

# notes

April  
May  
June



## The Complete Marches of JOHN PHILIP SOUSA

VOL. 2



No. 34

# SEMPER FIDELIS

MARCH  
(1888)

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

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# THE COMPLETE MARCHES: VOLUME 2

BY MASTER SGT. AMANDA SIMMONS

Marches, of course, are well known to have a peculiar appeal for me. Although during a busy life I have written ten operas and a hundred other things—cantatas, symphonic poems, suites, waltzes, songs, dances and the like—marches are, in a sense, my musical children. I think Americans (and many other nationals for that matter) brighten at the tempo of a stirring march because it appeals to their fighting instincts. Like the beat of an African war drum, the march speaks to a fundamental rhythm in the human organization and is answered. A march stimulates every center of vitality, awakens the imagination and spurs patriotic impulses which may have been dormant for years.

—JOHN PHILIP SOUSA, “MARCHING ALONG”

On April 11, 2016, the U.S. Marine Band will release the highly anticipated second installment of “The Complete Marches of John Philip Sousa.” The first album was released in April 2015 and included Sousa’s first 17 marches, written from 1873-82, many of which have rarely been performed since their initial release. The second volume contains 18 marches written from 1883-89, during Sousa’s tenure as conductor of the Marine Band (1880-92), several of which are “The March King’s” most celebrated works.

The ambitious multi-year recording project also has an educational element. Along with music, users will have access to full scores, scrolling videos, and historical notes for each piece. These marches have been edited by Marine Band Director Lt. Col. Jason K. Fettig and Music Production Chief Master Gunnery Sgt. Donald Patterson, with a specific goal: work from the earliest editions of each march and

*The Marine Band is set to release Volume 2 of “The Complete Marches of John Philip Sousa” online on April 11.*

incorporate the traditional performance practices employed by the Marine Band. Many of the marches on volume two are reflective of Sousa’s compositional practice of repackaging the popular tunes of the day, compiling medleys, and creating dynamic martial works.

John Philip Sousa composed 136 marches, 15 operettas, 70 songs, and many other pieces. Although he initially concentrated on composing operettas, the trajectory of his career was altered when he was called back to the Marine Band in 1880 to become its 17th Director.

“It was during Sousa’s directorship with the Marine Band that he really hit his stride with composing marches,” explains Fettig. “When listening to the progression from the first volume to the second, you can clearly recognize the development of his style. By the time he left the Marine Band in 1892, he was a sophisticated composer of marches and had laid the foundations that he would largely follow for the remainder of his career.”

## The Marches

The first work on the album is “**Bonnie Annie Laurie**” (1883). According to his autobiography, “Marching Along,” Sousa believed that the Scottish folk song was “the most beautiful of all folk songs,” but his march did not achieve the same widespread popularity. It is however a classic example of Sousa’s savvy marketing skill: taking a popular song and reworking it as a rousing march.

Sousa had a gift for connecting with audiences. He knew that they enjoyed his original works, but respected that they appreciated hearing familiar tunes. There are three works on volume two that are written in medley format and follow this practice: “**Mother Goose**” (1883), **Mikado March** (1884), and “**Ben Bolt**” (1888). According to Sousa scholar Paul Bierley, Sousa used “Mother Goose,” which was a medley of nursery tunes, during a performance when an audience was unreceptive. Sousa told the band, “If they are going to act like children, we’ll give them children’s music!”

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## WHITE HOUSE HIGHLIGHTS

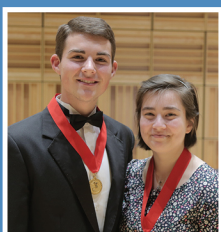
Recent appearances by “The President’s Own” at the White House include:

- Broadway at the White House Event
- National Arts and Humanities Youth Program Awards
- Presidential Medal of Freedom
- Thanksgiving Turkey Pardon and Thanksgiving Dinner
- White House Christmas Tree Arrival
- Kennedy Center Honors Reception
- Congressional Ball
- #StopGunViolence Message Remarks
- Today Show Live Broadcast
- State of the Union Luncheon and Reception
- NBA Champion Golden State Warriors Visit

## A NOTE FROM THE EDITOR ABOUT “NOTES”

Astute readers of the Marine Band’s long-running publication “Notes” may have noticed that its publication frequency has changed from every other month to quarterly. In an effort to streamline outreach efforts, the Marine Band’s Public Affairs Office will phase out the printed copy of “Notes” at the end of 2016 and transition to all digital content. The July/August/September issue will highlight the band’s 218th birthday and will include details about the National Concert Tour to the Southeast. The last issue, October/November/December, will feature John Philip Sousa’s birthday, the Marine Corps Birthday, Music in the Schools, Fall Chamber Music Series, holiday events, and the Marine Band’s performance at The Midwest Clinic in Chicago. Please visit <http://bit.ly/USMBnewsletter> to sign up for the Marine Band’s weekly eNewsletter for news about upcoming concerts, new releases on YouTube, and more!

## CONCERTO COMPETITION WINNER



On Saturday, Feb. 13, flutist Mei Stone won the 2016 Concerto Competition for High School Students, a partnership between “The President’s Own” U.S. Marine Band and the Marine Corps Heritage Foundation. Stone received a \$2,500 scholarship from the Marine Corps Heritage Foundation and will perform as a soloist with the Marine Band on April 10 at the Rachel M. Schlesinger Concert Hall in Alexandria, Va. French horn player Camron Bryant received a \$500 scholarship as the runner up.

## YOUNG PEOPLE’S CONCERT: MEET THE BAND

by Staff Sgt. Brian Rust

On Sunday, April 24, Assistant Director 1st Lt. Ryan J. Nowlin and the Marine Band will help kids and families discover all the instruments that make up a concert band, their families, and all the silly, fun, and beautiful sounds they make, in this year’s Young People’s Concert: Meet the Band. The colorful concert, which is catered to children and families but open and entertaining for all, will take place at 2 p.m. in Northern Virginia Community College’s Schlesinger Center in Alexandria. Admission is free and free parking is available in the adjacent garage.

“The whole goal of this special concert is to help kids recognize individual instrument sounds and how those sounds are used in the band,” Nowlin said. Throughout the interactive, family-friendly program, Nowlin, a former music educator, will lead the audience on an exploratory journey to discover all the incredible musical colors made by the concert band. During the performance, the band will demonstrate the differences in the instrumental families—from woodwinds to brass to percussion—and analyze each of the individual instruments through such musical examples as Aaron Copland’s Fanfare for the Common Man, John Williams’ music from *Star Wars*, Nicolai Rimsky-Korsakov’s “Flight of the Bumblebee,” and John Philip Sousa’s “The Stars and Stripes Forever.” Kids will soon learn why a brass mouthpiece makes a funny buzzing sound and why an oboe double reed makes a crow-like sound when played alone.

During the second half of the program, Nowlin will bring all of the instruments together and demonstrate how composers collect all the unique sounds of the band to make beautiful music. Just like artists use a combination of colors to create a painting, composers use the unique colors of music made by the different instruments to craft a musical masterpiece.

Following the concert, children will have the opportunity to get up close and personal with the instruments they just learned about as Marine Band musicians host an instrument “petting zoo” in the lobby and allow kids to try many of the instruments for themselves!



Young people will have the special opportunity to get up close to the band instruments during the instrument “petting zoo” after the concert.

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The Mikado March features themes from the comedic opera of the same name by Sir Arthur Sullivan and W. S. Gilbert. Sousa was enamored with the operetta form and even toured with a company producing the musical *Our Flirtation*, for which he wrote the incidental music and the march (included on volume one). Despite achieving the greatest success as a composer with his marches, Sousa also continued to compose operettas throughout his career.

Today, “Ben Bolt” may be obscure, but it contains several songs that were “top 10” tunes in the 1800s: (“The Daisy,” “Go Down Moses,” “Sally in Our Alley,” “O Fair, O Fond Drive,” and “Ben Bolt”) and was likely designed to be a crowd pleaser.

Little is known about the quirky march “Pet of the Petticoats” (1883). The Marine Band production team found that the parts were very sparse and the march was led mostly by the brass. Rather than double the brass parts with some additional woodwind parts, which was common practice at the time, Fetting kept the march largely orchestrated the way it was found for this recording collection.

One of the biggest surprises for Fetting was “Right-Left” (1883). The march calls for shouts of “Right! Left!” from the band throughout the trio, which according to Fetting initially looked like a gimmick that might overshadow the music, but he admitted that he found “the march surprisingly strong and melodically very interesting.” He had never heard this piece prior to the recording project, and he quickly discovered that it had merit among Sousa’s lesser-known works and programmed it on the 2016 Sousa Season Opener concert.

The “Transit of Venus” (1883) is an early example of Sousa’s melodic gift. The Marine Band premiered the piece on April 19, 1883, for the statue unveiling of Joseph Henry, the first secretary of the Smithsonian Institution as well as the president of the National Academy for Sciences. In 1874, Henry was responsible for the proper viewing of the transit of Venus. The work began appearing on more programs around the country when Venus again moved across the face of the Sun in 2004 and 2012. Prior to 2004, the last passing was in 1882, and the next transit will occur in 2117.

Some marches required additional research by the production team. Patterson, who has been a member of the Marine Band since 1991, had never heard of “The White Plume” (1884) prior to the project. “It has a nice British sound to it and I posted a positive remark on my social media, lamenting that it was too short and I found myself wanting more,” he notes. He received a cryptic response from former Marine Band member Capt. Frank Byrne, USMC (ret.): “D.C.” Patterson did not see a D.C. (da capo, an indication from the composer to repeat) on the parts, so he went



Lt. Col. Fetting conducted Sousa’s “Right-Left” march during the 2016 Sousa Season Opener on Jan. 10, 2016, at George Mason University’s Center for the Arts Concert Hall in Fairfax, Va.

on a quest to find an earlier edition. “I located the original parts as published by the Harry Coleman Co. of Philadelphia. Lo and behold, every part had a D.C. on it.”

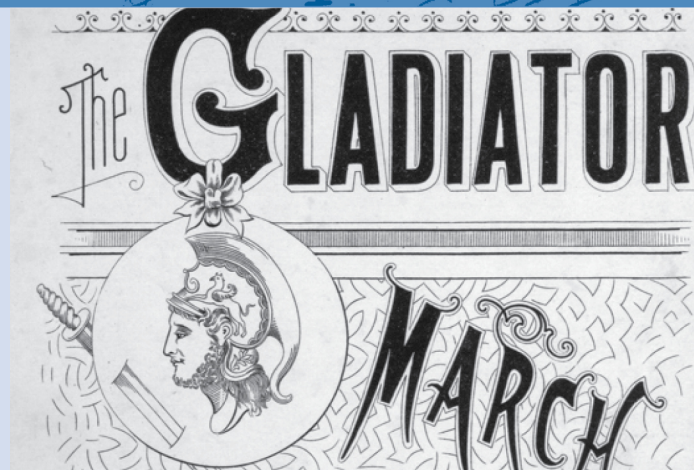
“The White Plume” was originally titled “We’ll Follow Where the White Plume Waves,” and was composed by Sousa in collaboration with Edward M. Table as a campaign song for presidential candidate James G. Blaine. Blaine, a former Speaker of the House narrowly lost the election to Benjamin Harrison in 1884, and Sousa repurposed the vigorous march for the military. The piece was featured as an encore on the 2016 Sousa Season Opener.

A handful of Sousa’s works were written for the Marine Corps and even more specifically for the unique military environment and traditions at the home of the Marine Band, the historic Marine Barracks in Washington, D.C. “Sound Off” (1885), described by Fetting as one of Sousa’s early “masterpieces,” was dedicated to then-Commanding Officer of Marine Barracks Washington, General George Porter Houston. The march derives its title from a military command and is frequently heard during parades and formations, directing the band to march up and down the parade deck in order to be reviewed by the commanding officer and spectators. The command is given at every Friday Evening Parade at Marine Barracks Washington.

Described by Fetting as a workout for the woodwinds, “Triumph of Time” (1885) features several energetic runs

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Volume two of “The Complete Marches of John Philip Sousa” includes both “The Gladiator,” Sousa’s first mainstream recognizable march, and “Semper Fidelis,” which Sousa considered, musically speaking, to be his finest march.

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and flourishes throughout the march. Despite its flair, the work did not gain traction during Sousa’s career. That was not the case for Sousa’s next composition. Dedicated to Charles Towle, the editor of the Boston Traveler newspaper, Sousa achieved his first mainstream recognition with “**The Gladiator**” (1886).

According to Bierley, “For Sousa, ‘The Gladiator’ brought back both happy and unhappy memories. In 1885 he had written the dirge ‘The Honored Dead’ for Stopper and Fisk, a music publisher in Williamsport, Pennsylvania. They were so pleased that they asked him to write a quickstep march. He responded with ‘The Gladiator,’ but they rejected it. Their shortsightedness cost them dearly; Sousa then sold it to Harry Coleman of Philadelphia, and it eventually sold over a million copies.”

Sousa himself was unaware of its popularity until he heard it played on the streets of Philadelphia. He provided this account in “Marching Along”:

I was taking a stroll along Broad Street. At a corner a hand-organ man was grinding out a melody which, somehow, seemed strangely familiar. As I listened more intently, I was surprised to recognize it as my own ‘Gladiator’ march. I believe that was one of the proudest moments of my life, as I stood there on the corner listening to the strains of that street organ!

As the Italian, who was presiding over

the crank, paused, I rushed up to him and seized him warmly by the hand. The man started back in amazement and stared at me as though he thought I had taken leave of my senses.

‘My friend! My friend!’ I cried. ‘Let me thank you! Please take this as a little token of my appreciation!’

I tore myself away, walking on air down the remainder of the street and leaving the organ grinder dazed by the coins I had thrust into his hand. I don’t believe he can account for the gift to this day.

But I was exultant. My music had made enough of a hit to be played on a street organ.

At last I felt that it had struck a popular chord.

Sousa followed “The Gladiator” with another martial march. “**The Rifle Regiment**” (1886) was composed for the 3rd U.S. Infantry and was the first piece featured on the 2016 Sousa Season Opener. According to Fetting, “Sousa was a great innovator of the march form throughout his long career, and it was around this time that he began to regularly employ the march form that he would use for many of his greatest works. This particular march, however, follows the more traditional formula practiced by an earlier generation of march composers that included D. W. Reeves and Claudio Grafulla.”

The next march in Sousa’s repertoire was “**The Occidental**” (1887). There are no commissioning records

for this piece but some speculate that it was composed for Occidental College in Los Angeles, which was established in 1887.

In 1888, Sousa composed “**The Crusader**,” which is believed to contain hidden Masonic music; “**National Fencibles**,” written for a popular drill team in Washington; and the beloved “**Semper Fidelis**.” Sousa explained, “I wrote ‘Semper Fidelis’ one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico.”

The march takes its title from the motto of the U.S. Marine Corps: Semper Fidelis, Latin for “always faithful,” and its original intent was to be the outdoor replacement for “Hail to the Chief,” at the request of President Chester A. Arthur. Sousa wrote “Presidential Polonaise” in 1886 as the indoor presidential fanfare, and a year after he left office, Sousa wrote “Semper Fidelis.” Sousa recounted the first performance:

We were marching down Pennsylvania Avenue, and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison, many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed our playing of the march that the ‘trumpet’ theme would be heard for the first time, just as we got to the front of the reviewing stand. Suddenly, ten extra trumpets were shot in the air, and the ‘theme’ was pealed out in unison. Nothing like it had ever been heard there before – when the great throng on the stand had recovered its surprise, it rose in a body, and led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all.

“Semper Fidelis” did not replace “Hail to the Chief,” but subsequently gained recognition as the march of the U.S. Marine Corps. Musically speaking, Sousa regarded it as his finest march.

Many audiences would assume given the number of times the Marine Band has performed “Semper Fidelis” that it would be easy to record. That was not necessarily the case, confessed percussionist Master Gunnery Sgt. Christopher Rose.

“This recording project is dedicated to making sure we record the pieces as Sousa intended, but over the years, our ensemble has developed its own traditions for

performing some of these works, depending on who the conductor is at the time,” explains Rose. “Despite playing some of these works thousands of times, there were periods throughout the recording project when sections of the works were foreign to us. It was difficult to retrain our brains to apply different accents and styles.”

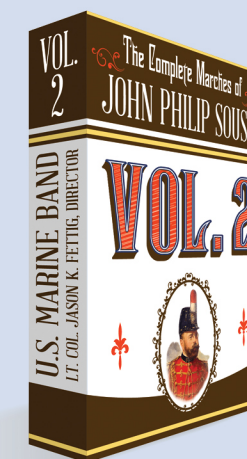
The final piece included on “The Complete Marches of John Philip Sousa: Volume 2” is “**The Picador**” (1889). Inspired by Sousa’s travels to Mexico, the piece, along with “Semper Fidelis,” “The Crusader,” and “The Washington Post” were sold for the unbelievably low sum of \$35 each to Harry Coleman. Sousa admitted later in “Marching Along” that, “It seems to me now that I had a very hazy idea of the value of money.” Up until 1892 he had sold his compositions outright, some for as low as \$5.

Upon reflecting on volume two of this project, Fetting said, “I am more convinced than ever of the tremendous value of all of these wonderful miniature masterpieces. We have always held Sousa’s music in very high regard in the Marine Band, but it has been incredibly rewarding to revisit and study these works in chronological order and chart the development of this great American composer. I hope that everyone who enjoys these recordings and uses the materials to share Sousa marches with their students will have as much fun discovering or rediscovering his special genius as we are having as we create this series!” 🎖️

### THE COMPLETE MARCHES OF JOHN PHILIP SOUSA: VOLUME 2

“The Complete Marches of John Philip Sousa: Volume 2” will be released for free on April 11, 2016, exclusively on the Marine Band website, including full PDF scores with parts. All tracks will also be available for listening, with scrolling scores, on the Marine Band YouTube channel.

[www.marineband.marines.mil](http://www.marineband.marines.mil)  
[www.youtube.com/usmarineband](http://www.youtube.com/usmarineband)





# FEATURED PROGRAMS

## MUSICAL FASHION OF GREAT BRITAIN

Friday, April 1 | 7:30 PM

Maj. Michelle A. Rakers, conducting

Marine Chamber Orchestra at National Presbyterian Church, Washington, DC

Few would argue the musical sway Jean Sibelius held over Nordic composers, but he also significantly impacted the work of many British composers. William Walton subscribed to compositional techniques that were very similar to those of Sibelius when he composed his First Symphony. And although Sibelius was essentially a contemporary to Ralph Vaughan Williams, Vaughan Williams' initial pre-published inscription on his Fifth Symphony read, "Dedicated without permission and with the sincerest flattery to Jean Sibelius, whose example is worthy of all imitation." So it became the musical fashion of Great Britain to emulate the great Finnish composer.

VAUGHAN WILLIAMS/ARR. GREAVES | Fantasia on Greensleeves

WALTON | Concerto for Viola and Orchestra

SIBELIUS | Valse triste, Opus 44, No. 1

SIBELIUS | Symphony No. 7 in C, Opus 105

## STATE OF MIND

Sunday, April 10 | 2 PM

Maj. Michelle A. Rakers, conducting

Marine Band at NOVA, Alexandria, VA

This program emphasizes the very nature of music and its persuasive qualities, illustrating how music holds the power to either depict a state of mind or to alter mood. Each of these selections highlight some mental state, whether it is the pride felt serving as a Marine, the harried and frantic feeling most everyone has experienced at some point, or the meditative mood that Michael Gandolfi's *Flourishes and Meditations* can evoke during a performance. The program culminates with Dana Wilson's *Piece of Mind* where each movement represents the inner workings of the human mind. The concert will also feature a solo performance by the 2016 Marine Band Concerto Competition winner.

JAGER | "Esprit de Corps"

BOYSEN | *Frenzy*

CHAMINADE | Concertino for Flute, Opus 107

Mei Stone, soloist

GANDOLFI | *Flourishes and Meditations on a Renaissance Theme*

BRYANT | *Radiant Joy*

HANDEL/TRANS. BARROW | "Arm, Arm, Ye Brave" from *Judas Maccabaeus*

Master Sgt. Kevin Bennear, baritone

WILSON | *Piece of Mind*

## CHAMBER MUSIC SERIES

Sunday, April 17 | 2 PM

Master Sgt. Karl Johnson, coordinator

Sousa Band Hall, Washington, DC



BACH/TRANS. GRANDJANY | Bourrée's Double from Violin Partita No. 1

BACH | Gavotte en Rondeau from Suite BWV 1006a

PÄRT/ARR. BRINER | *Fratres*

GABRIELI/ED. CREES | Sonata XIII from *Canzoni et sonate*

and Canzon VIII from *Canzoni et sonate*

MESSIAEN | Quatuor pour la fin du temps

## YOUNG PEOPLE'S CONCERT: MEET THE BAND

Sunday, April 24 | 2 PM

1st Lt. Ryan J. Nowlin, conducting

Marine Band at NOVA, Alexandria, VA

Read details about the concert on page 2.

## THE MINTAGE OF MAN: REMEMBERING WORLD WAR I

Sunday, May 1 | 2 PM

Lt. Col. Jason K. Fettig, conducting

Mr. James Ross, conducting

Dr. Patrick Warfield, concert curator

Marine Chamber Orchestra and University of Maryland Symphony Orchestra from the UMD School of Music at UMD, College Park, MD

Read about this concert on page 8.

VAUGHAN WILLIAMS | Fantasia on a Theme by Thomas Tallis

HOLST | "Mars, the Bringer of War" from *The Planets*, Opus 32

ELGAR | *Carillon*, Opus 75

PIANTADOSI/LYRICS BRYAN | "I Didn't Raise My Boy to Be a Soldier"

IVES | "From Hanover Square North" from Orchestra Set No. 2



Master Sgt. Kevin Bennear will sing "Arm, Arm, Ye Brave" from *Judas Maccabaeus* during the band concert April 10.

BRIDGE | *Lament for Catherine*

COHAN | "Over There"

IVES | "He Is There!"

FARRAR | Heroic Elegy, Opus 36

RAVEL | *Le Tombeau de Couperin*

BUTTERWORTH/POEM BY A.E. HOUSMAN | "The Lads in Their Hundreds"

GURNEY | "Ludlow Fair"

RAVEL | *La valse*

HOLST | "Jupiter, the Bringer of Jollity" from *The Planets*, Opus 32

## CHAMBER MUSIC SERIES: LATIN JAZZ

Sunday, May 8 | 2 PM

Gunnery Sgt. AnnaMaria Mottola, coordinator

Sousa Band Hall, Washington, DC



HERNANDEZ | "Adelante Siempre Voy"

NOVA/JORY | "Aprovecha"

VELÁZQUEZ | "Besame Mucho"

FERNÁNDEZ | "El Diablo Suelto"

WALLACE | "La Familia"

COREA | "La Fiesta"

PUENTE | "Mambo Caliente"

D'RIVERA | Paquito's Samba

CAMILO | "Suntan"

## PICTURE STUDIES

Sunday, May 15 | 2 PM

Lt. Col. Jason K. Fettig, conducting

Marine Band at NOVA, Alexandria, VA

If a picture is worth a thousand words, then the pictures that are implied by the virtual color, action, and emotion of music are surely worth many more. This concert explores how images and imagination are turned into music, with inspiration taken from ancient ballads, painting, sculpture, poetry, photographs, and film. Each work presented on this program began its life as a very personal study and interpretation of the composer. Yet music possesses the potential to move well beyond the images that inspire it, becoming living art that



A Latin Jazz Ensemble will perform on May 8 and the concert will stream live on the Marine Band website and YouTube channel.

evolves with each performance and brings with it the invitation to create new pictures within the mind of the listener.

CONTE/TRANS. NOWLIN\* | *A Copland Portrait*

RESPIGHI | Huntingtower Ballad

ADAM SCHOENBERG/TRANS. D. PATTERSON\* | *Picture Studies*

transcription world première

PUCKETT | *It perched for Vespers nine*

SHOSTAKOVICH/TRANS. D. PATTERSON\* | Suite from *The Gadfly*

## CHAMBER MUSIC SERIES

Sunday, May 22 | 2 PM

Gunnery Sgt. Tam Tran, coordinator

Sousa Band Hall, Washington, DC



PÄRT | *Fratres*

SCHOENBERG | *Verklärte Nacht*, Opus 4

PAGANINI | Caprice No. 1 in E, Opus 1

R. SCHUMANN | Quintet in E-flat for Piano and Strings, Opus 44

## SUMMER ORCHESTRA SERIES

Saturday, June 18 | 7:30 PM

Lt. Col. Jason K. Fettig, conducting

Marine Chamber Orchestra at NOVA, Alexandria, VA

VERDI/ARR. DREW | Symphony for Strings in E minor [String Quartet in E minor]

GARROP | *Inner Demons*

CHADWICK | Serenade in F for String Orchestra

VIVALDI | Recorder Concerto in C minor, Opus 44, No. 19, RV 441

Staff Sgt. Rachel Siegel, soloist

All concerts are free and open to the public. No tickets are required. Schedule is subject to change. For programs and program notes, visit [www.marineband.marines.mil](http://www.marineband.marines.mil) call the Concert Information Line at (202) 433-4011.

Live Stream concerts will stream live on the Marine Band website and YouTube channel.





## REMEMBERING WORLD WAR I: THE MINTAGE OF MAN

by Staff Sgt. Rachel Ghadiali

In a special tribute marking the centennial of the First World War, the United States Marine Chamber Orchestra will join forces with the University of Maryland Symphony Orchestra in a concert titled “Remembering World War I: The Mintage of Man.” Guest curated by University of Maryland musicologist Dr. Patrick Warfield, the free concert will take place at 2 p.m., Sunday, May 1, at the Clarice Smith Performing Arts Center at the University of Maryland in College Park. The program will examine major concert works from the period and explore the conflict through music, poetry, and imagery.

Marine Band Director Lt. Col. Jason K. Fettig, Professor James Ross, director of orchestral studies at UMD, and Dr. Warfield collaborated to craft a program through narration, music, and projected imagery that will tell the story of America’s involvement in the war.

“We are trying to capture the conflicting emotions that accompany war: despair, heroism, nostalgia, hopelessness,” said Warfield. “The audience can expect to feel a wide range of emotions, and also hear music that is rarely performed together: ranging from elegies to pop songs.”

The program highlights works that were written during the war, pieces written specifically about the war, and obscure works that came to fruition during the conflict. The movement titled “Mars, the Bringer of War,” from Gustav Holst’s *The Planets* will set the tone on the first half of the program. “This was war, our first world war. And there’s a real visceral darkness in Holst’s Mars—the Bringer of War—that sets the tone for this narrative,” Fettig said.

As with any war, there were differences of opinions and strong opposition within pacifist and isolationist movements resulting in anti-war songs such as the popular hit “I Didn’t Raise My Boy to Be a Soldier” by lyricist Alfred Bryan and composer Al Piantadosi. Mezzo-soprano Gunnery Sgt. Sara Sheffield will sing this World War I era tune in which the lyricist meant to illustrate a mother’s point of view.

I didn’t raise my boy to be a soldier, I brought him up to be my pride and joy. ... There’d be no war today, if mothers all would say I didn’t raise my boy to be a soldier.

According to Warfield, the program will tell the story about the shifting views and changing American sentiment. At the start of the war, many Americans saw the conflict as foolish and distant, and President Woodrow Wilson encouraged

YOUR SONG—MY SONG—OUR BOYS’ SONG!

# OVER THERE



The concert’s first half will close with George M. Cohan’s immortal “Over There.”

citizens to remain unbiased. In a message to Congress, the president said, “The United States must be neutral in fact, as well as in name, during these days that are to try men’s souls. We must be impartial in thought, as well as action, must put a curb upon our sentiments.”

The country supported the president’s declaration of neutrality, but the war was complicated, and isolationist sentiment began to change as Germans started attacking commercial ships crossing the Atlantic Ocean. The shift toward involvement heightened following a tragedy in the Atlantic.

On May 7, 1915, a German U-boat torpedoed the RMS *Lusitania*, a British ocean liner sailing from New York to Liverpool, England. The luxury ship was completely submerged within 18 minutes, and approximately 1,200 people died in the attack. This attack facilitated a change in American public opinion from neutrality to readiness. Two works on the program were inspired by the event: Charles Ives’s “From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose” and Frank Bridge’s *Lament for Catherine*. Ives’s commemoration was based on his experience on the day of the disaster, and Bridge’s *Lament* was a tribute to Catherine, a 9-year-old girl and friend of the composer who perished on the *Lusitania*.

Soon the American people heard patriotic songs that stirred support for the war and the troops, including the immortal “Over There” by George M. Cohan. The New York Times called it “the greatest song of the first World War” and President Wilson considered the war song “a genuine inspiration to all American manhood.” Closing the first half of the concert will feature the tune with the familiar lyrics that were once heard far and wide and sung by grateful Americans.

Over there, over there,  
Send the word, send the word over there  
That the Yanks are coming, the Yanks are coming  
The drums rum-tumming everywhere.  
So prepare, say a prayer,  
Send the word, send the word to beware -  
We’ll be over, we’re coming over,  
And we won’t come back till it’s over, over there.

The second half of the program includes several works based on poetry including George Butterworth’s setting of A. E. Housman’s “The Lads in Their Hundreds.” Written in 1896, Housman’s words were a celebration of heroic deaths that would allow young men to “... carry their looks or their truth to the graves. ... They carry back bright to the coiner the mintage of man; The lads that will die in their glory and never be old.”

Charles Ives’s “In Flanders Fields” was based on the poem by Canadian Army doctor John McCrae. The poignant lines in McCrae’s “In Flanders Fields” also referenced young men who went to their graves during the war:

In Flanders fields the poppies blow  
Between the crosses, row on row,  
That mark our place; and in the sky  
The larks, still bravely singing, fly  
Scarce heard amid the guns below.

We are the Dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved, and now we lie  
In Flanders fields.

Take up our quarrel with the foe:  
To you from failing hands we throw  
The torch; be yours to hold it high.  
If ye break faith with us who die  
We shall not sleep, though poppies grow  
In Flanders fields.

“This concert will feel like a story,” Fettig said. “The drama of music coming from different parts of the stage and the audiovisual element will result, I hope, in a very special performance. It will be an unconventional classical music concert that draws people in to an incredible time in our history and will shed new light on the creation and meaning of some of the great works of classical music with which many people may already be familiar. And at the end of the program, through all the sacrifice and after the darkness and conflict, Jupiter—Bringer of Jollity—brings us to a sense of hope and perseverance.”

The concert is free and no tickets are required. Highlights from “The Mintage of Man” will be available at [www.youtube.com/usmarineband](http://www.youtube.com/usmarineband) at a later date. 🎵

## SUMMER ACTIVITIES

### FRIDAY EVENING PARADES

A one hour and fifteen minute performance of music and precision marching, the Evening Parade features “The President’s Own” United States Marine Band, “The Commandant’s Own” United States Marine Drum and Bugle Corps, the Marine Corps Color Guard, the Marine Corps Silent Drill Platoon, Ceremonial Marchers, and the official mascot of Marine Barracks Washington, D.C., English bulldog Corporal Chesty XIV. The Evening Parade occurs every Friday night from May 6 to August 26. Guests with reservations are admitted beginning at 7:15 p.m. and should arrive no later than 8 p.m. There is no charge for admission. Reservations can be made online at [www.barracks.marines.mil](http://www.barracks.marines.mil).



### SUMMER FARE ON THE NATIONAL MALL

This summer “The President’s Own” will continue its tradition of Summer Fare concerts filling the warm evening air from June to August with the sounds of Sousa, light classics, country music, contemporary jazz, and popular band favorites. Members of the Marine Band will perform at 8 p.m., on Wednesdays on the west terrace of the U.S. Capitol, and some Thursdays at 8 p.m. at the Sylvan Theater on the grounds of the Washington Monument. All concerts are free and open to the public; the schedule is subject to change. Inclement weather notifications will be made by 6 p.m. the night of the performance. For program information and inclement weather announcements, call (202) 433-4011 or visit [www.marineband.marines.mil](http://www.marineband.marines.mil).

### FREE COUNTRY AT NATIONAL HARBOR

The Marine Band’s popular music ensemble, Free Country, will perform at 7 p.m., Saturday, June 25, on the outdoor Plaza Stage at Maryland’s National Harbor along the Potomac River. Prior to this, the group will also perform during the Marine Band’s regular Summer Fare time slot of 8 p.m. on both Wednesday, June 22, on the west terrace of the U.S.



SUMMER continued on page 11



BAND MEMBER NEWS

NEW MEMBERS



**Recording engineer Staff Sgt. Michael Ducassoux** of Norwood, Pa., joined “The President’s Own” United States Marine Band in February 2016. Staff Sgt. Ducassoux began his musical training on percussion at age eight. After graduating in 2001 from Interboro High School in Prospect Park, Pa., he attended Temple University in Philadelphia, where he earned a bachelor’s degree in music education and jazz studies in 2007. While at Temple, he studied with Glenn Steele, Erik Johnson, and Terell Stafford. In 2014, he earned a master’s degree in music technology-production track from the University of Valley Forge in Phoenixville, Pa. Prior to joining “The President’s Own,” Staff Sgt. Ducassoux started a production company in 2011 where he recorded and composed for academic ensembles, composed music for film, and designed sound systems. Most recently, he taught band, orchestra, jazz, and general music for nine years at Tredyffrin/Easttown Middle School in Berwyn, Pa., in addition to teaching high school marching bands, indoor drum lines, and maintaining a private teaching studio.



**Tuba player Staff Sergeant William Samson** of Appleton, Wis., joined “The President’s Own” United States Marine Band in February 2016. Staff Sgt. Samson began his musical training on the tuba at age 11. After graduating in 1999 from Appleton North High School he earned a bachelor’s degree in music performance in 2003 from Lawrence University in Appleton. He continued his studies, earning a master’s degree from Rice University in Houston in 2005 where he studied with Dave Kirk of the Houston Symphony. He is currently working on a doctorate at the University of Houston where he is studying with Mark Barton of the Houston Grand Opera Orchestra and Houston Ballet Orchestra. Prior to joining “The President’s Own,” he performed with the Houston Symphony, Houston Grand Opera Orchestra, Houston Ballet Orchestra, the River Oaks Chamber Orchestra, and the Paragon Brass Ensemble, all in Houston.

STAFF LINES



**Gunnery Sgt. Jeffrey Higgs**

**POSITION IN BAND**  
Recording Lab Chief / Recording Engineer

**EDUCATION**  
Bachelor of Science in Music Business from Full Sail University

**JOINED THE BAND**  
2014

**SELF-PORTRAIT**  
Strong work ethic, faithful, loyal, innovative, optimistic

**FAVORITE SAYING OR MOTTO**  
Practice the way you want to perform because you will certainly perform the way you have practiced

**GREATEST ACCOMPLISHMENT**  
Hopefully being someone my kids will look up to for more reasons than I am their dad

**PET PEEVE**  
People not doing things at their best or reaching

their fullest potential because they are lazy or because it’s “good enough”

**WALTER MITTY FANTASY**  
To be a part of the Rat Pack

**MOST MEMORABLE MOMENT IN BAND**  
Getting the phone call from then-Maj. Fetting offering me a job with the U.S. Marine Band

**INSPIRATION**  
God, my parents, and my wife

**FAVORITE MOVIE**  
“White Christmas,” “Newsies,” or “Ocean’s Eleven” (the original)

**WHO WOULD PLAY YOU IN A MOVIE**  
Pitbull

**BEST-KEPT SECRET**  
I love listening to my wife sing when she doesn’t know I am listening

**FAVORITE FOODS**  
Cheeseburgers and homemade ice cream

**HOBBIES**  
Recording, playing drums, watching movies, and hanging out with my kids

**BAD HABIT**  
Not putting my clothes away after they come out of the dryer

**THREE THINGS ALWAYS FOUND IN YOUR REFRIGERATOR**  
Eggs, spinach, and apple butter

**MOST INFLUENTIAL TEACHERS**  
Joseph Olivieri, Pueblo South High School Band; Wayne Genova, Pueblo South High School Choir; Wayne Deherrera, Deherrera Sound Company

**PROFESSIONAL EXPERIENCE BEFORE THE BAND**  
14 years in the fleet Marine bands: percussionist, recording engineer, small ensemble leader, and platoon sergeant

**LUXURY DEFINED**  
Brand new Camaro and Harley Davidson parked outside my personal billion dollar recording studio

**BOOKS AT BEDSIDE**  
Bible, “The Wiersbe Bible Commentary,” “Recording Engineers Handbook,” “Honk Honk Beep Beep,” and “Green Eggs and Ham”

**FAVORITE PIECE OF MUSIC**  
Anything Frank Sinatra sings

**PLACE YOU’D MOST LIKE TO BE STRANDED**  
Anywhere with my wife

**LAST WORDS**  
I will see you in Heaven.

SUMMER continued from page 9

Capitol, and Thursday, June 23, at the Sylvan Theater on the grounds of the Washington Monument. The National Harbor concert is part of the harbor’s Military Concert Series which features several military music ensembles throughout the summer. All concerts are free and no tickets are required. Free Country is made up of musicians from “The President’s Own,” and its repertoire includes hit songs from the 1960s to the present from the genres of pop, rock, R&B, and country. The versatile and high energy group also performs original works written by its members.

JAZZ ENSEMBLE AT THE NATIONAL MUSEUM OF AMERICAN HISTORY

On Thursday, June 30, a jazz ensemble will perform as part of the National Museum of American History’s Star-Spangled American Music Series, “illuminating America’s musical heritage, through its composers, songwriters, iconic performers, and musical trends.” The jazz ensemble will perform a lineup of stirring American music in free 30-minute concerts in the museum’s Warner Brothers Theater at 12, 1, and 2 p.m. The concerts are free; no tickets are required. The National Museum of American History is located at 14th Street and Constitution Avenue, NW in Washington, D.C. Visit [www.americanhistory.si.edu](http://www.americanhistory.si.edu) for more information.

MEMORIAL DAY SUMMER BLAST OFF!

On Sunday, May 29, the Marine Band will perform Summer Blast Off!, a Memorial Day weekend concert at Wolf Trap National Park for the Performing Arts’ Filene Center in Vienna, Va. This annual musical extravaganza will be followed by a thrilling fireworks display; it is free and open to the public and will begin at 8 p.m.

The program includes inspirational and patriotic works such as John Philip Sousa’s march “The Stars and Stripes Forever,” 1st Lt. Nowlin’s moving arrangement of “Amazing Grace,” Irving Berlin’s “God Bless America,” Piotr Ilyich Tchaikovsky’s monumental 1812 Overture, a medley of the military service songs, and John Williams’ *The Patriot*, a new transcription of music from the score to the Mel Gibson Revolutionary War epic. The program will also include Mark D. Camphouse’s *Yosemite Autumn*, as a tribute to the 100th anniversary of the National Park

Service, and a new arrangement from the hit Broadway musical *Guys and Dolls*, sung and narrated by baritone vocalist Master Sgt. Kevin Benneer and mezzo-soprano Gunnery Sgt. Sara Sheffield.

“This concert always highlights a cross-section of our great American music and famous works that have long been associated with our cherished holidays,” said Marine Band Director Lt. Col. Jason K. Fetting. “Even more importantly, this popular gathering of thousands from around the D.C. area allows us the perfect opportunity to celebrate our national heritage and pay tribute to those who have sacrificed so much in service to our country.”

Gates will open at 6:30 p.m. and will close when the park reaches maximum capacity. The Filene Center is located at 1551 Trap Road in Vienna. Patrons are welcome to bring blankets or lawn chairs for seating in the lawn area. For more information call (703) 255-1900 or visit [wolf-trap.org](http://wolf-trap.org).

PROMOTIONS

**To Master Gunnery Sergeant:** Principal double bass Aaron Clay

**To Master Sergeant:** Clarinet player Tracey Paddock and Public Affairs Chief Amanda Simmons

**To Gunnery Sergeant:** Trumpet/cornet player Amy McCabe and Supply Chief Zoraida Rodriguez-Keeton

VACANCY

**Trombone:** May 23-24

For audition information, contact Marine Band Operations at [marineband.operations@usmc.mil](mailto:marineband.operations@usmc.mil) or (202) 433-5714.

IN MEMORIAM

Percussionist James Allen Nelson passed away on Nov. 28, 2015. Nelson served in the Marine Band from 1968-72.



MARINE BAND CONTACT INFORMATION

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Editor: Staff Sgt. Brian Rust



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