



Gala Concert

MONDAY, FEBRUARY 17 | 7:30 PM
THE MUSIC CENTER at STRATHMORE
Colonel Jason K. Fettig, Director



FEATURING GUEST CONDUCTOR
JOANN FALLETTA

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

Colonel Jason K. Fettig, Director



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NORTH BETHESDA, MD
JOANN FALLETTA, GUEST CONDUCTOR
TIMOTHY MCALLISTER, GUEST SOLOIST

JOANN FALLETTA

GUEST CONDUCTOR

Grammy award-winning conductor JoAnn Falletta serves as music director of the Buffalo Philharmonic Orchestra in New York and the Virginia Symphony Orchestra in Norfolk, principal guest conductor of the Brevard Music Center in North Carolina, and artistic adviser of the Hawaii Symphony Orchestra in Honolulu. Hailed for having “Toscanini’s tight control over ensemble, Walter’s affectionate balancing of inner voices, Stokowski’s gutsy showmanship, and a controlled frenzy worthy of Bernstein,” she is a leading force for the music of our time. Falletta has guest conducted more than a hundred orchestras in North America, as well as many of the most prominent orchestras in Europe, Asia, South America, and Africa. In the 2019-2020 season, she has guest conducted or will guest conduct orchestras in Ireland, Sweden, Germany, Mexico, and across the United States.

Upon her appointment as music director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American ensemble. Celebrating her twentieth anniversary with the Buffalo Philharmonic this season, she has been credited with bringing the ensemble to an unprecedented level of national and international prominence. The orchestra has become one of the leading recording orchestras for Naxos and returned twice to Carnegie Hall in recent years, first in 2004 after a twenty-year absence, and again in 2013, as part of the Spring for Music Festival. In 2018, the Buffalo Philharmonic Orchestra (BPO) made its first international tour in three decades, to perform at Warsaw’s prestigious Beethoven Easter Festival, where Falletta made history as the first American woman conductor to lead an orchestra at the festival. She and the BPO have been honored with numerous American Society of Composers, Authors, and Publishers (ASCAP) awards, including the top award for Adventurous Programming. Other accomplishments include the establishment of the orchestra’s Beau Fleuve label, the founding of the JoAnn Falletta International Guitar Concerto Competition in partnership with the New York public broadcasting station WNED, four successful tours of Florida, and the national and international broadcast of concerts on NPR’s *Performance Today*, *SymphonyCast*, and the European Broadcasting Union.

With a discography of more than 115 titles, Falletta is a leading recording artist for Naxos. Falletta won her first individual Grammy Award in 2019, as conductor of the London Symphony Orchestra, in the category of Best Classical Compendium for the album *Spiritualist*, her fifth world première recording of music of Kenneth Fuchs. Her Naxos recording of John Corigliano’s *Mr. Tambourine Man: Seven Poems of Bob Dylan* received two Grammys in 2008. This season, she and the BPO will release three new recordings for Naxos, including the world première recording of Richard Danielpour’s *Passion of Yeshua, Salome* by Florent Schmitt, and *Poem of Ecstasy* by Alexander Scriabin, as well as two recordings on the BPO’s Beau Fleuve label: *BPO LIVE: Prokofiev Romeo and Juliet* and Brahms Piano Concerto #2, with pianist Fabio Bidini. *Forgotten Treasures* featuring five rarely-played orchestral works, was released this fall. Falletta’s other recent releases on Naxos include Ottorino Respighi’s *Roman Trilogy*, Richard Wagner’s *Music from the Ring*, and Zoltán Kodály’s *Concerto for Orchestra*, each with the BPO; and Franz Schreker’s *The Birthday of the Infanta*, with the Berlin Radio Symphony Orchestra. In the past year, the BPO also released *Built for Buffalo 2*, featuring three world premières, and *Treasures of Poland*. Additionally, the Virginia Symphony Orchestra released a world première recording of Michael Daugherty’s *Night Owl*.

Falletta is a member of the esteemed American Academy of Arts and Sciences, has served by presidential appointment as a Member of the National Council on the Arts during the George W. Bush and Barack Obama administrations, and is the recipient of many of the most prestigious conducting awards. She has introduced more than 500 works by American composers, including well over 100 world premières. In March 2019, Falletta was named *Performance Today*’s 2019 Classical Woman of The Year. The award, which was given for the first time, honors the women who have made a lasting impact on classical music. Classic FM listed her among the world’s top ten women conductors in June 2018, citing her “extraordinary musicality.”

Falletta has previously held the positions of principal conductor of the Ulster Orchestra in Belfast, Northern Ireland, principal guest conductor of the Phoenix Symphony in Arizona, music director of the Long Beach Symphony in California, associate conductor of the Milwaukee Symphony Orchestra, music director of the Denver Chamber Orchestra, and music director of The Women’s Philharmonic in San Francisco. She received her undergraduate degree from the Mannes School of Music, and her master’s and doctoral degrees from The Juilliard School, both in New York City. When not on the podium, Falletta enjoys writing, cycling, and yoga, and she is an avid reader.



Credit: David Adam Beloff

Program

John Philip Sousa (1854–1932) March, “George Washington Bicentennial”

John Williams (b. 1932)
transcribed by Jay Bocook *The Cowboys Overture*

Jennifer Higdon(b. 1962)
transcribed by Maj Ryan J. Nowlin* *blue cathedral* (1999)
transcription world première

Kenneth Fuchs (b. 1956) *Rush* (2012)
Evening
Morning
Timothy McAllister, alto saxophone soloist

Jack Gallagher (b. 1947) Sinfonietta (1990; 2008)
Intrada
Intermezzo
Rondo concertante

William Schuman (1910–92) Chester Overture from *New England Triptych*

Roberto Sierra (b. 1953)
transcribed by Mark Scatterday *Fandangos* (2000)

John Philip Sousa* (1854–1932) March, “The Stars and Stripes Forever”

INTERMISSION

**Member, U.S. Marine Band*

Program Notes

March, “George Washington Bicentennial”

JOHN PHILIP SOUSA* (1854–1932)

A special commission was formed in Washington, D.C., in 1930 to coordinate the celebration of the 200th anniversary of George Washington’s birth. John Philip Sousa was approached to take part in the climactic ceremony to be held at the Capitol Plaza and was asked to compose a special march for the occasion. He obliged with the aptly named “George Washington Bicentennial,” which was premiered at the ceremony on February 22, 1932. Sousa personally conducted the performance of the combined premier bands of the U.S. Army, Navy, and Marine Corps, making this the last time he conducted the Marine Band in public. After an incredibly prolific career as a bandmaster, composer, teacher, and musical celebrity, John Philip Sousa passed away just a few weeks later on March 6, 1932.



The Cowboys Overture

JOHN WILLIAMS (B. 1932)

transcribed by Jay Bocook

One of the most popular and successful American orchestral composers in the modern age, John Williams is the winner of five Academy Awards, twenty-five Grammy Awards, four Golden Globes, three Emmys, and seven British Academy of Film and Television Arts Awards. Best known for his film scores and ceremonial music, Williams is also a noted composer of concert works as well as a renowned conductor.

Williams’ close relationship with the Marine Band began in 2003, when he accepted an invitation to conduct the ensemble in a gala concert of his music, given at the John F. Kennedy Center for the Performing Arts in celebration of the organization’s 205th anniversary. He returned for an encore performance in 2008, and the band was also chosen by the composer to perform for him when he received the Kennedy Center Honors award in 2004. Williams graciously penned his first original work for winds in more than four decades as a token of esteem in 2013, in celebration of the Marine Band’s 215th anniversary, titled “For ‘The President’s Own.’” Most recently, he guest conducted the band in Los Angeles as part of its 2019 National Concert Tour.

The Cowboys Overture is based on music from the 1972 film of the same name directed by Mark Rydell that starred John Wayne, Roscoe Lee Browne, Bruce Dern, Colleen Dewhurst, and Slim Pickens. The outer sections of the Overture are exuberant, with elements of the popular hoedown and the flavor of Aaron Copland, while the lyrical central theme is infused with cinematic grandeur. It is a fun-filled and rousing score brimming with American “can do” spirit and optimism.

blue cathedral (2000)

JENNIFER HIGDON (B. 1962)

transcribed by Maj Ryan J. Nowlin*

transcription world première

Jennifer Higdon is one of America’s most acclaimed and most frequently performed living composers. A leader in contemporary classical music, she received the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto, a 2018 Grammy for her Viola Concerto, and a 2019 Grammy for her Harp Concerto. She also received the Michael Ludwig Nemmers Prize in Music from Northwestern University in Evanston, Illinois. The prize is awarded biennially to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is one of today’s most performed contemporary orchestral works, with more than 600 performances worldwide to date. Her works have been recorded on more than sixty CDs, including a recording of the Percussion Concerto by the United States Marine Band on the 2015 album *Elements*. Higdon holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia.

Higdon wrote the following words about this composition:

Blue...like the sky. Where all possibilities soar. Cathedrals...a place of thought, growth, spiritual expression...serving as a symbolic doorway in to and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind’s eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows’ figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky...as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

These were my thoughts when The Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge—a place to reach towards that beautiful expression of the soul which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. This piece represents the expression of the individual and the group...our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey.

This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.

This work was commissioned and premiered in 2000 by the Curtis Institute of Music.



Rush (2012)

KENNETH FUCHS (B. 1956)

Composer Kenneth Fuchs has written music for orchestra, band, voice, chorus, soloists, and various chamber ensembles. Fuchs also created three chamber musicals with Pulitzer Prize-winning playwright Lanford Wilson. The National September 11 Memorial and Museum presented Fuchs's operatic monodrama *Falling Man* (with text by Don DeLillo, adapted by J.D. McClatchy) in commemoration of the fifteenth anniversary of the September 11th attacks. Additionally, Fuchs has recorded five albums for the Naxos label with the London Symphony Orchestra conducted by JoAnn Falletta, the most recent of which won the 2018 Grammy Award for Best Classical Compendium. His music has achieved significant global recognition through performances, media exposure, and digital streaming and downloading.

Fuchs serves as professor of music composition at the University of Connecticut in Storrs. He is a graduate of the University of Miami and received both his master's and doctoral degrees from The Juilliard School in New York. His composition teachers include Milton Babbitt, David Diamond, and Vincent Persichetti.

Commissioned by Ryan Janus, principal saxophonist of the United States Air Force Academy Band, and a consortium of saxophonists and ensemble conductors, *Rush* was composed between December 2011 and June 2012 in Mansfield Center, Connecticut. Similar in construction to Aaron Copland's *Clarinet Concerto*, the work is composed in a two-movement form, each approximately seven minutes in duration, connected by a cadenza for the saxophone soloist. The first movement, which begins with a short cadenza that introduces the thematic material of the work, is a rhapsodic Adagio with transparent textures. After an extended cadenza that introduces blues notes into the harmonic soundscape, the second movement is cast in the form of a jazz-inflected passacaglia. The full ensemble begins the Allegro section with a series of syncopated chords before the soloist properly intones the passacaglia theme. The band takes up the theme and, with the soloist, weaves an elaborate tapestry of seven variations based not only on the theme, but on the syncopated harmonic idea as well.

TIMOTHY McALLISTER, ALTO SAXOPHONE

Hailed by *The New York Times* as a "virtuoso...one of the foremost saxophonists of his generation," "brilliant" (*The Guardian*), and "a sterling saxophonist" (*The Baltimore Sun*), Timothy McAllister is one of today's premier concert soloists and soprano chair of the acclaimed PRISM Quartet. He serves as professor of saxophone at the University of Michigan School of Music, Theatre, and Dance. Additionally, he spends his summers as distinguished artist faculty of the Interlochen Arts Camp in Michigan and regularly performs with the Chicago Symphony Orchestra and the Cabrillo Festival Orchestra in Santa Cruz, California. McAllister has been featured with the Los Angeles Philharmonic, St. Louis Symphony, Baltimore Symphony, São Paulo State Symphony Orchestra in Brazil, Milwaukee Symphony, National Symphony Orchestra, the Sydney Symphony Orchestra and Melbourne Symphony Orchestra in Australia, Toronto Symphony in Canada, Tokyo Wind Symphony, Dallas Wind Symphony, and the United States Navy Band, among others. McAllister's recordings can be heard on the Nonesuch, Deutsche Grammophon, Naxos, OMM, Stradivarius, Centaur, AUR, Albany, New Dynamic, Equilibrium, New Focus, and Innova record labels.



Courtesy Timothy McAllister

Sinfonietta (1990; 2008)

JACK GALLAGHER (B. 1947)

Jack Gallagher, Olive Williams Kettering Professor of Music Emeritus at The College of Wooster in Ohio, holds doctoral and master's degrees in composition from Cornell University in Ithaca, New York, and a bachelor's degree from Hofstra University in Hempstead, New York. He studied composition with Elie Siegmeister, Robert Palmer, and Burrill Phillips; participated in seminars with Karel Husa, Thea Musgrave, and Ned Rorem; and took part in masterclasses with Aaron Copland, George Crumb, and William Bolcom.

Gallagher's *Symphony No. 2, Ascendant*, recorded on the Naxos label by the London Symphony Orchestra conducted by JoAnn Falletta, was hailed by *Fanfare* magazine as "one of the ten greatest such works ever written by an American composer." *Orchestral Music*, his previous Naxos release featuring the same performers and including the *Sinfonietta* for String Orchestra, was awarded five stars by *BBC Music Magazine* and greeted as "fresh and exuberant" by *Gramophone*. His compositions have been performed and recorded by ensembles such as the London Symphony Orchestra, Buffalo Philharmonic, Virginia Symphony, Omaha Symphony, Charleston Symphony, Polish Radio Symphony Orchestra of Krakow, Kiev Philharmonic, South African National Youth String Orchestra, U.S. Air Force Band of Flight at Wright-Patterson Air Force Base in Ohio, among others, and have been broadcast by more than 150 classical radio stations in the U.S. and abroad.

The recipient in 2016 of an Ohio Arts Council Individual Excellence Award for composition, Gallagher has received awards, grants, fellowships, or recognition from the Charles Ives Center for American Music, Meet the Composer, the Yaddo Corporation, the Atlantic Center for the Arts, the Virginia Center for the Creative Arts, the Barlow International Composition Contest, the Virginia Chapter of the College Band Directors National Association, and The College of Wooster Henry Luce III Award for Distinguished Scholarship. As a producer, his recording for TNC Records of Olivier Messiaen's *Oiseaux exotiques* with pianist Angelin Chang, conductor John McLaughlin Williams, and the Cleveland Chamber Symphony won a 2007 Grammy Award in the Classical category "Best Instrumental Soloist Performance with Orchestra."

Sinfonietta for String Orchestra, completed in 2008, is a five-movement work of contrasting tempos. It grew out of the earlier *Two Pieces for String Orchestra*, composed from 1989 to 1990 for director Joanne Cohen and The College of Wooster String Ensemble, which presented its première on April 17, 1990. Three concluding movements, added later, completed the work, which premiered on November 10, 2007, by the Wooster Symphony Orchestra, guest conducted by the composer. Prior to its recording in 2009 on the Naxos label by Falletta and the London Symphony Orchestra, the work was revised and expanded. Ensembles performing or recording the complete *Sinfonietta* have included the London Symphony conducted by Falletta, the Omaha Symphony conducted by Thomas Wilkins, and the South African National Youth String Orchestra conducted by Matheu Kieswetter. The work has been widely broadcast over Classical 24, Sirius XM's "Symphony Hall," NPR, Radio France, New England Public Radio, Colorado Public Radio, and many others.

This performance features only movements one, two, and five from the complete *Sinfonietta*. The first movement, *Intrada*, is in modified sonata form and begins with a restless principal subject alternating open-string pizzicato multiple stops with rapid passages based on the octatonic (alternating whole tones and semitones) scale. The second subject, more lyrical, is omitted entirely in the condensed recapitulation, which ends quietly and leads into the following movement. *Intermezzo*, a plaintive arietta in 6/8 meter, is framed by an introduction and coda featuring a small group of solo players. The concluding *Rondo concertante* features a dance-like theme, stated initially in solo instruments and utilizing changing meters. Following a pizzicato introduction, the rondo theme appears and is contrasted with a yearning second subject, in triple meter, in the cellos and basses.



Chester Overture from *New England Triptych*

WILLIAM SCHUMAN (1910–92)

Although their lives were separated by nearly two centuries, a pair of influential American composers both named William were brought together in the creation of *New England Triptych*. William Billings was born in Boston, Massachusetts, in 1746. He was trained as a tanner and left school at age fourteen to support his family upon the death of his father. Billings was described in a contemporary account by William Bentley as “a singular man, of moderate size, short of one leg, with one eye, without any address & with an uncommon negligence of person.” An apt description of a tradesman from the latter half of the eighteenth century perhaps, but Bentley then continued on to note that Billings “spake & sung & thought as a man above the common abilities...[he was] the father of our New England music. Many who have imitated him have excelled him, but none of them had better original power.” Although Billings was likely self-taught as a composer, he spent considerable time around the choirs of local congregations, including the New South Church in Boston. He composed works that spoke directly to the masses during the turbulent times and were known throughout the colonies, from Vermont to South Carolina. Nearly all of his music was written for four-part a capella chorus, and his works were largely distributed in volumes published between 1770 and 1794. Although Billings proved to be one of the most important composers of the Revolutionary period, there was no regulated avenue to financial gain writing music at the time, and Billings died in poverty on September 26, 1800, leaving behind his widow and six children.

Like Billings, William Schuman was drawn to music but began his training in another field. Born in Manhattan, Schuman played violin and banjo as a child and even formed his own salon orchestra during high school.



Despite these early experiences, Schuman entered New York University's School of Commerce in 1928 to pursue a business degree while working for a local advertising agency. It wasn't until 1930, when he attended a concert by the New York Philharmonic at Carnegie Hall conducted by Arturo Toscanini, that his true passion was irrevocably brought to the surface. He would later recall, “I was astounded at seeing the sea of stringed instruments, and everybody bowing together. The visual thing alone was astonishing. But the sound! I was overwhelmed. I had never heard anything like it. The very next day, I decided to become a composer.”

Schuman dropped out of school and began part-time study at the Malkin Conservatory in Boston. He also sought private lessons with the preeminent composer Roy Harris and eventually earned a degree in music education from the Teacher's College at Columbia University in New York City. Schuman soon embarked on a multifaceted career as composer, teacher, and administrator. He taught composition at Sarah Lawrence College in Yonkers, New York, and was later the president of both The Juilliard School and Lincoln Center. Among the many honors he achieved throughout his long and distinguished career, Schuman was awarded the inaugural Pulitzer Prize in Music in 1944 for his Cantata No. 2, *A Free Song*, based on the texts of Walt Whitman.

New England Triptych remains one of Schuman's most popular works. Originally written for orchestra, the piece was born in 1943 as “William Billings Overture,” but the composer soon withdrew the

work and reconstituted the material into the present three-movement suite in 1956. Upon a commission from the music fraternity Pi Kappa Omicron, Schuman himself arranged and expanded the last movement, “Chester,” for concert band.

“Chester” is Billings' best-known tune. Although it was originally composed as a church hymn, it was quickly adopted by the Continental Army as a popular marching song and has since taken on a patriotic character as strong as any such song of the period. Schuman's reimagining of Billings' sturdy tune honors the spirit of the original hymn as well as its transformation into an American military anthem:

Let tyrants shake their iron rod,
And slavery clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.
The foe comes on with haughty stride,
Our troops advance with martial noise,
Their vet'rans flee before our youth,
And gen'ral's yield to beardless boys.

Fandangos (2000)

ROBERTO SIERRA (B. 1953)

transcribed by Mark Scatterday

Composer Roberto Sierra was born in Puerto Rico, where he began his musical studies before enrolling at the Hochschule für Musik in Hamburg, as a student of the avant-garde composition master György Ligeti. Sierra has been commissioned by orchestras around the world, including the New York Philharmonic, Los Angeles Philharmonic, the Royal Scottish National Orchestra in Glasgow, and Tonhalle Orchester Zurich. He has served as composer-in-residence for the Puerto Rico Symphony Orchestra, New Mexico Symphony, Milwaukee Symphony Orchestra, and The Philadelphia Orchestra. Sierra has been nominated for two Grammy awards and was awarded the Tomás Luis de Victoria Prize in 2017, the highest honor bestowed by Spain upon a Spanish or Latin American composer.

Fandangos was commissioned by the National Symphony Orchestra and music director, Leonard Slatkin. It received its première on February 28, 2001, at the Kennedy Center for the Performing Arts in Washington, D.C. Using the piece *Fandangos for Harpsichord* by Spanish composer Antonio Soler (1729–83) as a source of inspiration, Sierra cleverly explores the eighteenth-century concept through an original twenty-first century lens. At the opening concert of the 2002 world-renowned Proms in London, *Fandangos* was performed by the BBC Symphony Orchestra in a concert that was broadcast by both the BBC Radio and Television throughout the United Kingdom and Europe. Sierra describes his work as follows:

Antonio Soler's *Fandango* for keyboard has always fascinated me, for its strange and whimsical twists and turns. My *Fandangos* is a fantasy, or a “super-fandango,” that takes as point of departure Soler's work and incorporates elements of Boccherini's *Fandango* and my own Baroque musings. Some of the oddities in the harmonic structure of the Soler piece provided a bridge for the incorporation of contemporary sonorities, opening windows to apparently alien sound worlds. In these parenthetical commentaries, the same materials heard before are transformed, as if one would look at the same objects through different types of lenses or prisms. The continuous variation form over an ostinato bass gave me the chance to use complex orchestration techniques as another element for variation.

March, “The Stars and Stripes Forever”

JOHN PHILIP SOUSA* (1854–1932)

After spending twelve years as the seventeenth director of “The President’s Own” from 1880 to 1892, John Philip Sousa went on to form his own civilian band at the urging of concert promoter David Blakely. Sousa enjoyed tremendous success with his Sousa Band, traveling extensively throughout the continental United States and abroad. It was during his time with the Marine Band and in the early years of leading his civilian band that Sousa wrote some of his most famous marches, earning him the title “The March King.”

Since its première in Philadelphia on May 14, 1897, “The Stars and Stripes Forever” has easily secured its place as the most popular and widely recognized march of all time. For more than a century, it has captured the spirit of American patriotism perhaps better than any other composition. During the heyday of the Sousa Band, the march was performed as an encore at the end of nearly every concert. Audiences expected, and sometimes even demanded to hear the piece and eventually began to stand upon recognizing its opening bars as if it were the national anthem. By Act of Congress, “The Stars and Stripes Forever” became America’s national march in 1987.

Sousa was a staunch patriot, and he often insisted that the impetus for “The Stars and Stripes Forever” was born of both his love for country and divine inspiration. The following is taken from a Sousa Band program from the early part of the century: “Someone asked, ‘Who influenced you to compose “The Stars and Stripes Forever,”’ and before the question was hardly asked, Sousa replied, ‘God—and I say this in all reverence! I was in Europe and I got a cablegram that my manager was dead. I rushed...to Paris and then to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing “Stars and Stripes Forever.” Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas day, 1896.”

Sousa later added that some of the initial melodic material was conceived while he was still in Europe and it was then that the image of the American flag came to the forefront of the homesick composer’s mind. In an interview, Sousa said, “In a kind of dreamy way I used to think over the old days at Washington when I was leader of the Marine Band...when we played at all public official functions, and I could see the Stars and Stripes flying from the flagstaff on the grounds of the White House.... [T]o my imagination it seemed to be the biggest, grandest flag in the world, and I could not get back under it quick enough.”

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 3 of “The Complete Marches of John Philip Sousa” on the Marine Band’s website www.marineband.marines.mil.



Established by an Act of Congress in 1798, the United States Marine Band is America’s oldest continuously active professional musical organization. Its mission is unique—to provide music for the President of the United States and the Commandant of the Marine Corps.

President John Adams invited the Marine Band to make its White House debut on New Year’s Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for Thomas Jefferson’s inauguration and is believed to have performed for every presidential inaugural since. An accomplished musician himself, Jefferson is credited with giving the Marine Band its title, “The President’s Own.”

Whether performing for State Dinners or South Lawn arrivals, events of national significance, or receptions, Marine Band musicians appear at the White House an average of 200 times each year. Every fall, the Marine Band performs throughout a portion of the continental United States during its National Concert Tour, a tradition initiated in 1891 by “The March King” John Philip Sousa, who was the band’s legendary 17th Director from 1880–92.

While preserving its musical traditions, the Marine Band is equally committed to serving as a leading ensemble in the development of new repertoire for winds. In recent years, “The President’s Own” has commissioned David Rakowski’s *Ten of a Kind*, “Scamp” by Pulitzer Prize-winning composer Melinda Wagner, *Flourishes and Meditations on a Renaissance Theme* by Michael Gandolfi, and Symphony No. 2, *Voices* by James Stephenson. Additionally, the band has premiered works by composers such as Scott Lindroth, Gerard Schwarz, Jacob Bancks, Laurence Bitensky, Narong Prangcharoen, and Peter Boyer. “The President’s Own” also continues to attract prominent guest conductors to its podium including Osmo Vänskä, Leonard Slatkin, José Serebrier, Gerard Schwarz, Giancarlo Guerrero, Bramwell Tovey, and John Williams. During its bicentennial year in 1998, the Marine Band was the very first ensemble inducted into the Classical Music Hall of Fame in Cincinnati.

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

U.S. MARINE BAND CONCERT PERSONNEL

DIRECTOR
Col Jason K. Fettig
Manchester, NH

ASSISTANT DIRECTOR / EXECUTIVE OFFICER
Maj Ryan J. Nowlin
Broadview Heights, OH

ASSISTANT DIRECTOR
Capt Bryan P. Sherlock
Evansville, IN

EXECUTIVE ASSISTANT TO THE DIRECTOR
Maj Douglas R. Burian
Bowie, MD

OPERATIONS OFFICER
CWO3 Julia Piorkowski
Aurora, IL

DRUM MAJOR
MGySgt Duane F. King
Jacksonville, FL

ASSISTANT DRUM MAJOR
GySgt Monica A. Preston
Massilon, OH

PICCOLO
SSgt Courtney Morton
San Jose, CA

FLUTE
GySgt Ellen Dooley
Boca Raton, FL

+MGySgt Betsy Hill
Shepherdstown, WV

*MSgt Elisabeth Plunk
Moline, IL

GySgt Kara Santos
Iowa City, IA

GySgt Heather Zenobia
Louisville, KY

OBOE
*+MGySgt Leslye Barrett
Liberty, MO

*SSgt Trevor Mowry
Glen Ellyn, IL

OBOE/ENGLISH HORN
GySgt Joseph DeLuccio
Vernon, NJ

GySgt Tessa Vinson
Santa Monica, CA

E-FLAT CLARINET
MSgt Michelle Urzynicok
San Antonio, TX

B-FLAT CLARINET
MSgt William Bernier
Easthampton, MA

SSgt Kristin Bowers
Downers Grove, IL

SSgt Alexander Bullard
Louisville, KY

SSgt Harrison Burks
Atlanta, GA

SSgt Lucia Disano
St. Louis, MO

SSgt Parker Gaims
Los Angeles, CA

SSgt Zachary Gauvain
Evergreen, CO

SSgt Lewis Gilmore
Eugene, OR

+MGySgt Vicki Gotcher
Tyler, TX

GySgt Christopher Grant
Oakton, VA

MGySgt Deborah Hanson-Gerber
Golden Valley, MN

SSgt Andrew Jacobi
Greenville, SC

SSgt Meaghan Kawaller
Centreville, VA

GySgt Joseph LeBlanc
Honolulu, HI

*GySgt Patrick Morgan
Maryville, TN

SSgt Jacob Moyer
Waldorf, MD

MGySgt John Mula
Monticello, IL

GySgt Harry Ong
Seattle, WA

MSgt Tracey Paddock
Alexandria, VA

SSgt Samuel Ross
Russellville, AR

SSgt Jonathon Troy
Ann Arbor, MI

MGySgt Frederick Vare
North Syracuse, NY

BASS CLARINET
SSgt Andrew Dees
Richardson, TX

SSgt Shannon Kiewitt
Sevierville, TN

BASSOON
MSgt Bernard Kolle
Paris, France

*+MGySgt Christopher McFarlane
Williamsville, NY

SSgt Stephen Rudman
LeRoy, NY

SAXOPHONE
GySgt Jacob Chmara
St. Petersburg, FL

MSgt Otis Goodlett
Lexington, SC

GySgt David Jenkins
Williamstown, MA

*+MGySgt Steve Longoria
McAllen, TX

SSgt Connor Mikula
Holland, MI

SSgt Rachel Perry
Otselic, NY

MSgt Gregory Ridlington
Spokane, WA

MSgt Steven Temme
Phoenix, AZ

CORNET/TRUMPET
GySgt Benjamin Albright
Wilson, NY

SSgt Anthony Bellino
Niskayuna, NY

SSgt Robert Bonner
Payne Springs, TX

SSgt Nathan Clark
Glen Rock, PA

*MGySgt Kurt Dupuis
Rochester, NH

GySgt Brandon Eubank
Tinley Park, IL

MGySgt Christian Ferrari
Rome, NY

MSgt Scott Gearhart
Beaumont, TX

*MGySgt Matthew Harding
North Dartmouth, MA

GySgt Amy McCabe
Bonfield, IL

GySgt James McClarty
Fort Worth, TX

MSgt Michael Mergen
Lebanon Township, NJ

MGySgt Susan Rider
Cedar Falls, IA

GySgt Robert Singer
Reston, VA

GySgt Brian Turnmire
Flintstone, GA

GySgt Michael Warnick
Cleveland, OH

GySgt Brad Weil
Jasper, IN

FRENCH HORN
SSgt Cecilia Buettgen
Sterling Heights, MI

SSgt Joseph Cradler
Fairfax, VA

*MSgt Hilary Harding
Princeton, KY

SSgt Timothy Huizenga
Lansing, IL

SSgt Brigitte Knox
Albuquerque, NM

SSgt Rebecca McLaughlin
Columbia, MD

+GySgt Jennifer Paul
Algonquin, IL

GySgt Douglas Quinzi
Las Cruces, NM

MSgt Greta Richard
White Bear Lake, MN

SSgt Claire Ross
Grand Rapids, MI

TROMBONE
MSgt Darren Bange
Reisterstown, MD

*MSgt Samuel Barlow
Jackson, TN

+MGySgt Chris Clark
Commerce, TX

GySgt Timothy Dugan
Ocean City, NJ

GySgt Preston Hardage
Chesterfield, MO

SSgt Christopher Reaves
Colorado Springs, CO

SSgt Russell Sharp
Mustang, OK

BASS TROMBONE
GySgt Daniel Brady
Dallas, TX

MSgt Karl Johnson
Federal Way, WA

EUPHONIUM
SSgt Hiram Diaz
Miami, FL

*+MGySgt Mark Jenkins
Las Vegas, NV

GySgt Ryan McGeorge
San Diego, CA

MSgt Matthew Summers
Palo Alto, CA

TUBA
SSgt Landres Bryant
West Palm Beach, FL

*MSgt Frank Crawford
Cheboygan, MI

SSgt William Samson
Appleton, WI

SSgt Benjamin St. Pierre
Arlington, VA

+MSgt Christopher Tiedeman
Tacoma, WA

SSgt Simon Wildman
Kingwood, WV

PERCUSSION
GySgt Jonathan Bisesi
Orchard Park, NY

SSgt David Constantine
Beaverton, OR

SSgt Michael Hopkins
Raleigh, NC

*+MGySgt Mark Latimer
St. Louis, MO

SSgt Darren Lin
Hummelstown, PA

MSgt Thomas Maloy
Clinton, NY

GySgt Michael Metzger
Lilburn, GA

+GySgt Gerald Novak
Alamogordo, NM

GySgt Steven Owen
Eugene, OR

MSgt Glenn Paulson
Clinton, NY

MGySgt Christopher Rose
Atlanta, GA

MSgt Kenneth Wolin
Oak Park, MI

VIOLIN
MSgt Janet Bailey
McLean, VA

GySgt Christopher Franke
Springfield, VA

*GySgt Karen Johnson
Gilbert, AZ

SSgt Sara Matayoshi
Richmond, IL

GySgt Erika Sato
Portland, OR

GySgt Chaerim Smith
Houston, TX

SSgt Foster Wang
Douglaston, NY

GySgt Sheng-Tsung Wang
Ellicott City, MD

+MGySgt Peter Wilson
Morgantown, WV

VIOLA
GySgt Sarah Hart
St. Louis, MO

*+MSgt Christopher Shieh
Upper Marlboro, MD

GySgt Tam Tran
Appleton, WI

CELLO
*+SSgt Charlaine Prescott
Alexandria, VA

SSgt Caroline Bean Stute
Lakeland, FL

SSgt Clayton Vaughn
Meridian, MS

DOUBLE BASS
*+MGySgt Aaron Clay
Fairmont, WV

MGySgt Glenn Dewey
Duluth, MN

MSgt Eric Sabo
Phoenix, AZ

+MSgt Kira Wharton
Grand Ledge, MI

HARP
MGySgt Karen Grimsey
Wheaton, IL

GUITAR
MSgt Alan Prather
Cuyahoga Falls, OH

KEYBOARD
+GySgt AnnaMaria Mottola
Anchorage, AK

SSgt Christopher Schmitt
Fairfax Station, VA

GySgt Russell Wilson
Clinton, MD

CONCERT MODERATORS / VOCALISTS
MGySgt Kevin Bennear,
baritone
Keyser, WV

GySgt Sara Sheffield,
mezzo-soprano
Jacksonville, TX

MUSIC PRODUCTION
SSgt Scott Ninmer
Taylorville, IL

+MGySgt Donald Patterson
Galena Park, TX

OPERATIONS
MSgt Preston Mitchell
Lubbock, TX

GySgt Steven Williams
Lancaster, PA

ADMINISTRATION
LCpl Zane Hall
Republic, MO

+MSgt Crystal Holmes
Brooklyn, NY

LCpl Rebekah Tongson
Littleton, CO

LIBRARY
SSgt Nishana Dobbeck
Houston, TX

GySgt Jennifer Jensen
Montgomery, AL

SSgt Tilden Olsen
Pittsburgh, PA

SSgt Charles Paul
Allentown, PA

+MSgt Kira Wharton
Grand Ledge, MI

OFFICE OF COMMUNICATION
SSgt Chase Baran
Lawrenceville, GA

GySgt Rachel Ghadiali
Clendenin, WV

GySgt Brian Rust
Vernal, UT

+MGySgt Amanda Simmons
Manheim, PA

INFORMATION SYSTEMS ADMINISTRATOR
GySgt Jamie Schwendinger
Freeport, IL

RECORDING ENGINEERS
SSgt Michael Ducassoux
Norwood, PA

+GySgt Jeffrey Higgs
Pueblo, CO

SSgt Ophir Paz
Cleveland, OH

SUPPLY
Sgt Clifton Davenport
Chicago, IL

LCpl Lorenzo Guarnero
Tracy, CA

Cpl Richard Haynes
Miami Beach, FL

+GySgt Zoraida Rodriguez-Keeton
Miami, FL

LCpl Devin Wallace
Baxter, TN

STAGE MANAGERS
GySgt Richard Dickerson
Woodland Hills, CA

+MGySgt Charles Terry
Washington, DC

STAGE CREW
LCpl Cody Dennis
Boysd, MD

LCpl Joseph Herbol
Justin, TX

LCpl Juan Sanchez
Lynn, MA

LCpl Jeremy Rathbun
Columbus, OH

LCpl Devon Rickard
Sarasota, FL

LCpl Zach Sherock
Massillon, OH

Concert personnel
*Principal
+Section Leader



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