

**"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND**

*Colonel Jason K. Fettig, Director*

*the battle of Day is gone  
the dark dark night show  
to my eye the light  
The Anthem  
or Chorus,  
my heart my joy  
Symphony true  
Walt Whitman*

# *Anthem*

featuring **THE CHORAL ARTS SOCIETY** of **WASHINGTON**

*Scott Tucker, Artistic Director*

Sing to my soul—  
renew its languishing  
faith and hope....

Give me, for once, its  
prophecy and joy.

O glad, exulting,  
culminating song!

— Walt Whitman

The year 2019 marks two centuries since the birth of the great American poet, author, and patriot Walt Whitman. The heart of much of Whitman's work may be captured within the word "anthem." His language was one of praise; whether praise for music, for heroism, or for nature, Whitman observed common happenings around him as defining elements of the American experience and celebrated them as virtues in his remarkable prose. The essence of the anthem runs through the diverse collection of works on this recording. Beginning

with the most familiar musical association with the word represented in Morton Gould's creative homage to our own national anthem, the thread then diverges to a celebration of American anthems in written word by Whitman and Langston Hughes and the revolutionary and patriotic fervor in major works of Dmitri Shostakovich and Hector Berlioz. The Marine Band has proudly partnered with The Choral Arts Society of Washington on this special recording that aims to highlight the inimitable power that music holds to praise the human spirit.

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## STAR-SPANGLED OVERTURE FROM AMERICAN BALLADS

MORTON GOULD (1913-96)

transcribed by James C. Ripley

Morton Gould was born in a suburb of Queens, New York, and emerged very early on in his musical education as a piano prodigy with natural improvisation abilities. His rare talents almost immediately led him into composition as well, and just like the most famous musical prodigy of the eighteenth century Wolfgang Amadeus Mozart, Gould's first original work was published when he was just six years old. By age eight, he was studying composition and piano on scholarship at the Institute of Musical Art (now The Juilliard School) in New York City, and by the time Gould was twenty-one, he was conducting, composing and arranging for a weekly orchestral radio series on the WOR Mutual Networks in New York City. In addition to writing more than 1,000 works for orchestra, ballet, theater, film, and television,

Gould also composed sixty-three arrangements and fourteen original compositions for band. Gould appeared as a conductor with many top orchestras around the world during his exceptionally successful career, even earning a Grammy award in 1966 for his recording of Charles Ives' First Symphony with the Chicago Symphony Orchestra. He served as president of the American Society of Composers, Authors, and Publishers (ASCAP) and, most significantly, was awarded the Pulitzer Prize for Music in 1995 for his work *Stringmusic*.

A signature of much of Gould's work was a strong patriotic spirit, and many of his compositions were infused with American folk music, African-American spirituals, and popular dances and songs of the past three centuries. Like some of his most famous contemporaries, Aaron Copland and Leonard



Bernstein, Gould effortlessly combined elements from the worlds of classical, jazz, and popular music, and his highly original works helped define the new “American Sound” that emerged in the twentieth century.

As part of the nationwide celebrations of America’s bicentennial in 1976, the Queens Symphony Orchestra, through grants from the New York State Council for the Arts and the U.S. Historical Society, commissioned Gould to compose a set of American ballads for orchestra. The suite is comprised of six movements, all based on well-known patriotic songs, including “America, the Beautiful,” the Civil War freedom song “Jubilo,” “We Shall Overcome,” “The Girl I Left Behind Me,” and “Taps.” While Gould uses these melodies as the starting point for his movements, he immediately develops each through the creative and complex prism of his distinct voice, virtually reinventing these simple songs through the significant colors and capabilities of the symphony orchestra. The suite opens with Gould’s

highly original take on one of the most revered of American songs, “The Star-Spangled Banner.” In the foreword to his score, the composer remarked: “‘The Star-Spangled Banner,’ so difficult to sing, instrumentally has to me a kind of classical strength—perhaps all drinking songs (which this originally was) do.” The tune’s iconic strains are sent through a series of fresh variations; at different times, the famous collection of notes is turned upside down, elongated, and remixed in different meters, and at one dramatic point, even set as a miniature fugue. The resulting work, aptly named *Star-Spangled Overture*, is an affectionate and playful homage to our iconic national anthem.

The première of *American Ballads* was given by the Queens Symphony Orchestra on April 24, 1976, with the composer conducting. James Ripley has transcribed several movements of Gould’s suite for symphonic band, including this superb setting of *Star-Spangled Overture*.

## AMERICAN HYMN

WILLIAM SCHUMAN (1910–92)

**L**ike Gould, William Schuman was drawn to music at an early age, but began his training in another field. Born in Manhattan, Schuman played violin and banjo as a child and even formed his own salon orchestra during high school. Despite these early experiences, Schuman entered New York University's School of Commerce in 1928 to pursue a business degree while working for a local advertising agency. It wasn't until 1930, when he attended a concert by the New York Philharmonic in Carnegie Hall conducted by Arturo Toscanini, that his true passion was irrevocably brought to the surface. Schuman later recalled, "I was astounded at seeing the sea of stringed instruments, and everybody bowing together. The visual thing alone was astonishing. But the sound! I was overwhelmed. I had never heard anything like it. The very next day, I

decided to become a composer."

Schuman dropped out of school and began part-time study at the Malkin Conservatory in Boston. He also sought private lessons with the preeminent composer Roy Harris and eventually earned a degree in music education from the Teacher's College at Columbia University in New York City. He soon embarked on a multifaceted career as composer, teacher, and administrator. He taught composition at Sarah Lawrence College in Yonkers, New York,



and was later the president of both The Juilliard School and Lincoln Center. Among the many honors he achieved throughout his long and distinguished career, Schuman was awarded the inaugural Pulitzer Prize in music in 1944 for his Cantata No. 2, *A Free Song* based on the texts of Walt Whitman.

Schuman had a particular affinity for the concert band and was among the most significant orchestral composers of the mid-twentieth century to also compose a substantial amount of music for band. In 1981, the American Bandmasters Association (ABA) commissioned Schuman to compose a new work for their convention to be held in Washington, D.C. Over the years of its existence, the ABA has commissioned many prominent composers, resulting in some of the cornerstones of the band repertoire. The first performances of many of those works, including Gustav Holst's *Hammersmith* and Ottorino Respighi's *Huntingtower Ballad* were given by the United States Marine Band, and during the 1981 convention, "The

President's Own" gave the highly anticipated world première of Schuman's American Hymn. This piece was Schuman's final original work for band before his death in 1992.

Borrowing a short hymn he had composed some twenty-five years prior, Schuman crafted an inventive and colorful set of variations in his distinctive musical language. The original hymn that is heard in the solo cornet at the opening of the piece was inspired by, and set to the text of, a work by the preeminent African-American poet Langston Hughes that reads, in part:

The Lord has a child  
That child I know is me.  
Even when I'm not all I ought to be  
His loving care guides me on my way  
Ev'ry place, ev'rywhere, ev'ry day.

Sometimes I'm lost  
Sometimes I'm lone:  
Sometimes there's no one  
To call my own.

But the Lord has a child.

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## SILENT MOVES THE SYMPHONY TRUE (2018)

**DOMINICK DIORIO (B. 1984)**

*text by Walt Whitman*

**T**he innovative composer and conductor Dominick DiOrio has received widespread acclaim for his contributions to American music. As a composer, DiOrio has been hailed for a keenly intelligent, evocative style, which shows “a tour de force of inventive thinking and unique colour” (*Gramophone*). In 2014 DiOrio won the American Prize in Composition, with the judges praising his “depth of vision, mastery of compositional technique, and unique style.” His works have appeared at major venues around the world, including the Sydney Opera House, Lincoln Center, and Carnegie Hall, and have been performed by internationally renowned solo artists including Nathan Gunn, Yvonne Gonzales Redman, and Craig Hella Johnson. DiOrio’s recent commissioning partners include the Cincinnati Vocal Arts Ensemble & Cincinnati

Chamber Orchestra, The Choral Arts Society of Washington, “The President’s Own” United States Marine Band, and several universities including Princeton, Smith, and the Universities of Michigan, Oregon, and Illinois.

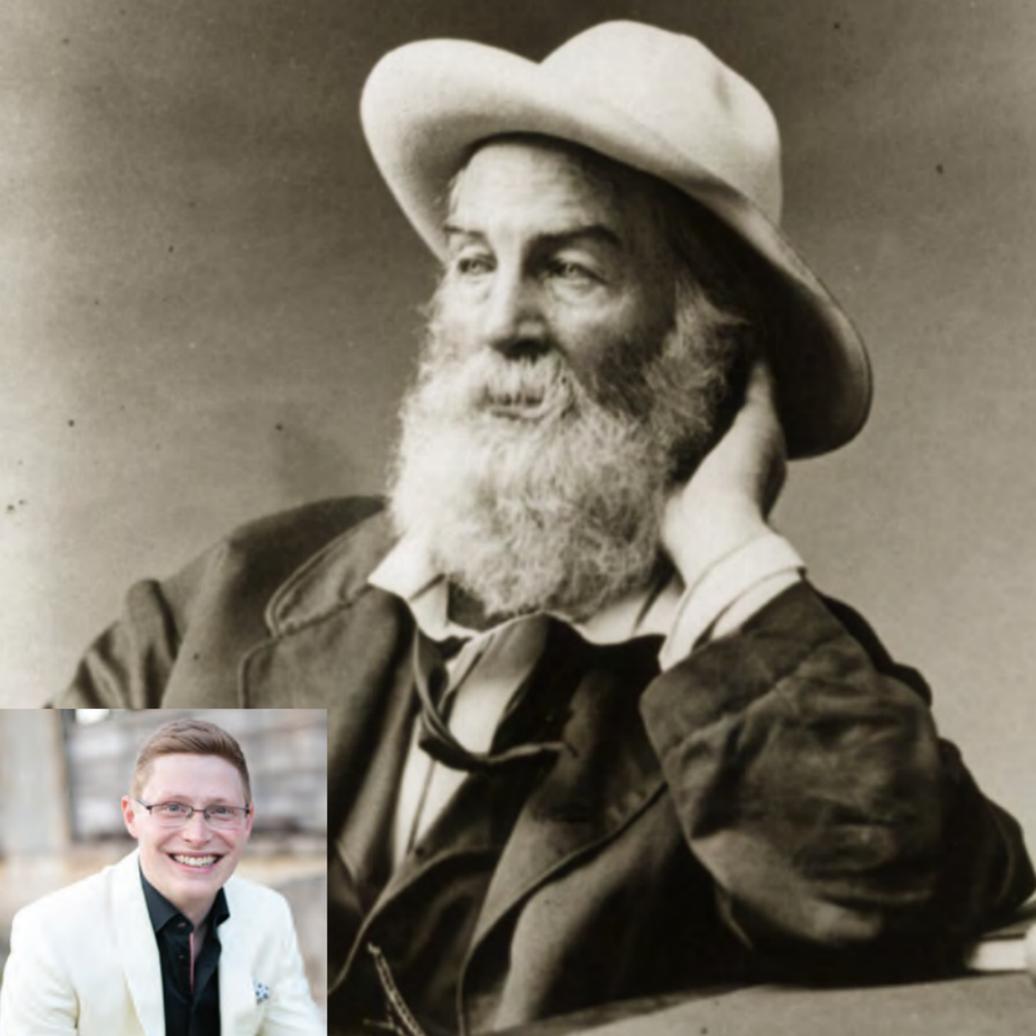
An equally accomplished conductor, DiOrio made his Carnegie Hall debut when he was twenty-eight years old. He has conducted performances with ensembles around the world, from the Young People’s Chorus of New York City and the Houston Chamber Choir to Allmänna Sängen and Ars Veritas in Sweden. He collaborates often with some of today’s leading composers, including Caroline Shaw, Christopher Theofanidis, Tawnie Olson, and Sven-David Sandström, and his repertoire spans the gamut of pathbreaking works from the twentieth and twenty-first centuries, as well as the great choral and orchestral works of the past

three centuries. DiOrio holds a doctorate and two master's degrees from Yale University in New Haven, Connecticut, and he is currently associate professor of music on the conducting faculty at the Indiana University Jacobs School of Music in Bloomington. He also serves on the board of directors for Chorus America and as president-elect for the National Collegiate Choral Organization.

*Silent Moves the Symphony True* was co-commissioned by the United States Marine Band and The Choral Arts Society of Washington, along with the generous support of the Marine Corps Heritage Foundation, to celebrate the bicentennial of the birth of Walt Whitman. The work was premiered on March 11, 2019, at the Strathmore Center for the Performing Arts in North Bethesda, Maryland, and this is the debut recording of this special addition to the band and choral repertoire.

The Marine Band had a direct connection to Whitman during the years

of the Civil War and beyond. Whitman lived in Washington, D.C., for a decade, first working as a hospital volunteer during the war and then remaining in the city until about 1873. This was one of his most fruitful periods as a poet, during which he published two editions of his seminal work *The Leaves of Grass*. Also an avid and learned music-lover, Whitman attended many public Marine Band concerts during his time in the nation's capital. Several music reviews penned by Whitman about those performances were published in city newspapers and revealed his deep affinity for both the operatic transcriptions that were part of the band's core repertoire in that era as well as the rough-hewn patriotic music that often rang from the Marine Band through the sweltering city during that tumultuous time. A review published in the *Sunday Herald* on August 13, 1871, serves as a particularly fine example of the depth of Whitman's emotional investment in these frequent public concerts channeled



through his idiomatic and electrifying prose:

The gathering at the close of yesterday at the President's grounds, to hear the Marine Band, was even fuller, and showed more new faces, than that a week ago. It deserves to be made a note of. While the dog star rages, over a thousand, and perhaps nearer two thousand people, half of whom Jenkins would put down as evidently the choicest class of fashionables, the young largely preponderating, with a full proportion of handsome women, rendezvous here in democratic style, in these turfy shades, at the close of the week, in the cool, on the grass, under the trees, or by the fountain, to enjoy the best of music, given by one of the finest bands in the world. For the Marine Band is one of the finest, whatever the thoughtless might say. Who that, having an ear for concord, last evening heard the gay and animating

strains of Bolldieu, in "The White Lady" Overture—or the sweet notes of Donizetti, in "Lucia," so mournful, so full of melodious passion—or the stormy drums and trumpets of Guiseppe Verdi in the Troubador—but felt pleased and stirred to the deepest? The fine playing of the E-flat cornet and the first cornet, with the principal clarionets [sic], gave, as always, special satisfaction; though it is almost invidious to mention one or two, for all were excellent, from Leader Scala to the triangle boy. The hearer seemed almost to move on fairy feet in the waltz, or hear the clank of gipsy [sic] anvils in their mountain camp, or see "Poor crazed Lucia's eyes' unnatural gleam" as these strains echoed there last evening under the summer sky, among those swarms of young and happy persons, along the beautiful vistas and shades of this most lovely of our Washington grounds.

Whitman's love of music most certainly informed the pulse, meter, and texture of his remarkable poetry, and he often invoked very specific musical images in his works. The collection of texts chosen for DiOrio's new work reflect Whitman's innate musicianship and are an homage both to the contributions of this incredible American poet as well as to the inextricable and organic confluence of music and word that defines so much of our American artistic identity. The composer offers the following foreword in the score to *Silent Moves the Symphony True*:

I wouldn't be writing music today if it were not for my high school band director: Marty Claussen. I was a shy and introverted fourteen-year old, more likely to take part in chess club and math team than a music ensemble. I had taken private piano lessons with my mother from age seven, so I had some musical training, but I had never taken part in a chorus, band, or orchestra.

That was a far too social activity for my young and timid self! So when choosing my courses, I decided to enroll in a music theory class during my first year of high school. That seemed quite safe...I could interact with chords and scales instead of people.

Little did I know that one day, Marty would hear me playing piano before class and come up to me and introduce himself. He said: "That sounds really good. You know... you should play the marimba."

"What's a marimba?" I replied.

Thus began a journey of coming out of my shell, being exposed to the joy of music-making in bands and choruses, and to my first forays into improvisation and eventually composition. Marty Claussen and my high school choral director Ellen Bosch lit a fire under me that eventually led to undergraduate study in composition and graduate study in choral conducting. This

combination of skills has made me what I am today: a unique hybrid composer-conductor with a strong desire to write beautiful, expressive, and rhythmic vocal and instrumental music.

When Colonel Jason Fettig and Scott Tucker approached me to write a new work for the joint forces of “The President’s Own” United States Marine Band and The Choral Arts Society of Washington, I knew that I wanted to create a work that combined the best sounds of both genres: the hushed pianissimo cluster chords and declamatory fortissimos that choruses do so well, and the grand sweep of lyric wind and brass lines—the pulsating underpinning of drums and mallets—of the band. The very same marimbas, vibraphones, and crotales that I knew nothing about at fourteen have now become a staple of my sound world.

That sound world is on display here with a text I’ve adapted from four works of Walt Whitman, in

honor of the 200th anniversary of his birth. The “proud music of the storm” is combined with the curious tones of the mystic trumpeter—here an actual soloist—to create a narrative arch in service to the great joy of music. Do not be fooled by the title: while there are certainly moments of silence to behold in this work, I instead chose to emphasize the “symphony true,” with a rousing, proud, and joyous “sounding together.”

I dedicate this piece to the commissioners and the great musicians under their care: “The President’s Own” United States Marine Band and The Choral Arts Society of Washington, with gratitude to the Marine Corps Heritage Foundation for their support. And I also fondly dedicate the work to Marty Claussen and to Ellen Bosch, who both first instilled in me a love for making music with others.

*The Choral Arts Society of Washington thanks Anne B. Keiser for generously supporting the commission of Silent Moves the Symphony True.*

## TEXTS BY WALT WHITMAN

adapted by the composer

### Adapted from “Proud Music of the Storm”

Proud music of the storm! ...  
Wind of the mountains!  
Personified dim shapes! you  
hidden orchestras!  
You serenades of phantoms,  
with instruments alert,  
Blending, with Nature’s  
rhythmus, all the tongues of  
nations;  
You chords left us by vast  
composers! you choruses!  
Give me to hold all sounds,  
Fill me with all the voices of  
the universe,  
The tempests, waters, winds—  
operas and chants—marches  
and dances,  
Utter—pour in—for I would  
take them all.

### Adapted from “The Mystic Trumpeter”

HARK! some wild  
trumpeter—some strange  
musician,

Hovering unseen in air,  
vibrates capricious tunes  
to-night.  
I hear thee, trumpeter—  
listening, alert, I catch thy  
notes,  
Now pouring, whirling like a  
tempest round me,  
Now low, subdued—now in  
the distance lost.

### “After the Dazzle of Day”

After the dazzle of day is gone,  
Only the dark, dark night  
shows to my eyes the stars;  
After the clangor of organ  
majestic, or chorus, or perfect  
band,  
Silent, athwart my soul, moves  
the symphony true.

### Adapted from “For You, O Democracy”

Come,  
I will make the continent  
indissoluble,

I will make divine magnetic  
lands,  
I will make inseparable cities...  
For you, O Democracy,  
For you, for you I am trilling  
these songs.

### Adapted from “The Mystic Trumpeter”

Now, trumpeter, for thy close,  
Vouchsafe a higher strain than  
any yet;  
Sing to my soul—renew its  
languishing faith and hope;  
Give me, for once, its  
prophecy and joy.  
O glad, exulting, culminating  
song!  
War, sorrow, suffering gone—  
The ocean fill’d with joy—the  
atmosphere all joy!  
Joy! Joy! in freedom, worship,  
love! Joy in the ecstasy of life  
Joy! Joy! all over Joy!

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## OCTOBER, OPUS 131

DMITRI SHOSTAKOVICH (1906–75)

transcribed by MSgt Preston Mitchell\*

**D**mitri Shostakovich's diverse musical oeuvre is a fascinating reflection on his complicated personal and professional life. For much of his career as an artist, he was plagued by the repressive censorship of the communist Soviet regime. Like many other musicians and artists of the time, his creations were closely scrutinized by the government, and Shostakovich often was forced either to withhold compositions he suspected would not meet with government favor or to conceal the true meaning of his work. On at least two occasions, his work was officially condemned, which could very well have cost him his life. The first such occasion was in 1936, when an anonymous article titled "Chaos Instead of Music" was released criticizing Shostakovich's new opera *Lady Macbeth of the Mtsensk District* for its explicitness and dissonance. Joseph

Stalin denounced the work as antithetical to the Soviet artistic heritage. It was during this time that Shostakovich was composing his adventurous Fourth Symphony, but he withdrew its première for fear of worsening his



reputation with government officials. (It would not be performed until 1961.) His status was rehabilitated somewhat the following year with the introduction of his masterful Fifth Symphony. It was hailed as a nationalistic triumph that celebrated the Russian spirit, yet elements of its true meaning of rebellion from hardship and oppression remained cleverly hidden deep within.

In 1948, Shostakovich was again subject to musical court-martial by Stalin's head of cultural affairs, Andrei Zhdanov. The government cracked down once more on "formalism...catering to the purely individualistic experiences of a small clique of aesthetes" and that rejected "national character" and "deep organic connection with the people and their legacy of music and folk song." Shostakovich was an obvious target, and many of his controversial works were ultimately banned from performance. When Stalin died in 1953, some of the constant pressure Shostakovich had felt for most of his professional life was released, and the composer began to more freely unravel his true

feelings through his music. Much of the pervasive communist Soviet culture remained, however, as did the expectation that the most prominent artists in the country would continue to offer nationalistic praise in their works when called upon.

Such was the case in 1967, when the USSR embarked on nationwide celebrations of the fiftieth anniversary of the Bolshevik Revolution. The famed October Revolution of 1917, led by Vladimir Lenin's party, was to be a major national occasion, and Shostakovich was expected to make a contribution to the festivities. He produced an aptly named thirteen-minute symphonic poem, the only piece in this particular genre he composed during his prolific career. On its surface, the work is filled with the same meaty and visceral textures of many of his other official "patriotic" works, and it has all of the drama, battle music, and unabashed heroism that was sure to satisfy the expectations of his superiors. But a closer examination of the musical material reveals a fascinating underbelly that is perhaps telling

of Shostakovich's state of mind at this point in his life.

The composer often quoted his own music in newer works as an autobiographical signature of sorts, so it is not unusual that *October* opens with such a quote. However, that music is borrowed from the beginning of Shostakovich's Tenth Symphony, a work written shortly after Stalin's death in part to celebrate the long-awaited relief from his tyranny. Equally telling is Shostakovich's use of a melody in the central section of the tone poem that he had composed some thirty years prior for a film called *Volochayevka Days*. The film centers on an epic battle of the early Bolsheviks against a Japanese invasion in 1918. The song is called "To the Partisans" and, in the context of the film, tells the story of freedom fighters resisting a repressive regime. It is not beyond belief to think that the conspicuous inclusion of this song so many years later in *October* was a reference to the true repressive regime in Shostakovich's mind: the very

communist party he was obligated to serve.

Thus, Shostakovich infused a piece dedicated to one of the most important patriotic events of the communist party with quotes from other works that celebrated the death of one of the heroes of the party, while lifting up insurrectionists. The audacity of this action fully represented the quiet resistance that had become central to Shostakovich's output. Although *October* has not enjoyed the same success and popularity of many of the composer's other works, it is a fascinating musical document from late in the life of an artist who had lived and worked in unimaginable conditions for decades. The piece was premièred in Moscow on September 16, 1967, by the USSR Symphony Orchestra under the baton of the composer's son Maxim Shostakovich. This transcription for symphonic band was prepared by Master Sgt. Preston Mitchell of "The President's Own" United States Marine Band.

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## ***SYMPHONIE FUNÈBRE ET TRIOMPHALE, OPUS 15***

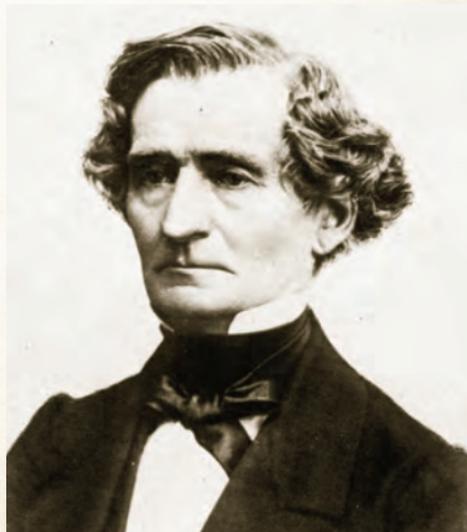
**HECTOR BERLIOZ (1803–69)**

*edited by Jonathan Elkus*

The year 2019 marks the 150th anniversary of the death of the groundbreaking French composer Hector Berlioz. Revered today for many works that have permanently entered the orchestral canon, most notably his popular *Symphonie fantastique*, Berlioz was influential in the development of the Romantic period of classical music. He was among the most innovative composers in Europe during his lifetime and was ahead of his time with his use of the medium of the symphony orchestra, paving the way for the work of other luminaries such as Richard Wagner, Franz Liszt, and Gustav Mahler. Berlioz authored an important treatise on methods that composers could employ for each instrument and expanded the size and capabilities of the orchestra in his own works, even conducting ensembles

of more than 1,000 musicians.

Berlioz pursued his passion for music despite his family's wishes that he enter the medical profession like his father. While in Paris to study medicine, he frequently attended the opera and



was once reprimanded by Luigi Cherubini for using the library at the Conservatoire de Paris even though he was not enrolled as a formal music student. Berlioz abandoned his medical studies in 1824, eventually attending the conservatory and devoting himself full-time to composition. He often found himself at odds with the conservative musical establishment in Paris at the time, but he was also a remarkable chameleon in employing his considerable abilities both as a composer and conductor. Many regarded him as a musical genius, despite the apparent erratic form and tone of some of his works. He was awarded the prestigious Prix de Rome scholarship in 1830, the same year that the bloody July Revolution broke out in Paris.

Berlioz's *Symphonie funèbre et triomphale* was commissioned in 1840 by the French government's Ministry of the Interior. A large-scale commemoration of the July Revolution of 1830 was planned surrounding the ceremonial relocation of remains of the brave

soldiers who died in the so-called "Three Glorious Days." The remains were to be placed in a tomb within an impressive base and decorative column that had been newly erected at the Place de la Bastille. This was the very location where the Bastille prison once stood before its infamous storming and destruction during the French Revolution forty years prior. Berlioz detailed the genesis of his monumental composition for the commemoration in his *Mémoires*: "I wanted to recall the struggles of the famous 'Three Days' with a march inspiring dread and sorrow, to be played during the procession; then to present a sort of funeral discourse or farewell addressed to the illustrious dead...and finally to intone a hymn of glory as an Apotheosis, to be played while the eyes of all should be fixed on the tall column, crowned by the figure of Liberty." In fact, the creation of the piece, which was to be the last symphony Berlioz would compose, was the fulfilment of a musical yearning that had been stirring in the composer for some

time. The gargantuan funeral march of the first movement was a work that brought to fruition his long-held desire to write a grand march to commemorate the great men of France. The symphony also reveals the strong influence of Ludwig van Beethoven's music on his French counterpart. The scale and tenor of the funeral march echoes that of Beethoven's famous *Eroica* Symphony, and the grandeur of the third movement of Berlioz's composition is deeply connected to the finale of Beethoven's Ninth Symphony.

The ceremony took place in Paris on July 28, 1840, and began with a commemoration service at the church of Saint-Germain-l'Auxerrois, Place du Louvre. Following the service, a grand and lengthy funeral procession commenced to the sound of Berlioz's march from the church down the main boulevards to the Place de la Concorde, eventually ending at the Place de la Bastille. In a letter to his father written two days after the commemoration

ceremony, Berlioz described the scene: "I positioned the trumpets and side-drums at the front in such a way as to be able to give them the tempo, whilst I myself walked backwards. As I had envisaged when composing the music, the opening bars, being exposed, were clearly heard over a great distance by the rest of the band. The result was that not only the March funèbre but also the Apo théose were played six times during the course of the procession with truly extraordinary ensemble and effect." It is fascinating to note that Berlioz led the funeral procession himself, conducting an enormous band of musicians on the march with an oversized baton. Once the band arrived at the Place de la Bastille, the slow movement of the symphony was premièred at the monument, with its iconic trombone solo supporting the clergy's blessing for the entombment. This movement was borrowed from music originally composed for Berlioz's early, incomplete opera *Les Francs-juges*, with the vocal

solo now given a wordless treatment in the hands of an instrument that Berlioz considered to be among the most expressive in the brass family. A reprise of the Apothéose concluded the ceremony and would have been a very appropriate finale to the heroic occasion if the performance had not been overshadowed by the noisy ceremonial maneuvers of the National Guard and the end of the service.

Two years after the première, Berlioz returned to the symphony to add optional string parts, as well as choral parts to the end of the finale, using the illuminating words of the composer's friend Antoni Deschamps. The earliest performances of the symphony were met with tremendous enthusiasm, including from some of Berlioz's most finicky contemporaries. German composer Richard Wagner was notoriously stingy with his praise of other musicians yet, upon hearing the complete work for the first time, wrote, "I am inclined to rank this composition

above all Berlioz's other ones; it is noble and great from the first note to the last. Free from sickly excitement, it sustains a noble patriotic emotion which rises from lament to the topmost heights of apotheosis...." The American composer Charles Cushing wrote in the foreword to the modern edition of the score, "One will search in vain among band compositions for another work conceived as broadly, realized as brilliantly, and containing such a massive scope and nobility of style as Berlioz's *Symphonie funèbre et triomphale*." Indeed, it was among the very first symphonies originally composed exclusively for wind and percussion instruments alone, and it remains among the most important works composed for the medium nearly two centuries later.

For the past fifty years, this monumental work has been performed by ensembles all over the world in an edition prepared for modern band instrumentation by Jonathan Elkus. The Marine Band is indebted to Elkus both for his



indispensable scholarship regarding the work and for his invaluable contributions to the making of this recording.



**GUNNERY SERGEANT  
SAMUEL BARLOW,  
TROMBONE SOLOIST**

Trombonist Gunnery Sergeant Samuel Barlow joined “The President’s Own” United States Marine Band in June 2004. He was named principal trombone in 2013 and assistant section leader in

2017. Barlow began his musical training at age twelve. Upon graduating in 1995 from Northside High School in Jackson, Tennessee, he attended Austin Peay State University in Clarksville, Tennessee, where in 2000 he earned a bachelor’s degree in music education. In 2003, he earned a master’s degree in music performance from the University of Cincinnati College-Conservatory in Ohio. His trombone instructors included Susan K. Smith from Austin Peay State University and Cincinnati Symphony principal trombone Cristian Ganicenko. Prior to joining “The President’s Own,” Barlow performed with the Dayton Philharmonic Orchestra and the Cincinnati Chamber Orchestra in Ohio. He has been featured as a soloist on the 2010 tour performing Stephen Bulla’s arrangement Southwest Showcase, the 2014 tour performing Arthur Pryor’s Fantastic Polka, and in 2017 performing Henri Tomasi’s Trombone Concerto.

## TEXT BY ANTONI DESCHAMPS

translation by MSgt Bernard Kollé\*

Gloire! Gloire et triomphe à ces Héros!  
Gloire et triomphe!  
Venez, élus de l'autre vie!  
Changez, nobles guerriers,  
Tous vos lauriers  
Pour des palmes immortelles!  
Suivez les Séraphins,  
Soldats divins  
Dans les plaines éternelles!  
A leurs chœurs infinis  
Soyez unis!  
Ange radieux,  
Harmonieux,  
Brûlants comme eux,  
Entrez, sublimes  
Victimes!  
Gloire et triomphe à ces Héros!  
Ils sont tombés aux champs de la Patrie!  
Gloire et respect à leurs tombeaux!

Glory! Glory and triumph to these heroes!  
Glory and triumph!  
Come, chosen ones of the afterlife!  
Change, noble warriors,  
All your laurels  
For immortal palms!  
Follow the Seraphim  
Divine soldiers  
To the eternal plains!  
In their infinite choruses  
Be united!  
Radiant angels,  
Harmonious,  
Blazing as they do,  
Enter, sublime  
Victims!  
Glory and triumph to these heroes!  
They fell in the fields of the Fatherland!  
Glory and respect to their graves!

## “THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

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*, “Scamp” by Pulitzer Prize-winning composer Melinda Wagner, *Flourishes and Meditations on a Renaissance Theme* by Michael Gandolfi, and Symphony No. 2, *Voices* by James Stephenson. Additionally, the band has premiered works by composers such as Scott Lindroth, Gerard Schwarz, Jacob Bancks, Laurence Bitensky, Narong Prangcharoen, and Peter Boyer. “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, Bramwell Tovey, 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 in its third century of bringing music to the White House and America, “The President’s Own” continues to affirm that the arts are an invaluable bridge between people.

## COLONEL JASON K. FETTIG

DIRECTOR, "THE PRESIDENT'S OWN" UNITED STATES MARINE BAND



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 Marine Band concert on 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 lieutenant colonel in July 2014, one week before assuming leadership of "The President's Own." He was promoted to his present rank in August 2017 in the Roosevelt Room of the White House by President Donald J. Trump. He is the third Director of "The President's Own" to be promoted to colonel in a White House ceremony.

As Director, Col. Fettig is the music adviser to the White House and regularly conducts the Marine Band 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. 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. 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, David Conte, Narong Prangcharoen, Peter Boyer, and Michael Gilbertson.

In May 2019, Col. Fettig and the Marine Band, in partnership with the All-Star Orchestra conducted by Gerard Schwarz, won an Emmy at the 62nd Annual New York Emmy Awards for “New England Spirit,” a program featuring William Schuman’s iconic New England Tryptich.

Throughout his career with the Marine Band, 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, 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.

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 in both clarinet performance and music education with an emphasis in conducting. In 2005, he earned a master’s degree in orchestral conducting at the University of Maryland, College Park.

Col. Fettig has served as a visiting clinician at numerous major colleges and universities, and often represents the Marine Band as adjudicator and guest conductor of both concert bands and orchestras for all-state and honor festivals around the nation. In 2014, he was elected as a member of the prestigious American Bandmasters Association.

## *The* CHORAL ARTS SOCIETY of WASHINGTON

**F**ounded in 1965, The Choral Arts Society of Washington (Choral Arts) is a Grammy award-winning leader in the choral field and an icon in the Washington, D.C., cultural scene. Artistic Director Scott Tucker leads the chorus in an annual concert series of symphonic masterworks, innovative commissions, and diverse repertoire at the Kennedy Center and in intimate venues throughout the region. Choral Arts' reputation for artistic excellence is evidenced by frequent invitations from world-class ensembles. The ensemble is a regular guest artist with the National Symphony Orchestra (NSO) and performs annually for the nationally televised broadcast of A Capital Fourth.

The history of Choral Arts is deeply rooted in the community. Aiming to create a chorus that represented the community at large, Norman Scribner (1936–2015) conducted city-wide auditions for the NSO's Messiah concerts in 1965. More than 500 auditioned, and Scribner created a chorus that became the Choral Arts Society of Washington. After nearly fifty years that encompassed groundbreaking performances and established the ensemble as a premier symphonic chorus on the international stage, Scribner

retired as Artistic Director, and Tucker took over the role. Under Tucker's leadership since 2012, Choral Arts' reputation has continued to grow, and the organization has expanded to include three performing ensembles: the Choral Arts Chorus, Chamber Singers, and Youth Choir. Deeply committed to supporting new music, Tucker continually programs world premières, commissions, and performances of recently-composed works. In addition to his Choral Arts activities, Tucker is regularly invited to teach, speak, and conduct with a variety of local, national, and international organizations.

Other world-class orchestras that have extended invitations to Choral Arts include the Los Angeles Philharmonic, London Symphony, The Philadelphia Orchestra, Baltimore Symphony, and the Mariinsky Orchestra. The chorus has performed under the baton of legendary conductors such as Gianandrea Noseda, Gustavo Dudamel, Christoph Eschenbach, Leonard Slatkin, Marin Alsop, and Yannick Nézet-Séguin. Choral Arts has been honored with the Mayor's Arts Award for Outstanding Contribution to Arts Education and two Mayor's Arts Awards for Excellence in an Artistic Discipline.

## SCOTT TUCKER

ARTISTIC DIRECTOR, THE CHORAL ARTS SOCIETY OF WASHINGTON



Under Scott Tucker's artistic leadership, the acclaimed symphonic Choral Arts Chorus maintains its strong connection with the National Symphony Orchestra (NSO), and continues its reputation as a sought-after choral ensemble, receiving invitations from a wide range of world-class artists and ensembles such as The Philadelphia Orchestra, Baltimore Symphony Orchestra, and the Jazz at Lincoln Center Orchestra led by Wynton Marsalis.

Tucker has prepared the Choral Arts Chorus for such conductors as Gianandrea

Nosedá, Christoph Eschenbach, Emil de Cou, John Mauceri, JoAnn Falletta, and Rossen Milanov, in NSO performances of Benjamin Britten's *War Requiem*, Ludwig van Beethoven's Symphony No. 9 and *Missa Solemnis*, Carl Orff's *Carmina Burana*, George Frideric Handel's *Messiah*, Paul Hindemith's *When Lilacs Last in the Dooryard Bloom'd*, and NSO Pops concerts of music by Danny Elfman from Tim Burton's movies, as well as Sergei Rachmaninoff's *The Bells* with Vassily Sinaisky. Tucker has also prepared large-scale symphonic works for other leading conductors including Gustavo Dudamel, Marin Alsop, Yannick Nézet-Séguin, Teddy Abrams, Peter Schreier, Fabio Mechetti, Daniel Hege, Carl St. Clair, Heiichiro Ohyama, Lanfranco Marcelletti, Jr., and Erich Leinsdorf.

Prior to his engagement with Choral Arts, Tucker was the P. W. W. E. Browning Director of Choral Music at Cornell University in Ithaca, New York, where he directed the Men's Glee Club and the Women's Chorus, in addition to overseeing the activities of the Cornell Chorale, Chamber Singers, and Sage Chapel Choir.

**SOPRANO**

Lynda Adamson  
Julie Ciamporcerio Avetta  
Shannon Corey  
Dana Crepeau  
Mary Elizabeth Evans  
Kathryn Fernandez  
Frances Fonza  
Julie Gilmore  
Heather MacDonald  
Christina McAllister  
Alexandra Normile  
Julia Preseau  
Erika Rissi  
Sally Robinson  
Lisa Joy Sommers  
Carolyn Mankell Sowinski  
Ann Stahmer  
Alison Valtin  
Cathryn I. Wanders  
Carolyn Wise  
Julie Wommack  
Charlene Yao

**ALTO**

Penni Barnett  
Marty Brown  
Jan McLin Clayberg  
Karen Perkins Coda

Trish Ferrett  
Barbara Gardner  
Ariel Gold  
Kate Goodrich  
Karen Hopper  
Elizabeth Horowitz  
Mary Kirk  
Joyce Korvick  
Anna Maripuu  
Alice M. Mascette, MD  
My-Van Nguyen  
Virginia L. Pancoe  
Sarah Penniston-Dorland  
Diedre Robinson  
Danielle Sargent  
Cindy Speas  
Renee Tietjen  
Emily Zoss

**TENOR**

Sam Allan  
Kenneth Bailes  
Leroy Robert Barnes  
Alan Barnett  
Luke Capizzo  
John Clewett  
Tad Czyzewski  
David Evans  
Matthew Goldberg

Jerry C. Haggin  
Edward Hoover  
Simon Krauss  
Tony Lee  
Michael McKeon  
Lawrence Reppert  
Robert Porter  
Eric Slotsve  
John Lewis Sullivan

**BASS**

Akeem Adams  
Charles Cerf  
Brian Eriksen  
David Freeman  
Matthew Garber  
Eric Holmes  
George Krumbhaar  
Todd Leeuwenburgh  
Michael J. Lincoln  
Douglas McAllister  
Ryan McCarty  
Daniel Perkes  
Lawrence Robertson  
Robert F. Schiff  
Allan Sokal  
Christopher Wilde  
Ray Williams

## MARINE BAND RECORDING PERSONNEL

### PICCOLO

SSgt Courtney Morton

### FLUTE

GySgt Ellen Dooley

MGySgt Betsy Hill\*

SSgt Kara Santos

GySgt Heather Zenobia

### OBOE/ENGLISH HORN

MGySgt Leslye Barrett\*

GySgt Joseph DeLuccio

SSgt Trevor Mowry\*

SSgt Tessa Vinson

### E-FLAT CLARINET

MSgt Michelle Urzynicok

### B-FLAT CLARINET

GySgt William Bernier

SSgt Alexander Bullard

SSgt Harrison Burks

SSgt Parker Gaims

SSgt Zachary Gauvain

SSgt Lewis Gilmore

MGySgt Vicki Gotcher

GySgt Christopher Grant

MGySgt Deborah Hanson-Gerber

SSgt Andrew Jacobi

SSgt Meaghan Kawaller

GySgt Joseph LeBlanc

GySgt Patrick Morgan\*

SSgt Jacob Moyer

GySgt Harry Ong

MSgt Tracey Paddock

SSgt Samuel Ross

SSgt Jonathon Troy

MGySgt Frederick Vare

### BASS CLARINET

SSgt Andrew Dees

SSgt Shannon Kiewitt

### BASSOON

MSgt Bernard Kolle

MSgt Christopher McFarlane\*

SSgt David Young

### SAXOPHONE

SSgt Jacob Chmara

MGySgt Steve Longoria\*

SSgt Rachel Perry

MSgt Otis Goodlett IV

\*Principal/co-principal

## TRUMPET/CORNET

SSgt Benjamin Albright  
SSgt Anthony Bellino  
MGySgt Kurt Dupuis\*  
SSgt Brandon Eubank  
MGySgt Christian Ferrari  
MGySgt Matthew Harding\*  
GySgt Amy McCabe  
GySgt James McClarty  
MSgt Michael Mergen  
MSgt Daniel Orban  
MGySgt Susan Rider  
GySgt Brad Weil

## FRENCH HORN

SSgt Cecilia Buettgen  
MSgt Hilary Harding\*  
SSgt Timothy Huizenga  
SSgt Rebecca McLaughlin  
GySgt Jennifer Paul  
GySgt Douglas Quinzi  
MSgt Greta Richard  
SSgt Claire Ross

## EUPHONIUM

SSgt Hiram Diaz  
GySgt Ryan McGeorge  
MSgt Mark Jenkins\*

## TUBA

SSgt Landres Bryant  
MGySgt John Cradler\*  
GySgt Franklin Crawford  
SSgt William Samson

## TROMBONE

GySgt Samuel Barlow\*  
GySgt Timothy Dugan  
GySgt Preston Hardage  
SSgt Russell Sharp

## BASS TROMBONE

SSgt Daniel Brady

## PERCUSSION

GySgt Jonathan Bisesi  
SSgt David Constantine  
SSgt Michael Hopkins  
MGySgt Mark Latimer\*  
MSgt Thomas Maloy  
GySgt Gerald Novak  
GySgt Steven Owen  
MSgt Glenn Paulson  
MGySgt Christopher Rose  
MSgt Kenneth Wolin

## DOUBLE BASS

MGySgt Aaron Clay\*  
MSgt Glenn Dewey

## PIANO

GySgt AnnaMaria Mottola

## HARP

MGySgt Karen Grimsey

## CREDITS

### DIRECTOR/CD BOOKLET NOTES

Col Jason K. Fettig

### PRODUCERS

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Capt Bryan P. Sherlock

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SSgt Michael Ducassoux

SSgt Ophir Paz

### LIBRARIAN

GySgt Kira Wharton

### CD PROJECT MANAGER & DESIGNER

GySgt Brian Rust

**Star Spangled Overture from  
*American Ballads* by Morton Gould**

transcribed by James C. Ripley

© 1978 G. Schirmer, Inc.

**American Hymn by William Schuman**

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by Theodore Presser Company)

***Silent Moves the Symphony True*  
by Dominick DiOrio**

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and DD3 Publications

***October, Opus 131* by Dmitri Shostakovich**

transcribed by MSgt Preston Mitchell  
© 1967, 2005 G. Schirmer, Inc.

***Symphonie funèbre et triomphale,*  
*Opus 15* by Hector Berlioz**

adapted for American bands by  
Jonathan Elkus from the critical  
edition by Hugh Macdonald  
© 1970 Baerenreiter Music Corporation

The Marine Band produces recordings for educational purposes and to enhance the public affairs and community relations programs of the Marine Corps. The recordings are distributed free of charge to educational institutions, public libraries, and radio stations. Because appropriated funds are used, they may not be distributed for private use and are not for sale.





# Anthems

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

Colonel Jason K. Fettig, Director

featuring THE CHORAL ARTS SOCIETY of WASHINGTON

Scott Tucker, Artistic Director

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1	<b>STAR-SPANGLED OVERTURE FROM AMERICAN BALLADS</b> Morton Gould / transcribed by James C. Ripley	5:09
2	<b>AMERICAN HYMN</b> William Schuman	10:12
3	<b>SILENT MOVES THE SYMPHONY TRUE</b> Dominick DiOrto / text by Walt Whitman <i>MGySgt Matthew Harding, trumpet</i> <i>The Choral Arts Society of Washington</i>	11:51
4	<b>OCTOBER, OPUS 131</b> Dmitri Shostakovich / transcribed by MSgt Preston Mitchell*	12:34
5—7	<b>SYMPHONIE FUNÈBRE ET TRIOMPHALE, OPUS 15</b> Hector Berlioz / edited by Jonathan Elkus	34:31
	5 Marche funèbre	17:11
	6 Oraison funèbre <i>GySgt Samuel Barlow, trombone</i>	7:09
	7 Apothéose <i>The Choral Arts Society of Washington</i>	10:11
	<b>TOTAL TIME</b>	<b>74:22</b>

\*Member, U.S. Marine Band