

COLONEL JASON K. FETTIG, DIRECTOR

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SUNDAY, FEB. 23, 2020 | 2 PM

NATIONAL MUSEUM OF THE MARINE CORPS, TRIANGLE, VA

Captain Bryan P. Sherlock, conducting

PROGRAM

Aaron Copland (1900–90)	Fanfare for the Common Man
arranged by MSgt Stephen Bulla, USMC (ret.)* (b. 1953) adapted by MGySgt Donald Patterson*	<i>Pride of a People</i> MGySgt Kevin Bennear, baritone
MSgt Stephen Bulla, USMC (ret.)* (b. 1953)	<i>Uncommon Valor: Images of Iwo Jima</i> Prologue: Lento lamentoso Approach by Sea: Allegretto Chorale Prayer: Adagio Engagement: Presto marcato
arranged by Maj Ryan Nowlin*	“Amazing Grace” MGySgt Kevin Bennear, baritone
Robert W. Smith (b. 1958) adapted by SSgt Scott Nimmer*	<i>Inchon</i>
MSG James Hosay, USA (ret.) (b. 1959) adapted by MGySgt Donald Patterson*	<i>Black Granite</i>
MGySgt Sammy Nestico, USMC (ret.)* (b. 1924)	The Marines’ Hymn, <i>Apotheosis</i>
arranged by MGySgt Thomas Knox, USMC (ret.)* (1937–2004)	“Retreat”
John Philip Sousa* (1854–1932) arranged by MGySgt Donald Patterson*	March, “Semper Fidelis”
arranged by Donald Hunsberger* (b. 1932) adapted by MGySgt Donald Patterson*	The Marines’ Hymn

*Member, U.S. Marine Band

FANFARE FOR THE COMMON MAN
Aaron Copland (1900–90)

There is no greater figure on the landscape of twentieth-century American music than Aaron Copland. His unofficial title, “Dean of American Composers,” was earned through his relentless efforts to promote the work of his fellow artists and to cultivate a varied but identifiable American “school” of compositional style. He was tireless in his attempts to advance the cause of new music, and his work blazed a trail for subsequent composers. This trail began in Paris, where Copland studied composition with Nadia Boulanger in the 1920s. He was so exhilarated by the experience that he recruited other Americans to do the same, and many heeded his advice. Musicians ranging from Virgil Thomson to Philip Glass consulted with Copland’s Parisian muse in their own efforts to find their compositional voice. While studying with Boulanger, Copland was impressed with the confluence of artistic activity in Paris and dreamed of achieving a similarly fertile atmosphere in the United States. Soon after his return to America, while still struggling to make a name for himself as a composer, he began a series of ventures designed to establish collaborative efforts to promote American music. He helped establish several musical organizations, wrote extensively for important musical periodicals, and organized the influential Copland-Sessions Concerts with composer Roger Sessions, which featured new or rarely performed American music by composers such as Charles Ives. While he was a strong advocate for new music, Copland had no desire to be a musical elitist safely ensconced in the ivory tower of academia. He was firmly committed to the idea that a composer should be able to write music that is both personally rewarding and appealing to general audiences. He believed that education was a major key to achieving this goal, and he wrote several texts designed to help the “average” citizen to understand music, books that are still used in music appreciation courses today.

Many of Copland’s most enduring pieces came from the 1940s, among them *El Salon Mexico*, *Lincoln Portrait*, the ballet *Appalachian Spring*, and the monumental Third Symphony. The music from this era of his compositional career is what has come to be considered quintessentially American, with its open and slowly changing harmonies, evoking images of the American landscape and its indomitable spirit. Fanfare for the Common Man was commissioned in 1942, during the height of World War II, by the Cincinnati Symphony Orchestra, as part of a set along with nine pieces by other composers, intended to inspire the patriotic spirit among Americans at home and abroad. Copland’s fanfare remains the only one of those

works still actively performed, in part due to its inclusive title, but more so because of its uplifting and inspiring theme. The composer himself commented regarding the title, “It was the common man, after all, who was doing all the dirty work in the war. He deserved a fanfare.”

PRIDE OF A PEOPLE
arranged by MSgt Stephen Bulla, USMC (ret.)* (b. 1953)
adapted by MGySgt Donald Patterson*

Stephen Bulla joined “The President’s Own” United States Marine Band in 1980 and retired as chief arranger in 2010. He originally arranged *Pride of a People* for the Marine Band’s 1987 concert tour, revising it to the current version for the 2001 concert tour. This patriotic medley weaves together three songs that have become an integral part of American culture.

“This is My Country” was composed by Al Jacobs in 1940, with lyrics by Don Raye. The song was popularized by Fred Waring and His Pennsylvanians and later recorded by such artists as the Mormon Tabernacle Choir, Tennessee Ernie Ford, and Patti LaBelle. “You’re a Grand Old Flag” first appeared in the 1906 stage musical *George Washington, Jr.*, a production of American theater legend George M. Cohan, who sang the number while wrapped in an American flag. The current lyrics were adopted after numerous complaints about the original title “You’re a Grand Old Rag.” “My Country ‘tis of Thee” served as one of America’s unofficial anthems before “The





Star-Spangled Banner” was officially adopted in 1931. Reverend Samuel Francis Smith wrote the lyrics in 1831 for a melody he selected from a German hymnbook, unaware that the tune was already used as the British anthem “God Save the King.” Martin Luther King, Jr. quoted Smith’s lyrics when he spoke from the steps of the Lincoln Memorial in 1963, calling on the nation to “let freedom ring.”

UNCOMMON VALOR: IMAGES OF IWO JIMA
MSGt Stephen Bulla, USMC (ret.)* (b. 1953)

Uncommon Valor: Images of Iwo Jima was written to commemorate the fiftieth anniversary of the Battle of Iwo Jima, which took place during World War II and was a significant event in the history of the United States Marine Corps. The composition received its first performance on February 18, 1995, by the brass choir of “The President’s Own” United States Marine Band at the Washington National Cathedral.

The work is divided into four programmatic sections, portraying the quiet anticipation before conflict, the arduous journey to the scene of battle, a time of introspection and prayer (the hymn tune “Melita,” or “Eternal Father, Strong to Save,” is featured in this section), and finally ending with the hostile confrontation. There are frequent references to The Marines’ Hymn and “The Star-Spangled Banner,” particularly in the closing bars depicting the Marines raising the American flag on the island, signifying the historic conclusion to the conflict.

INCHON
Robert W. Smith (b. 1958)
adapted by SSgt Scott Nimmer*

A native of Alabama, composer Robert W. Smith studied at Troy State University, where his composition instructor was the well-known educational composer Paul Yoder. Smith then attended the University of Miami, where he studied composition with another giant in the field of wind literature, Alfred Reed. Smith composed extensively for film studios, including Columbia Pictures and Warner Brothers, with many television and movie credits to his name. He returned to Troy State University in 1997 as director of bands and maintained his association with Warner Brothers until 2001. His concert works have been performed by military bands, university ensembles, and school music groups throughout the world. Smith dedicated *Inchon*

to his father, Army Staff Sergeant Benjamin Smith, who was a veteran of the Korean and Vietnam Wars. The composer described the piece in the following words:

On September 15, 1950, the First Marine division under the command of Major General Oliver P. Smith, led the first major U.N. force strike in North Korean-occupied territory, with a surprise amphibious assault at Inchon. The First Marine Division Reconnaissance Company made the first helicopter landing on Hill 812 to relieve the ROK Eighth Division during the renewed fighting. In five days of textbook-style campaigning, the division closed in on Seoul. In house-to-house fighting, the Marines wrested the city from its communist captors by September 27.

Inchon was inspired by this historic event. From the quiet sound of the waves on the lonely Korean beach to the landing of the helicopter on Hill 812, *Inchon* explores this clashing of cultures through sound. Even the simple Korean prayer in the center of the piece is answered by the more powerful Western statement of the same melody. As quickly as the invasion begins, it ends as the helicopters fly into the distance, leaving the beach once again in solitude.

BLACK GRANITE
MSG James Hosay, USA (ret.) (b. 1959)
adapted by MGySgt Donald Patterson*

James Hosay grew up in Virginia and began writing and arranging at an early age for his school band. Following high school, he joined the military as a trumpet player, attending the U.S. Armed Forces School of Music in Norfolk, Virginia. He was assigned to be a copyist for the U.S. Army Band in Washington, D.C., where he developed his composition and orchestration skills by studying the techniques of previous Army Band arrangers, eventually earning the position of arranger/composer for the prestigious musical unit.

Of his symphonic march *Black Granite*, Hosay gave this description:

The Vietnam War is an event in U.S. history that is controversial to this day. But let there be no controversy regarding the high level of valor, courage, and honor displayed by the men and women of the U.S. Armed Forces during that conflict. Without regard to the politics behind their involvement, they served diligently and to the highest standards of military tradition. Many of them gave the ultimate sacrifice. This march is dedicated to the men and women who died in that war; to those whose heroic deed went unsung, and to those who returned home only to find shattered remnants of what was once their “American Dream.”

THE MARINES’ HYMN, APOTHEOSIS
MGySgt Sammy Nestico, USMC (ret.)* (b. 1924)

The Marines’ Hymn is one of the most readily recognized songs and is the oldest of the country’s service songs. The history of the hymn has been clouded by the passing of time and confused by oral tradition. There is no confusion, however, on the part of the hearer when The Marines’ Hymn is performed: it is as easily identified with the United States Marine Corps as “The Star-Spangled Banner” is with the nation. To all Marines, it has become a sacred symbol of pride, professionalism, and *esprit de corps*. Marines stand tall at the position of attention when the hymn is performed.

The setting by former Marine Band arranger Sammy Nestico presents the hymn as an apotheosis, the most elevated and exalted setting of the music imaginable. It begins with a strong introduction which ends with a brief reference to the bugle call “Taps.” Following a quiet and unadorned statement of the melody, the arrangement grows in intensity until it becomes a glorious and dramatic declaration of the sacred music, fitting to resound even in Heaven’s scenes where “the streets are guarded by United States Marines.”



MARCH, “SEMPER FIDELIS”
John Philip Sousa* (1854–1932)
arranged by MGySgt Donald Patterson*

It is unfortunate that President Chester A. Arthur, the man responsible for this march, did not live to hear it. In a conversation with Sousa, then leader of the U.S. Marine Band, he expressed his displeasure at the official use of the song “Hail to the Chief.” When Sousa stated that it was actually an old Scottish boating song, the President suggested that he compose more appropriate music. Sousa responded with two pieces, not one. First he composed “Presidential Polonaise” (1886). Then, two years after Arthur’s death, he wrote “Semper Fidelis.”

The march takes its title from the motto of the U.S. Marine Corps: “Semper Fidelis”—“Always Faithful.” The trio is an extension of an earlier Sousa composition, “With Steady Step,” one of eight brief trumpet and drum pieces he wrote for *The Trumpet and Drum* (1886). It was dedicated to those who inspired it—the officers and men of the U.S. Marine Corps. In Sousa’s own words: “I wrote ‘Semper Fidelis’ one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico.”

For the first performance, Sousa demonstrated his flair for theatrics:

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” subsequently gained recognition as the official march of the U.S. Marine Corps. Sousa regarded it as his best march, musically speaking. It became one of his most popular marches, and he once stated that it was the favorite march of Kaiser Wilhelm II of Germany—before World War I, of course. It was played by the Sousa Band in many foreign countries and always received acclaim as a well-known composition. Few knew that it had been sold outright to the publisher for the unbelievably low sum of \$35.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 83. Used by permission.

THE MARINES’ HYMN
arranged by Donald Hunsberger* (b. 1932)
adapted by MGySgt Donald Patterson*

From the Halls of Montezuma
To the shores of Tripoli;
We fight our country’s battles
In the air, on land, and sea;
First to fight for right and freedom
And to keep our honor clean;
We are proud to claim the title
Of United States Marine.

MASTER GUNNERY SERGEANT KEVIN BENNEAR

Baritone vocalist and concert moderator Master Gunnery Sergeant Kevin Bennear joined “The President’s Own” United States Marine Band in January 2000, becoming the third featured vocal soloist since the position was established in 1955. He began his musical instruction at age nine. After graduating in 1990 from Elk Garden High School in Elk Garden, West Virginia, he attended Potomac State College in Keyser, West Virginia, and earned a bachelor’s degree in music in 1996 from West Virginia University (WVU) in Morgantown, where he studied with Peter Lightfoot. He earned a master’s degree in vocal performance in 1999 from the University of Tennessee (UT), in Knoxville, where he studied with George Bitzas.

Master Gunnery Sgt. Bennear has performed with the UT Opera Theater, WVU Opera Theater, Theatre West Virginia, and the Knoxville Opera Company, where he played the role of Sharpless in Giacomo Puccini’s *Madama Butterfly* with noted soprano Stella Zimbalis of the Metropolitan Opera. He also taught voice as a graduate teaching assistant at UT.



CONCERT PERSONNEL

ASSISTANT DIRECTOR

Capt Bryan P. Sherlock - *Evansville, IN*

FLUTE

GySgt Heather Zenobia - *Louisville, KY*

CORNET/TRUMPET

GySgt Benjamin Albright - *Wilson, NY*

SSgt Anthony Bellino - *Niskayuna, NY*

MGySgt Kurt Dupuis - *Rochester, NH*

MGySgt Matthew Harding - *North Dartmouth, MA*

MSgt Michael Mergen - *Lebanon Township, NJ*

GySgt Robert Singer - *Reston, VA*

FRENCH HORN

SSgt Cecilia Buettgen - *Sterling Heights, MI*

SSgt Joseph Cradler - *Fairfax, VA*

SSgt Brigitte Knox - *Albuquerque, NM*

GySgt Jennifer Paul - *Algonquin, IL*

GySgt Douglas Quinzi - *Las Cruces, NM*

TROMBONE

MSgt Samuel Barlow - *Jackson, TN*

GySgt Preston Hardage - *Chesterfield, MO*

SSgt Russell Sharp - *Mustang, OK*

BASS TROMBONE

GySgt Daniel Brady - *Dallas, TX*

EUPHONIUM

GySgt Ryan McGeorge - *San Diego, CA*

TUBA

MSgt Frank Crawford - *Cheboygan, MI*

PERCUSSION

SSgt David Constantine - *Beaverton, OR*

SSgt Darren Lin - *Hummelstown, PA*

GySgt Michael Metzger - *Lilburn, GA*

MGySgt Christopher Rose - *Atlanta, GA*

MSgt Kenneth Wolin - *Oak Park, MI*

CONCERT MODERATOR / VOCALIST

MGySgt Kevin Bennear, baritone - *Keyser, WV*

**MARINE BAND MEMBERS
WHO FOUGHT AT IWO JIMA**

GEORGE DURHAM

Tuba player CWO2 George Durham joined the Marine Corps in January 1943. He participated in the landing and capture of Iwo Jima in February 1945. He was a member of “The President’s Own” from November 1946 until June 1957. Upon his appointment to Warrant Officer, he left the Marine Band to join the fleet Marine Corps field band music program as a band officer. Durham earned bachelors, masters, and doctorate degrees from The Catholic University in Washington, D.C. He retired from the Marine Corps in 1965.



“As we approached Iwo Jima, we were amazed by the tremendous bombardment by our battleships, rocket firings by smaller ships, and air attacks on the island. We wondered how anyone could survive that fantastic onslaught of bombs, rockets, and shells! ... It was hard for us to come to grips with what was happening. It wasn’t fear or confusion; it was just a new experience, and unforgettable.”

Regarding the flag-raising on Mt. Suribachi: “Although we were unable to see the event due to our movement and location, we saw the flag later. It was an inspiring moment for us. It still is. Those of us who experienced that event will never forget it.”

Durham is buried at East Hawaii Veterans Cemetery No. 2.

LOUIS HEGEDUS

Louis V. Hegedus joined the Marine Corps in 1940 and took part in the campaigns for Tinian, Saipan, the Marshall Islands, and Iwo Jima and was awarded the Purple Heart. He joined the Marine Band on July 15, 1948 and retired in 1970 after 32 years of service. As part of “The President’s Own,” he played tenor saxophone in the band and violin in the symphony orchestra, White House orchestra, and string quartet. He is buried at Arlington National Cemetery.



ESTABLISHED BY AN ACT OF CONGRESS IN 1798,
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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.

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