

May  
2017

The Marine Chamber Orchestra will perform at the National Gallery of Art on Sunday, May 21, for the opening of the new exhibition *America Collects Eighteenth-Century French Painting*. Details on page 1.





# SETTING THE STAGE: EIGHTEENTH-CENTURY FRANCE

BY MASTER SERGEANT AMANDA SIMMONS

In 1815, Joseph Bonaparte, the elder brother of Napoleon, immigrated to the United States at the close of the Napoleonic Wars. He brought with him his collection of 18th-century French paintings, causing quite a sensation.

According to the National Gallery of Art: “Over the decades, appreciation of French 18th-century art has fluctuated between preference for the alluring decorative canvases of rococo artists such as François Boucher and Jean Honoré Fragonard and admiration of the sober neoclassicism championed by Jacques Louis David and his pupils.”

On May 21, 2017, the National Gallery of Art will open the exhibition *America Collects Eighteenth-Century French Painting* and in conjunction with the opening, the Marine Chamber Orchestra will present a concert of works by the noted French composers Jean-Philippe Rameau and Jean-Marie Leclair, as well as Wolfgang Amadeus Mozart.

“While the newly founded United States of America was in its infancy, Baroque music was gradually giving way to Classical in Europe,” noted Assistant Director Capt. Ryan J. Nowlin. “It is through this musical lens that a glimpse of eighteenth-century France, from both the internal and external vantage points, is offered.”

Rameau became one of the most influential composers and music theorists of the Baroque era. For much of King Louis XV’s reign, he dominated the French musical scene, replacing the revered Jean-Baptiste Lully. However, it was not until he was nearly 50 that he made his operatic debut, the genre on which his musical reputation now largely resides.

*Les Indes Galantes* was première in 1735 in Paris and continued to be performed both at the court and at the Opéra well into the 1770s. The four individual acts of the opéra-ballet are given a unifying theme by a mythological-allegorical introduction: Le Turc genereux (The Generous Turk), Les Incas du pérou (The Incas of Peru), Les Fleurs (The Flowers), and Les Sauvages (The Savages). But tracking down all 21 movements for this suite was no small task.

“While researching the program, Capt. Nowlin discovered a Franz Brugon recording of a suite from the opera-ballet and asked the Marine Band Library to locate the materials,” explains librarian Gunnery Sgt. Jennifer Mills. “For this

event, we leveraged the International Music Score Library Project (IMSLP), a virtual library of public domain scores. Fortunately, a YouTube video of the recording had a scrolling score, so we were able to check the search results against the score in the video. Over the next several months, we were able to edit the materials we found on IMSLP to suit our modern-day instrumentation, while still honoring the intentions of the composer.”

The second piece on the program comes from another influential composer of the Baroque era. Born in Lyon, France, Jean-Marie Leclair l’Aîné was a student of his father’s trade, braid-making. An artist at heart, he also studied violin and dance on the side, becoming ballet master at the Turrin Theater in 1722. A year later, Leclair left the theater for Paris where he published his first sonatas for violin launching him on his musical career.

First appearing in Paris in 1737 as a set of parts, Leclair’s Opus 7 is a collection of six concerti for violin. An addition to the beginning of the third concerto’s solo included remarks that the solo can be played on the German flute or oboe.

“I am excited to play a handmade Boehm system, wooden flute for the Leclair concerto,” notes soloist Gunnery Sgt. Ellen Dooley. “The flute has a modern scale and silver keywork. It is blended with Mopane wood, which provides a darker timbre that gives a nod to the baroque flutes of the past.”

The final selection on the program, Symphony No. 31 in D, K. 297, *Paris*, is one of Mozart’s more famous symphonies. In 1777, Mozart became discontented in Salzburg, Austria, and traveled to Mannheim, Germany, and later Paris in search of employment. While in these cities, he explored new forms of the genre.

“It was in Paris that Mozart expanded the orchestra from his 30th symphony by adding flutes, clarinets, and timpani, thereby enabling him to experiment with new orchestral colors,” notes Nowlin. “In fact, K. 297 was Mozart’s first symphony to make use of the clarinet. Additionally, Mozart returned to a three-movement symphony, considerably enlarging the first and last movements in comparison with his previous works.”

The concert will take place at 2 p.m., Sunday, May 21 in the National Gallery of Art’s West Building in the East Garden Court. The event is free and no tickets are required. The collection, *America Collects Eighteenth-Century French Painting*, can be found on the main floor of the West Building. It contains 68 paintings that represent some of the best and most unusual examples of French art of that era held by American museums. For the complete program and notes, [click here](#). 🍷

*The eighteenth-century French painting Le Discret by Joseph Ducreux.*



## WOLF TRAP SUMMER BLAST OFF!

By Master Sgt. Kristin duBois

The Marine Band will once again inaugurate the summer season of performances at the Wolf Trap National Park for the Performing Arts with the Summer Blast Off at 8 p.m., Sunday, May 28 conducted by Director Lt. Col. Jason K. Fetting. For 46 years “The President’s Own” has brought the music of the White House to the lawn of the Filene Center under brilliantly lit stars, torrential downpours, and spectacular fireworks displays. This year’s program of Americana is sure to delight patrons as it offers a little something for everyone who waves the “red, white, and blue.”

The concert begins with “Let Freedom Ring,” a fanfare by Assistant Director Capt. Ryan Nowlin. Before “The Star-Spangled Banner” officially became the national anthem in 1931, there were many popular hymns that served as de facto anthems for the United States, including “My Country ‘Tis of Thee.” The lyrics of this patriotic American song were written by Samuel F. Smith and set to the melody of “God Save the Queen,” the national anthem of the United Kingdom. “Let Freedom Ring” is based on “My Country ‘Tis of Thee” and was premièred by the U.S. Marine Band on Jan. 21, 2013, at the second inaugural of President Barack Obama. Drawing his inspiration for this piece directly from Smith’s patriotic words, Capt. Nowlin says his “simplistic treatment of the theme is to portray a deep reverence.” Shining through the texture on numerous occasions, great emphasis is placed on the lyrics “land where my fathers died,” a strong reminder that America would not be what it is were it not for the sacrifices of those who have gone before us. Other patriotic selections include John Philip Sousa’s march, “The Stars and

Stripes Forever” and a medley of service songs known as A Salute to the Armed Forces of the United States of America.

The Marine Band will spotlight several soloists during the Summer Blast Off. Euphonium players Master Sgt. Mark Jenkins and Gunnery Sgt. Ryan McGeorge will perform a clever and witty arrangement of Jean-Baptiste Arban and Herbert L. Clarke’s “The Carnival of Venice,” while the clarinet section will display feats of musical strength during the Original Dixieland Jazz Band’s “Tiger Rag” from *Tribute to Benny Goodman*. Vocalists Gunnery Sgt. Sara Sheffield and Master Sgt. Kevin Benneer will invite the audience to “be their guests” as they debut a new arrangement of songs from Disney’s latest adaptation of *Beauty and the Beast*.

Science fiction fans will appreciate a nod to the “Star Wars” saga with John Williams’ “The Jedi Steps and Finale” from *Star Wars: The Force Awakens*. The movement begins with the music of the Jedi and moves into a final montage of all of the main themes in Williams’ incredible symphonic tapestry. And no Summer Blast Off is complete without Piotr Ilyich Tchaikovsky’s exhilarating Overture Solennelle, “1812,” Opus 49. Be sure to stay for the best fireworks show in town!

The concert is free and tickets are not required. The gates will open at 6:30 p.m., and will close when the park reaches maximum capacity. A fireworks viewing area will open at approximately 9:30 p.m., following the Marine Band’s performance, with the display set to start at 9:45 p.m. The Filene Center is located at 1551 Trap Road in Vienna, Va. Patrons are welcome to bring blankets or lawn chairs for seating in the lawn area. For more information call (703) 255-1900 or visit [www.wolf-trap.org](http://www.wolf-trap.org). 🎆

*The Marine Band concert at Wolf Trap will feature the clarinet section in the Original Dixieland Jazz Band’s “Tiger Rag” from Tribute to Benny Goodman, as well as a euphonium duet arrangement of the “The Carnival of Venice.”*





## SOUSA'S MARCH MANIA IN THE SCHOOLS

By Gunnery Sergeant Rachel Ghadiali

From March 4 through April 3, 32 marches battled to earn the title of Sousa's March Mania champion. After four weeks of competition and more than 475,000 total votes, Sergei Prokofiev's "Athletic Festival March" won the contest, defeating John Philip Sousa's march "The Liberty Bell" with more than 90,000 students across the country voting in the polls.

Starting in December, band directors and music educators signed up to receive supplemental materials for their students. This year's March Mania resources included program notes, a YouTube playlist, new brackets, and customized stickers for each participating march. Hundreds of teachers have utilized this year's materials and other Marine Band resources to implement the "mania" in their classrooms.

"I'm delighted that this year's March Mania was such an incredible success, bringing a fun and interactive program that celebrates the musical legacy of the march to thousands of students and music lovers around the globe," said Marine Band Director Lt. Col. Jason K. Fettig. "As this initiative has grown both in scope and reach over the last several years, I am so very proud of the creative minds and unrivaled initiative of our talented Public Affairs team, who not only invented the concept, but have since developed it into one of the most popular and effective ways in which we interact with the education community and so many fans of this great band music."

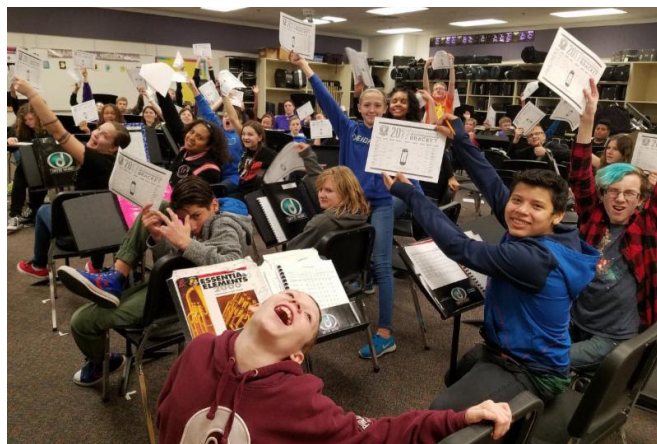
Ronica Brownson, band director at Park Forest Middle School in State College, Pa., teaches a unit on marches with her students each spring. The 7th graders are beginning to study cut time, and the 8th graders focus on 6/8, so she selects a march for each group to play which will correspond with what they are learning. In addition, "I'll play marches for them and have them hold up which parts are playing: intro, first strain, second strain, trio, breakout, grandioso," said Brownson. "This is a great way to incorporate the march mania marches, too, by starting rehearsal with and listening and identifying the march. I have them fill out the bracket on their own, and the student who picks the most correct answers gets a prize. I started this last year, and have been pleasantly surprised with how much my 8th graders retained from a year ago. They even remembered that my favorite part of the march is always the dogfight!"

"I remembered the feeling of embarrassment I had when I was in high school and the director would say 'start at the

second strain,' and I was lost and had to wait to try to catch up," she continued. "I wanted to be able to look at the piece and know exactly which parts were which in a new march without having to wait until I was told. I tell my students that I don't want them ever to feel that way, so they are learning how to identify the different sections of a march both by sight and by ear."

Alison Schroeder, a music educator in the Frederick County, Md. schools, used Sousa's March Mania to talk about form and other musical elements with her elementary students. "I had them moving when the melodies changed, diagramming, and listening for instrumentation. March of the Resistance was the overall school favorite while a couple of classes chose Barnum & Bailey or Washington Post."

Kimberly Erickson, middle school orchestra and band director of Norfolk Middle School in Norfolk, Neb., also participates in the mania with her students. "Leading up to



Students at Lewis & Clark Middle School in Bellevue, Neb., show off their completed March Mania brackets.



Students at Norfolk Middle School in Norfolk, Neb. would vote daily.



Some students decorated their phone cases with the icon stickers of each participating march.

the contest, we do a bit of discussion on marches through our method book,” she explained. “Then we spend a couple of days listening to the beginning of each song. Each student fills out a bracket. I then total up each of their choices before the event starts. On the day of voting, I submit our class vote by what the majority of the class selected. The students also keep a running tally of how many they got correct. Once a song is ousted, we listen to it in its entirety, as a class. On the last day, we listen to both songs in their entirety and discuss the information. The students ‘campaign’ for what they like about the march and why it should win.”

Repeat participant Jason Arnold says that Sousa’s March Mania is one of his favorite events of the year. Arnold, Band Director at Notre Dame High School in West Haven, Conn., loves the boost March Mania gives to his curriculum. “Students get to know the form of a march. They learn about adding a flat at the trio. They learn about dynamics and best performance practices. The amount of things you can teach from a good march is limited only by your ability as a teacher.”

In the 2017 competition, Sousa’s March Mania initiated unlimited voting as opposed to one vote per IP address. “I’m a participating band director, and I loved being able to have my students vote daily on my iPad,” said Angela Macke, band director at Cleveland Middle School in Albuquerque, N.M. “They were so excited to see how their vote impacted the

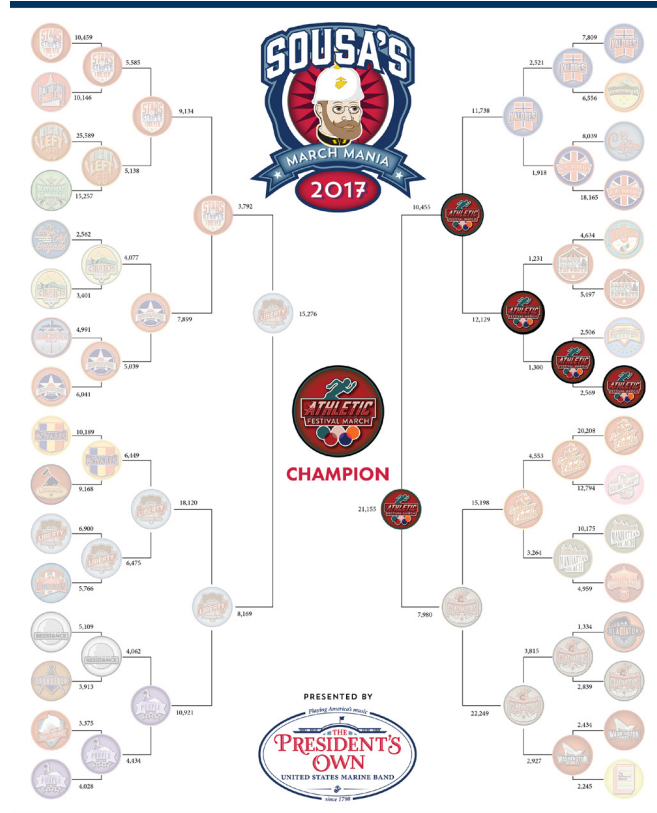
daily total.”

Not everyone was happy about this year’s competition results, however. “To me the choices we had a year ago for the championship were something that can never be improved on,” Tom Labadie wrote on the Marine Band’s Facebook page. “‘The Stars and Stripes Forever’ and ‘The Washington Post March.’ That was the toughest decision that I have had to make in the three years I have been voting here. Since I had played both of those wonderful marches, I knew the proficiency required to play them, and I enjoy those two marches immensely!”

But Cyrus Exum, a “crazy thrill seeking botanist that loves classical music,” also wrote on the band’s Facebook page: “I had a blast participating and listening to all of the marches. They are all winners in my eyes.”

Thanks to everyone for a great competition this year! To revisit the marches and bracket, or for the complete albums from the 2017 Sousa’s March Mania, visit <http://bit.ly/MarchMania2017>. 🍷

*The Athletic Festival March made its way to the championship round and defeated “The Liberty Bell” to be crowned the 2017 champion.*





## THANK A TEACHER

*"A teacher affects eternity; he can never tell where his influence stops."*

—Henry Brooks Adams

This month the members of "The President's Own" are saying "Thank you" to all the great teachers out there who have influenced so many lives. See and hear Marine Band members thanking their teachers at [www.youtube.com/usmarineband](http://www.youtube.com/usmarineband).

As I reflect on the incredible opportunities I have been afforded in my musical career, I remain eternally grateful to so many teachers who played such an essential role in helping me to be the best musician I could be. Chief among these amazing men and women is my talented and generous high school band director, Mr. David Bresnahan (or as we affectionately called him "B"). Mr. B entered my life at just the right time to show me, beyond any doubt, the inimitable power of music. His passion for enriching the lives of his students through music led directly to my choice to make it my career as well. Without his constant encouragement, his challenge to me to excel and his insistence that I pour everything I have into my performance, I would not have been prepared to walk a path that has led to the incomparable privilege of leading this amazing ensemble. Thanks, B!

**Lt. Col. Jason K. Fetting,**

**Director, U.S. Marine Band**

*A young Gunnery Sgt. Tam Tran with his violin teacher, Ms. Rosin.*



Ms. Rosin came to my second grade class and gave a violin demonstration. I ran home after school and asked my dad if I could play the violin. I suppose you could say the rest is history. To this very day, I love, LOVE playing the violin and I'm so grateful to Ms. Rosin for introducing me to the violin and life of music!

**Gunnery Sgt. Tam Tran, viola**

Thank you, Mr. Fischer, for trusting me with so much responsibility as a student. It helped teach me the discipline I've needed for a career in music.

**Staff Sgt. David Young, bassoon**

To Mr. Thielen, my high school orchestra teacher: Thank you for telling us when it didn't sound good enough, and for setting the bar high.

**Staff Sgt. Caroline Bean Stute, cello**

Mr. Maloon! Thanks for forcing me to play the tuba instead of the saxophone! I think it worked out okay...

**Staff Sgt. Landres Bryant, tuba**

I am grateful to Ms. Charbonneau for seeing through all of the hideously awkward outer mess of appearance and mannerisms of my pre-teen self and recognizing real potential in there both as a young person and emerging violinist. There was a lot going on; it was the late '80's and I was painfully awkward with thick glasses, braces with rubber bands (sometimes headgear!), at one point not knowing exactly how to care for curly hair. During these years my father passed away and things were difficult at home. As a young girl I was having a rough time adjusting to life changes so I was afraid that if kids in my school knew I played violin, it would make me feel even more separated and isolated than I already did. Having Ms. Charbonneau's support was an especially bright spot since she was our Physical Education teacher and not herself musically inclined. So even though music was not her strength, she still encouraged me to use this thing that made me different and see it as a strength by making it matter; putting me in talent shows at school, being willing to listen to any tape recordings I made, and carving out time to talk to me about my musical events and

performances. I even performed in her wedding—it was my first wedding performance. It planted the seed. What I was doing was good and it should be pursued and would be viewed as worthy in any world I was moving through, whether it be in advancing in my musical life or navigating public school.

Though I lost touch with her, she checked in on me when I went to middle school. I remember seeing her after a youth orchestra concert when I was in high school. By then I had figured out my hair, my glasses and braces were gone, and I was looking ahead to attending college and majoring in music. She said she just knew I would grow out of all of it and be alright. She went on to become a counselor; given the level of patience, attention and care she showed for me, that seemed like the perfect calling for her. The qualities she showed as an educator—being honest, real and respectful with students, making them feel valued and heard, seeing their potential and helping them draw out and develop it—are ones I keep in mind when I teach now.

*Gunnery Sgt. Erika Sato, violin*

In 1987, my middle school band took a very memorable field trip to Washington, D.C., on an overnight Amtrak train from south Florida. We took in all the sites and performed a concert on the National Mall. I still have a photo I took of the Marine Band performing on the steps of the U.S. Capitol. Fast forward 30 years and here I am down the street from the Capitol serving in the Marine Corps playing music for America. Thank you to my band directors, Matt James and Ken Johnson, for believing in me!

*Gunnery Sgt. Ellen Dooley, flute*

When I was in the 10th grade a private horn teacher named Walt Lewis approached me and asked if I already had a horn teacher. I didn't and he offered to teach me. If it weren't for him

*Horn player Staff Sgt. Cecelia Buettgen with her teacher Walt Lewis.*



I wouldn't have majored in music in college and I wouldn't be in "The President's Own" United States Marine Band today. Thank you for everything, Mr. Lewis!

*Staff Sgt. Cecilia Buettgen, French horn*

## BAND MEMBER NEWS

### NEW MEMBER



**Clarinet player Staff Sergeant Lewis Gilmore** joined "The President's Own" United States Marine Band in March 2017. Staff Sgt. Gilmore began his musical training on piano at age 5, voice at age 8, and clarinet at age 11. After graduating in 2007 from South Eugene High School, he attended the University of Michigan in Ann Arbor where he earned a bachelor's degree

in clarinet performance in 2011 and studied with Daniel Gilbert. In 2013, he earned an Artist Diploma from the Glenn Gould School at the Royal Conservatory in Toronto, where he studied with Joaquin Valdepeñas, and in 2016 he earned a master's degree in clarinet performance from Northwestern University in Chicago where he studied with Steve Cohen. Prior to joining "The President's Own," Staff Sgt. Gilmore freelanced, taught privately in the Chicago area, and performed with the Illinois Symphony Orchestra in Springfield, the Champaign-Urbana Symphony Orchestra in Illinois, the Racine Symphony Orchestra in Wisconsin, and the Lansing Symphony Orchestra in Michigan.

### 2017-18 CONCERTO COMPETITION FOR HIGH SCHOOL MUSICIANS

"The President's Own" United States Marine Band, in conjunction with the Marine Corps Heritage Foundation, is pleased to announce its annual concerto competition for high school musicians. The winner will appear as a guest soloist with the U.S. Marine Band and receive a \$2,500 scholarship from the Marine Corps Heritage Foundation. The runner up will receive a \$500 scholarship. The 2018 competition is open to high school musicians (grades 9-12) enrolled during the 2017-18 academic year. Performers of woodwind, brass, or percussion instruments may apply. Previous competition winners and immediate family members of current or former U.S. Marine Band members are not eligible, and all applicants must be U.S. citizens. For more information and to apply, please visit [www.bit.ly/ConcertoCompetitionApplication](http://www.bit.ly/ConcertoCompetitionApplication).

# FEATURED PROGRAMS

All concerts are free. Schedule is subject to change. For information, call (202) 433-4011 or visit [www.marineband.marines.mil](http://www.marineband.marines.mil).

## MARINE BAND

### ARIOSO

**2 PM | Sunday, May 7**

**Schlesinger Concert Hall, NOVA, Alexandria, VA**

*Lt. Col. Jason K. Fettig, conducting*

Gustav Holst/ed. Matthews  
Suite in F for Military Band, Opus 28, No. 2

Joseph Schwantner  
*and the mountains rising nowhere*

Johann Sebastian Bach/arr. Elgar/trans. Nowlin\*  
Fantasia and Fugue in C minor, BWV 537

William Bolcom/text Weinstein/arr. Frenkel  
*Three Cabaret Songs*  
Gunnery Sgt. Sara Sheffield, mezzo-soprano

James Stephenson  
Symphony No. 2, *Voices*

## CHAMBER MUSIC SERIES

**2 PM | Sunday, May 14**

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

*Staff Sgt. Chaerim Smith, coordinator*

Robert Schumann  
Fantasiestücke, Opus 73

Felix Mendelssohn  
String Quartet No. 2 in A minor, Opus 13

Paul Reade  
Suite from *The Victorian Kitchen Garden*

Vincent Rose, Al Jolson, and B. G. ("Bud") DeSylva  
"Avalon"

Oswaldo Golijov  
*Last Round*

\*Member, U.S. Marine Band

## MARINE CHAMBER ORCHESTRA

**SETTING THE STAGE:  
EIGHTEENTH-CENTURY FRANCE  
2 PM | Sunday, May 21**

**East Garden Court, National Gallery of Art, Washington, DC**

*Capt. Ryan J. Nowlin, conducting*

Jean-Philippe Rameau  
Suite from *Les Indes Galantes*

Jean-Marie Leclair  
Flute Concerto in C,  
Opus 7, No. 3  
Gunnery Sgt. Ellen  
Dooley, soloist



Wolfgang Amadeus Mozart  
Symphony No. 31 in D, K. 297, *Paris*

## MARINE BAND

**SUMMER BLAST OFF!  
8 PM | Sunday, May 28**

**Filene Center, Wolf Trap National Park for the Performing Arts, Vienna, VA**

*Lt. Col. Jason K. Fettig, conducting*

Captain Ryan J. Nowlin\*  
"Let Freedom Ring"

Jean-Baptiste Arban & Herbert L. Clarke/  
adapt. Kellner\*  
"The Carnival of Venice"  
Master Sgt. Mark Jenkins and Gunnery Sgt. Ryan  
McGeorge, euphonium soloists

arranged by Chris Walden/adapt. Bulla\*  
Original Dixieland Jazz Band's "Tiger Rag" from  
*Tribute to Benny Goodman*  
featuring the clarinet section

John Williams/arr. Lavender  
"The Jedi Steps and Finale" from *Star Wars: The Force Awakens*

Alan Menken/lyrics Ashman/arr. Nimmer\*  
*Beauty and the Beast*  
GySgt Sara Sheffield, mezzo-soprano  
MSgt Kevin Bennear, baritone

Alan Menken/arr. Lavender  
Overture to *Beauty and the Beast*

arranged by Captain Ryan Nowlin\*  
"Amazing Grace"  
GySgt Sara Sheffield, mezzo-soprano  
MSgt Kevin Bennear, baritone

Piotr Ilyich Tchaikovsky/trans. Patterson\*  
Overture Solennelle, "1812," Opus 49

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

arranged by Thomas Knox\*  
A Salute to the Armed Forces of the United States of America

## WHITE HOUSE HIGHLIGHTS



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

- Wounded Warrior Ride  
*Marine Chamber Orchestra*
- Swearing-In Ceremony: Associate Justice of the Supreme Court of the United States, Neil M. Gorsuch  
*String quartet; brass quintet; string ensemble with piano*
- Dinner with Senior Military Leadership  
*Pianist*
- Easter Breakfast  
*Marine Chamber Orchestra*
- Easter Egg Roll  
*Marine Band; Free Country*
- National Football League 2016 Champions New England Patriots Visit  
*Marine Chamber Orchestra; Marine Band*
- Spring Garden Tour  
*Marine Band*

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