

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND



PICTURE STUDIES

Lieutenant Colonel Jason K. Fettig, Director

“Color is the keyboard, the eyes are the harmonies, and the soul is the piano with many strings. The artist is the hand that plays, touching one key or another to cause vibrations in the soul.”

— WASSILY KANDINSKY

The title of this recording is drawn from American composer Adam Schoenberg’s collection of musical studies focused on transforming what we can see into what we can hear. For centuries, composers have endeavored to create pictures entirely through music, fueling the imagination to fill in the virtual colors as each listener hears them. Some music aims to paint a very specific tableau in the mind’s eye, while other music simply strives to capture an impression or a feeling that might be shared with the sight of something physical.

Many of the major works for winds in this collection bear direct connections to the United States Marine Band, and several are represented here in their première recordings. Each piece explores a specific aspect of the notion that images of all kinds can live within the world of sound. From musical portraiture and tales from film and literature to representations of photographs, paintings, sculpture, and architecture, each work reveals the power music possesses to engage our senses, ignite our emotions, and conjure vivid pictures in the mind.

A Copland Portrait

DAVID CONTE (B. 1955)

TRANSCRIBED BY CAPT RYAN J. NOWLIN*

One of the last students of the legendary French teacher Nadia Boulanger, American David Conte is the composer of more than one hundred published works, including six operas, a musical, and works for chorus, solo voice, orchestra, chamber music, organ, piano, guitar, and harp. He has received commissions from Chanticleer, the San Francisco Symphony Chorus, the Dayton, Oakland, and Stockton Symphonies, the American Guild of Organists, Sonoma City Opera, and the Gerbode Foundation. In 2007 he received the Raymond Brock commission from the American Choral Directors Association. Conte's operas have been produced at the Berlin International Opera, University of Southern California, University of Minnesota, Hidden Valley Institute of the Arts in Carmel, CA, and

many other colleges, universities, and regional companies. His musical, *The Passion of Rita St. James*, was produced at the San Francisco Conservatory in 2003, and Conte has composed songs for singers Barbara Bonney, Thomas Hampson, and Phyllis Bryn-Julson. He also co-wrote the film score for the acclaimed documentary



Ballets Russes, shown at the Sundance and Toronto Film Festivals in 2005, and composed the music for the PBS documentary, *Orozco: Man of Fire*, shown on the American Masters Series in the fall of 2007.

Conte earned his bachelor's degree from Bowling Green State University in Ohio and his master's and doctoral degrees from Cornell University in New York. He was also a recipient of the Ralph Vaughan Williams Fellowship and an Aspen Music Festival Conducting Fellowship. He is professor of composition and chair of the composition department at the San Francisco Conservatory of Music and has taught at Cornell University, Keuka College in New York, Colgate University in New York, and Interlochen Center for the Arts in Michigan. In 2010 he was appointed to the composition faculty of the European American Musical Alliance in Paris, and in 2011 he joined the board of the American Composers Forum. In 2014 he was named Composer-in-Residence with Cappella SF, a professional chorus in

San Francisco.

In 1982, Conte lived and worked with Aaron Copland while preparing a study of the composer's sketches, following the reception of a Fulbright Fellowship to work with Copland's teacher Boulanger in Paris. The composer offers the following regarding the genesis of his orchestral work *A Copland Portrait*:

When conductor Neal Gittleman, a dear friend and fellow student of Nadia Boulanger, invited me to compose an overture in honor of the centennial of Aaron Copland's birth, I immediately thought back to a remark Mademoiselle Boulanger once made about *Pulcinella*, Stravinsky's homage to the baroque composer Pergolesi: "When one listens to this work, one notices not so much the object as the hand holding it." I relished the challenge of asserting my own personality in a portrait of Copland, while relying upon my deep

love and knowledge of Copland's work to guide me.

I set out quite consciously to evoke various aspects of Copland's work by combining and recombining them within the terms of my own musical personality. For example, the first theme of *A Copland Portrait* combines the character of a theme from *The Red Pony* with the rhythmic texture of the scherzo of the Third Symphony. While composing the piece I was conscious of drawing inspiration from many of Copland's works; a melodic shape here, a harmonic gesture there, until I arrived at something that felt fresh and new to me.

A Copland Portrait is cast in a traditional sonata-allegro form. After a vigorous, syncopated tutti the first theme is announced in the solo oboe, accompanied by a steady eighth-note ostinato. Playful interjections are stated in the

flute and bassoon. The syncopated *tutti* returns; the first theme is stated again, this time in the low winds. This theme builds to a colorful climax, leading into a more dissonant transition section, which gradually slows and gives way to a lilting, more lyrical second theme in the clarinet. After some modest development of this second theme, a more plaintive theme stated in the muted trumpet brings the exposition section to a close. A *scherzando* development section follows; the first four notes of the first theme are inverted and subjected to various contrapuntal treatments. This development section ends with a return of the opening syncopated motive, leading into a recapitulation of the first theme, this time in canon, and the second theme and closing theme, broadly sung in the trumpet and winds. A brilliant toccata-style

coda brings *A Copland Portrait* to a brisk conclusion.

A Copland Portrait was commissioned by the Dayton Philharmonic Orchestra, Neal Gittleman, music director, and was premiered by them on January 12 and 13, 2000. The present version for band was transcribed by Captain Ryan J. Nowlin and

premiered on March 19 and 22, 2015, by the United States Marine Band, Lieutenant Colonel Jason Fetting, conductor. I am grateful to my friend, the composer and publisher Jonathan Elkus, for suggesting the idea of a transcription and for connecting me with the Marine Band.

Huntingtower Ballad OTTORINO RESPIGHI (1879–1936)

In April 1932, the national convention of the prestigious American Bandmasters Association (ABA) was held in Washington, D.C. The three major service bands of the Army, Navy, and Marine Corps took part in the gala event designed to celebrate the ongoing legacy and development of the concert band. The festivities took on

new meaning, however, when John Philip Sousa died unexpectedly the month prior, and the ABA dedicated the entire convention to its Honorary Life President. One of the founding principles of the ABA was the continued development of new repertoire for bands, and the 1932 convention featured several significant premières. The Marine Band gave the

first performances of two works by major composers that eventually became cornerstones of the repertoire: Gustav Holst's Prelude and Scherzo, *Hammersmith*, and Ottorino Respighi's Huntingtower Ballad. Both Holst and Respighi were in the twilight of their impressive careers at the time of these two commissions, and each had contributed many substantial works to the orchestral canon. Holst had also written music for military band earlier in his career with his now-celebrated pair of Suites, but Respighi had never previously composed for the medium. Respighi took an interest in transcriptions that were made of his music, and it is known that band versions of his pieces were performed within his lifetime (including by the Sousa Band). Unfortunately, Respighi himself never made a band setting of his own orchestral works, and Huntingtower would be his only original contribution to the band repertoire.

It would be difficult to find a twentieth century composer with a greater command of the many sounds and colors of

the orchestra than Respighi. This talent is perhaps best illustrated in the three large-scale works that made him a household name, the so-called Roman Trilogy: *Fontane di Roma* (*Fountains of Rome*), *Pini di Roma* (*Pines of Rome*), and the concluding monumental showpiece, *Feste Romane* (*Roman Festivals*). He had recently completed this final, dazzling installment of the Trilogy when ABA President Edwin Franko Goldman approached the composer about writing an original band work. Respighi gladly accepted and took as his

inspiration a special place that he had visited on holiday, the Huntingtower Castle in Perth, Scotland. His musical portrait of the majestic fifteenth century structure begins with a mysterious and hazy utterance from the lowest instruments of the ensemble that leads to a rich, Scottish-inspired melody. This section seamlessly gives way to a spirited episode of hunting music with overlaid interjections of the motives from the opening of the piece. The hunt subsides and moves into a long, lyrical theme for the woodwinds in E-flat

before a searing climax shifts the key back to minor. The opening motive returns for a dramatic conclusion that evokes the massive scale of the castle.

Respighi dedicated the work to Goldman and to the memory of John Philip Sousa. The Marine Band premiered Huntingtower Ballad on April 17, 1932, conducted by Captain Taylor Branson. Following the convention, Respighi was made an honorary member of the American Bandmasters Association.



Ottorino Respighi — Photo: Brown Brothers



OPPOSITE PAGE: Huntingtower Castle in Perth, Scotland
©Graham Lumsden/Fotolia

Picture Studies (2012)

ADAM SCHOENBERG (B. 1980)

TRANSCRIBED BY MASTER GUNNERY SGT. DONALD PATTERSON*

Adam Schoenberg has emerged as one of the most successful American composers of his generation and was recently named one of the ten most often-performed living composers by orchestras in the United States. His music has been described as “stunning” (*Memphis Commercial Appeal*), and “open, bold, and optimistic” (*Atlanta Journal-Constitution*) as well as creating “mystery and sensuality” (*New York Times*). He has served as composer-in-residence with both the Kansas City and Fort Worth Symphonies and has received significant commissions from the Atlanta Symphony Orchestra, the Los Angeles Philharmonic, and the Aspen Music Festival in Colorado.

Schoenberg earned his master’s degree and doctorate of musical arts from The Juilliard School in New York where he was

a student of John Corigliano and Robert Beaser. He was twice selected as a Fellow at The MacDowell Colony in New Hampshire and is the recipient of ASCAP’s Morton Gould Young Composer Award and the Charles Ives Scholarship from the American Academy of Arts and Letters. Schoenberg has served on the composition faculty of the Herb Alpert School of Music at the University of California in Los Angeles, and is presently assistant professor of composition and film scoring at Occidental College in Los Angeles. He is a frequent guest lecturer at prominent music programs, and in 2012 he became the first American classical composer to sign with Ricordi London, a branch of Universal Music Publishing Classical Group.

In 2014, Lt. Col. Fettig approached Schoenberg about the possibility of adapting some of his music for band. The first

collaboration resulted in the transcription of the composer’s *American Symphony* by the Marine Band’s Music Production Chief Master Gunnery Sgt. Donald Patterson in direct consultation with the composer. On the heels of this successful project, Patterson next turned to one of Schoenberg’s most substantial works for orchestra to date, *Picture Studies*. The original version was premiered in 2013 by the Kansas City Symphony under the direction of Michael Stern. These two experiences with the Marine Band are among the first for Schoenberg within the world of professional bands. The composer commented that “this version of *Picture Studies* would not have been made possible without the vision of Lt. Col. Fettig and the extraordinary work of Master Gunnery Sgt. Donald Patterson. Don was able to breathe new life into both *American Symphony* and *Picture Studies* and I am honored to have two of my biggest orchestral works now available for band.” The band version of *Picture Studies* was premiered on May 15, 2016, and this is the debut recording of this new

transcription of the work.

In the score’s foreword for *Picture Studies*, Schoenberg offers the following note about the creation of the piece:

In November of 2011, I received a commission from the Kansas City Symphony and the Nelson-Atkins Museum to write a twenty-first century *Pictures at an Exhibition* [Modest



Mussorgsky]. The idea seemed both intriguing and ambitious, and given my own interest in visual art, I welcomed the challenge. After conceptualizing the piece for six months, and visiting the Nelson-Atkins on three different occasions, I decided to compose a series of studies.

Unlike Mussorgsky, who set all of his movements to the work of Viktor Hartmann, my piece brings eight seemingly disparate works of art to musical life. In honor of Mussorgsky and his original work (for solo piano), four of the ten movements were conceived in the form of piano etudes and later orchestrated.

My main objective was to create an architectural structure that connected each movement to the next while creating an overall arc for the entire piece. I used this

series as a way of pushing myself both intellectually and emotionally as a composer. I felt inspired and liberated as I gave myself permission to explore new compositional terrain. The outcome is *Picture Studies*, a 26-minute work for orchestra based on four paintings, three photographs, and one sculpture. Creating this series pushed me in a new direction and allowed me to grow as an artist in the most unexpected ways.

The following impromptu notes were jotted down from initial impressions and repeated viewings of the artwork, after my selections had been made. These original notes helped dictate the form, style, and musical arc of each movement, and ultimately the entire piece.

- I. Intro: Ghost-like piano theme (using the piano to pay respect to Mussorgsky) that transports the listener to the inside of the Nelson-Atkins Museum.

- II. Three Pierrots (based on Albert Bloch's painting, *Die Drei Pierrots Nr. 2*): Comedic, naïve, and excited. A triad will represent the three Pierrots, and throughout the movement the triad will be turned upside down, on its side, and twisted in every possible way. The form will be through-composed. End big.



Albert Bloch, American (1882-1961). *Die drei Pierrots Nr. 2* (The Three Pierrots No. 2), 1911. Oil on canvas, 30 5/16 x 22 3/4 inches (77 x 57.8 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of Mrs. Albert Bloch, F97-14/1.

III. Repetition (based on Kurt Baasch's photograph, *Repetition*): Four figures walking, and each person is clearly in his or her own world. The idea of repetition can lend itself to an ostinato. This is a photograph, a slice of life, and represents only one moment in time. Take this concept of time and manipulate it. Change the scenery (lighting, shade, color), so to speak, with a shutter click before returning to its original state. ABA form with an abrupt switch to B to represent the shutter click.



Kurt Baasch, *American* (b. Venezuela, 1891-1964). *Repetition*, 1913. Platinum print, 8 3/8 x 12 1/2 inches (21.3 x 31.1 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of Hallmark Cards, Inc., 2005.27.3878.

IV. Olive Orchard (Vincent van Gogh's painting, *Olive Orchard*): Extended impressionism. Colorful, full of love. Perhaps a meeting place for two lovers. Start thin, gradually build to an expansive texture, end colorful. ABC (C references A to show the organic growth of the piece).



Vincent van Gogh, *Dutch* (1853-1890). *Olive Orchard*, 1889. Oil on canvas, 28 3/4 x 36 1/4 inches (73 x 92.1 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust, 32-2.



Wassily Kandinsky, *Russian* (1866-1944). *Rose with Gray*, 1924. Oil on cardboard, 23 9/16 x 19 1/8 inches (60 x 48.4 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of the Friends of Art, F62-9.



Alexander Calder, *American* (1898-1976). *Untitled*, 1936. Painted metal, wood and wire, 49 x 36 x 16 inches (124.5 x 91.4 x 40.6 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of the Hall Family Foundation, F99-33/4.

- V. Kandinsky (Wassily Kandinsky's painting, *Rose with Gray*): Geometrically fierce, angular, sharp, jagged, violent, jumpy, and complex. A battleground. Mustard yellow, encapsulates a sustained intensity. Block structures, cut and paste.
- VI. Calder's World (Alexander Calder's sculpture, *Untitled*, 1937): As if time has stopped, dangling metal, atmospheric, yet dark. Quasi-aleatoric gestures, perhaps improvised. Gradually fade to niente.

VII. Miró (Joan Miró's painting, *Women at Sunrise*): Child-like, yet delirious. There appears to be a sexually ambiguous tone. Try something new, a saxophone or bombastic E-flat clarinet solo. Something spontaneous, bouncy, tribal, and raw.

VIII. Interlude: Return of original ghost-like piano theme with minimal additional orchestrations. Takes us to the final chapter to be played without pause until the end.

IX. Cliffs of Moher (Hiroshi Sugimoto's photograph, *Atlantic Ocean, Cliffs of Moher*): Delicate and flowing, find a way to musically represent the ocean and cliffs in the most gentle and subtle means. A return to an ostinato.

X. Pigeons in Flight (Francis Blake's photograph, *Pigeons in Flight*): I've never looked at pigeons this way. There appears to be so much joy, beauty, and depth. This will be the longest and most expansive movement. Fly away.

Adam Schoenberg, November 1, 2012



Joan Miró, Spanish (1893-1983). *Women at Sunrise*, 1946. Oil on canvas, 15 x 24 inches (38.1 x 61 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of the Friends of Art, 56-120.



Hiroshi Sugimoto, American (b. Japan, 1948). *Atlantic Ocean, Cliffs of Moher*, 1989. Triple-tone lithograph, 9 1/2 x 12 1/4 inches (24.13 x 31.12 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of Drs. Antonio S. and Luz S. Racela, 2005.38.3.11. © Hiroshi Sugimoto, courtesy Fraenkel Gallery, San Francisco and Pace Gallery, New York

FEATURED ON FRONT COVER: Francis Blake, American (1850-1913). *Pigeons in Flight*, 1889. Gelatin silver print, 8 x 6 inches (20.3 x 15.2 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of Hallmark Cards, Inc., 2005.27.3891.

It perched for Vespers nine (2008)

JOEL PUCKETT (B. 1977)

Born on the south side of Atlanta, Georgia, Joel Puckett is the son of a Dixieland musician and a classical tubist. His childhood was spent improvising with his father, and Puckett was continually immersed in an eclectic mix of music ranging from classical and contemporary to jazz and popular styles. These diverse influences are often revealed in his original work, and his unique voice has helped him establish his place among the next generation of significant young composers and as one of National Public Radio listeners' favorite composers under age forty. His music has been played throughout the United States and Europe and has garnered significant critical praise. His work *This Mourning* for tenor soloist, chorus, and orchestra was hailed by Tim Smith of the *Baltimore Sun* as "reaching profound heights . . . comparable in expressive weight [to John Adams' 2003 Pulitzer Prize-winning work, *On the*

Transmigration of Souls]."

Puckett holds a doctorate degree from the University of Michigan in Ann Arbor and his composition teachers include William Bolcom, Michael Daugherty, and Bright Sheng. He has taught at Shenandoah University in Winchester, Virginia, and Towson University in Maryland, and is currently on the faculty of the Peabody Conservatory in Baltimore. He is also a frequent guest lecturer at major universities and conservatories and served as composer-in-residence for the Chicago Youth Symphony Orchestras from 2010-12. Puckett is the recipient of awards from the American Composers Forum, BMI, and Chorus America and is presently completing his first opera for the Minnesota Opera based on the 1919 Chicago White Sox scandal.

Puckett has also made many substantial contributions to the modern band repertoire in recent years, including a symphony titled *that secret from the river*

and several major concerti for solo instrument and winds, with works for flute, clarinet, trumpet, violin, and string quartet. *It perched for Vespers nine* was completed in 2009 as a commission from the American Bandmasters Association and the University of Florida. The composer offers the following thoughts regarding this highly original and personal work:

My wife's grandfather was an extraordinary man. He was an immigrant who walked around quoting poetry and whistling tunes from his childhood in Scotland. Like a character from a movie, he always seemed to pull just the right verse for the occasion.

In the spring of 2007, he fell into a coma following a severe stroke. After weeks of being in this state, he awoke and said:

In the mist or cloud...
...It perched for Vespers
nine...
...Whiles all the night...
...through fog-smoke white...
Glimmered the white
moon-shine.

These were the final words of a man who always chose the right words. Within an hour, he was gone. Not recognizing the verse, I immediately ran to Google to decipher what message the old man could have been delivering. The verse is from the famous poem of condemnation and redemption, *The Rhyme of the Ancient Mariner*. The poem is the

story of a mariner condemned to travel the earth telling his tale of hubris and punishment in search of redemption. The mariner shot an albatross for no other reason than he felt like it and then suffered the wrath of both dead and living-dead for his gall. The verse my wife's grandfather quoted was the verse immediately before the one containing the ill-fated murder of the albatross. As they say, the calm before the coming storm.

My work entitled *It perched for Vespers nine* on a surface level engages the imagery from the verse itself. But the emotional core of the work is my trying to work out what my wife's "Pop Pop" might have been trying to tell us about what awaits us "In the mist or cloud."



Suite from *The Gadfly*

DMITRI SHOSTAKOVICH (1906–75)

TRANSCRIBED BY MASTER GUNNERY SGT. DONALD PATTERSON*

Dmitri Shostakovich's incredibly diverse and prolific musical oeuvre is a fascinating reflection on his complicated personal and professional life. His career as an artist 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 under Vladimir Lenin's famous dictum that "art belongs to the people." Shostakovich often was forced to either withhold compositions he suspected would not meet with government favor or conceal the true meaning of his work. On at least two occasions, his work was officially condemned and could very well have cost him his life. In 1936, 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. He was denounced once again in 1948 by Joseph Stalin (along with other Russian composers including Sergei Prokofiev) for writing music that was "anti-democratic" and "alien to the Soviet people." In response to this widespread censorship, many Russian composers became increasingly cautious of what music they presented in public.

Shostakovich's own works during that period were written with a dual meaning; one for public consumption and one that was masked, expressing the fear, pain, and sorrow that defined the times. He did find success with the Soviet leaders in his monumental Fifth Symphony, but although it was hailed a nationalistic triumph that celebrated the Russian spirit, its true meaning of rebellion from hardship and oppression remained hidden deep within.

Just as there was often duality in the meaning within Shostakovich's music, there was also a duality in his musical voice. On the one hand, he composed serious works, often dark, deeply expressive, and sometimes tinged with a sarcasm and symphonic grit that was unmatched by his contemporaries. Yet on the other hand he was equally facile in composing lighter, playful, and even unabashedly optimistic music amidst the turmoil of his time. Shostakovich seemingly derived some satisfaction in this kind

of composing, especially in the service of stage and film, and he created this music with astonishing speed. The Bolshoi Ballet's one-time director, Lev Lebedinsky, recalled that "when [Shostakovich] wrote light music, he was able to talk, make jokes, and compose simultaneously, like the legendary Mozart. He laughed and chuckled and in the meanwhile, work was underway and the music was being written down."

In addition to being one of the premiere symphonists of the twentieth century, Shostakovich was also among its most prolific film composers, writing music for nearly forty films between 1929 and 1970. Although the "lighter" music he composed for these films might not be considered among his most meaningful work, the mastery of Shostakovich's craft is still very evident in these collections of musical miniatures. Among his most successful was his score to the 1955 Soviet film *The Gadfly* based on a celebrated late



nineteenth-century novel by the English author Ethel Voynich. The novel was especially well-received in the Soviet Union where more than two million copies were sold. Set in 1830s Italy during the *Risorgimento* (the movement for the unification), the central figure of the novel and film is a swashbuckling revolutionary and illegitimate son of a Cardinal. The anti-hero repeatedly eludes police capture and is nicknamed “The Gadfly” because of the maddening “sting” he continues to inflict on the authorities before he is eventually detained and hanged as a martyr, but not before he has a final opportunity to confront his powerful father.

The boisterous and richly costumed movie pushed all the right nationalistic buttons for the Russian audiences of the time and achieved success equal to that of the original novel. Shostakovich used the theme and setting of the film as an

opportunity to channel the Italianate musical styles of a number of Romantic composers for his cues, most notably Giuseppe Verdi, Vincenzo Bellini, and Piotr Ilyich Tchaikovsky. The now-famous “Romance” featuring a solo violin was a major musical theme in the original score and unabashedly took its inspiration from Jules Massenet’s equally recognizable “Meditation” from the opera *Thaïs*. The “Romance” gained international recognition in popular culture when it was used as the theme for the 1980s BBC mini-series *Reilly, Ace of Spies*, and many of Shostakovich’s infectious musical episodes from the film have since been co-opted for use in everything from commercials to video game soundtracks.

Unfortunately, Shostakovich’s original score underwent the often-callous editing treatment of filmmaking, with his music being sliced up to fit the scenes and much of it left on the cutting room floor. After

the release of *The Gadfly* and the subsequent enthusiasm for what was included from Shostakovich’s score, the music was reclaimed the following year and fashioned into a concert suite by the composer’s friend Levon Atovmyan. Of the twelve movements in the suite that include all of the principal themes from the film, seven are presented here in a new transcription completed specifically for the United States Marine Band by Music Production Chief/Staff Arranger Master Gunnery Sgt. Donald Patterson.



Movie poster for the Russian film “The Gadfly” (“Ovod” in Russian).

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. Live performances by the Marine Band under his direction are often heard on National Public Radio. Lt. Col. Fettig is a fervent advocate for both

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

Throughout his career with the Marine Band, Lt. Col. Fettig has been deeply committed to music education and has taken an active role in the evolution and expansion of the many educational initiatives of "The President's Own." In addition to helping refine the Music in the Schools and Music in the High Schools programs, he has made it a priority to maintain a significant presence in schools throughout the nation during the band's national concert tours. He also began an interactive and theatrical Young People's Concert series in 2006 and authored, hosted, and conducted this popular annual event until 2015. In 2014, shortly after assuming command of the Marine Band, Lt. Col. Fettig launched an ambitious project to re-record all of the marches of John Philip Sousa and provide free performance and educational materials online to

schools throughout the world.

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

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



“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

FLUTE

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

OBOE/ENGLISH HORN

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

E-FLAT CLARINET

MSgt Michelle Urzynicok

B-FLAT CLARINET

GySgt William Bernier
SSgt Andrew Dees
SSgt Parker Gaims
SSgt Zachary Gauvain
MSgt Vicki Gotcher
SSgt Christopher Grant
SSgt Meaghan Kawaller
SSgt Shannon Kiewitt
MGySgt Elizabeth Matera

SSgt Patrick Morgan*
MSgt Tracey Paddock
MGySgt Jeffrey Strouf*
SSgt Jonathon Troy
MGySgt Charles Willett

BASS CLARINET

MSgt Jihoon Chang
MGySgt Jay Niepoetter*

BASSOON

GySgt Bernard Kolle
MSgt Christopher McFarlane*
SSgt David Young

SAXOPHONE

SSgt Jacob Chmara
GySgt Otis Goodlett
MSgt Steve Longoria*
MSgt Miles Smith
GySgt Steven Temme

CORNET/TRUMPET

SSgt Benjamin Albright
SSgt Robert Bonner
MGySgt Kurt Dupuis*

MSgt Christian Ferrari
MGySgt Matthew Harding*
SSgt James McClarty
MGySgt Susan Rider
GySgt Robert Singer

FRENCH HORN

MGySgt Max Cripe*
SSgt Brigette Knox
SSgt Cecilia Kozlowski
GySgt Jennifer Paul
MSgt Mark Questad

EUPHONIUM

MSgt Mark Jenkins*
GySgt Matthew Summers

TUBA

SSgt Landres Bryant
MGySgt John Cradler*
GySgt Frank Crawford
SSgt William Samson

TROMBONE

GySgt Samuel Barlow*
MSgt Chris Clark
GySgt Timothy Dugan

BASS TROMBONE

SSgt Daniel Brady

PERCUSSION

SSgt Gerald Novak
GySgt Steven Owen
MSgt Glenn Paulson
MGySgt Christopher Rose
GySgt Kenneth Wolin

TIMPANI

MGySgt Mark Latimer*

VIOLIN

SSgt Karen Johnson*

DOUBLE BASS

MSgt Aaron Clay*
MSgt Glenn Dewey

KEYBOARD

GySgt Russell Wilson

HARP

MGySgt Karen Grimsey

*Principal/co-principal

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Concert Hall at Northern Virginia
Community College, Alexandria campus.

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transcribed by Capt. Ryan J. Nowlin
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PICTURE STUDIES

1	<i>A Copland Portrait</i> DAVID CONTE/TRANSCRIBED BY CAPT. RYAN J. NOWLIN*	7:58
2	<i>Huntingtower Ballad</i> OTTORINO RESPIGHI	7:15
3–12	<i>Picture Studies (2012)</i> ADAM SCHOENBERG/TRANSCRIBED BY MASTER GUNNERY SGT. DONALD PATTERSON*	27:23
	3 Intro	0:54
	4 Three Pierrots	1:56
	5 Repetition	4:30
	6 Olive Orchard	5:05
	7 Kandinsky	3:51
	8 Calder's World	3:25
	9 Miró <i>Master Sgt. Michelle Urzynecok, E-flat clarinet soloist</i>	1:28
	10 Interlude	0:44
	11 Cliffs of Moher	0:55
	12 Pigeons in Flight	4:35
13	<i>It perched for Vespers nine (2008)</i> JOEL PUCKETT	10:51
14–20	<i>Suite from The Gadfly</i> DMITRI SHOSTAKOVICH/TRANSCRIBED BY MASTER GUNNERY SGT. DONALD PATTERSON*	25:07
	14 Overture	2:56
	15 Folk Festival	2:52
	16 Introduction (Prelude)	6:10
	17 Waltz "Barrel-Organ"	2:08
	18 Romance <i>Staff Sgt. Karen Johnson, violin soloist</i>	5:31
	19 Scene	2:21
	20 Finale	3:09
	Total Time	78:34