

"THE PRESIDENT'S OWN" U.S. MARINE BAND



ELEMENTS

LT. COL. JASON K. FETTIG, DIRECTOR





The ancient Greek philosophers Plato and Aristotle theorized that all physical matter emanated from the four basic elements: Fire, Air, Water, and Earth. Before modern science would prove otherwise, this idea was adopted and developed by many prominent cultures across the globe. In India and Tibet, a fifth element sometimes called Aether accounted for the space or consciousness beyond the physical world, and the Chinese added other elements to the fundamental four, including wood and metal. These variations began to acknowledge that the elements were influenced by each other, especially within the relationship between the earthly world and its human inhabitants. It was the legendary physician Hippocrates who labeled the human connection to the elements, asserting that the body contained four corresponding “humors” whose proportions determined one’s health and emotional disposition.

Music has always had a place in the

philosophical assessment of humanity. Plato once wrote, “Music gives a soul to the universe...and life to everything.” The works on this recording explore the elements of antiquity specifically from the human perspective and the nature of our interaction with the physical and meta-physical world. Igor Stravinsky’s *Fireworks* is a sonic picture of the man-made version of Fire;

the Water represented in Leonard Bernstein’s score to the iconic film *On the Waterfront* serves as the ever-present witness to a story saturated with extremes of human emotion; Darius Milhaud’s depiction of *La Création du monde* (*The Creation of the Earth*) is seen through the eyes of

the first man and woman born within it, and the Air that powers the moving hymns of Warren Benson’s *The Passing Bell* memorializes our eventual departure from that world. Along with these four Classical elements, Jennifer Higdon’s *Percussion Concerto* adds music made by metal and wood to illuminate the incessant and dramatic interplay between man and the elements.



Fireworks, Opus 4 (1908)

IGOR STRAVINSKY (1882-1971)

TRANSCRIBED BY R. MARK ROGERS

Igor Stravinsky is now considered one of the most influential composers in history; however, in 1902 the twenty-year-old was on his way to a career in law. Stravinsky's father Fyodor was a well-regarded bass singer who had nurtured his son's musical interests from an early age, but in spite of his own career path (or perhaps because of it), had ultimately pushed the young Stravinsky in another direction and enrolled him at the University of St. Petersburg. Stravinsky tried to conform to his father's wishes, but he continued to spend as much time on his music as he did on his law studies at the university. In the summer of 1902, he resided with the family of legendary Russian composer and teacher Nicolai Rimsky-Korsakov and began private composition study with him. Stravinsky's father died that same year and Igor soon found himself devoting all of his time to music, with twice weekly lessons with Rimsky-Korsakov. By all accounts, the elder Russian was not only his mentor, but also became a surrogate father

to Stravinsky at a time when he was truly coming of age as a composer. Under the tutelage of Rimsky-Korsakov, Stravinsky began to codify a strong direction for his music, and for the next six years the young composer eagerly learned everything he could from the master.

In the spring of 1908, Stravinsky visited his teacher, and the two discussed an idea



IGOR STRAVINSKY, 1907. © FONDATION IGOR STRAVINSKY GENEVE

for a new piece that Stravinsky planned to compose as a wedding gift for Rimsky-Korsakov's daughter. He completed the score in six weeks that summer and excitedly sent it to his teacher only to receive a telegram a few days later informing him of Rimsky-Korsakov's death. His beloved mentor did not have the opportunity to see the finished work that represented a pivotal moment in Stravinsky's career. *Fireworks* is a four-minute "fantasy for orchestra" that both pays homage to the Russian nationalist roots nurtured in Stravinsky by Rimsky-Korsakov while also deliberately taking leave of that world. It is a remarkable piece of formal transition in Stravinsky's voice that combines the brilliant orchestration and clear melodic focus espoused by his teacher with the young composer's own sophisticated palette of rhythmic and harmonic complexity. Within its surprising brevity, Stravinsky manages to encapsulate and combine all of the influences he had absorbed up to that time, even mixing in a dash of French impressionism. In spite of these fresh qualities, the work was received less than enthusiastically. This was especially true within the prevailing Russian musical establishment, some of whom had also been

pupils of Rimsky-Korsakov. Alexander Glazunov once famously remarked upon hearing Stravinsky's music that it contained "no talent, only dissonance."

There was another very influential artist in the audience for the première, however, and he heard something entirely different. The Russian impresario Serge Diaghilev was making grand plans to bring his famed *Ballet Russe* to Paris and was looking for a composer with whom to collaborate on a new ballet. He was captivated by the wholly unique sound Stravinsky was able to coax from the orchestra, and hearing *Fireworks* was all that was required to convince him to take a chance on the largely untested composer. After assigning Stravinsky to some initial orchestration responsibilities, their first full-fledged original collaboration was completed just two years later in 1910 with *The Firebird* and followed closely by *Petruschka* in 1911 and *The Rite of Spring* in 1913. A seemingly inconsequential little fantasy for orchestra led directly to the creation of three of the most significant works in the classical repertoire and catapulted Stravinsky into the pantheon of the most important composers of the twentieth century.



JENNIFER HIGDON; PHOTO BY SARAH R. BLOOM

Percussion Concerto (2005/2009)

JENNIFER HIGDON (B. 1962)

TRANSCRIBED BY THE COMPOSER

Master Gunnery Sgt. Christopher Rose, percussion soloist

Pulitzer-Prize winning composer Jennifer Higdon started late in music, teaching herself to play flute at age fifteen and only beginning formal musical studies at eighteen. Although she did not start writing her own music until age twenty-one, Higdon has since achieved unparalleled success as one of the most performed composers of her generation and has been hailed as “a savvy, sensitive composer with a keen ear, an innate sense of form and a generous dash of pure esprit” (*The Washington Post*). Her extensive list of commissioners and performing organizations is anchored by many of the most significant ensembles throughout the world, including the Philadelphia Orchestra, Chicago Symphony, Atlanta Symphony, Baltimore Symphony, Boston Symphony Orchestra, Cleveland Orchestra, Cincinnati Symphony Orchestra, London Philharmonic Orchestra, Luzern Sinfonieorchester, Hague Philharmonic, Melbourne Symphony, New Zealand

Symphony, Pittsburgh Symphony, Indianapolis Symphony, Dallas Symphony, Tokyo String Quartet, and “The President’s Own” United States Marine Band.

Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto and has also received awards from the Serge Koussevitzky Foundation, the Guggenheim Foundation, the American Academy of Arts & Letters (two awards), the Pew Fellowship in the Arts, Meet-the-Composer, the National Endowment for the Arts, and ASCAP. She has been a Featured Composer at festivals including Tanglewood, Vail, Cabrillo, Grand Teton, Norfolk, and Winnipeg and has served as Composer-in-Residence with the Pittsburgh Symphony Orchestra, Green Bay Symphony Orchestra, Philadelphia Orchestra, and Fort Worth Symphony. Her first opera, based on Charles Frazier’s 1997 novel *Cold Mountain* and a libretto by Gene Sheer, was written for the Santa Fe Opera and Opera Philadelphia and premiered in 2015. She currently holds the Milton L. Rock Chair in

Composition Studies at the Curtis Institute of Music in Philadelphia.

Higdon enjoys several hundred performances each year of her works, and her music has been recorded on over four dozen CDs. In 2010, her Percussion Concerto won the Grammy for Best Contemporary Classical Composition. It was commissioned in 2005 by the Philadelphia Orchestra, Indianapolis Symphony Orchestra, and Dallas Symphony Orchestra. Three years later, “The President’s Own” United States Marine Band commissioned the composer to create the present transcription for wind ensemble. Higdon offers the following about the work:

The twentieth century saw the development of the percussion section grow more than any other instrumental section in the orchestra or band world. Both the music and the performers grew in capability as well as visibility and the appearance and growth of the percussion concerto as a genre exploded during the latter half of the century.

When I am writing a concerto I think of the nature of the featured solo instrument. In the case of percussion, this means a large battery of instruments, from vibraphone and marimba to non-pitched smaller instruments (brake drum, wood blocks, Peking Opera gong), and to the drums themselves. Not only does a percussionist have to perfect playing all of these instruments, but also he or she must make hundreds of decisions regarding the use of sticks and mallets, as there is an infinite variety of possibilities from which to choose. In addition there is the choreography of the player’s movements; where most performers do not have to concern themselves with crossing the stage repeatedly during a performance, a percussion soloist must have every move memorized. No other instrumentalist has such a large number of variables to challenge and master. This “Percussion

Concerto” follows the normal relationship of a dialogue between soloist and band. In this work, however, there is an additional relationship of the soloist interacting extensively with the percussion section.

This work begins with the sound of the marimba; I wanted the opening to be exquisitely quiet and serene, with the focus on the soloist. Then the percussion section enters, mimicking the gestures of the soloist. Only after this dialogue is established does the band enter. There is significant interplay between the soloist and the ensemble with a fairly beefy accompaniment, but at various times the music comes back down to the sound of the soloist and the percussion section playing together, without the band’s presence. Eventually, the music moves through a slow lyrical section, which requires simultaneous bowing and mallet playing by the soloist, and then a

return to the fast section, where a cadenza ensues with both the soloist and the percussion section. A dramatic close to the cadenza leads back to the band’s opening material and the eventual conclusion of the work.

MASTER GUNNERY SGT. CHRISTOPHER ROSE PERFORMING JENNIFER HIGDON’S PERCUSSION CONCERTO AT THE UNIVERSITY OF MARYLAND’S CLARKE SMITH PERFORMING ARTS CENTER IN COLLEGE PARK IN MAY 2015.



The Passing Bell (1974) WARREN BENSON (1924-2005)

Warren Benson holds a unique place in the development of American music that coincides with the emergence of the concert band as a medium for serious artistic expression. His contributions to that movement took many forms as he was a figure equally immersed in work as a composer, conductor, author, and distinguished teacher. He served on the composition faculties of Ithaca College, Southern Methodist University, and the Eastman School of Music at the University of Rochester and was the recipient of numerous significant awards during his long career, including four Fulbright grants, a John Simon Guggenheim Composer Fellowship, National Endowment for the Arts composer commissions, and the Diploma de Honor from the Republic of Argentina. He was elected to the National Band Association Academy of Wind and Percussion Arts in 1988 and the Percussive Arts Society Hall of Fame in 2003. Benson was also the author and director of the

first pilot project of the Ford Foundation's Contemporary Music Project and was a founding member of the World Association for Symphonic Bands and Ensembles (WASBE).

Benson came to composition in a somewhat indirect manner. He began his career as a percussionist and timpanist, earning a position with the Detroit Symphony Orchestra at age twenty-two. Largely self-taught as a composer, his works reveal a sophisticated performer's understanding and mastery of the many colors achievable with percussion instruments. Yet Benson's works are frequently defined less by the rhythmic drive one might expect from a composer with such a background and more by a deeply lyrical and expressive sensibility. He wrote music in a very broad vocabulary of styles and techniques, and his works universally demonstrate an impressive understanding of the full capabilities of each instrument or voice for which he composed.

His catalog includes more than 150 compositions touching on almost all major

genres of music and featuring a large body of vocal pieces. Benson maintained a lifelong affinity for language, literature, and poetry, and he set the words of more than twenty-five poets to his music, including Tennessee Williams, Kenneth Patchen, May Swenson, Earle Birney, Octavio Paz, and Louise Bogan. He was also a published

poet, and the essence of poetic cadence, rhythm, and arc are often apparent even in his purely instrumental musical works. Another pillar in his substantial oeuvre is an extensive collection of music for concert band and wind ensemble. Benson remained a staunch advocate for these ensembles throughout his long career, and



WARREN BENSON: PHOTO BY LOUIS OULZER

La Création du monde, Opus 81a (1923)

DARIUS MILHAUD (1892–1974)

many of his works for winds have since joined the list of the most significant contributions to the repertoire of the twentieth century, including *The Leaves Are Falling*, *The Solitary Dancer*, Symphony No. 2 (*Lost Songs*), and *The Passing Bell*.

Composed in 1974 on a commission from the concert band at Luther College in Decorah, Iowa, *The Passing Bell* is a memorial to their concertmaster at the time, student clarinetist Dennis Rathjen, who died after a brief illness. The work is composed for an unusually large wind ensemble with completely independent lines for almost every instrument, including piano and harp placed antiphonally on the stage, six trombones, an incredibly large battery of percussion, and twelve separate clarinet parts. Despite the forces involved, the piece begins with a single clarinet boldly sounding a C before blossoming into a stunning soundscape of constantly shifting sonorities that employ the full array of textures and colors available in the ensemble. The centerpiece of the work is Benson's quoting of two hymns; the first that appears

was composed by Johann Crüger in 1653 titled "Jesus, Meine Zuversicht" ("Jesus Christ, My Sure Defense"). This hymn is part of a widely-known collection called "Praxis Pietatis Melica" ("Practice of Piety in Song") and often associated with the Lutheran burial rights. Benson introduces the hymn as though it is seen through a prism, its fractured pieces weaving in and out of the fabric of the surrounding sounds before the second hymn suddenly appears. "Merthyr Tydfil" by Joseph Parry is a Welsh hymn of faith composed in 1870 and named after the town of Parry's birth which means "the martyr Tydfil." Emerging from its tentative introduction, Benson slowly adds the forces of the ensemble to the chorus and brings the stirring melody to a hair-raising apotheosis that signals the ultimate triumph of hope over death.

Darius Milhaud's name is probably most closely affiliated with *Les Six*, a label given by critic Henri Collet in 1919 to a prominent collection of French composers including Milhaud and his contemporaries Francis Poulenc, Arthur Honegger, Louis Durey, George Auric, and Germaine Tailleferre. Collet bestowed this title upon them with the hope that they would become a twentieth-century French answer to the Russian "Mighty Five" of Modest Mussorgsky, Alexander Borodin, Nicolai Rimsky-Korsakov, Mily Balakirev, and César Cui who had collectively cultivated a strong nationalistic style in their music as the nineteenth century drew to a close. While the names of *Les Six* were only associated for a short time (and their compositional styles even more briefly, if at all), they began using this publicity to get many new works performed. Among the six, Poulenc and Milhaud are credited today as the most significant contributors to what emerged as the predominant French style of the

mid-twentieth century.

In 1919, Milhaud embarked on several international trips that had a tremendous impact on his music, most substantially represented in his 1923 ballet *La Création du monde* (*The Creation of the Earth*). He first traveled to Brazil, and the native syncretized rhythms he heard there began to open new musical doors for the composer. However, it was his travels to the United States that solidified a journey into uncharted artistic territory. Milhaud visited New York City for the first time in 1922, and it was there that he was first exposed to authentic American jazz. He was immediately captivated by the style and visited several jazz clubs in Harlem during his stay. While in New York he also heard the Paul Whiteman Band, the same group for whom George Gershwin later wrote *Rhapsody in Blue*. Milhaud was invigorated by the opportunity to meld these fresh musical ideas with the compositional style for which he was already known, and a brand new sound was forged the following year in his unique ballet. Many justifiably point



DARIUS MILHAUD IN PARIS IN 1926

to Gershwin's groundbreaking *Rhapsody in Blue* as an early benchmark among experiments in combining the classical and jazz idioms, yet *La Création du monde* actually preceded it by a year. While Gershwin's opus has had more popular and enduring success, Milhaud clearly beat him to the punch.

Milhaud scored *La Création du monde* for a small orchestra of seventeen instruments including seven woodwinds, four brass, piano, and solo strings with the unusual inclusion of an alto saxophone in place of the viola. Additionally, Milhaud wrote for an array of percussion instruments arranged in a set to be played by one performer as he had first seen done in America. The ballet's original choreography by Jean Borlin seems to be lost to history, however, the scenario by Blaise Cendrars, as well as the sets and costumes of Fernand Leger, have been preserved in both photograph and print. *La Création du monde* was commissioned by wealthy Swedish financier Rolf de Mare and first performed by his troupe, the Ballet Suédois, which was well-known for

its avant-garde productions. The finished product reflected a French preoccupation with African culture at the time. Cendrars' scenario was born from traditional African folk-myths with Leger's sets and costumes depicting jungles, wild animals, and dancers wearing large tribal masks. Milhaud had never actually been to Africa and perhaps had never even heard traditional African music. The African-American influence on the origins of jazz notwithstanding, while the action on stage was inspired by traditional African folklore, the roots of Milhaud's music were really planted in the jazz clubs of New York. The work gained notoriety due more to scandal than outright success, much in the same vein as Stravinsky's *The Rite of Spring* a decade earlier. It wasn't so much Milhaud's music that caused the fuss, but rather the curious and somewhat graphic choreography and unusual costumes. Although visually captivating, the wardrobe for the gods and animals in the story was apparently inflexible and rather unwieldy, which wreaked havoc on the dancers' ability to properly convey the complicated movement.

Symphonic Suite from *On the Waterfront* (1956)

LEONARD BERNSTEIN (1918–90)

TRANSCRIBED BY JAY BOCOOK

The ballet contains five sections that are seamlessly woven together by Milhaud's artful scoring and preceded by a mournful Overture featuring the solo alto saxophone.

I. The curtain opens to reveal the darkness and chaos before the world began as the piano and percussion begin a jagged rhythm over which Milhaud builds a vigorous jazz fugue. The original melody of the Overture returns as the darkness gives way to reveal a few gods dancing and chanting around a rotating mass of unknown origin.

II. Trees, animals, insects, and beasts are gradually conjured from the ambiguous orb, and they all join the chanting and dancing while a solo oboe intones a melody influenced by the blues.

III. A man and woman appear and perform a joyous and affectionate dance of coupling to a pair of violins that invoke a lively cakewalk.

IV. An extended jazz solo for the clarinet signals that the witch-doctors have interrupted the proceedings and they perform an increasingly frantic ritual, but the

couple's union prevails and all cacophony gradually disappears.

V. After a few lingering memories of the story that has just unfolded around them, the music returns to where it began and the man and woman are united in a quiet springtime embrace.



COSTUMES FROM THE BALLET *LA CRÉATION DU MONDE*; PHOTO BY JAMES ABRE, 1923

The iconic American conductor and composer Leonard Bernstein wrote music in an astounding range of genres during his prolific professional career. He achieved great success in blurring the lines between classical and popular styles with works not only for the conventional orchestras of the concert hall and ballet theater, but also for the pit bands of Broadway and the big bands at the heart of jazz culture in the middle of the twentieth century. Like Milhaud, Bernstein found a great wealth of musical inspiration in jazz, and his enthusiasm as a young performer for playing across artificially imposed divisions between popular and “serious” music informed his sensibilities as a composer throughout his life.

Bernstein was one of the first significant young conductors with an international reputation to be born and educated entirely in the United States, and he represented a new generation of musicians with incredibly wide-ranging interests and talents. In the early 1950s, Bernstein's star was on a

meteoric rise. He had already composed two substantial symphonies along with the popular ballet *Fancy Free* and musical *On the Town*, and he was on the cusp of his historic appointment as music director of the New York Philharmonic in 1957. In addition to the attention he was receiving for his own music, Bernstein's profile had been raised considerably by a series of nationally broadcast lectures for the CBS arts program called *Omnibus*. Started in 1954, these programs showcased Bernstein's unmatched skills as an orator, teacher, conductor, and pianist through a remarkable variety of musical topics. This series eventually evolved into his famous televised “Young People's Concerts” with the New York Philharmonic.

By 1954, the thirty-six-year-old Bernstein had composed music for virtually every major genre, but unlike many of his prominent American counterparts—including his good friend and mentor Aaron Copland—Bernstein had not yet fully ventured into the world of film scoring. He received what seemed like the opportunity

of a lifetime when he was chosen for the prestigious assignment of composing the score to director Elia Kazan's widely anticipated movie *On the Waterfront*. Starring a young Marlon Brando as a longshoreman battling the rampant racketeering on the New York City docks, Kazan's film

poignantly captured the gritty elements of corruption and violence in the city and the deep emotional struggle of Brando's complex character. Bernstein poured himself into the project and composed an inventive and moving score that proved equal to the compelling performances on

screen and was perfectly designed to illuminate the rich emotional palette of the film. Therefore, no one was more surprised than Bernstein when he discovered that much of the work over which he had so intensely labored was either "turned down" in the final sound edit, or simply ended up on the cutting room floor. Although he was honored with an Academy Award nomination for best film score of the year in 1955, Bernstein was completely soured by the callous process of film score editing and never again composed for movies.

The following year, Bernstein salvaged much of the music that was lost or miscast in the film and created a concert suite. The suite is crafted in six continuous movements and paints a vivid sound portrait of the film's central emotional themes as Bernstein first envisioned them. Because his music was symphonically conceived from the start, one doesn't need to have seen the film to appreciate the music on its own terms. The suite opens with a stark and haunting theme for a solo French horn that could easily conjure up images of a melancholy dawn over the Hudson River

dockyards. The tranquility is shattered by a brutal "Presto barbaro" led by an aggressive, jazz-infused saxophone solo and punctuated by the relentless interjections of the percussion battery. In the film, this music underscores a scene where an angry mob brutally throws an informer from a tenement rooftop. Bernstein creates a striking juxtaposition of savagery and tenderness throughout the suite. The love theme that represents the relationship between Brando's character, Terry, and Edie, portrayed by Eva Marie Saint, is as exquisite as any Bernstein would compose. It is followed by a scherzo-like allegro that leads directly into a reprise of the opening theme and a visceral, climactic finale. An uncredited description included with the composer's first recording of the suite provides a transcendental perspective: "The final impression, after the Suite uncoils to its end, never reaching the same plateau of joy again, is not one of turmoil on the waterfront, though the music did serve that assigned purpose in the movie. What remains is a larger portrait of urban life—its pace, its dangers, its solitude, and its hope."



LEONARD BERNSTEIN COMPOSING AT THE PIANO. USE: COURTESY LIBRARY OF CONGRESS, PRINTS AND PHOTOGRAPHS DIVISION

Lieutenant Colonel Jason K. Fettig

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

Lieutenant Colonel Jason K. Fettig is the 28th Director of "The President's Own" United States Marine Band. He joined in 1997 as a clarinetist and soon became a frequently featured soloist with both the band and the Marine Chamber Orchestra. After serving four years in the organization, he was selected as an Assistant Director, and he conducted his first concert with the Marine Band Aug. 1, 2001. He was commissioned a first lieutenant in July 2002, promoted to captain in August 2003, and became the band's Executive Officer the following year. He was promoted to major in August 2007 and to his present rank in July 2014, one week before assuming leadership of "The President's Own."

As Director, Lt. Col. Fettig is the music adviser to the White House and regularly conducts the Marine Band 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 and live performances by the Marine Band under his direction and are often heard on National Public Radio. Lt. Col. Fettig is a fervent advocate for both traditional and contemporary American

music and remains dedicated to the ongoing development of the wind band repertoire. In recent years, he has conducted premières of substantial new works by James Stephenson, Jacob Bancks, David Rakowski, Adam Schoenberg, David Conte, and Narong Prangcharoen.

Throughout his career with the Marine Band, Lt. Col. Fettig has been deeply committed to music education and has taken an active role in the evolution and expansion of the many educational initiatives of "The President's Own." In addition to helping refine the Music in the Schools and Music in the High Schools programs, he has spearheaded efforts to maintain a significant presence in the Washington, D.C., public schools through a series of clinics that bring Marine Band musicians side-by-side with middle and high school music students. He also began an interactive and theatrical Young People's Concert series in 2006 and has authored, hosted, and conducted this popular annual event since its inception.

Lt. Col. Fettig is a 1993 graduate of Manchester Central High School in New Hampshire and holds two bachelor's degrees

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

Representing the Marine Band on numerous occasions as a soloist, adjudicator, conductor, and clinician, Lt. Col. Fettig regularly conducts both concert bands and orchestras for all-state and honor festivals and has returned to both of his college alma maters as a guest conductor, leading the top wind ensembles in concert at UMass in 2003 and at UMD in 2007. In 2014, he was elected as a member of the prestigious American Bandmasters Association.

Master Gunnery Sergeant Christopher Rose

PERCUSSIONIST, UNITED STATES MARINE BAND

Percussionist Master Gunnery Sergeant Christopher Rose joined “The President’s Own” United States Marine Band in October 1997. He was named assistant principal percussionist in February 2001 and combo section commander in 2015. Master Gunnery Sgt. Rose began his musical training at age 10. Upon graduating from Chamblee High School in Chamblee, Ga., in 1986, he attended Rice University in Houston where he earned bachelor’s and master’s degrees in music both in 1991. His percussion instructor was Richard Brown.

Prior to joining “The President’s Own,” Master Gunnery Sgt. Rose served as an extra with both the Houston Symphony and New York City Opera. Additionally, he performed for five years with Andy Williams at his Moon River Theater in Branson, Mo.

He has performed Joseph Schwantner’s Percussion Concerto on numerous occasions, including for the Marine Band’s 2001 performance at the World Association for Symphonic Bands and Ensembles (WASBE) conference in Lucerne, Switzerland, and The Midwest Clinic,



International Conference for Band and Orchestra, in Chicago in 2004. He was a featured tour soloist in 2007, performing William Childs’ Percussion Concerto and has also performed Michael Colgrass’ *Déjà vu* with the Marine Band. In 2009, Master Gunnery Sgt. Rose performed the world première of the band version of Jennifer Higdon’s Percussion Concerto at WASBE in Cincinnati.

“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* (Symphony No. 2), “Scamp” by Pulitzer Prize-winning composer Melinda Wagner, and *Flourishes and Meditations on a Renaissance Theme* by Michael Gandolfi. Additionally, the band has premiered works by composers such as Scott Lindroth, James Stephenson, Gerard Schwarz, Jacob Bancks, Laurence Bitensky, and Narong Prangcharoen. “The President’s Own” also continues to attract prominent guest conductors to its podium including Osmo Vänskä, Leonard Slatkin, José Serebrier, Gerard Schwarz, Giancarlo Guerrero, and John Williams. During its bicentennial year in 1998, the Marine Band was the very first ensemble inducted into the Classical Music Hall of Fame in Cincinnati.

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

RECORDING PERSONNEL

PICCOLO

SSgt Courtney Morton+

FLUTE

GySgt Ellen Dooley
MGySgt Betsy Hill*+
GySgt Elisabeth Plunk
SSgt Kara Santos

OBOE/ENGLISH HORN

MSgt Leslye Barrett*
SSgt Joseph DeLuccio
SSgt Trevor Mowry*+
SSgt Tessa Vinson

E-FLAT CLARINET

GySgt Michelle Urzynicok

B-FLAT CLARINET

GySgt William Bernier
SSgt Andrew Dees
SSgt Lucia Disano
SSgt Parker Gaims
SSgt Zachary Gauvain
SSgt Meaghan Kawaller
SSgt Shannon Kiewitt
MGySgt Elizabeth Matera
SSgt Patrick Morgan*+

MGySgt John Mula
GySgt Tracey Paddock
SSgt Rachel Siegel
MGySgt Jeffrey Strouf*+
SSgt Jonathon Troy
MSgt Frederick Vare
MGySgt Charles Willett

BASS CLARINET

MSgt Jihoon Chang
MGySgt Jay Niepoetter

BASSOON

MGySgt Roger Kantner
GySgt Bernard Kolle
MSgt Christopher McFarlane*+

SAXOPHONE

MSgt Steve Longoria*+
SSgt Rachel Perry
MSgt Miles Smith
GySgt Steven Temme

CORNET/TRUMPET

MGySgt John Abbracciamento
SSgt Benjamin Albright
MGySgt Matthew Harding*+
SSgt Amy McCabe*

GySgt Robert Singer
GySgt Brian Turnmire
SSgt Michael Warnick
GySgt Brad Weil+

FRENCH HORN

MGySgt Max Cripe*+
GySgt Hilary Harding
SSgt Timothy Huizenga
GySgt Douglas Quinzi
GySgt Greta Richard

EUPHONIUM

GySgt Mark Jenkins*
GySgt Ryan McGeorge

TROMBONE

GySgt Darren Bange
GySgt Samuel Barlow*+
MGySgt Charles Casey
GySgt Preston Hardage
SSgt Christopher Reaves

BASS TROMBONE

MSgt Karl Johnson

TUBA

GySgt Paul Mergen

GySgt Mark Thiele*
GySgt Christopher Tiedeman

PERCUSSION

GySgt Jonathan Bisesi
SSgt Gerald Novak
GySgt Steven Owen
MSgt Glenn Paulson+
MGySgt Christopher Rose

TIMPANI

MGySgt Mark Latimer*+

VIOLIN

MGySgt Claudia Chudacoff+
SSgt Chaerim Smith+

CELLO

MGySgt Marcio Botelho+

DOUBLE BASS

MSgt Glenn Dewey+

KEYBOARD

SSgt Christopher Schmitt+

HARP

MSgt Karen Grimsey

*Principal/co-principal

+Performed on *La Création du monde*

CREDITS

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CD PROJECT MANAGER & DESIGNER

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Elements was recorded May 4-7, 2015,
at the Rachel M. Schlesinger Concert
Hall at Northern Virginia Community
College, Alexandria campus.

Fireworks, Opus 4

Igor Stavinsky
transcribed by R. Mark Rogers
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Percussion Concerto
Jennifer Higdon
transcribed by the composer
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The Passing Bell
Warren Benson
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La Création du monde, Opus 81a
Darius Milhaud
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Symphonic Suite from *On the Waterfront*
Leonard Bernstein
transcribed by Jay Bocook
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ELEMENTS

"THE PRESIDENT'S OWN" U.S. MARINE BAND | LT. COL. JASON K. FETTIG, DIRECTOR

- | | | |
|---|---|--------------|
| 1 | <i>Fireworks, Opus 4</i>
IGOR STRAVINSKY/TRANSCRIBED BY R. MARK ROGERS | 3:45 |
| 2 | <i>Percussion Concerto</i>
JENNIFER HIGDON/TRANSCRIBED BY THE COMPOSER
<i>Master Gunnery Sergeant Christopher Rose, percussion soloist</i> | 24:15 |
| 3 | <i>The Passing Bell</i>
WARREN BENSON | 10:20 |
| 4 | <i>La Création du monde, Opus 81a</i>
DARIUS MILHAUD | 17:09 |
| 5 | <i>Symphonic Suite from On the Waterfront</i>
LEONARD BERNSTEIN/TRANSCRIBED BY JAY BOCOOK | 18:21 |
| | Total Time | 73:50 |