s Peter Jennings selected Bourgeois as the *Evening News* “Person of the Week.”

After the change of command concert, *The Washington Post*’s chief music critic wrote, “Bourgeois leaves his ensemble in terrific shape; indeed, it would be hard to imagine any band playing with greater vigor, precision, and timbral variety ... Washington is very generous with its standing ovations. But Bourgeois deserved each and every one he received last night.”

Since retiring from the Marine Band, Bourgeois has been actively involved in music as a guest conductor, has published new editions of classic band compositions, and is a visiting professor in a chair endowed in his name at Loyola University in New Orleans.

### Fanfare, “For ‘The President’s Own’” (2013)

JOHN WILLIAMS (B. 1932)

Col. Michael J. Colburn, USMC (ret.), conducting

On February 8, 1932, just one month shy of the death of John Philip Sousa, John Towner Williams was born in Queens, New York. The son of a jazz drummer, Williams studied piano and composition at the University of California at Los Angeles and The Juilliard School in New York City. By the time he was in his late twenties, Williams was an active jazz and studio pianist and began composing music for television and films. In 1974 he met an ambitious young director named Steven Spielberg, and the two forged a friendship that would prove to be one

of the most successful partnerships in the history of filmmaking. That year, the pair worked together on a film called *Sugarland Express* starring Goldie Hawn and a year later teamed up again for *Jaws*. It wasn’t long before Williams’ music garnered international attention unlike any American composer since Sousa. Williams has written the music to some of the most popular and enduring films of the last half century and dozens of his memorable themes have reached iconic status worldwide. He also ranks among the most honored film composers of all time, with a total of five Academy Awards, four Golden Globes, and twenty-two Grammy Awards. He has been nominated for a total of twenty-one Golden Globes and sixty Grammys, and his forty-five Oscar nominations are the most ever achieved by a living person. Earlier this year, Williams was honored with a Lifetime Achievement Award by the American Film Institute, the very first composer to ever receive the honor.

Throughout his unprecedented career as a film composer, Williams has also regularly composed music for the concert hall. Many of these works have been concerti written for artists that are often close friends, or pieces for specific ensembles that are valued collaborators with the composer. Having conducted the United States Marine Band for their 205th and 210th anniversary concerts, Maestro Williams wrote “For ‘The President’s Own’” in 2013 in celebration of the ensemble’s 215th anniversary. Inspired by the virtuosic performance abilities of the members of the Marine Band, Williams’ spirited fanfare weaves together brilliant motives for each section of the band, each with their own gripping kinetic energy and infused with the composer’s inimitable musical voice.





**COL. MICHAEL J. COLBURN, USMC (RET.)**

*27th Director, U.S. Marine Band (2004–14)*

Colonel Michael Colburn joined the faculty of Butler University as director of bands in August 2014. In addition to conducting the Butler University Wind Ensemble, he offers instruction in conducting, euphonium, and the history and literature of the wind band. Before coming to Butler, Colonel 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, he was music adviser to the White House and regularly conducted the Marine Band and Chamber Orchestra at the Executive Mansion and at Presidential Inaugurations. He was promoted to colonel by President George W. 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 Clinic board of directors.

Colonel Colburn is an active guest conductor and clinician. He regularly conducts bands at numerous state and regional festivals and has guest conducted several professional and university bands and wind ensembles. Committed to the commissioning of new music, Colburn serves as the co-chair of the Sousa-ABA-Ostwald Award, a prize sponsored by the American Bandmasters Association in order to promote new works for wind band. He has served as an adjudicator for the Sudler Award, the Barlow Endowment, Music for All, and the Colonel George S. Howard award for excellence in military bands. Colonel Colburn is a member of Washington D.C.’s prestigious Gridiron and Alfalfa Clubs, the American Bandmasters Association, and a board member of the John Philip Sousa Foundation and National Band Association.

**Trumpet Concerto (1996)**

JOHN WILLIAMS (B. 1932)

transcribed by Paul Lavender

*Thomas Hooten, trumpet soloist\**

John Williams’ affection for the trumpet is plainly evident in the music found in many of his most beloved film scores and concert works. From the fanfares in the unforgettable themes from *Superman*, *Star Wars*, and *Indiana Jones and the Raiders of the Lost Ark* to the moving trumpet solos in the scores to *Born on the Fourth of July* and *Lincoln*, Williams has explored every facet of the heroic and lyrical capabilities of the instrument, and it has served as a messenger for some of his most memorable music. In addition to his incredibly prolific work for film, Williams has continued to compose for the concert hall and has completed major concertos for nearly every instrument of the orchestra. His Trumpet Concerto was written in 1996 for the Cleveland Orchestra and its principal trumpet Michael Sachs. The work was premiered by Sachs and the Cleveland Orchestra on September 26, 1996, under the direction of then-Music Director Christoph von Dohnanyi. The debut of this significant addition to the trumpet repertoire garnered praise from the local press, with Donald Rosenberg of the *Cleveland Plain Dealer* noting the concerto’s “dignified personality, soloistic variety and orchestral color.”

The form of the concerto is somewhat traditional and reflects the European classical structure of three movements—fast, slow, fast—and alternating solo and tutti sections, including a solo cadenza at the end of the first movement. However, the texture of the work is entirely contemporary, blending the unique elements of Williams’ popular musical language with a sophisticated symphonic tapestry. One of the composer’s goals was to invite the trumpet not just to make declamatory and dramatic statements (which are certainly present), but also ample opportunities to “sing.” Though each movement contains lyrical elements, the movements are written in different styles meant to demonstrate the diverse qualities of the solo instrument. The work also endeavors to create substantive moments for the rest of the ensemble, which sets up an exciting dialogue between the soloist and the other musicians. The concerto’s opening movement is largely characterized by the traditional or ceremonial role of the trumpet. Bright fanfares sound out between the solo and ensemble in moments that Williams once described as “typical heralding, flag-waving” gestures. The development continues, alternating between these brassy decla-

rations and lyrical episodes before the solo trumpet enters an extended cadenza. At the end of the cadenza, the trumpets within the ensemble join the soloist for a musical chase sequence, with each player trying to outdo the others before the soloist prevails and brings the movement to a conclusion with one final, brilliant flourish.

The original ending to the first movement of the concerto subsides and quietly segues into the second movement. Mr. Williams has composed a new coda for the first movement specifically for this concert by Mr. Hooten and the U.S. Marine Band. Today's performance represents the world première of this new music, which will stand as an alternative ending for future performances of the first movement alone.

### THOMAS HOOTEN

*Guest trumpet soloist*

Thomas Hooten is Principal Trumpet of the Los Angeles Philharmonic Orchestra. He can be heard on numerous Los Angeles Philharmonic recordings, including Mahler's Ninth Symphony and Lutoslawski's Symphony No. 1. He has also recorded Scriabin's *Poem of Ecstasy* and Gandolfi's *Garden of Cosmic Speculation* with the Atlanta Symphony. Of the Los Angeles Philharmonic's recent performance of Mahler's Fifth Symphony, *Los Angeles Times* critic Mark Swed wrote, "The symphony begins with a terrifying trumpet solo. Thomas Hooten nailed it."

Prior to joining the Los Angeles Philharmonic, Hooten served as Principal Trumpet in the Atlanta Symphony from 2006-2012, where he was awarded the first ever Mabel Dorn Reeder Honorary Chair, a \$10,000 merit-based award for "excellence in musical artistry, leadership, collegiality and community engagement." He released *Trumpet Call*, his first solo album, in 2011.

Hooten has appeared as a soloist with the Atlanta Symphony Orchestra, the Saint Paul Chamber Orchestra, the United States Air Force Band, Keystone Winds, and the Richmond Symphony Orchestra. As an orchestral and chamber musician, he has performed with such ensembles as the National Symphony Orchestra, Harrisburg Symphony, Washington Symphonic Brass, Arlington Symphony, and the Baltimore Symphony. He has given master classes and recitals at Juilliard, Northwestern University, Indiana University, Mannes School of Music, San Francisco Conservatory, the Universities of Kentucky and Illinois, and many other locations throughout the United States. Hooten has appeared as a guest principal with the Saint Louis Symphony,



at the Grand Teton Music Festival, and with the Los Angeles Philharmonic.

Hooten began his career in 2000 with a trumpet/cornet position in "The President's Own" United States Marine Band in Washington, D.C., where he was often a featured soloist. While with the Marine Band, Hooten won the 2nd trumpet audition with the Richmond (VA) Symphony, where he continued to perform through 2004. He went on to join the Indianapolis Symphony as Assistant Principal Trumpet for two years, and subsequently won the Principal Trumpet auditions for both the Houston and Atlanta Symphonies.

Hooten has served on the faculty for The Aspen Music Festival, acting as a guest artist and teacher. While in Atlanta, he shared a studio with his wife Jennifer Marotta at Kennesaw State University, where they provided lessons, master classes, and performance coachings to a diverse range of professional and student musicians. A native of Tampa, Florida, he earned his bachelor of music degree from the University of South Florida and his Master of Music degree from Rice University. His primary trumpet teachers have included Armando Ghitalla, John Hagstrom, and Don Owen.

### **Symphony No. 2, Voices (2016)**

**JAMES STEPHENSON (B. 1969)**

*world première*

James Stephenson has quickly emerged as one of the most sought-after composers working today. Leading American orchestras, wind ensembles, and instrumentalists around the world have performed the "straightforward, unabashedly beautiful sounds,"

(*Boston Herald*) found in his music, and he has been engaged by numerous major ensembles and prominent soloists in recent years. His extensive catalog for band, orchestra, and chamber ensembles includes concertos and sonatas for nearly every instrument, earning him the moniker “The Concerto King” from Chicago Symphony clarinetist John Yeh. Stephenson recently composed two new violin concertos, one for the Minnesota Orchestra and soloist Jennifer Frautschi and a second for the Rhode Island Philharmonic and soloist Alex Kerr. Upcoming projects also include two new bass trombone concertos: one that will receive its première from the St. Louis Symphony conducted by David Robertson in the 2017-18 season, and another at the request of Charles Vernon, bass trombonist of the Chicago Symphony, which will be premiered by the orchestra during the 2018-19 season under the direction of Riccardo Muti. Other upcoming premières include works for the Minnesota Orchestra and the Montreal Symphony, and a cantata for the McGill Chamber Orchestra. Additionally, he has been recently commissioned by thirty bands to commemorate the Lutheran 500th anniversary with a new work to be debuted in the fall of 2017.

Stephenson’s landmark work for young audiences titled *Compose Yourself!* has been performed more than 300 times since its creation in 2002, engaging children as far away as New Zealand, as well as in Canada and across the U.S. His music is represented on more than thirty recordings, and he is also a highly sought-after arranger, educator, and conductor. His arrangements have been performed, recorded, and broadcast by virtually every major orchestra in the country, including the Boston Pops, Cincinnati Pops, and New York Pops. Stephenson has also served as composer-in-residence with the Lake Forest Symphony in Illinois for six years and regularly conducts the orchestra.

While Stephenson and his wife Sally originally hail from the Chicago area, the pair moved to Florida in 1991 where he served as a trumpet player with the Naples Philharmonic for seventeen seasons. After concurrently pursuing composition projects alongside his numerous playing and conducting engagements, Stephenson and his family returned home to Chicago in 2007 to focus on composing in earnest. His relationship with “The President’s Own” began in 2011 when the ensemble premiered his multi-oboe concerto *Duels and Dances* at the American Bandmasters Association (ABA) convention with soloist Alex Klein of the Chicago Symphony. Since that time, the Marine Band has performed five of Stephenson’s works in as many years and is honored

to present the world première of one of his most substantial contributions to the wind band repertoire to date, his Symphony No. 2.

The inspiration for the new symphony for wind ensemble is detailed by the composer:

Recently, I was awaiting an international flight when I heard the distinct sound of laughter coming from behind me. Because I could not see the people laughing, it occurred to me that it was a universal language of happiness; one which cannot evoke any judgment based on racial, religious, gender, social, or any other type of prejudice. I decided to not turn around, but rather to enjoy the laughter for what it was. It was this decidedly delightful sound of the human voice that inspired my Symphony No. 2 for wind ensemble.

Voices. They come in so many forms; some high, some low; extremely loud or extremely soft. Some are menacing, or angelic. A voice is completely unique to each individual, and instantly recognizable to a close friend or relative. As a verb, it is used to express or vocalize an opinion. Used together, voices can express opposition, or unification. It occurred to me that all of these and more can be represented within the scope of a wind ensemble. This symphony is an exploration of as many voices as I could formalize, resulting in a kind of concerto for wind ensemble. The culmination of the symphony is one of a unified voice, bringing together all of the different “cultures” and “individual voices” of the wind ensemble to express an amassed vision of hope and love; a vision I believe to be shared throughout all the world, yet disrupted continually by misguided and empowered individuals. I could think of no better messenger for such a work than the “The President’s Own” United States Marine Band, the commissioners of the work, who not only stand among the best musicians of the world, but also represent a country based on the principles of all-inclusiveness and celebrated diversity. It is because of this that no text is used for the mezzo-soprano voice heard in this symphony. Instead, the singing voice is another instrument in the ensemble, joining in, or emerging from, the surrounding textures.

I would like to personally thank Lieutenant Colonel Jason K. Fettig for his invitation to compose such a significant work, and also the members of the band—many of whom I’m honored to call friends—for their remarkable musical gifts and dedication to our country.



★  
**NOW AVAILABLE!**  
★ ★ ★





★ ★ ★ **MAKING THE MARCH KING:** ★ ★ ★  
**THE SOUSA MARCH IN FORM, STYLE, AND PERFORMANCE**

**8:30 AM | THURSDAY, DEC. 15**

*Skyline Ballroom W375AB*

*Lieutenant Colonel Jason K. Fettig and  
Dr. Patrick Warfield, Associate Professor of Musicology,  
University of Maryland, College Park, clinicians*

The 17th Marine Band Director John Philip Sousa earned his famous moniker by perfecting the form and performance of the American march. But how are Sousa's miniature masterpieces actually put together and what are the elements of performance that make his marches so special? Most of the featured selections are drawn from the Marine Band's ongoing recording project, "The Complete Marches of John Philip Sousa." Material is available free online and you are encouraged to use your laptops, tablets, or smartphones to view the edited full scores and follow along during the clinic.



Scan this QR code, or visit  
[bit.ly/CompleteMarchesSousa1](http://bit.ly/CompleteMarchesSousa1)  
to view the edited scores.

**PERFORMED MARCHES TO BE SELECTED FROM THE FOLLOWING:**

The Stars and Stripes Forever | With Steady Step | Semper Fidelis | President Garfield's Inauguration | Mother Hubbard March | On Parade | Manhattan Beach | Right—Left | The Loyal Legion | The Washington Post | Corcoran Cadets | The Liberty Bell | El Capitan | The Gladiator

Patrick Warfield is a specialist in American musical culture. His current research focuses on music in Washington, D.C. during the late nineteenth and early twentieth centuries, with a special interest in the American wind band tradition. Dr. Warfield has presented at conferences and meetings of the American Musicological Society, the Society for American Music, the Gesellschaft zur Erforschung und Förderung der Blasmusik, and the Nineteenth-Century Studies Association. He has delivered keynote addresses at the North American British Music Studies Association and the Frederick Loewe Symposium on American Music, and has served as a speaker at the International Conference on Nineteenth-Century Music and the annual American Band History Conference. His publications have appeared in *The Journal of the American Musicological Society*, *American Music*, *The Journal of the Society for American Music*, and *Nineteenth-Century Music Review*. He recently completed the edition *Six Marches by John Philip Sousa* for the series *Music of the United States of America* and a biography of Sousa, entitled *Making the March King*, published by the University of Illinois Press. Dr. Warfield was a founding member of the editorial board of *The Journal of Music History Pedagogy*, and is especially interested in the teaching of American popular music, including rock, jazz, and the blues. He is also active as a public musicologist, delivering programs for the Music Center at Strathmore, the Washington National Opera, and the Smithsonian. In addition to his position in the School of Music, Dr. Warfield is an affiliate faculty member in the departments of American Studies and African American Studies.



★ ★ ★ U.S. MARINE BAND HISTORY ★ ★ ★



Established by an Act of Congress in 1798, the United States Marine Band is America's oldest continuously active professional musical organization. Its mission is unique—to provide music for the President of the United States and the Commandant of the Marine Corps.

President John Adams invited the Marine Band to make its White House debut on New Year's Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for Thomas Jefferson's inauguration and is believed to have performed for every presidential inaugural since. An accomplished musician himself, Jefferson is credited with giving the Marine Band its title, "The President's Own."

Whether performing for State Dinners or South Lawn arrivals, events of national significance, or receptions, Marine Band musicians appear at the White House an average of 200 times each year. Every fall, the Marine Band performs throughout a portion of the continental United States during its National Concert Tour, a tradition initiated in 1891 by "The March King" John Philip Sousa, who was the band's legendary 17th Director from 1880-92.

While preserving its musical traditions, the Marine Band is equally committed to serving as a leading ensemble in the development of new repertoire for winds. In recent years, "The President's Own" has commissioned David Rakowski's *Ten of a Kind* (Symphony No. 2), "Scamp" by Pulitzer Prize-winning composer Melinda Wagner, and *Flourishes and Meditations on a Renaissance Theme* by Michael Gandolfi. Additionally, the band has premiered works by composers such as Scott Lindroth, James Stephenson, Gerard Schwarz, Jacob Bancks, Laurence Bitensky, and Narong Prangcharoen. "The President's Own" also continues to attract prominent guest conductors to its podium including Osmo Vänskä, Leonard Slatkin, José Serebrier, Gerard Schwarz, Giancarlo Guerrero, and John Williams. During its bicentennial year in 1998, the Marine Band was the very first ensemble inducted into the Classical Music Hall of Fame in Cincinnati.

Now well into its third century of bringing music to the White House and to the American public, "The President's Own" continues to affirm that the arts are an invaluable bridge between people.

★ ★ ★ U.S. MARINE BAND DIRECTORS ★ ★ ★



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Dale L. Harpham

- Jason K. Fettig . . . . . July 12, 2014 to present
- Michael J. Colburn . . . . . July 17, 2004 to July 12, 2014
- Timothy W. Foley . . . . . July 11, 1996 to July 17, 2004
- John R. Bourgeois . . . . . May 31, 1979 to July 11, 1996
- Jack T. Kline . . . . . November 1, 1974 to May 31, 1979
- Dale L. Harpham . . . . . April 28, 1972 to October 31, 1974
- Albert F. Schoepper . . . . . May 1, 1955 to April 28, 1972
- William F. Santelmann . . . . . April 3, 1940 to April 30, 1955
- Taylor Branson . . . . . May 2, 1927 to April 1, 1940
- William H. Santelmann . . . . . March 3, 1898 to May 1, 1927
- Francesco Fanciulli . . . . . November 1, 1892 to October 31, 1897
- John Philip Sousa . . . . . October 1, 1880 to July 30, 1892
- Louis Schneider . . . . . September 2, 1873 to October 1, 1880
- Henry Fries . . . . . December 14, 1871 to August 27, 1873
- Francis Scala . . . . . September 9, 1855 to December 13, 1871
- Raphael R. Triay . . . . . July 8, 1848 to September 9, 1855
- Antonio Pons . . . . . October 26, 1846 to July 7, 1848
- Joseph Lucchesi . . . . . May 1, 1844 to July 31, 1846
- Antonio Pons . . . . . May 22, 1843 to May 1, 1844
- Raphael R. Triay . . . . . December 10, 1836 to May 22, 1843
- Francis Schenig . . . . . February 26, 1835 to December 9, 1836
- Joseph Cuvillier . . . . . June 16, 1829 to February 25, 1835
- John B. Cuvillier . . . . . September 3, 1827 to June 16, 1829
- Venerando Pulizzi . . . . . February 19, 1818 to September 3, 1827
- John Powley . . . . . April 10, 1817 to February 18, 1818
- Venerando Pulizzi . . . . . October 17, 1816 to April 9, 1817
- Charles S. Ashworth . . . . . November 24, 1804 to October 16, 1816
- William Farr . . . . . January 21, 1799 to November 22, 1804



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★ ★ ★ SPECIAL THANKS ★ ★ ★

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**UNITED STATES MARINE BAND**  
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Semper Fidelis  
March By John Philip Sousa

Handwritten musical score for the first system of 'Semper Fidelis March'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melody line with various note values and rests, and a bass line with chords and some melodic fragments. The word 'Pia' is written above the bass line in several places. The system concludes with a double bar line and repeat signs.

Semper Fidelis  
March By John Philip Sousa

Handwritten musical score for the second system of 'Semper Fidelis March'. It continues the notation from the first system, including the melody and bass lines. The word 'Pia' is again present above the bass line. The system ends with a double bar line and repeat signs.

Semper Fidelis  
March By John Philip Sousa

Handwritten musical score for the third system of 'Semper Fidelis March'. It shows the continuation of the musical notation, including the melody and bass lines. The word 'Pia' is visible above the bass line. The system concludes with a double bar line and repeat signs.