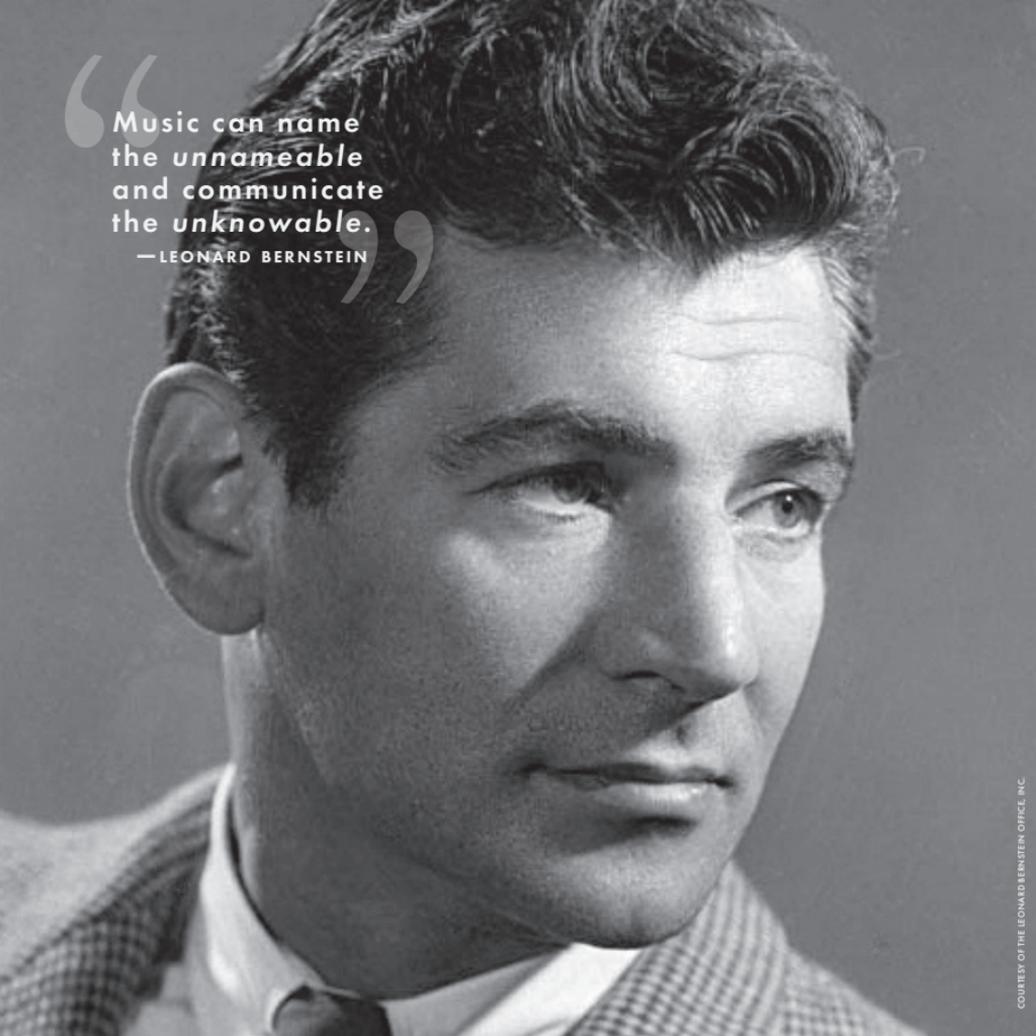

TO MAKE US PROUD

A

Leonard Bernstein

TRIBUTE

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND | COLONEL JASON K. FETTIG, DIRECTOR

A black and white close-up portrait of Leonard Bernstein. He has dark, wavy hair and is looking slightly to the right of the camera with a thoughtful expression. He is wearing a light-colored collared shirt, a dark tie, and a patterned jacket. The lighting is dramatic, highlighting the contours of his face.

“ Music can name
the *unnameable*
and communicate
the *unknowable*. ”

— LEONARD BERNSTEIN

Few have contributed more to the musical culture in America 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, and in the nearly thirty years since his death in 1990, both his music and his status as an American icon continue to flourish. He composed in an incredibly diverse array of genres during his prolific career, blurring the lines between classical and popular styles with works not only for the serious concert stage, ballet, and opera, but

also for film and Broadway, with his *West Side Story* becoming some of the most recognizable music in the musical theater repertoire. As a conductor, Bernstein established himself among the first American-born maestros to achieve international fame. His nearly fifty-year career on the podiums of the finest orchestras across the globe inspired generations of young American musicians who have followed in his footsteps. This year would have marked Bernstein's 100th birthday, and this unique collection of music celebrates his legacy as one of the most talented and influential musicians in our history.

Leonard Bernstein

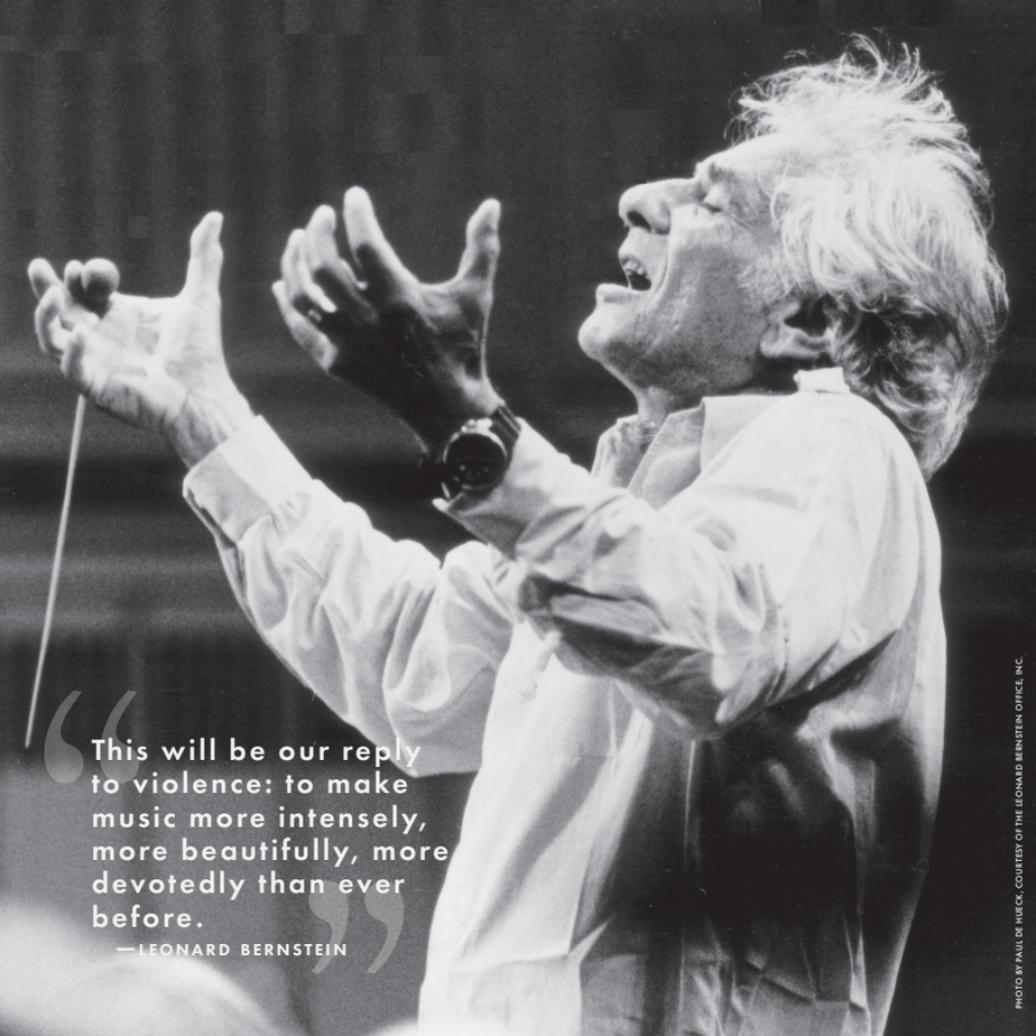
FANFARE FOR THE INAUGURATION OF JOHN F. KENNEDY (1961)

LEONARD BERNSTEIN (1918–90)

orchestrated by Sid Ramin

As has reputedly been the case for every President since Thomas Jefferson, the United States Marine Band performed for the inaugural ceremony of John Fitzgerald Kennedy on January 20, 1961. That same evening, the new President and First Lady, Jacqueline, attended several celebratory inaugural balls around Washington, D.C., as a customary part of the American inaugural tradition. During one of these events, a new fanfare composed by Bernstein specifically for the occasion was performed for the President. At the time of Kennedy's inauguration, Bernstein was the music director of the New York Philharmonic and had become as much of a celebrity in the country as the young new Commander-in-Chief. The brief musical salute was performed by the National Symphony Orchestra conducted by the composer

himself and signaled the beginning of a strong relationship between the two Massachusetts natives and Harvard graduates. Bernstein appreciated the Kennedys' avid support of the arts, and in turn Kennedy considered Bernstein among the foremost ambassadors of the arts in America. The composer was a frequent guest of the President at the White House, and after Kennedy's tragic death Bernstein remained close with Jacqueline and the Kennedy children. He led a nationally televised memorial concert in New York just two days after the assassination, proclaiming, "This will be our reply to violence: to make music more intensely, more beautifully, and devotedly than ever before." A decade later, Bernstein also helped dedicate the new Kennedy Center for the Performing Arts in Washington, D.C., with the première of the composer's monumental *Mass*.



“This will be our reply
to violence: to make
music more intensely,
more beautifully, more
devotedly than ever
before.”

—LEONARD BERNSTEIN

"TO LENNY! TO LENNY!" (FOR NEW YORK)

JOHN WILLIAMS (b. 1932)

transcribed by Paul Lavender

Like Bernstein, the work of John Williams has also become an important part of the American musical lexicon, and Williams' works have proliferated popular culture across the globe on a similar scale. His music for film, television, and the concert stage, as well as countless national and international events, has played a major role in defining the most recent chapter in the evolution of the "American sound." In longtime collaborations with directors such as Steven Spielberg and George Lucas, Williams has composed the scores for many of the most popular and enduring films of the last fifty years. He ranks among the most honored film composers of all time, with five Academy Awards, four Golden Globes, twenty-four GRAMMY awards, and seven British Academy of Film and Television Arts awards. In addition to his multiple wins, his fifty-one Oscar nominations are

the most ever received by a living person.

Williams and Bernstein enjoyed a personal friendship through the years of their parallel careers as both conductors and composers. Upon the occasion of Bernstein's seventieth birthday in 1988, Williams dedicated a brief piece to his friend in the form of variations on some of Bernstein's most popular themes. Originally titled "To Lenny! To Lenny!," and later changed to "For New York," the work quotes "New York, New York" and "Lonely Town" from Bernstein's early Broadway hit *On the Town*, as well as fragments of "America" from *West Side Story* and a hint of "Happy Birthday" in honor of the occasion. The piece was premièred for Bernstein on August 28, 1988, at the Tanglewood Music Center in Lennox, Massachusetts, by the Boston Symphony Orchestra conducted by the composer.



DIVERTIMENTO

LEONARD BERNSTEIN (1918–90)

*transcribed by MGySgt Donald Patterson **

In the year following the death of his wife, Felicia, in 1978, Bernstein decided to take a sabbatical from his relentless conducting engagements to focus on composing. He planned to spend a year working on a few major projects for both film and the theater, including returning to work with his old friends, lyricists Betty Comden and Adolph Green, as well as the author of *West Side Story*, Arthur Laurents. Unfortunately, neither of these collaborations came to fruition, and halfway through this self-imposed composing break, Bernstein had very little to show for it. Then, in April 1980, Bernstein was contacted by the Boston Symphony Orchestra (BSO) with a special request for a new work to help the orchestra celebrate its centennial year.

Bernstein had enjoyed a long and fruitful relationship with the BSO for decades and an even longer association

with the city of Boston itself. Not only had he conducted the BSO more than 130 times, Bernstein also grew up in Boston and graduated from Harvard University. He spent many summers during his youth with the orchestra at the festival that came to be known as Tanglewood, and their legendary former music director Serge Koussevitzky was his most important mentor. It was a happy marriage of circumstance to receive this commission when he finally had the time to fulfill it. He set to work on a piece that would not only serve as a tribute to the BSO, but one that would also be somewhat autobiographical.



The idea for the work began as a brief musical kernel that eventually became the first movement of what evolved into a larger suite. Each of the eight short movements of the resulting *Divertimento* is either a reminiscence of, or tribute to, the composer's formative years in Boston and with its famed orchestra. Bernstein settled on two particular notes as the structural basis for entire work: "B" for Boston and "C" for Centenary.

"Sennets and Tuckets" opens the *Divertimento* with a clear introduction of the two notes B and C. The opening movement derives its title from a Shakespearean stage direction for a fanfare and flourish that accompany the ceremonial entrance of an important character. A "Waltz" follows in the unconventional meter of 7/8. It is a loving reference to the equally unusual 5/4 waltz of Tchaikovsky's *Pathétique* Symphony, which was a particular favorite of Koussevitzky's. The mournful "Mazurka" is scored only for double reeds and harp and includes an unmistakable quote of the oboe cadenza from Beethoven's Fifth Symphony. Both the "Samba" and

"Turkey Trot" take a turn toward the popular vernacular found in Bernstein's best theater works and undoubtedly represent a nod to the famous Pops concerts so intertwined with the artistic culture of Boston. The very brief "Sphinxes" flips the stylistic script on the previous two movements and makes a reference to modern twelve-tone music before the brass and percussion sections play a "Blues" movement that takes the listener into the Boston nightclubs of Bernstein's youth, with what sounds like a playful allusion to the composer's own *Prelude, Fugue, and Riffs*.

The *Divertimento's* final movement is cast in two parts. The first, "In Memoriam," opens with a solemn canon scored for three solo flutes, in memory of the conductors and members of the orchestra who had passed away. Without pause, the meditation leads immediately into a rousing march. Subtitled "The BSO Forever," it is an infectious mash-up that raucously invokes the ghosts of Hector Berlioz and John Philip Sousa and intertwines their musical spirits with Bernstein's own inimitable sense of humor and zest.

FOUR SEA INTERLUDES FROM PETER GRIMES, OPUS 33A

BENJAMIN BRITTEN (1913–76)

*transcribed by MGySgt Donald Patterson**

English composer Benjamin Britten was a dedicated pacifist throughout his life. During the first half of World War II, he relocated to the United States and began a work intended to register his strong feelings about the conflict, titled *Sinfonia da Requiem*. Because of its deliberate message, the piece was met with harsh disapproval from the Japanese government that had commissioned it as part of an effort to solicit works from prominent European composers. It was therefore a much-needed consolation for Britten that the work found success in his temporary home of America. The *Sinfonia da Requiem* was given its première on March 31, 1941, by the New York Philharmonic conducted by Sir John Barbirolli. Less than a year later, the work

was also performed by the BSO in both New York and Boston under the baton of Serge Koussevitzky.

The positive American reception of *Sinfonia da Requiem* led directly to the creation of Britten's very first opera, *Peter Grimes*. Koussevitzky presented Britten with a commission for the opera at a time when an idea had already been germinating with the composer. During a visit to California, Britten came across the work of a little-known English poet named George Crabbe. Crabbe's poem "The Borough" is a tragic tale of a fisherman named Peter Grimes set in Suffolk, the hometown of both the poet and the composer. The story opens with Grimes being investigated for the death of his boy apprentice. He is acquitted of wrongdoing but warned against taking

on another apprentice. He defies the order, and soon the villagers learn that not only has Grimes disobeyed it, but has also treated the new apprentice roughly. The villagers set out after Grimes, and he retreats with the boy to a cliff-top hut. As the pair try to make their escape, the boy slips and falls to his death. Three days pass before Grimes returns to the village, drained both emotionally and physically. He is told that the only honorable course of action is for him to sail out to sea alone and sink his boat, which he does just as a new day dawns on the village, and life returns to normal.



The American première of the opera took place in the summer of 1946 at the Tanglewood Music Center, but Koussevitzky did not conduct the performance. Rather, he deferred the task to his young protégé Leonard Bernstein. By the time of this performance, Britten had already extracted five instrumental segments from the opera intended for the concert stage, each serving as a miniature tone poem of a colorful and evocative scene from the narrative. He crafted four of these movements into the Four Sea Interludes.

DAWN

This music links the opera's Prologue (and the inquest into the death of Grimes' first apprentice) to the first act. It portrays the dancing light across the ocean surface from the first sun of the day.

SUNDAY MORNING

Serving as the Prelude to Act II, themes from a pivotal aria yet to be sung emerge from the playful interjections that mark the villagers' morning activity. Church

bells interrupt the proceeding, calling the people to worship.

MOONLIGHT

The introduction to Act III returns to the scene depicted at Dawn, this time with the full moon glimmering over the gentle undulations of the sea.

STORM

In one of the most stirring musical depictions of the raging sea, Britten composes a movement that encompasses the entire evolution of the storm, from the raw power of its swirling bands to an eerie calm akin to entering the eye. The brief respite echoes Grimes' lonely aria from the first act, "What Harbor Shelters Peace," before being swallowed by a final onslaught of electric fury.

Britten always maintained that the moods of the sea so vividly depicted in the interludes were the essential element that moved him to compose *Peter Grimes*:

For most of my life I have lived closely in touch with the sea. My parents' house directly faced the sea and my life as a child was coloured by the fierce storms that sometimes drove ships onto our coast and ate away whole stretches of the neighbouring cliffs. In writing *Peter Grimes*, I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea.

Forty-three years after leading the American première of *Peter Grimes* at Tanglewood, Bernstein revisited the Four Sea Interludes one more time on the very same stage, conducting the work with the BSO in the summer of 1990. This proved to be the ailing Bernstein's last public performance. Immediately following the emotional concert, he announced his retirement from conducting and passed away fewer than three months later.

PRELUDE, FUGUE, AND RIFFS

LEONARD BERNSTEIN (1918–90)

Although trained as a classical musician, Bernstein had a great fondness and respect for jazz and popular music. In an undergraduate thesis he wrote while attending Harvard University in 1939, Bernstein stated, “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 permeate much of Bernstein’s music, including many pieces he composed for the concert hall.

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 in 1949. The result was *Prelude, Fugue, and Riffs*. Herman intended the work to be part of a commissioned series of jazz-influenced

pieces by prominent classical composers, 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 never performed 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. Famed jazz clarinetist Benny Goodman performed the piece with the composer conducting as part of a telecast hosted by Bernstein called “The World of Jazz.”

Prelude, Fugue, and Riffs was largely ignored for some time afterward, as it was overshadowed by the tremendous success of *West Side Story* in 1957. It is only in the past few decades that the piece has been properly recognized for its singular place in the repertoire. Even though the work is scored for conventional jazz

band and is thoroughly rooted in the “hot” swing and blues styles, Bernstein cleverly uses traditional classical elements in the music’s construction. The Prelude is strictly for the brass, with angular syncopated statements alternating with a heavy, slow swing interlude. The Fugue enters without a break and is written for the saxophone section alone. Bernstein skillfully blurs the bar lines here, 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 measures 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’).”

**GUNNERY SERGEANT PATRICK MORGAN,
CLARINET SOLOIST**

Clarinetist Gunnery Sergeant Patrick Morgan Jr. joined “The President’s Own” United States Marine Band in January

2008. He was appointed assistant principal in December 2012, co-principal in March 2015, and principal in August 2018. Gunnery Sgt. Morgan began his musical training on piano at age eight and clarinet at age ten. After graduating from Maryville (Tennessee) High School in 2003, he attended Indiana University’s Jacobs School of Music in Bloomington, where he earned a bachelor’s degree in music in 2007. His instructors include Roann Romines of Maryville and Howard Klug of the Jacobs School of Music. Prior to joining “The President’s Own,” Gunnery Sgt. Morgan was a graduate assistant at the Jacobs School of Music and performed with the school’s orchestra and wind ensemble.



THEME, VARIATIONS, AND FINALE, OPUS 13A

MIKLÓS RÓZSA (1907–95)

transcribed by MGySgt Donald Patterson *

In the 1930s and 1940s, the escalating chaos and destruction caused by World War II prompted several prominent European composers to immigrate to America. While some forged successful academic careers, others were lured to the bustling and lucrative world of Hollywood. The results were spectacular; as the golden era of filmmaking was emerging, a host of experienced and established composers were now penning the musical scores. Luminaries such as Franz Waxman and Erich Korngold, who had carved out stellar reputations as serious concert composers in their homelands, wrote sophisticated music for classic films such as *The Adventures of Robin Hood*, *Rebecca*, and *Sunset Boulevard*.

Hungarian composer Miklós Rózsa arrived in Hollywood in 1940. Although his journey was also precipitated by the war, it was not due to Nazi persecution but rather financial considerations. Rózsa had completed his studies in Paris and

quickly became one of the most prominent young talents in Europe. At age twenty-six, he gained considerable recognition for his Theme, Variations, and Finale, which enjoyed performances by major orchestras throughout the continent and abroad. In addition to his success on the concert stage, he also had begun scoring for films and in 1939 was hard at work on the music for the film *The Thief of Baghdad*. However, the war dried up the movie's funds in London and forced the production to move to America. Since the score was also unfinished, Rózsa went along and arrived in Manhattan in April of 1940. He then made his way west to California, not knowing that Hollywood would become his home for the remainder of his life.

During the waning years of World War II, Rózsa established himself as one of the most sought after composers in Hollywood and wrote music for films directed by the biggest names in the

*Member, U.S. Marine Band

industry. He composed the scores for Alfred Hitchcock's films *Double Indemnity* in 1944 and *Spellbound* in 1945, the latter of which earned him an Academy Award. Among his seventeen total nominations, Rózsa went on to win two more Oscars for his unforgettable scores to *A Double Life* and *Ben-Hur*. Although many directors loved the unusually progressive music he often wrote for their films, some of his compositional choices raised eyebrows among the conservative Hollywood establishment. Rózsa recounted a particular conflict he endured over his first score for Hitchcock:

One of the things I quickly came to realize about Hollywood music was there was no style as such, and what I managed to do in 1944 in *Double Indemnity* I count (at least for myself) as something of a breakthrough. ... I introduced certain asperities of rhythm and harmony which wouldn't have caused anyone familiar with the serious musical scene to bat an eyelid, but which did cause consternation

in certain musical quarters in Hollywood. The musical director of Paramount couldn't stand the score from the beginning, and told me so. Did I really have a G-sharp in the second fiddles clashing with a G-natural in the violas an octave below? In his opinion, the place for such eccentricities was Carnegie Hall, not a movie studio. I refused to change a note and thanked him for the compliment. ... He prophesied that the score would be thrown out lock, stock, and barrel after the sneak preview. In fact, everybody liked what



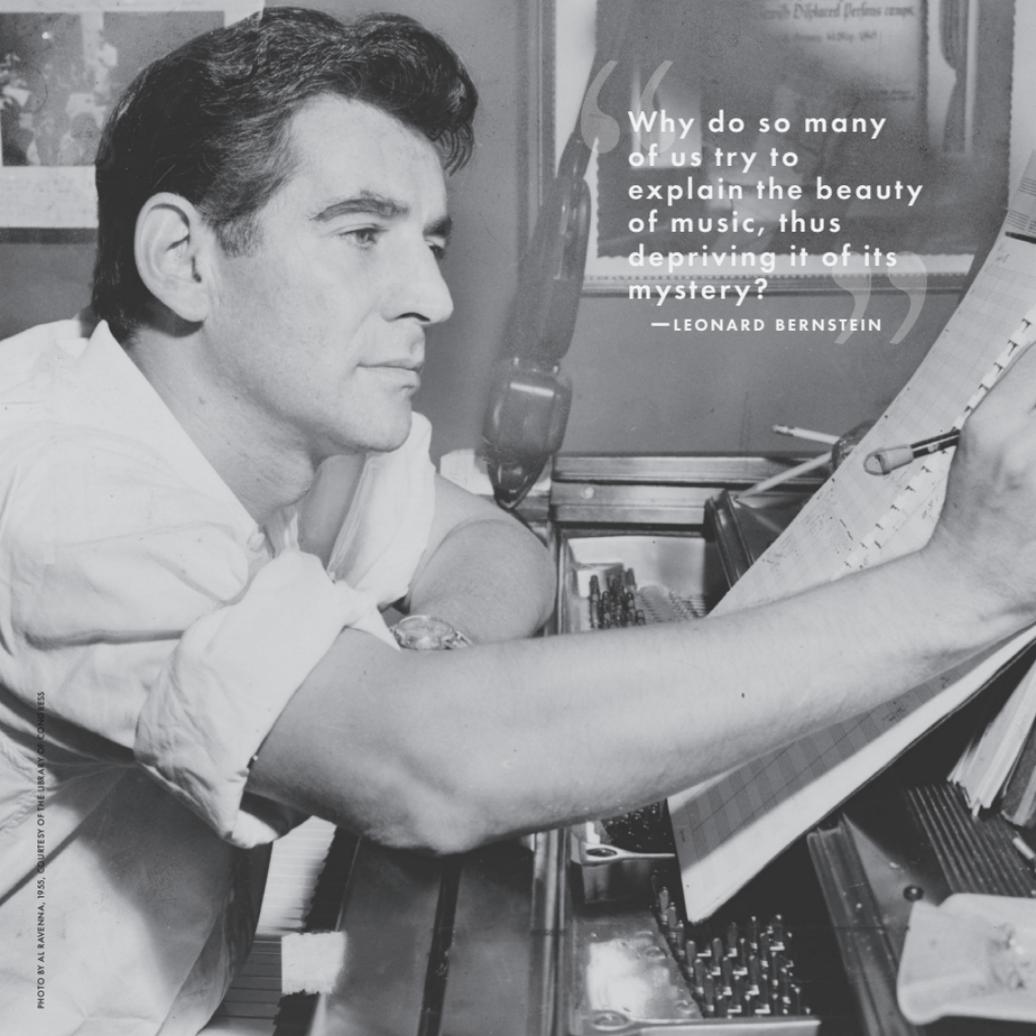
I had done, and the score remained intact.

Even with his success in film composing, Rózsa continued to write music for the concert stage. These works revealed the strong influence of his Hungarian upbringing and the ever-present sounds of his native country's folk music. Like countrymen Béla Bartók and Zoltán Kodály, Rózsa avidly studied the performances of the indigenous folk musicians and spent a great deal of his youth writing down their distinctive melodies in a little notebook. He wrote in his memoirs:

It was [this] music which intrigued me from early childhood, although of course it wasn't until later that I realized what a vital shaping force it was proving on my whole musical personality. This music was all around me; I'd hear it in the fields when the people were at work, I'd hear it emanating from festivities in the village as I lay awake at night; and the time came when I felt I had to put it down on paper and perpetuate it.

These folk elements permeate Rózsa's Theme, Variations, and Finale, which he slightly revised the year after its composition in 1933. The piece begins with a solo oboe sounding a plaintive Hungarian-influenced melody that came to the composer as he was saying farewell to his family prior to his departure from Budapest to settle in Paris, which would turn out to be the last time he saw his father. The theme then progresses through a series of eight diverse and inventive variations before culminating in a dramatic symphonic finale.

Not only did this tour de force for the orchestra put Rózsa firmly on the map in the international classical music community, it was also partly responsible for doing the same for a young Leonard Bernstein. In 1943, Bernstein was called upon at the last minute to substitute conduct the New York Philharmonic in place of their ailing Music Director Bruno Walter. This triumphant debut launched Bernstein's conducting career, and among the works on that fortuitous concert was Rózsa's Theme, Variations, and Finale.



“Why do so many
of us try to
explain the beauty
of music, thus
depriving it of its
mystery?”

—LEONARD BERNSTEIN

SCENES FROM A WHITE HOUSE CANTATA

LEONARD BERNSTEIN (1918–90)

*transcribed by Capt Ryan Nowlin**

The play *1600 Pennsylvania Avenue* was an experimental musical created by the great American lyricist Alan Jay Lerner and Bernstein and was premièred in 1976 during the nation's bicentennial. The musical's main characters are a series of presidents and first ladies who have occupied the White House throughout its history, starting with George Washington and Abigail Adams, and continuing through to Theodore and Edith Roosevelt. In the original production, the same two actors portrayed each president and first lady. In addition to this central narrative, there is a subplot about the lives of the African-American White House servants (played by two different actors) who have provided the constant backdrop against which administrations have come and gone. Their trials and tribulations in the work are symbolic of the challenges faced by all

African-Americans throughout the country's development.

Although the original production is considered to be one of Broadway's most legendary flops (it closed after just seven performances), it is generally agreed that the flaws had little to do with the quality of the music. Bernstein spent more than four years writing music for the show, and in fact composed more music for *1600 Pennsylvania Avenue* than he did for any of his other musical theater works. After his death in 1990, Bernstein's family members and associates examined the mountains of music and notes from the failed show in hopes that something might be salvaged. Their efforts resulted in a streamlined version of the material retitled *A White House Cantata*, which was first presented in its concert format by the London Symphony Orchestra in 1997.

Under the direction of the

twenty-seventh Director of the Marine Band, Colonel Michael Colburn, former staff arranger of the Marine Band Captain Ryan Nowlin transcribed a suite from A White House Cantata for "The President's Own," the very ensemble that Lerner and Bernstein reference by name in their musical portrait of life inside the Executive Mansion. The four scenes presented here begin with the stoic and serene mood set in the Prelude. This is followed by First Lady Abigail Adams lamenting the unfinished condition of the new White House and beseeching the young servant Lud to protect the house as an enduring symbol of the great American experiment. "Take Care of This House" has been performed on its own many times since the premiere of the original show, including by American mezzo-soprano Frederica von Stade at the Inauguration of President Jimmy Carter in 1977. The playful "President Jefferson's Sunday Luncheon March" is then sung by Jefferson himself, who expounds upon the fact that he was famously both a culinary and musical aficionado.

The final scene is the aspirational song

that closed both the original show and the revamped Cantata. In this finale, Bernstein crafted one of his most emotional odes to the nation. There were many times during his prominent career and public life which he questioned the nature of religion, war, politics and government, and these questions were often explored and even protested through his music. At the end of that process, however, Bernstein seemed so often to return to a place of peace and hope in his work. Embedded in this music is an inextinguishable drive for an ever-brighter future for America and hope for a country where all its citizens collectively strive "to make us proud."



**GUNNERY SERGEANT SARA SHEFFIELD,
MEZZO-SOPRANO SOLOIST**

Mezzo-soprano vocalist and concert moderator Gunnery Sergeant Sara Sheffield joined "The President's Own" United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history. Gunnery Sgt. Sheffield began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville (Texas) High School in 1997, she attended the University of North Texas in Denton and earned a bachelor's degree in vocal performance in 2001. In 2008 she was named a regional finalist in the Mid-Atlantic Metropolitan Opera National Council Auditions. She earned an executive master's degree in business administration from George Mason University in 2016 in Fairfax, Virginia. Prior to joining "The President's Own," Gunnery Sgt. Sheffield was a member of the U.S. Army Band's Army Chorale at Fort Myer in Arlington, Virginia.

**MASTER SERGEANT KEVIN BENNEAR,
BARITONE SOLOIST**

Baritone vocalist and concert moderator Master Sergeant Kevin Bennear joined "The President's Own" United States Marine Band in January 2000, becoming the third featured vocal soloist since the position was established in 1955. Master Sgt. Bennear began his musical instruction at age nine. After graduating in 1990 from Elk Garden High School in Elk Garden, West Virginia, he attended Potomac State College in Keyser, West Virginia, and earned a bachelor's degree in music in 1996 from West Virginia University (WVU) in Morgantown, where he studied with Peter Lightfoot. He earned a master's degree in vocal performance in 1999 from the University of Tennessee (UT), in Knoxville, where he studied with George Bitzas. Master Sgt. Bennear has performed with the UT Opera Theater, WVU Opera Theater, Theatre West Virginia, and the Knoxville Opera Company, where he played the role of Sharpless in Giacomo Puccini's *Madama Butterfly* with noted soprano Stella Zimbalis of the Metropolitan Opera. He also taught voice as a graduate teaching assistant at UT.

TAKE CARE OF THIS HOUSE

ABIGAIL ADAMS

What George hath wrought
by the Potomac River
Doth beggar all description
Except if you're Egyptian.
That man has caused, by the
Potomac River,
An elephant to rise
Before our very...

Here in this shell of a house,
This house that is struggling
to be,
Hope must have been
The first to move in,
And waited to welcome me.
But hope isn't easy to see.

Take care of this house.
Keep it from harm.
If bandits break in,
Sound the alarm.
Care for this house.
Shine it by hand.

And keep it so clean
The glow can be seen
All over the land.
Be careful at night.
Check all the doors.
If someone makes off
with a dream,
The dream will be yours.
Take care of this house.
Be always on call.
For this house is the hope of
us all.

Take care of this house.
Keep it from harm.
If bandits break in,
Sound the alarm.
Care for this house.
Shine it by hand.
And keep it so clean
The glow can be seen
All over the land.
Be careful at night.
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If someone makes off
with a dream,

The dream will be yours.
Take care of this house.
Be always on call.
Care for this house,
It's the hope of us all.

THE PRESIDENT JEFFERSON SUNDAY LUNCHEON MARCH

THOMAS JEFFERSON

Who is blowing on that horn
On this quiet Sabbath morn?

GUEST

The Marine Band!
The Marine Band!

JEFFERSON

Who is marching four by four
Through the Presidential door?

JEFFERSON & GUEST

The Marine Band!
The Marine Band!

GUEST

Mister Jefferson today
Is having a buffet.
And he thought the bunch
Who came to lunch
Would like to hear them play

JEFFERSON & GUEST

The President Jefferson March,
The President Jefferson
Luncheon March,
The President Jefferson
Luncheon Party March,
The President Jefferson
Sunday Luncheon Party
March!

THOMAS JEFFERSON

I'm the music lover who
added rhythm to ragout.
And I've made my share of
culinary innovations, too.
I brought waffles home from
Holland,
And they're going like
hotcakes ev'rywhere.

I brought ice cream back
from Paris,
*Meringue, glacé et chocolate
éclair.*
Très légère.

And from Roma I brought
home a
Qualche cosa deliziosa
Called spaghetti!
But my favorite of all
Is the savory I like to call
Brown Betty!

So let's add a bit of cheer
To the Sabbath atmosphere.
And if God, at times,
Gets sick of chimes,
He might be pleased to hear

JEFFERSON & GUEST

The President Jefferson March,
The President Jefferson
Luncheon March,

The President Jefferson
Luncheon Party March,
The President Jefferson
Sunday Luncheon Party
March!

GUEST

Cakes and ale and
buttered rum
To the drumming of the
timpanum.
Foie de veau and caviar,
To the booming of the...

JEFFERSON & GUEST

Oom pa pa, varoom pa
Varoom pa pa varoom pa
Varoom

GUEST

Eggs cocotte and pickled eel,
To the tinkle of a glockenspiel.
Crepes suzettes and hal'vah,
To the booming of the...

JEFFERSON & GUEST

Oom pa pa!
 Varoom pa pa!

THOMAS JEFFERSON

“Skål,” “Salud,” and
 “Bottoms Up!”
 You can hear floating by.

JEFFERSON & GUEST

“Prost,” “mein Herr,”
 “Bon appetit,”
 And “Here’s mud in
 your eye.”

So drink your glass of Anisette
 To the tootle of the clarinet.
 Burgundy and bouillabaisse,
 To the drumming of the,
 To the drum
 To the drumming of

The President Jefferson March,
 The President Jefferson
 Luncheon March,

The President Jefferson
 Luncheon Party March,
 The President Jefferson
 Sunday Luncheon Party
 March!

TO MAKE US PROUD**PRESIDENT**

To burn with pride
 And not with shame,
 Each time I hear
 My country’s name:
 Not hide my head when the
 flag goes by,
 But feel I’m soaring where
 eagles fly:
 Not walk away,
 But stand and say:
 I love this land!
 It will prevail.
 If love be strong
 We will not fail.
 Let rage be fearless

And faith be loud.
 This land needs love
 To make us proud.

FIRST LADY

To burn with pride
 And not with shame
 Each time I hear
 My country’s name:

PRESIDENT & FIRST LADY

Not hide my head when the
 flag goes by,
 But feel I’m soaring where
 eagles fly:
 Not walk away,
 But stand and say:
 I love this land!
 It will prevail.
 If love be strong
 We will not fail.
 Let rage be fearless
 And faith be loud.
 This land needs love
 To make us proud!

“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 the American public, “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, Adam Schoenberg, David Conte, Narong Prangcharoen, and Peter Boyer.

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, 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, Col. Fettig has participated in workshops with several renowned conductors including Osmo Vänskä and Otto Werner Mueller.

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.

RECORDING PERSONNEL

PICCOLO

SSgt Courtney Morton

FLUTE

GySgt Ellen Dooley

MGySgt Betsy Hill*

MSgt Elisabeth Plunk*

OBOE/ENGLISH HORN

MGySgt Leslye Barrett*

GySgt Joseph DeLuccio

SSgt Trevor Mowry*

SSgt Tessa Vinson

B-FLAT CLARINET

SSgt Alexander Bullard

SSgt Lucia Disano

SSgt Lewis Gilmore

MGySgt Vicki Gotcher

GySgt Christopher Grant

MGySgt Deborah Hanson-Gerber

SSgt Andrew Jacobi

GySgt Joseph LeBlanc

GySgt Patrick Morgan*

GySgt Harry Ong

MSgt Tracey Paddock

MGySgt Jeffrey Strouf*

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

GySgt David Jenkins

MGySgt Steve Longoria*

SSgt Rachel Perry

GySgt Steven Temme

CORNET/TRUMPET

MGySgt John Abbracciamento

MGySgt Kurt Dupuis*

MSgt Scott Gearhart

MGySgt Matthew Harding*
GySgt James McClarty
MSgt Michael Mergen
GySgt Robert Singer
GySgt Brian Turnmire

FRENCH HORN

SSgt Cecilia Buettgen
MSgt Hilary Harding*
SSgt Timothy Huizenga
SSgt Brigitte Knox
GySgt Jennifer Paul

EUPHONIUM

GySgt Ryan McGeorge
MSgt Mark Jenkins*

TUBA

SSgt Landres Bryant
MGySgt John Cradler*
GySgt Christopher Tiedeman

TROMBONE

GySgt Samuel Barlow*
MGySgt Chris Clark
GySgt Preston Hardage

BASS TROMBONE

SSgt Daniel Brady

PERCUSSION

GySgt Jonathan Bisesi
SSgt David Constantine
MGySgt Mark Latimer*
GySgt Gerald Novak
GySgt Steven Owen
MSgt Glenn Paulson
MGySgt Christopher Rose

DOUBLE BASS

MSgt Glenn Dewey

PIANO/CELESTE

GySgt AnnaMaria Mottola

HARP

MGySgt Karen Grimsey

VOCALISTS

GySgt Sara Sheffield, mezzo-soprano
MSgt Kevin Bennear, baritone

*Principal/co-principal

CREDITS

DIRECTOR/CD BOOKLET NOTES

Col Jason K. Fetting

PRODUCERS

Capt Ryan J. Nowlin
Capt Bryan P. Sherlock

RECORDING, EDITING, AND CD MASTERING

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SSgt Christian Amonson
SSgt Michael Ducassoux

LIBRARIAN

SSgt Nishana Dobbeck

CD PROJECT MANAGER & DESIGNER

GySgt Brian Rust

**Fanfare for the Inauguration of John F. Kennedy by Leonard Bernstein
orchestrated by Sid Ramin**
© 1978; 1995 Estate of Leonard Bernstein

**Four Sea Interludes from *Peter Grimes*,
Opus 33a by Benjamin Britten
transcribed by MGySgt Donald Patterson**
© 1944 Boosey & Hawkes
Music Publishers Ltd.

**“To Lenny! To Lenny!” (For New York)
by John Williams**

transcribed by Paul Lavender
Includes excerpts from “New York, New York,” and “Lonely Town” by Leonard Bernstein, Betty Comden, and Adolph Green and “America” from *West Side Story* by Leonard Bernstein and Stephen Sondheim
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**Divertimento by Leonard Bernstein
transcribed by MGySgt Donald Patterson**
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**Theme, Variations, and Finale,
Opus 13a by Miklós Rózsa
transcribed by MGySgt Donald Patterson**
© 1967 Edition Kunzelmann

**Prelude, Fugue, and Riffs
by Leonard Bernstein**
© 1950; 1974 Leonard Bernstein

**Scenes from A White House
Cantata by Leonard Bernstein
transcribed by Capt Ryan Nowlin**
1600 Pennsylvania Avenue by Leonard
Bernstein and Alan Jay Lerner
© 1976, 2002 by Alan Jay Lerner
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Leonard Bernstein Music Publishing
Company LLC, Publisher.
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*To Make Us Proud: A Leonard Bernstein
Tribute* was recorded May 14-18, 2018,
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Hall at Northern Virginia Community
College, Alexandria campus.

Cover photo of Leonard Bernstein courtesy
of Sony Classical. Leonard Bernstein's
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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.

 **Leonard
Bernstein**
at 100



TO MAKE US PROUD:
A LEONARD BERNSTEIN TRIBUTE

1	FANFARE FOR THE INAUGURATION OF JOHN F. KENNEDY Leonard Bernstein / orchestrated by Sid Ramin	0:34
2	"TO LENNY! TO LENNY!" (FOR NEW YORK) John Williams / transcribed by Paul Lavender	3:06
3-10	DIVERTIMENTO Leonard Bernstein / transcribed by MGySgt Donald Patterson*	14:51
	3 Sennets and Tuckets	1:26
	4 Waltz	1:58
	5 Mazurka	1:56
	6 Samba	1:03
	7 Turkey Trot	1:54
	8 Sphinxes	0:48
	9 Blues	1:44
	10 In Memoriam; March: "The BSO Forever"	4:02
11-14	FOUR SEA INTERLUDES FROM PETER GRIMES, OPUS 33A Benjamin Britten / transcribed by MGySgt Donald Patterson*	17:44
	11 Dawn	3:51
	12 Sunday Morning	3:53
	13 Moonlight	4:51
	14 Storm	5:09
15	PRELUDE, FUGUE, AND RIFFS Leonard Bernstein <i>GySgt Patrick Morgan, clarinet soloist</i>	7:58
16	THEME, VARIATIONS, AND FINALE, OPUS 13A Miklós Rózsa / transcribed by MGySgt Donald Patterson*	17:23
17-20	SCENES FROM A WHITE HOUSE CANTATA Leonard Bernstein / transcribed by Capt Ryan Nowlin*	16:01
	17 Prelude	3:54
	18 "Take Care of This House"	4:19
	19 The President Jefferson Sunday Luncheon March	3:48
	20 "To Make Us Proud"	4:00
	<i>GySgt Sara Sheffield, mezzo-soprano</i> <i>MSgt Kevin Benneer, baritone</i>	
	TOTAL TIME	77:47