

notes

March
April



The Complete Marches

JOHN PHILIP SOUSA

VOL. I No. 1

REVIEW MARCH

[1873]

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

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THE COMPLETE MARCHES OF JOHN PHILIP SOUSA

BY GUNNERY SGT. AMANDA SIMMONS

On April 13, 2015, the U.S. Marine Band will release the first volume of “The Complete Marches of John Philip Sousa,” a multi-year recording project initiated by Marine Band Director Lt. Col. Jason K. Fettig. The project, which is in addition to the Marine Band’s annual educational recording, will take approximately six years to complete and will focus on “The March King’s” most important contribution to the concert band repertoire. This will be the Marine Band’s first comprehensive collection of Sousa’s marches since the release of “The Heritage of John Philip Sousa,” which was recorded under the baton of Lt. Col. Jack T. Kline from 1974-76 and released by Robert Hoe. Each volume of “The Complete Marches of John Philip Sousa” will be available for free exclusively on the Marine Band website (www.marineband.marines.mil) and the band’s YouTube channel (www.youtube.com/usmarineband).

“Sousa is incredibly important to our musical history, and his marches are a central part of that heritage,” explains Fettig. “We consistently play as wide a variety of Sousa marches as any ensemble, and we have a long-standing tradition of performing them in the unique manner established by Sousa himself. Because of our shared history with ‘The March King,’ the Marine Band continues to be an important resource for his music.”

The Marine Band’s connection with John Philip Sousa runs deep. Sousa first enlisted in the band as an apprentice musician at age 13 and stayed with the ensemble until the age of 20. After his discharge from the Marine Corps, Sousa remained in Washington for a time, conducting and playing the violin. He toured with several traveling theater orchestras and in 1876 he moved to Philadelphia. There he worked as a composer, arranger, and proofreader for publishing houses.

According to Sousa scholar Paul Bierley and author of “The Works of John Philip Sousa,” if Sousa had not been

appointed to the Marine Band in 1880, he would have likely made his mark in the operetta field. If a slightly different twist of fate had not led him back to “The President’s Own,” Sousa might not have had the opportunity to become “The March King” and pen some of the country’s most cherished musical works, including the national march “The Stars and Stripes Forever.”

There is some debate about the total number of Sousa marches. Sousa was known to occasionally rename marches, and there are most certainly some works that were lost or left incomplete, especially during his earliest years of composing. There is also great variety in Sousa’s compositional output, and some pieces within his larger works such as the suites and operettas could be classified as marches.

Despite these discrepancies, many leading scholars agree that there are 136 marches, and the Marine Band

SOUSA continued on page 6



Marine Band recording session, 1891

WHITE HOUSE HIGHLIGHTS



Recent appearances by "The President's Own" supporting the White House include:

- Press Preview of Holiday Decorations
- White House Holiday Receptions
- Kennedy Center Honors Reception
- Congressional Ball
- Senior Staff Dinner
- Hanukkah Reception
- Residence Staff Holiday Reception
- Dinner with Prime Minister James Cameron of the United Kingdom
- Reception Prior to the State of the Union Address
- U.S. Mayors Conference

CONCERTO COMPETITION FINALISTS

"The President's Own" is pleased to announce that the following six high school students participated in the final round of the Marine Band and Marine Corps Heritage Foundation's 2015 Concerto Competition on Feb. 14 (winner had not been determined at press time):

Flutists Samantha White from St. Charles, Ill.; Taiga Ultan from Brooklyn, N.Y.

Clarinetist Allen Chang from Ann Arbor, Mich.

Alto saxophonist Chad Lilley from Olney, Md.

Euphonium player Joe Broom from McLean, Va.

Tuba player Anthony Brattoli from Tinley Park, Ill.

The winner will perform in concert with the Marine Band at 2 p.m., Sunday, March 22 at Northern Virginia Community College's Rachel M. Schlesinger Concert Hall and Arts Center in Alexandria. Information about the 2016 Concerto Competition will be posted in late spring at www.marineband.marines.mil.

FEATURED DOWNLOADS



MARCH

March of the Month

March, "The Crusader"
John Philip Sousa*

New Music Corner

"Let Evening Come" (2014)
Donald Grantham

*Member, U.S. Marine Band

APRIL

March of the Month

"Hostraiser's March"
W. Paris Chambers

Featured Soloist

"The Three Gs"

Kenji Bunch

SSgt Sarah Hart, viola soloist

THIRD TIME'S THE CHARM FOR DELAWARE CONCERT

by Master Sgt. Kristin duBois

The first time the Marine Band was scheduled to perform at Mount Pleasant High School in Wilmington, Del., sponsored by band director Brian Drumbore, it was at the end of the 2012 National Concert Tour. As Hurricane Sandy barreled her way up the East coast, the impending bad weather forced the cancellation of the concert. A year later, the Marine Band made plans to return to Wilmington to perform. With no hurricanes in sight, excitement grew as preparations for the performance were finalized. But on Oct. 1, 2013, the federal government shutdown necessitated the concert to be canceled a second time.

But the third time will be the charm at 2 p.m., April 19, when "The President's Own" comes back for a special performance. With clear weather and no government shutdown on the horizon, performers, promoters, and the public are in for a treat well worth the wait. Assistant Director Major Michelle A. Rakers will lead the band in a concert titled, "Movie Night," including John Williams' Theme from *Schindler's List* and the Main Title from *Star Wars*, Paul Dukas' *The Sorcerer's Apprentice*, and the "Soliloquy" from Richard Rodgers and Oscar Hammerstein's *Carousel*.

Drumbore was not discouraged by the scheduling setbacks. "'The President's Own' is such a part of both our national heritage and our modern concert band history that it's a tremendous opportunity to host this performance," he said. "It's a great way to expose kids to 'band after high school' and for parents to be exposed to the professional music world." He went on to say that having a professional ensemble that performs for free is a huge opportunity for the parents and community at large to witness firsthand the power of music and the continued relevance of music

education in the schools.

"There isn't a better chance to see the best concert band in the world for the discount price of free. Please take advantage of this great opportunity to bring your family to see a great concert," he said.



Staff Sgt. Christopher Franke will perform Theme from Schindler's List by John Williams.

The concert is free and tickets are not required. The Mount Pleasant High School Auditorium is located at 5201 Washington Street Extension in Wilmington, Del. Please see page 9 for the full details.

“THE PRESIDENT’S OWN” TO FEATURE SOLOIST JOHN ROMMEL AT THE NTC

by Master Sgt. Kristin duBois

The Marine Band has a long-standing tradition of featuring trumpet and cornet soloists during its concerts. In recent history, the band has shared the stage with such luminaries as Phil Smith, John Hagstrom, and Vince DiMartino, to name a few. So it seemed a natural fit for the Marine Band to perform at the annual National Trumpet Competition (NTC), which will take place at 7 p.m. on March 19 at the Calvin and Janet High Center of Worship and the Performing Arts at Messiah College in Mechanicsburg, Pa. The featured soloist is trumpet professor John Rommel of Indiana University in Bloomington.

Rommel was principal trumpet of the Louisville Orchestra in Kentucky from 1988-96 and has performed throughout the United States, France, and Germany. He has recorded more than 30 compositions with the Louisville Orchestra by many of the leading composers of the 20th century. In addition, he has performed chamber music with Summit Brass, the Saint Louis Brass Quintet, and the Nashville Contemporary Brass Quintet. Rommel has recorded commercially in Indianapolis and in Nashville, Tenn.; he was a clinician for the Vincent Bach Corporation; and was a student of William Adam, Louis Davidson, and Leon Rapiere. He undertook additional studies with Vincent Cichowicz and William Scarlett.

Rommel took a few moments from his busy schedule during the holidays to share some thoughts about this upcoming performance:

“I’ve heard great things about the [Marine] band since I was in high school. It’s always been the premiere band in the



John Rommel of Indiana University will perform with the Marine Band on March 19 at Messiah College in Mechanicsburg, Pa.

United States, but my first hand knowledge of the band didn’t really occur until a little later for me. Once I began teaching at Indiana University in 1993, I became much more familiar with the incredible performances of the band, as well as the fantastic job opportunities. I’ve had numerous students audition for the Marine Band over the years and have actually

TRUMPET continued on page 10

*Program Note about **When Speaks the Signal-Trumpet Tone** by David R. Gillingham for March 19 Concert*

The three movements or sections of *When Speaks the Signal-Trumpet Tone* are continuous without pause. Movement I, “When stride the warriors of the storm,” begins with a slow introductory section featuring undulating thirds in the winds, various percussion colors, and rather militaristic motivic material coupled with the metallic articulations of the hi-hat. A contrasting secondary theme balances the movement with longing expressiveness which perhaps is suggestive of the homesickness of the G.I. alone on the foreign battlefield.

“By angel hands to valor given,” the second movement, begins with a snare drum roll followed by the solemn tom-toms. The movement is designed to evoke the image of a funeral procession to a military cemetery for the burial of a fallen comrade. Solo flugelhorn aptly shapes the melodic dirge. Toward the end of the movement a sweet, yet mournful melody emerges eulogizing the fallen comrade and signifying that he is “home” again.

The final movement, “Shall thy proud stars resplendent shine,” should evoke feelings of joy, victory, and patriotism. The ascending pentachords in the solo piccolo trumpet with the four-note motive comprised of a perfect fifth followed by a descending second are the basis for most of the melodic material of the movement. Contrasting this main thematic material in a sort of rondo-like structure is a chorale, heard only by the wind orchestra throughout the movement, which hopefully carries all the emotion and glory of victory.

SOUSA'S MARCH MANIA: MARCH 7 - APRIL 6



When it comes to the historical knowledge and performance of marches, the United States Marine Band is considered by many to be a prime resource, especially for marches written by John Philip Sousa. From March 7 through April 6, "The President's Own" will be hosting "Sousa's March Mania," a tournament pitting 32 marches against each other for the Marine Band online community to determine which one is the favorite. Every day through April 6, marches will compete head to head while Marine Band friends and fans vote which marches advance in the tournament. Participants can visit the Marine Band website to listen to the competing marches, download a tournament bracket (right), and vote for favorites. The champion march will be announced on April 7. In order to win "Sousa's March Mania" you must obtain a perfect bracket, completed prior to the start of the first game at 9 a.m., on March 7 (honor system). The winners of "Sousa's March Mania" will be named "The March King" for a day! Participants are also invited to share completed brackets with the Marine Band at facebook.com/marineband or marineband.publicaffairs@usmc.mil.

2014 MARCH MANIA RECAP

by Staff Sgt. Rachel Ghadiali

On March 2, 2014, the Marine Band chose 32 marches accessible on the Marine Band website. The pool of competitors included several composers and different styles of marches, all hosted in the spirit of the band's 17th Director John Philip Sousa, also known as "The March King." Norwegian composer Johan Halvorsen's "Entry March of the Boyares" destroyed every march in its path, ultimately winning the tournament.

Early in the competition, Sousa proved worthy of his title. In the first round, his march "King Cotton" easily defeated Francis Scala's "The Union March" 217 to 14, "The Thunderer" skunked Ollie Zinsmeister's march "The President's Own" 307 to 29, and "The Stars and Stripes Forever" trounced George Chadwick's March of the Pasha's Guard from *Tabasco* 211 to 20. Then-Marine Band Director Col. Michael J. Colburn wasn't cheering, however. His bracket was busted in the first round when "Boys of the Old Brigade" by William Paris Chambers defeated "March of the Women Marines" by Louis Saverino.

Throughout the competition, participants were introduced to marches they had never heard and lamented over the difficult voting decisions. "Oh man, this one hurts," Lydia Tate posted on the Marine Band's Facebook page when two of her favorite marches went head to head in the second round. Band Director Erin Smith utilized Sousa's March Mania as an educational resource: "I held a daily game with my [junior high] band kids to expose them to some great music while

having fun doing it. It got very competitive at times!"

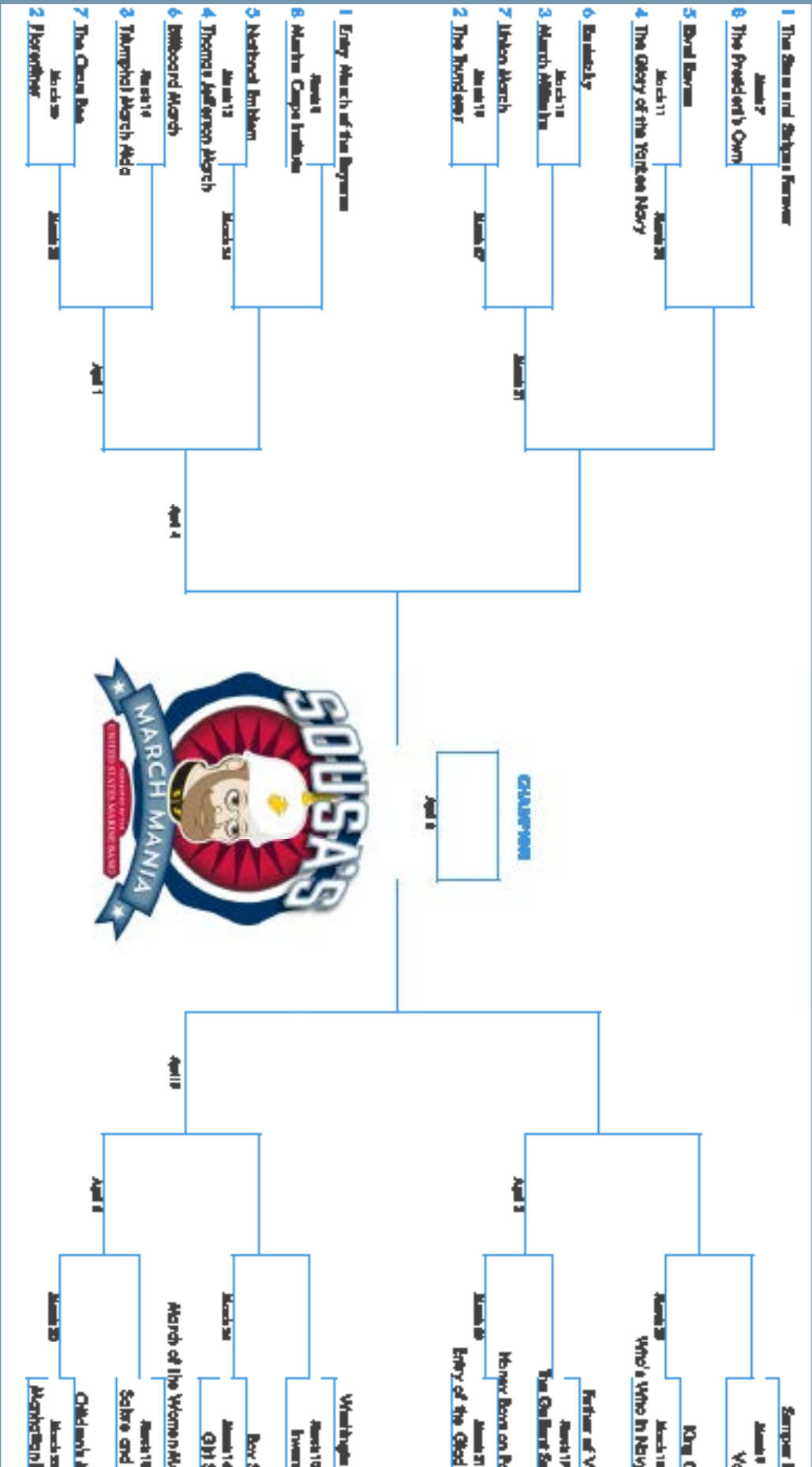
When "Boyares" beat Sousa's "The Washington Post" to solidify its position in the final four, Jim Cosgrove said, "Boyares? Really? Well that puts the last nail in my bracket." The final four marches included Sousa's "Semper Fidelis" and "Stars and Stripes," "National Emblem," and "Boyares."

Marines pushed "Semper Fidelis" as far as they could, but an active group from Norway rallied behind "Boyares" and overtook the official march of the Marine Corps, winning 688 to 434. Jon Heaver summed it up with a hashtag: #cinderellastory.

After three weeks of competition, it came down to two marches: Sousa's "Stars and Stripes" and Halvorsen's "Boyares." The Marine Band's Norwegian friends rallied behind "Boyares" and overtook "Stars and Stripes" with a final score of 1,265 to 966.

According to Gro van der Meer of Norway, "I guess the Norwegian Championship for wind orchestras these days, gathering 5,000 musicians together at one venue, keeping each other awake and well informed day and night, may have had something to do with this result. We do enjoy the Bojarenes [Boyares] over here!" Håvard Hinsverk, music advisor and event manager for the Norwegian Band Federation in Trondheim, Norway, commented, "The March Mania is great and the U.S. Marine Band is now even more popular in Norway!" 🇺🇸

SOUSAS'S MARCH MANIA BRACKET 2015



Listen to the marches at www.marineband.marines.mil

plans to release them in chronological order as part of this new collection. The first volume will include Sousa's first 17 completed marches, composed between the years 1873-82. Many of them are works that the Marine Band has rarely performed. In fact, Fettig noted that during his 17 years with "The President's Own" he has never played or conducted any of these particular marches.

However, after completing the first recording session, Fettig observed that these works offer a fascinating preview of what would eventually become Sousa's genius.

"It was a revelatory experience to get to know some of these early marches, and to discover new things about Sousa's evolving compositional style," Fettig notes. "He was experimenting with instrumentation and different forms in these marches and quickly beginning to find his particular voice. This development especially took off once he assumed Directorship of the Marine Band in 1880, and the latter marches in this volume reveal a clear indication of where Sousa was heading with his music. From an educational standpoint, releasing these in chronological order will allow our listeners to study Sousa's musical path to becoming one of the greatest march composers of all time."

WHAT'S NEW

Additional educational components will accompany the recordings online. The Marine Band will release full scores, scrolling videos, and historical notes for each piece. The marches have been edited by Fettig and Music Production Chief Master Sgt. Donald Patterson, who have been using the earliest known editions for each march and working to incorporate the traditional performance practices employed by the Marine Band. Sousa was known to alter the performance of his marches from the printed parts, such as adjusting articulations and dynamics, dropping out certain sections of the band for musical variety, and adding unwritten percussion accents for dramatic effect. These unique practices became a tradition in his bands and the Marine Band has long endeavored to perform Sousa's marches largely as he did.

In addition to incorporating these altered performance practices into the scores of the new editions, all of the original markings have been preserved so one can clearly delineate between Sousa's printed markings

and the traditional changes that often went undocumented in the parts. This project also afforded an opportunity to update inconsistencies that have existed in the original parts for more than a century.

"Our team has worked diligently to correct errors that were present in the original publications and decide how to handle instrumentation issues," explains Chief Librarian Master Gunnery Sgt. Jane Cross. "Master Sgt. Patterson brings his experience as a former high school band director and former Marine Band trombone player to the project, having played many of these marches in concert and in ceremonies, but also an innate curiosity that leads him to research multiple editions of each work to see how these questions have been previously handled. As he begins creating a full score and parts in his engraving software, he quickly recognizes the issues that need to be addressed."

The creation of edited versions of these marches to match Marine Band performances and the availability of full scores for all of them are a significant upgrade from the resources available for "The Heritage of John Philip Sousa" recordings of the 1970s. Technology is also playing a large role in the present project.

"We are recording these marches using current state-of-the-art recording techniques, including high resolution digital audio and low noise microphones that have been recently developed," said Chief Recording Engineer Master Gunnery Sgt. Karl Jackson. "Our goal is to capture the ensemble as accurately and musically as possible, in a way that could not have been done 40 years ago when the last comprehensive recording project of Sousa's works was done by the Marine Band."



THE MARCHES

Sousa began composing in 1860 with songs and works for violin. His first march, "Review," (left) was written in 1873, and when asked about it later in his career he had little memory of the composition. It was dedicated to Colonel William G. Moore of the Washington Light Infantry.

"The Honored Dead" was composed in 1876. The inspiration for this piece is unknown, but the march was used by the Marine Band in Sousa's funeral procession on March 8, 1932.

Also in 1876, Sousa composed "Revival March" for orchestra,

which incorporated the hymn “(In the) Sweet By and By.” Following its release, Sousa’s former teacher John Esputa Jr. made a prediction in the Sept. 30, 1876, edition of the *Musical Monitor*: “We have now on hand the ‘Grand Revival March’ composed by J. P. Sousa of this city [Washington, D.C.]... The march is deserving credit. We are glad to see such proficiency in one so young, and predict for a him a brilliant future.” At the time, Sousa was 21 years old.

In 1877, Sousa’s lone march was “**Across the Danube.**” The inspiration for this piece was the Russian victory over the Turks after crossing the famed river in the summer of 1877.

Given the title, one would think that Sousa composed his next march, “**Esprit de Corps,**” while he was in the Marine Corps. Interestingly the work was composed in 1878, two years prior to his enlistment as the Leader of the Marine Band, and according to Bierley, the work was not published for band until a year after his departure from the Marines.

Sousa’s next three marches in 1879 were all inspired by employment, or a lack thereof. “**On the Tramp**” incorporates a well-known melody from the time by the popular songwriter Septimus Winner aptly called “Out of Work” an unfortunate sign of the post-Civil War times. Also in 1879, Sousa composed “**Resumption March**” its title rooted in the Specie Payment Resumption Act of 1875 which prolonged the economic depression that followed the Civil War. He wrote “**The Globe and Eagle,**” a direct nod to the Marine Corps’ emblem, while he was a conductor in Philadelphia. Some speculate that he had an ulterior motive when titling the piece: lobbying for the job as the next Leader of the Marine Band.

As previously noted, Sousa was fascinated by the operetta form. In 1880 he toured with a company producing the musical “*Our Flirtations,*” for which he wrote the incidental music and the march, “**Our Flirtation,**” and dedicated it to Henry L. West, a reporter with *The Washington Post*. Also in 1880, Sousa composed “**Recognition March**” but there is some speculation that this march is a modified version of “*Salutation,*” a march that he wrote in 1873. Bierley notes that Sousa composed the march at age 19 for a ceremony for the new Leader of the Marine Band, Louis Schneider. Apparently Schneider belittled him for his efforts, and Bierley believes that in 1880, Sousa revised and retitled the march, “*Recognition March.*”

While on tour with “*Our Flirtations*” in St. Louis, Sousa received a telegram offering him the leadership of the Marine Band in Washington, D.C. He accepted and reported for duty on Oct. 1, 1880, becoming the band’s 17th Leader. In 1881, Sousa composed six marches. As he began to settle in as Leader of the Marine Band, so did his propensity for composing military music. He promptly wrote two marches for Marine Captain R. S. Collum, presumably a friend,



titled “**Guide Right**” and “**Right Forward.**” These marches were specifically produced for parade use. “**Yorktown Centennial**” was produced that same year to commemorate the 100th anniversary of the Revolutionary War’s last major battle in that Virginia town.

In his 12 years as Leader of the Marine Band, he served as the music adviser for five presidential administrations, so it is surprising that Sousa only composed two marches that were dedicated to a commander-in-chief. Even more unusual is that both were for President James A. Garfield, a president that Sousa did not know well. The first was President Garfield’s “**Inauguration March,**” (above) which was premiered by the Marine Band at the ceremony on March 4, 1881. Just six months later, he crafted a second march, “**In Memoriam,**” for Garfield’s untimely death. The dirge was played by the Marine Band when the president’s body was received in Washington and then again in Cleveland, Garfield’s final resting place. It was played again more than a half century later when the band led Sousa’s own funeral procession. Also in 1881, Sousa wrote “**Wolverine March,**” which was dedicated to the Hon. David H. Jerome, Governor of Michigan, and his staff. It was premiered by the Marine

Sousa continued on page 11

FEATURED PROGRAMS

CHAMBER MUSIC SERIES

2 PM | Sunday, March 1

John Philip Sousa Band Hall, Marine Barracks Annex, Washington, DC

Master Sgt. Karl Johnson, coordinator

Johann Sebastian Bach/trans. Grandjany
Bourrée's Double from Violin Partita No. 1

Johann Sebastian Bach
Gavotte en Rondeau from Suite BWV 1006a

Arvo Pärt/arr. Briner
Fratres (1977)

Franz Biebl/arr. Lumpkin
Ave Maria (Angelus Domini) (1964)

Giovanni Gabrieli/arr. Crees
Sonata Pian e Forte

Olivier Messiaen
Quatuor pour la fin du temps (1941)

MARINE BAND

2 PM | Sunday, March 8

Rachel M. Schlesinger Concert Hall and Arts Center, NOVA, Alexandria, VA

Maj. Michelle A. Rakers, conducting

FROM THE LAND OF NORTHERN LIGHTS

Carl Nielsen/trans. Boyd
Overture to *Masquerade*

Søren Hyldgaard
Rapsodia Borealis (2001)
Gunnery Sgt. Samuel Barlow, trombone soloist

Magnus Lindberg
Gran Duo (1999–2000)

Viktor Widqvist
March, "Under the Blue and Yellow Flag"

Hans Christian Lumbye/trans. D. Patterson*
"Kroll's Balklange"

Edvard Grieg/arr. Eriksen
Funeral March in Memory of Rikard Nordraak



Gösta Nystroem/trans. Nimmer*
Sånger Vid Havet (Songs by the Sea)
Gunnery Sgt. Sara Dell'Omo mezzo-soprano

Johan Halvorsen/trans. Barnes
Entry March of the Boyares*
(Winner of 2014 Sousa's March Mania)

MARINE CHAMBER ORCHESTRA

2 PM | Sunday, March 15

Rachel M. Schlesinger Concert Hall and Arts Center, NOVA, Alexandria, VA

1st Lt. Ryan J. Nowlin, conducting

INFLUENCES

Benedetto Marcello
Concerto in C minor
Master Sgt. Leslye Barrett, oboe soloist (below)



Johann Sebastian Bach
Brandenburg Concerto No. 5 in D, BWV 1050

Felix Mendelssohn
Symphony No. 3 in A minor, Opus 56, *Scottish*

MARINE BAND

7 PM | Thursday,
March 19

**Parmer Hall
The Calvin and Janet High
Center for Worship and Performing Arts,
Messiah College, Mechanicsburg, Pa.**

Lt. Col. Jason K. Fettig, conducting

NATIONAL TRUMPET COMPETITION

Samuel Jones/trans. Simpson
Fanfare and Celebration



David Gillingham
When Speaks the Signal-Trumpet Tone
John Rommel, guest trumpet soloist

John Williams/arr. Lavender
"Adventures on Earth" from *E. T.*
(*The Extra-Terrestrial*)

John Philip Sousa*
March, "Semper Fidelis"*

Bernard Hermann/trans. Lavender
"The Death Hunt" from *On Dangerous Ground*
transcription world première

Maurice Ravel/trans. D. Patterson*
Daphnis and Chloé, Suite No. 2
transcription world première

John Philip Sousa*
March, "The Stars and Stripes Forever"*

MARINE BAND

2 PM | Sunday, March 22

Rachel M. Schlesinger Concert Hall and Arts Center, NOVA, Alexandria, VA

Lt. Col. Jason K. Fettig, conducting

NEW AND IMPROVED

Samuel Jones/trans. Simpson
Fanfare and Celebration

David Conte/trans. Nowlin*
A Copland Portrait
transcription world première

Narong Prangcharoen
Lokuttara (2014-15)
world première

Bernard Hermann/trans. Lavender
"The Death Hunt" from *On Dangerous Ground*

Ralph Vaughan Williams/trans. D. Patterson*
Songs of Travel
Master Sgt. Kevin Bennear, baritone

Maurice Ravel/trans. D. Patterson*
Daphnis and Chloé, Suite No. 2

CHAMBER MUSIC SERIES

2 PM | Sunday, March 29

**John Philip Sousa Band Hall
Marine Barracks Annex, Washington, DC**



*Member, U.S. Marine Band

*Available for download

Staff Sgt. Gerald Novak, coordinator (below)

Johann Melchior Molter/ed. Questad*
Sinfonia Concertante in D, BWV 8.1

Claude Debussy/arr. Levin
Trois Chansons

Brian Perkins
Travel (2013)

Steve Reich
Radio Rewrite (2012)

Heitor Villa-Lobos
Bachianas Brasileiras No. 5

Eduardo Gamboa
Transparencias

Luis Bonfá
"Black Orpheus"



MARINE BAND

7:30 PM | Thursday, April 2

The Bowie Center for the Performing Arts,
Bowie, MD

1st Lt. Ryan J. Nowlin, conducting

SONG AND DANCE

John Philip Sousa*
March, "The Washington Post"

Thomas Knox*
Sea Songs

Philip Sparke/arr. Brand
Song and Dance (2009)
Staff Sgt. Jeffrey Strong, trumpet soloist

Percy Grainger
Hill-Song No. 2

John Mackey
Redline Tango (2004)



From left to right: Staff Sgt. Jeffrey Strong will perform Philip Sparke's *Song and Dance* on April 2; *The Young People's Concert* on April 26 will include an instrument petting zoo.

Leonard Bernstein/trans. Lavender
Symphonic Dances from *West Side Story*

Leonard Bernstein/trans. Nowlin*
I Hate Music!: A Cycle of Five Kid Songs
Gunnery Sgt. Sara Dell'Omo mezzo-soprano
transcription world première

Piotr Ilyich Tchaikovsky/trans. Cramer
Dance of the Jesters from *The Snow Maiden*

MARINE CHAMBER ORCHESTRA

4 PM | Sunday, April 12

Horowitz Visual and Performing Arts
Center, Howard County Community
College, Columbia, Md.

1st Lt. Ryan J. Nowlin, conducting

STATE OF THE ART

Gioachino Rossini
Overture to *The Barber of Seville*

Wolfgang Amadeus Mozart
Violin Concerto No. 3 in G, K. 216
Staff Sgt. Sheng-Tsung Wang, soloist

Ludwig van Beethoven
Symphony No. 2 in D, Opus 36

MARINE BAND

2 PM | Sunday, April 19

Mt. Pleasant High School, Wilmington, Del.

Maj. Michelle A. Rakers, conducting

MOVIE NIGHT

Richard Rodgers/trans. Leidzén
Guadalcanal March from *Victory at Sea*

Paul Dukas/trans. Winterbottom
The Sorcerer's Apprentice

John Williams/trans. Moss
Theme from *Schindler's List*
Staff Sgt. Christopher Franke, violin soloist

Peter Graham
Metropolis 1927

Sergei Prokofiev/trans. Knox*
Symphonic Suite, *Lieutenant Kijé*, Opus 60

Richard Rodgers/lyrics Hammerstein/arr. Knox*
"Soliloquy" from *Carousel*
Master Sgt. Kevin Bennear, baritone

John Williams/trans. Bulla*
Main Title from *Star Wars*

MARINE CHAMBER ORCHESTRA

2 PM | Sunday, April 26

Rachel M. Schlesinger Concert Hall
and Arts Center, NOVA, Alexandria,
VA

Lt. Col. Jason K. Fettig, conducting

YOUNG PEOPLE'S CONCERT: MUSIC HISTORY MYSTERY

Young people's concerts have been an annual Marine Band tradition since the inaugural concert initiated by Lt. Col. Fettig in 2006. The program is most appropriate for ages 6-12, but all ages, young and old, are welcome. There's a mystery to solve and we need some good sleuths with keen ears on the case! One of the most familiar melodies ever composed has been stolen, and the only way to identify the culprit is by recognizing the musical clues found in different styles of music. It is Ludwig van Beethoven's Fifth Symphony that has gone missing and the suspects include famous (or should we say infamous) composers from virtually every time period in classical music, spanning from the Baroque to the present. Travel back in time with the Marine Chamber Orchestra to help solve this melodic mystery and learn a little bit about music history along the way! The concert is free and no tickets are required. For complete program information, visit www.marineband.marines.mil.



All concerts are free and open to the public. Schedule is subject to change. For complete programs and program notes, please call the Concert Information Line at (202) 433-4011 or visit www.marineband.marines.mil.

BAND MEMBER NEWS

TRUMPET continued from page 3

had three students win positions with the band, [most recently] Brad Weil—a great trumpet player! I've enjoyed seeing several YouTube videos of him playing solos with the band."

"I also do a lot of recording work for Hal Leonard Music, working with the producer/arranger Paul Lavender. Paul works closely with John Williams and has also written several arrangements for the Marine Band. It seems like every time I see Paul he either plays something from his computer of the band or is talking of a recent experience he has had working with the band. His excitement is palpable! All of these recordings are absolutely stunning. The Marine Band is simply one of the great musical ensembles of the world."

"As for my opportunity to perform with the Marine Band at NTC this March, I am very humbled to have this opportunity. When I was first contacted about playing at NTC, I was not told which band would be performing on the concert. When I heard it was going to be the Marine Band, my heart skipped a few beats! This is going to be a great honor for me and I'm truly excited to be able to share the stage with such great musicians."

"I would like to perform David Gillingham's *When Speaks the Signal-Trumpet Tone*. I've performed this piece several times and have been struck with both its power and beauty. It utilizes C trumpet, flugelhorn, and piccolo trumpet. I think it is a fantastic piece and I'm thrilled to have the opportunity to play it with the Marine Band. I believe its themes pay great honor to the military." (see sidebar on page 3) The concert is free, but tickets are required. Patrons without tickets will admitted at 6:45 p.m. For more information about tickets, visit: www.messiah.edu/tickets. The Calvin and Janet High Center of Worship and the Performing Arts at Messiah College is located at One College Avenue in Mechanicsburg, Pa. Please see page 8 for the full program. 🇺🇸

STAFF LINES



GySgt Hilary Harding

*Assistant
Principal Horn*

JOINED THE BAND
May 2003

PETS
Schnoodle named Lou and a Miniature Dachshund named Elvis

EDUCATION

BM from the University of Illinois; MM from the Peabody Conservatory in Baltimore; and DMA from the University of Maryland, College Park

SELF-PORTRAIT

Loyal, driven (sounds like a Labrador Retriever!)

FAVORITE SAYING OR MOTTO

You get what you get.

GREATEST ACCOMPLISHMENT

Being an employed musician and having a happy marriage

PET PEEVE

Distracted driving

WALTER MITTY FANTASY

Being a judge on Top Chef. I just want to eat all that amazing food!

MOST MEMORABLE MOMENT IN BAND

Watching Meryl Streep mull through her memories and emotions at the 2014 Arts and Humanities Ceremony while we played a medley of songs from her movies.

INSPIRATION

My family and colleagues

FAVORITE MOVIES

Old musicals

WHO WOULD PLAY YOU IN A MOVIE

In fantasyland, Charlize Theron. That way I'm finally a tall, leggy blonde!

BEST-KEPT SECRET

I was a singer from Kindergarten through high school.

FAVORITE FOODS

Doritos dipped in sour cream, and popcorn

HOBBIES

Cooking and running

THREE THINGS ALWAYS FOUND IN YOUR REFRIGERATOR

Whole milk, leftovers, sour cream

MOST INFLUENTIAL TEACHER

Kazimierz Machala, formerly at the University of Illinois

PROFESSIONAL EXPERIENCE BEFORE THE BAND

Freelance musician

BOOKS AT BEDSIDE

Stacks of cookbooks, magazines, and a Kindle

PLACE YOU'D MOST LIKE TO BE STRANDED

Chincoteague, Va.

LAST WORDS

Again?

FAVORITE PIECE OF MUSIC

Brahms' Piano Trio in B, Opus 8

LUXURY DEFINED

Freshly laundered bed with a stack of new cookbooks to read and the time to read them

BAD HABIT

I'm a messy cook. Even when I try to be neat flour ends up on the ceiling.



SOUSA continued from page 7

Band at a reception given by the Michigan State Association at the Masonic Temple in Washington, D.C. on March 2, 1881.

On Aug. 19, 1882, the United States Marine Band and the Washington Light Infantry Corps traveled to Cape May, N.J. via locomotive. The entourage had been given special permission from the Secretary of the Navy and the Commandant of the Marine Corps to hold a series of seven concerts at the Congress Hall Hotel over seven days. For the occasion, Sousa wrote his “Congress Hall” march in honor of H. J. and G. R. Crump, owners of the hotel. While in Cape May a group of thieves from Philadelphia stole the band’s instruments. They were quickly recovered and the thieves were run out of town. The robbery did not appear to have interfered with any of the concerts. “Congress Hall” was the first piece on the first concert (pictured above).

According to Bierley: “Marches are, in many ways, highly difficult compositions to play well, and Sousa’s are certainly no exception. But when a conductor adheres to Sousa’s principles, and when he makes a sincere effort to re-create marches in the spirit in which they were conceived, the results are most gratifying.”

“There are few works that we play in the Marine Band that are more satisfying than Sousa’s great marches,” Fettig said. “His music immediately connects with audiences throughout the world and his connection to the Marine Band is something that we continue to cherish. Our hope is that this significant project will be a worthy addition to his legacy and will provide an important resource to help others perpetuate his incredible contribution to American music.”

Volume 1 of “The Complete Marches of John Philip Sousa” will be available on April 13, 2015, exclusively on the Marine Band website and the YouTube Channel: www.marineband.marines.mil www.youtube.com/usmarineband

IN MEMORIAM

Trombonist and cellist Bruce Goodyear, originally of Harrisburg, Pa., passed away on July 15, 2014, at the age of 86. He served in the Marine Band from 1946-51.

PROMOTIONS

To Master Gunnery Sergeant: trumpeter/cornetist John Abbracciamento of Valley Stream, N.Y.; and clarinetist John Mula of Monticello, Ill.

To Master Sergeant: operations assistant Preston Mitchell of Lubbock, Texas; bass trombonist Karl Johnson of Federal Way, Wash.; and guitarist Alan Prather of Cuyahoga Falls, Ohio

To Gunnery Sergeant: euphonium player Ryan McGeorge of San Diego; trombonist Preston Hardage of Chesterfield, Mo.; and flutist Ellen Dooley of Boca Raton, Fla.



2015 ALUMNI EVENT

Visit www.marineband.marines.mil to register. Deadline is June 15.

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