

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

Colonel Jason K. Fettig, Director

CONCERT PROGRAM



AMERICAN BANDMASTERS ASSOCIATION

FRIDAY, MARCH 4, 2022 | 8 PM

**“THE PRESIDENT’S OWN”
UNITED STATES MARINE BAND**

Colonel Jason K. Fetting, Director

**AMERICAN BANDMASTERS ASSOCIATION
87TH ANNUAL CONVENTION | INDIANAPOLIS, IN**

**FRIDAY, MARCH 4, 2022 | 8 PM
CLOWES MEMORIAL HALL
BUTLER UNIVERSITY**



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Calixa Lavallée (1842–91)
John Stafford Smith (1750–1836)
Canadian National Anthem, “O Canada”
National Anthem, “The Star-Spangled Banner”
ABA President Jay Gephart, conducting
Director of Bands, Purdue University

Burnet Tuthill (1888–1982)
Overture *Brillante*, Opus 19
Colonel John R. Bourgeois, USMC (Ret.), conducting
Director Emeritus, U.S. Marine Band
ABA Past President and Honorary Life Member

John Mackey (b. 1973)
The Blooded Lines from *Antique Violences* (2017)
MGySgt Matthew Harding, trumpet soloist
First Lieutenant Darren Y. Lin, conducting
Assistant Director, U.S. Marine Band

Erik Santos (b. 1967)
Excerpts from *THE SEER* (2019)
Circles
Beale Street
Not What Was
Call to Creation
Dr. Scott Piper, guest tenor soloist
Colonel Jason K. Fetting, conducting
Director, U.S. Marine Band

Winner of the 2020 Sousa-ABA-Ostwald Composition Contest

Paul Hindemith (1895–1963)
Symphony in B-flat for Band
Moderately fast, with vigor
Colonel Donald Schofield, conducting
Commander and Conductor, U.S. Air Force Band

Andantino grazioso
Captain Kenneth C. Collins, conducting
Commanding Officer, U.S. Navy Band

Fugue: Rather broad
Bobby Francis, conducting
Director of Bands, Texas Christian University

INTERMISSION

John Philip Sousa* (1854–1932)
edited by The United States Marine Band

March, “The New York Hippodrome”
Dr. Rebecca Phillips, conducting
Director of Bands, Colorado State University

Bedřich Smetana (1824–84)
transcribed by Donald Patterson*

Overture to *The Bartered Bride*
Colonel Michael J. Colburn, USMC (Ret.), conducting
Former Director, U.S. Marine Band
Director of Bands, Butler University
ABA Vice President

Julie Giroux (b. 1961)

Rain Softly on Me (2022)
ABA President Jay Gephart, conducting
Director of Bands, Purdue University

world première

James Stephenson (b. 1969)

Excerpts from *Wooden Dimes*: Ballet for
Wind Ensemble (2021)

James Stephenson, conducting
transcription world première

Michael Gilbertson (b. 1987)

Fallingwater from *Usonian Dwellings* (2019)
Colonel Jason K. Fetting, conducting
Director, U.S. Marine Band

United States première

arranged by Thomas Knox* (1937–2004)

A Salute to the Armed Forces of the United
States of America

Colonel Jason K. Fetting, conducting
Director, U.S. Marine Band

John Philip Sousa* (1854–1932)
edited by The United States Marine Band

March, “The Stars and Stripes Forever”
ABA President-Elect Kerry Taylor, conducting
Director of Bands, Westlake High School

**Member, U.S. Marine Band*

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★ ★ ★ PROGRAM NOTES ★ ★ ★



ABA PRESIDENT JAY GEPHART
DIRECTOR OF BANDS, PURDUE UNIVERSITY

Jay Gephart joined the faculty of Purdue University in the fall of 1995, after completing twelve years as a public school band director. In November 2006, Gephart was appointed Director of University Bands and currently serves as the Al G. Wright Chair of Purdue Bands and Orchestras. He is the director of the Purdue “All-American” Marching Band and the Purdue University Wind Ensemble and also serves as coordinator of the concert band program. From 1995 to 2006, Gephart served as the music director for the Purdue Symphony Orchestra. He currently serves as artistic director for the Kokomo Park Band in Indiana.

Under Gephart’s direction, the Purdue Wind Ensemble and Symphony Orchestra have shared the stage with some of the nation’s outstanding soloists and have represented Purdue University at the Indiana Music Educators Association state convention on two occasions. In February 2012, the Purdue Wind Ensemble performed a concert at the national convention of the American Bandmasters Association, held in Indianapolis. Gephart led the Wind Ensemble in concerts at Chicago’s Symphony Center and at New York’s Carnegie Hall, on two occasions.

During Gephart’s tenure, the Purdue Marching Band has traveled around the world. With recent performances in Beijing, China; the Macy’s Thanksgiving Day Parade in New York City; the St. Patrick’s Day Parade in Dublin, Ireland; and La Feria de las Flores in Medellín, Colombia, the “All-American” Marching Band continues to serve as an ambassador for Purdue University, for the state of Indiana, and for the nation.

Gephart has served as a guest conductor, clinician, lecturer, and adjudicator, both nationally and internationally, and has been the recipient of many awards and honors, including the Indiana Outstanding Bandmaster Award and the Purdue University New Professional Award. From 2010 to 2012, he served as President of the Big Ten Band Directors Association and currently holds the position of Chairman of the Board of the John Philip Sousa Foundation. In 2012, Gephart was elected to a position on the board of the National Band Association, serving as the collegiate representative. He was elected to membership in the prestigious American Bandmasters Association in 2008 and now serves as President.

Overture Brillante, Opus 19

BURNET TUTHILL (1888–1982)

American composer, conductor, and educator Burnet Tuthill was born in New York City to William Burnet Tuthill, the noted architect of the famed Carnegie Hall. The elder Tuthill was also an amateur cellist, and young Burnet was educated at the Horace Mann School in New York, and later at Columbia University in New York and the College-Conservatory of Music at the University of Cincinnati in Ohio. Tuthill played clarinet in the Columbia University Orchestra and conducted the ensemble for a time. In 1922, he was appointed a board member of the Cincinnati College-Conservatory of Music and, in 1930, entered its master’s program in music. He later became the head of what is today Rhodes College in Memphis, and founded the Memphis Symphony Orchestra in 1938, serving as its music director and conductor until 1946. The concert hall at Rhodes College was named in his honor in 2003.

Tuthill was a dedicated educator and advocate for music education throughout his career. He created the National Association of Schools of Music in 1924 and served as their secretary for the next thirty-five years. He also founded the Society for Publication of American Music in 1919. As a composer himself, Tuthill wrote more than 100 works for orchestra, band, chorus, soloists, and chamber ensembles.

Tuthill’s Overture Brillante was composed in the summer of 1938, and it was one of only a handful of original American overtures for band at the time. Several years later, then-Director of the Marine Band Major William F. Santelmann chose the work to perform on the band’s regular radio broadcasts, and those programs caught the attention of Tuthill and his publisher. In 1968, just prior to the work’s publication, Lieutenant Colonel Dale Harpham, Director of the Marine Band at the time, and the composer exchanged letters about retitling the work from the generic Symphonic Overture that had been on the score for thirty years. Tuthill suggested Top Hat Overture, but Harpham pointedly pushed back with respect, suggesting Tuthill’s idea had a “frothiness and superficiality not indicative of the meat of [his] music. A ‘catchy’ title would...obtrude non-existent vices and

make the work's many virtues scarcely apparent. In other words, the overture demands an easy remembered title of dignity and strength. It is brilliant!" And so the work came to be known by its present title, and Tuthill gratefully re-dedicated the overture to Lt. Col. Harpham and the United States Marine Band.



COLONEL JOHN R. BOURGEOIS, USMC (RET.)

DIRECTOR EMERITUS, U.S. MARINE BAND; ABA PAST PRESIDENT AND HONORARY LIFE MEMBER

Director Emeritus Colonel John R. Bourgeois, USMC (Ret.), was the twenty-fifth Director of "The President's Own" United States Marine Band. His acclaimed career spanned nine presidential administrations, from President Dwight D. Eisenhower to President Bill Clinton. Bourgeois is a graduate of Loyola University in New Orleans. He joined the Marine Corps in 1956 and entered "The President's Own" as a French hornist and arranger in 1958. Named Director of the Marine Band in 1979, he was promoted to Colonel in June 1983. He retired from active duty on July 11, 1996.

As Director of "The President's Own," Bourgeois was music adviser to the White House. He selected the musical program and directed the band on its traditional place of honor at the U.S. Capitol for four Presidential Inaugurations and regularly conducted the Marine Band and the Marine Chamber Orchestra at the White House, appearing there more frequently than any other musician in the nation.

Under Bourgeois' leadership the Marine Band presented its first overseas performances in history, traveling to the Netherlands in 1985 where "The President's Own" performed with the Marine Band of the Royal Netherlands Navy. In February 1990, Bourgeois led the Marine Band on an historic eighteen-day concert tour of the former Soviet Union as part of the first U.S.-U.S.S.R. Armed Forces band exchange. He also directed the Marine Band on sixteen nationwide tours, bringing the music of "The President's Own" to the American people.

Bourgeois is Past President of the American Bandmasters Association, Chairman of the Board and Past President of the National Band Association, President of the John Philip Sousa Foundation, and the American Vice President of the International Military Music Society. He has served on the Boards of Directors for the World Association for Symphonic Bands and Ensembles and the Association of Concert Bands.

Among the many honors and awards Bourgeois has received are the Phi Beta Mu Outstanding Bandmaster Award, Kappa Kappa Psi Distinguished Service to Music Award, and the Midwest International Band and Orchestra Clinic Medal of Honor. Bourgeois was elected to the Academy of Wind and Percussion Artists of the National Band Association in 1988 and received the 1991 Phi Mu Alpha Sinfonia National Citation "for service and dedication to music and country."

Bourgeois conducted his final concert as Director of "The President's Own" on July 11, 1996, at the Daughters of the American Revolution Constitution Hall in Washington, D.C. More than 3,500 people, including prominent musicians and government dignitaries, attended the gala event, and he was presented with the Distinguished Service Medal from President Clinton. Since retiring from the Marine Band, Bourgeois has been actively involved in music as a guest conductor, has published new editions of classic band compositions, and is a visiting professor in a chair endowed in his name at Loyola University.

The Blooded Lines from *Antique Violences* (2017)

JOHN MACKEY (B. 1973)

John Mackey has emerged as one of the most prolific and frequently performed composers writing for symphonic band today. He has also composed for orchestras—including the Brooklyn Philharmonic and New York Youth Symphony—for theater, and extensively for dance. His works have been performed by the Alvin Ailey American Dance Theater, Parsons Dance Company, and the New York City Ballet. The majority of the music Mackey has composed over the past decade has been for wind ensembles, and he has received commissions from ensembles such as the Dallas Wind Symphony and many military, high school, middle school, and university bands across America and Japan. He has also composed concertos for some of the most significant wind players in the country, including Joseph Alessi and Christopher Martin, principal trombone and principal trumpet of New York Philharmonic respectively. In 2014, Mackey became the youngest composer ever inducted into the American Bandmasters Association, and in 2018, he received the Wladimir and Rhoda Lakond Award in Music from the American Academy of Arts and Letters. Mackey resides in San Francisco with his spouse, A. E. Jaques, a philosopher who works on the ethics of technology and who also titles all of Mackey's pieces.

Jaques wrote the following about *Antique Violences*:

The title [of Mackey's Trumpet Concerto] comes from a line in Rickey Laurentiis' "Writing an Elegy," and reminds us that where there are humans, there is violence. So it is, so it has ever been. The concerto notes that, curiously, the trumpet and its cousins always call the bloody tune—so each movement considers a kind of violence through the lens of a historical style of music closely associated with the trumpet.

The structure of our social world is born, and reborn, in the mass violence of war; borders are made of blood. The first movement thus recalls wars ancient and modern, noble and notorious. The fife and drum music of the American Revolution is pitted against a vaguely Middle Eastern melody, evoking the purported existential clash of civilizations that has been the stepping stone to power for kings and charlatans from the Crusades to the present day.

Antique Violences was commissioned by Michigan State University and the American Bandmasters Association in 2017.



MASTER GUNNERY SERGEANT MATTHEW HARDING, TRUMPET SOLOIST

Master Gunnery Sergeant Matthew Harding of North Dartmouth, Massachusetts, joined "The President's Own" United States Marine Band in September 1998, and was appointed solo cornet in January 2000. He began his musical instruction at age nine. A 1992 graduate of Dartmouth High School, he earned his bachelor's degree in music from the Eastman School of Music of the University of Rochester in New York, in 1996, and has completed one year of master's-level study at Rice University in Houston. He has studied with John Martin of Boston, Charles Geyer of Eastman, and the late Armando Ghitalla.

Prior to joining "The President's Own," Master Gunnery Sgt. Harding spent a year with the New World Symphony in Miami, toured Japan with the Eastman Wind Ensemble, and performed at the Aspen Music Festival in Colorado, Chautauqua Music Center in New York, and Walt Disney World in Orlando, Florida. He also was a fellow at the Tanglewood Music Center in Lenox, Massachusetts.



FIRST LIEUTENANT DARREN Y. LIN

ASSISTANT DIRECTOR, U.S. MARINE BAND

First Lieutenant Darren Y. Lin joined "The President's Own" United States Marine Band in July 2019 as a percussionist. He was appointed Assistant Director in July 2021 and commissioned to his current rank in January 2022.

1st Lt. Lin is a 2009 graduate of Hershey High School in Pennsylvania. He earned a bachelor's degree in percussion performance and a teacher's certificate in 2014 from the University of Michigan (U-M) in Ann Arbor; received a master's degree in percussion performance and literature in 2016 from the Eastman School of Music at the University of Rochester in New York; and pursued additional studies at the New England Conservatory in Boston. His principal percussion teachers were J. William Hudgins of the Boston Symphony Orchestra, Michael Burritt of the Eastman School of Music, and Joseph Gramley and Jonathan Ovalle of U-M. He also has studied conducting with Christopher James Lees, Michael Haithcock, and Rodney Dorsey.

Prior to joining "The President's Own," 1st Lt. Lin was an active educator and performer. He was the adjunct instructor of percussion at Lebanon Valley College in Annville, Pennsylvania, and performed frequently with the Buffalo Philharmonic in New York, the New Haven Symphony in Connecticut, and the New World Symphony in Miami. He has performed under the batons of conductors such as Valery Gergiev, Michael Tilson Thomas, Andris Nelsons, and JoAnn Falletta. 1st Lt. Lin is at home performing contemporary music, having performed with the NakedEye Ensemble and both founding and leading the group [sunflower]. He has worked closely with composers Steve Reich and John Luther Adams, and has premiered works by Dave Hollinden, Molly Joyce, Angélica Negrón, Randall Woolf, and Chris Vu.

As Assistant Director, 1st Lt. Lin's responsibilities include conducting the Marine Band and Chamber Orchestra in their Winter and Spring Concert Series and summer concerts on the National Mall, as well as at ceremonies in the National Capital Region and at the White House. Additionally, he serves as a supervisor for the acclaimed fall and winter Chamber Music Series, which features the virtuoso musicians of "The President's Own," as well as all pre-concert music.

Excerpts from *THE SEER* (2019)

ERIK SANTOS (B. 1967)

Erik Santos is a composer, multi-instrumentalist, singer, producer, and teacher who is active in many musical genres, from rock and jazz to classical, and from world music to music for theater and dance. As the first-born in a family of musicians, music has always been at the core of his life practice, both as a profession and as a hobby.

Santos is the chair of the composition department at the University of Michigan (U-M) School of Music, Theatre, and Dance (SMTD). He has received commissions, prizes, fellowships, and other recognitions for his concert music, including the prestigious 2020 Sousa-ABA-Ostwald Prize from the American Bandmasters Association; the Charles Ives Scholarship and the Charles Ives Fellowship from the American Academy of Arts and Letters; and awards from Broadcast Music Incorporated, the MacDowell Colony, the Bozeman Symphony in Montana, the Civic Orchestra of Chicago, the Rackham Graduate School of U-M, and the Music Teachers National Association.

In recent years, Santos has become increasingly interested in presenting music in venues other than the classical concert hall—dance clubs, street corners, radio, theaters, churches, museums, cafes, car stereos, movies, and online spaces, to name a few—where there is more emphasis given to the interaction of music with other spontaneous sensory elements, involving listeners at the hub of a trans-dimensional experience. This interest flourished in 2002, when he was invited to join the pioneering and internationally celebrated Japanese *butoh* company *Dairakudakan: Temputenshiki* (avant-garde dance/theater), as a resident composer. It is a potent collaboration that continues to this day. In 2005, Santos and artist/singer Toko Shiiki formed an upbeat band called October Babies, which has performed a large variety of original multi-cultural and multi-lingual dance songs in America and Japan. They are affiliated with the local Ann Arbor music label/collective Oddfellow Music, which later became Willis Sound. After completing five albums, along with music videos and documentaries with October Babies, Santos and Shiiki became interested in filmmaking, which led to their producing the full-length film *Threshold: Whispers of Fukushima* in 2015. This project focused on the lives of several musicians who have chosen to live in their homeland of Fukushima, Japan, despite the devastation of earthquakes and tsunamis, the threat of a failing nuclear reactor, and even persecution by fellow humans. By 2019, the duo completed three more films inspired by creative relationships they formed in Fukushima—*Over the Sky*, *Passing the Baton*, and *Up the Mountain*—as well as the film *We Women Weave*, about the Moonseed Movement Troupe.

The creative relationships formed in the making of *Threshold* have continued to grow. In 2016, Santos and Shiiki co-organized a partnership with the U-M Center for World Performance Studies, the Center for Japanese Studies, and SMTD, to invite the fiery Japanese youth drum ensemble Yamakiya Taiko to perform at the University of Michigan for the Fukushima Tribute Concert/Residency. The ensemble premiered a new work Santos wrote for them and a cadre of U-M student drummers called *Armadillo Flow*.

Santos has been on the Michigan local music scene for many years, and he is possessed by a fresh passion for practicing—learning and unlearning, all day every day—memorizing poetry, investigating inventions of Johann Sebastian Bach, Bruce Lee, and Vince Gilligan, enjoying sound.

Santos offered the following on his award-winning work, *THE SEER*:

THE SEER for Vocalist and Symphony Band was commissioned by Michael Haithcock for Scott Piper and the University of Michigan Symphony Band. A “seer” is one who, through supernatural insight, can see what the future holds, and see through to unseen truths.

Who is the seer? What does the seer see?

“I’m sitting here in the center of my house this quiet morning. Through the windows, in the outer corners of my eyes, I can see full moon setting on my left and new sun rising on my right. Both gloriously happening now, however, I can only see one or the other if I turn my head. Can’t see both simultaneously. I sit here trying to sum it all up, and see it all at once, but I can’t. There’s a lesson here somewhere in between. The difference between sleeping dreams and waking dreams is difficult to explain...”

This musical mandala weaves together many disparate strands of creative inspiration—i.e., the work of Langston Hughes and Rainer Maria Rilke, Nina Simone, Howlin’ Wolf, Killing Joke, Lee “Scratch” Perry, Rod Serling, Stanley Kubrick’s *2001: A Space Odyssey*, the stories of Parsifal and Ulysses. As much as possible, I let the subconscious lead, as my conscious mind struggled to render dream dictation into a linear language that might resonate with another. In this liminal state, in between both and neither, the answers lie.



DR. SCOTT PIPER

GUEST TENOR SOLOIST

Tenor Scott Piper is a Paul Robeson Scholar Award recipient, a Los Cabos Children’s Foundation Artist Ambassador, and twice-winner of the Gerda Lissner Foundation Award. He has received critical acclaim for his operatic, orchestral, and concert performances, and he is a highly sought-after interpreter of opera’s Romantic leading men in productions throughout the world. Piper has sung roles such as Cavaradossi in Giacomo Puccini’s *Tosca*, Don José in Georges Bizet’s *Carmen*, Pinkerton in Puccini’s *Madama Butterfly*, and Turiddu in Pietro Mascagni’s *Cavalleria rusticana*. As a spinto tenor, Piper has also sung the roles of Calaf in Puccini’s *Turandot* for the Pensacola Opera in Florida and the Minnesota Opera; Manrico in Giuseppe Verdi’s *Il trovatore* with the Utah Opera; Pollione in Vincenzo Bellini’s *Norma* in Wiesbaden, Germany; Luigi in Puccini’s *Il tabarro*; and the title role in Verdi’s *Otello* with Opera Köln, Wiesbaden, Klagenfurt, and Dayton Opera. He has also performed Verdi’s *Requiem* with the Angers-Nantes Opéra in France; the role of Canio in Ruggero Leoncavallo’s *Pagliacci* with the Utah Opera; both leading roles of Canio and Turiddu in a double-bill of *Pagliacci/Cavalleria rusticana* with the Madison Opera in Wisconsin; and the role of Edgardo in Gaetano Donizetti’s *Lucia di Lammermoor* with the Seattle Opera, among many others.

Piper is currently the Norma L. Heyde Associate Professor of Music in Voice at the University of Michigan, Ann Arbor, where he is also the chair of the department of voice and maintains a selective studio of undergraduate and graduate voice students in classical voice, contemporary singing, and musical theatre. He came to the faculty of his alma mater after being honored with the Paul Boylan Award for Distinguished Alumni in the Performing Arts, and after recording Verdi masterpieces for the TDK label with the Fondazione Toscanini di Parma, alongside artists such as Plácido Domingo, Renato Bruson, Stefania Bonfadelli, and Massimiliano Stefanelli, in new productions of Verdi’s operas *Aida* and *La traviata*, designed and mounted by legendary film, opera, and theater director Franco Zeffirelli.

Piper’s interest in impacting the vocal arts at the international level continues through his education projects in Italy and Taiwan. In Piobbico, Italy, his leadership and stewardship of the voice program at the Brancaloni International Music Festival resulted in the festival attracting more than 110 vocal participants over the past three years. In Taiwan, under the auspices of the prestigious Tunghai University Music Department in Taichung, Piper has performed in opera and in recital; conducted performances of Franz Lehár’s *The Merry Widow*; led classes in pedagogy and holistic wellness in the vocal arts; and presented master classes at several universities. Piper’s vocal, musical, and dramatic sensitivity extends beyond his performances in leading roles. In 2013, he was asked to prepare, direct, and conduct the first-ever recording from the Dominican Sisters of Mary, Mother of the Eucharist. Entitled *Mater Eucharistiae*, the CD debuted at #1 of the Billboard Chart for Classical Albums.



COLONEL JASON K. FETTIG

DIRECTOR, U.S. MARINE BAND

Colonel Jason K. Fettig is the twenty-eighth Director of “The President’s Own” United States Marine Band. He joined in 1997 as a clarinetist and soon became a frequently featured soloist with both the band and the Marine Chamber Orchestra. After serving four years in the organization, he was selected as an Assistant Director, and he conducted his first concert with the Marine Band on August 1, 2001. He was commissioned a First Lieutenant in July 2002, promoted to the rank of Captain in August 2003, and became the band’s Executive Officer the following year. He was promoted to the rank of Major in August 2007, and to Lieutenant Colonel in July 2014, one week before assuming leadership of “The President’s Own.” He was promoted to his present rank in August 2017 in the Roosevelt Room of White House by President Donald J. Trump. He is the third Director of “The President’s Own” to be promoted to Colonel in a White House ceremony.

As Director, Col. Fettig is the music adviser to the White House and regularly conducts the Marine Band and Marine Chamber Orchestra at the Executive Mansion. He led the musical program for the Inaugurations of President Donald Trump and President Joseph Biden and the State Funeral of President George H. W. Bush. He also serves as music director of Washington, D.C.’s historic Gridiron Club, a position held by every Marine Band Director since John Philip Sousa.

During his time as Director, Col. Fettig has led the band in numerous major national events, both at the White House and throughout the country. He conducted national broadcast performances for the 200th Anniversary of “The Star-Spangled Banner” at Fort McHenry in Baltimore, three Independence Day specials from the White House, a live Veterans Day performance with the Tabernacle Choir at Temple Square in Salt Lake City, and an appearance on the *David Letterman Show* in New York, at the invitation of First Lady Michelle Obama. He has also conducted the Marine Band and Chamber Orchestra live on NBC’s *Today Show* and on the PBS special *In Performance at the White House*. Col. Fettig leads frequent concerts throughout the Washington, D.C., area and across the country during the band’s annual national tour. He has regularly collaborated in performance with world-class artists across a wide range of genres, from legendary journalist Jim Lehrer to clarinetist Ricardo Morales, and from Irish tenor Ronan Tynan to pop superstars Jordin Sparks and Lady Gaga. In May 2019, Col. Fettig led the Marine Band on its first international appearance since 2001, with multiple performances and broadcasts throughout Japan. Live performances by the Marine Band under his direction are often heard on National Public Radio, and he has twice partnered with the National Symphony Orchestra and their music director Gianandrea Noseda for special joint performances at the John F. Kennedy Center for the Performing Arts. Col. Fettig has continued to bring renowned guest conductors to the podium of “The President’s Own,” including JoAnn Falletta, Bramwell Tovey, and John Williams.

In May 2019, Col. Fettig and the Marine Band, in partnership with the All-Star Orchestra conducted by Gerard Schwarz, won an Emmy Award at the 62nd Annual New York Emmy Awards, for a program entitled *New England Spirit*. Col. Fettig also represented the Marine Corps at the White House when military bands were awarded the National Medal of Arts by President Donald Trump in 2019.

Throughout his career with the Marine Band, Col. Fettig has been deeply committed to music education and has taken an active role in the evolution and expansion of the many educational initiatives of “The President’s Own.” He began an interactive Young People’s Concert series in 2006 and authored, hosted, and conducted this popular annual event until 2015. He has made a priority of maintaining a significant mentorship presence in schools during the band’s annual national concert tours, and during the COVID-19 pandemic, he spearheaded a remarkable virtual expansion of the band’s online educational resources, performances, and productions, an effort that has directly reached more than 100,000 students so far. Included in these innovative new programs is a video series entitled the *Digital Rehearsal Hall*, which provides viewers a behind-the-scenes view into the working rehearsal process of the Marine Band. Col. Fettig has served as a clinician or guest conductor at more than forty universities and colleges. He often teaches at international conducting symposia, and he has appeared as conductor for numerous national honor band and All-State festivals around the country, leading both bands and orchestras.

In 2014, shortly after assuming command of the Marine Band, Col. Fettig launched an ambitious project to re-record all of the marches of John Philip Sousa and provide free performance and educational materials online to schools and ensembles worldwide. In addition to his focus on preserving and celebrating historic band repertoire and performance practice, Col. Fettig remains a fervent advocate for contemporary American music, and he has exponentially increased the Marine Band’s leadership in bringing new repertoire into the canon. During his tenure as Marine Band Director, Fettig has commissioned and/or conducted the world premieres of nearly three dozen works, including substantial new pieces by James Stephenson, Jacob Bancks, Jennifer Higdon, David Rakowski, Narong Prangcharoen, Peter Boyer, Zhou Tian, Jessica Meyer, Michael Gilbertson, Dominick DiOrio, Donald Grantham, and Jonathan Leshnoff.

Col. Fettig is a 1993 graduate of Manchester Central High School in New Hampshire and holds two bachelor’s degrees from the University of Massachusetts, Amherst, in both clarinet performance (1997) and music education (1998), as well as a master’s degree in orchestral conducting from the University of Maryland, College Park (2005). He studied clarinet with Michael Sussman and David Martins, and his principal conducting teachers were Malcolm W. Rowell and James Ross. Additionally, Col. Fettig received instruction from several other renowned conductors, including Osmo Vänskä and Otto-Werner Mueller.

In 2014, he was elected as a member of the prestigious American Bandmasters Association and serves on the Boards of Directors for several national organizations, including the John Philip Sousa Foundation and the National Band Association.

Symphony in B-flat for Band

PAUL HINDEMITH (1895–1963)

Paul Hindemith found equal success during his career as a composer, conductor, violinist, violist, teacher, and theorist. As a student at the Hoch Conservatory in Frankfurt, Germany, from 1908 to 1917, he supported himself by performing with dance bands and musical comedy orchestras. By 1915, Hindemith was principal violinist of the Frankfurt Opera Orchestra but interrupted his tenure to serve in the German Army as a bass drummer and sentry. During that time, he also formed his own string quartet and managed to continue composing. From 1923 to 1930, he was a member of the selection committee and later the leader of the Donaueschingen Music Festival, which featured new music for unlikely genres, to include several important compositions for military bands debuted during the 1926 festival.

Hindemith’s long career as a teacher also began during this time, with his appointment to the faculty at the Academy of Music in Berlin in 1927. Throughout his life Hindemith remained active as a performer, often premiering his own works. For eight years, between 1921 and 1929, he was a member of the Amar Quartet, a group dedicated to performing new music. His early chamber music and operas earned him a reputation as an expressionist, and it was in the 1930s, when his compositions focused on the larger-scale mediums of opera and orchestra, that he came under the scrutiny of the Nazi Party. Even though the prominent German conductors Wilhelm Furtwängler and Otto Klemperer championed his works, the Nazis officially disapproved of his music, and Hindemith decided to immigrate to the United States. He was offered a faculty position in 1940 at Yale University in New Haven, Connecticut, where he remained for fifteen years while also teaching composition during the summers at the Tanglewood Music Center in Lenox, Massachusetts. He later accepted a position at Zürich University and moved to Switzerland in 1953.

While in the United States, Hindemith was approached by U.S. Army Band Commander Captain Hugh Curry to guest conduct the band. Hindemith not only accepted the invitation but also agreed to write something for the occasion. That “something” turned out to be one of the most important works written for concert band in the twentieth century. From the very opening moments of the *Symphony in B-flat*—which features a pervasive five-note motive first intoned by the bass instruments, the visceral shrill of twittering woodwinds, and a brash and intense fanfare in the trumpets and cornets—it is clear that this work had no precedent in band music. While there are brief moments of respite in the first movement, there is a relentless sense of momentum and agitation that constantly pushes this music forward. The second movement provides a stark contrast to the first, with a lyrical duet between cornet and alto saxophone plainly evocative of a 1920s cabaret in Berlin. The relative tranquility of this theme is disrupted by a frantic and, at times, humorous scherzo that is subsequently woven together with the opening cabaret melody in a brilliant illustration of the composer’s skill and affinity for counterpoint. It is Hindemith the academic who is firmly in control at the beginning of the third movement’s formal fugue, but the dramatist side of the composer takes the reins to end the symphony in one of the most hair-raising conclusions in all of band music. The *Symphony in B-flat* was completed in 1951 and premiered by the U.S. Army Band on April 5, 1951, with the composer conducting.



COLONEL DONALD SCHOFIELD

COMMANDER AND CONDUCTOR, U.S. AIR FORCE BAND

Colonel Donald Schofield is the commander and conductor of the United States Air Force Band. He is responsible for all activities of this 184-member squadron, including equipping, training, and deploying Airmen musicians to perform nearly 1,600 missions each year. Col. Schofield recently completed command with the United States Air Forces in Europe Band stationed at Ramstein Air Base, Germany, where he oversaw and directed more than 400 missions annually across Europe and Africa, in a 104-nation area of responsibility.

Born in Atlanta, Col. Schofield received his bachelor’s degree in music education from the University of Georgia, his master’s degree in music from Louisiana State University, and his doctoral degree from Boston University. Prior to receiving his commission at Officer Training School in 1997, Col. Schofield was a public school band director for six years in Georgia.

Col. Schofield has conducted military bands, professional orchestras, and school honor bands throughout

the United States, Puerto Rico, Belgium, the Czech Republic, Estonia, France, Germany, Luxembourg, Poland, Sweden, and Ukraine. He has led international performances with artists such as Kid Rock, Little Big Town, Josh Turner, Lee Ann Womack, Chris Daughtry, the Tabernacle Choir at Temple Square, Lonestar, Wynonna Judd, Naomi Judd, Robin Meade, Amy Grant, Take 6, Diamond Rio, the Miracles, Lee Greenwood, Gary Morris, Brian McKnight, Gordon Goodwin, and Yuri Mynenko. As a result of his musical leadership during internationally broadcast productions at the Grand Ole Opry, Col. Schofield was twice recognized by the National Academy of Television Arts and Sciences as a Top Four Finalist for a prestigious Emmy Award.

Col. Schofield's leadership has been recognized by the U.S. Air Force by being named the United States Air Forces in Europe's Public Affairs Communication Excellence Field Grade Officer of the Year, the United States Air Force Academy's Public Affairs Field Grade Officer of the Year, the Air Force Reserve Command's Public Affairs Field Grade Officer of the Year, Air Mobility Command's Band Officer of the Year, and Air Force Materiel Command's Band Officer of the Year. Under his command, the United States Air Forces in Europe Band was named the winner of the 2017 Brigadier General Dalton Award for the best Public Affairs Unit in the United States Air Force. Col. Schofield's contributions resulted in the United States Air Force Academy Band and the Band of Mid-America being awarded the Colonel George S. Howard Citation of Musical Excellence for military concert bands.



CAPTAIN KENNETH C. COLLINS

COMMANDING OFFICER, U.S. NAVY BAND

Captain Kenneth C. Collins, a native of Reno, Nevada, entered the Navy in 1989 and attended recruit training in San Diego, California. Upon completion of Musician "A" school, he served as a percussionist in fleet bands in Guam and Newport, Rhode Island. His first assignment upon receiving a commission as a limited duty officer bandmaster in 1998 was as the ceremonial band leader and associate conductor of the U.S. Navy Band in Washington, D.C., and shortly thereafter, an assignment as the assistant director of the U.S. Naval Academy Band in Annapolis, Maryland. Capt. Collins served as the director of Navy Band Northwest from 2001 to 2004, director for U.S. Pacific Fleet Band from 2004 to 2007, director of Navy Band Southeast from 2007 to 2008, and director of the U.S. Naval Forces Europe Band from 2009 to 2012. He was selected for assignment to Navy Postgraduate School through the civilian institutions program in 2008, completing a master of music degree from the University of Illinois in 2009. Most recently, he completed a tour as director of Fleet Band Activities from 2012 to 2015. He reported to his current assignment as commanding officer of the U.S. Navy Band in July 2015. In addition to his military assignments, Capt. Collins studied drums and percussion with Jonathan Wacker, Dom Moio, and Gary Chaffee, and conducting with A. G. McGrannahan, Anthony Maiello, James Keene, Abel Ramirez, and David Waltman. Capt. Collins has served as a clinician for bands from all over the United States and in Europe. He served as the assistant conductor of the Rainier Symphony in Washington from 2002 to 2004, conductor/clinician at Hawaii's Central Oahu Honor Band in 2006, and adjunct faculty at Hawaii Pacific University. Capt. Collins holds a bachelor of music education degree from the University of Nevada, a master's degree in business administration from Hawaii Pacific University, and a master of music degree with an emphasis in wind band conducting from the University of Illinois at Urbana-Champaign.



BOBBY FRANCIS

DIRECTOR OF BANDS, TEXAS CHRISTIAN UNIVERSITY

Bobby Francis is the Director of Bands at Texas Christian University (TCU). Francis serves as conductor of the TCU Wind Symphony, teaches graduate and undergraduate conducting, and is responsible for the supervision of all aspects of the TCU Band program. He is an elected member of the American Bandmasters Association, and has served as guest conductor of the U.S. Army Band "Pershing's Own," the University of Miami Frost School of Music Wind Symphony, the U.S. Coast Guard Band, the Lone Star Youth Wind Orchestra, and the Richardson All-Star Band in Texas. Francis' ensembles have performed at many national, regional, and state conferences, including performances at the College Band Directors National Conference in Ann Arbor, Michigan, and in Athens, Georgia; as well as the Texas

Music Educators Association (TMEA) Convention in San Antonio, Texas, and at the American Bandmasters Association Convention in College Station, Texas. The TCU Wind Symphony has performed with guest artists including the American Brass Quintet, Patrick Sheridan, Brian Bowman, Allen Vizzutti, Jon Lewis, Joe Eckert, Gary Whitman, Jesús Castro-Balbi, and Markus Theinert. Francis' ensembles have performed at Carnegie Hall in New York City, Meyerson Symphony Center in Dallas, and the Bass Performance Hall in Fort Worth. Many composers have been actively involved with performances of their works by the TCU Wind Symphony including John Mackey, Frank Ticheli, David Maslanka, Michael Colgrass, James Syler, James Stephenson, Eric Ewazen, and others.

Francis is in demand as a clinician/consultant at various conventions and conducting workshops, including the TMEA Convention, the Texas Bandmasters Association Convention, University of Missouri-Kansas City Conservatory of Music, New Mexico State University, and the Arkansas Tech Band Camp Conducting Symposium in Russellville. In addition, he has conducted research on regional wind band repertoire at the Pannonische Forschungsstelle at the Kunstuniversität Graz/Expositur Oberschützen in Austria. Francis has conducted concerts in the Sydney Opera House in Australia, Carnegie Hall in New York, the Royal College of Music in London, Hill Auditorium at the University of Michigan in Ann Arbor, Normandy Beach in France, and several locations in Italy.

Early in his career, Francis served as principal clarinetist with the Texas Wind Symphony, was a frequent member of the Dallas Wind Symphony, and was clarinetist with the University of Texas at Arlington Faculty Woodwind Quintet for six years. As a woodwind specialist, he has performed as a saxophonist/woodwind performer with many artists including Gladys Knight and the Pips, Bob Crosby, Bobby Short, Johnny Mathis, Red Skelton, John Davidson, and others. He was a saxophonist with the Mal Fitch Society Big Band for many years, performing at social events, Texas Governors' Inaugural Balls, radio broadcasts, and other government and social events. Currently Francis serves as the Executive Artistic Director of the International Festival of Bands and Percussion Ensembles.

March, "The New York Hippodrome"

JOHN PHILIP SOUSA* (1854–1932)

edited by The United States Marine Band

The Sousa Band's longest single engagement, from September 30, 1915, to June 4, 1916, was when it was featured in the *Hip Hip Hooray* extravaganza at the New York Hippodrome. Sousa wrote this march in commemoration of that engagement, and it was dedicated to Charles B. Dillingham, manager of the famous old theater. In a salute to Sousa on his sixty-first birthday, Dillingham arranged to have over two hundred theater orchestras around the country play the march at precisely the same time.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 74. Used by permission.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 4 of "The Complete Marches of John Philip Sousa" on the Marine Band's website.



DR. REBECCA PHILLIPS

DIRECTOR OF BANDS, COLORADO STATE UNIVERSITY

Dr. Rebecca Phillips is Professor of Music and Director of Bands at Colorado State University (CSU), where she conducts the CSU Wind Symphony and guides all aspects of the band and graduate wind conducting programs. Prior to this appointment, she served as the Associate Director of Bands and Director of Athletic Bands at the University of South Carolina in Columbia, where she was responsible for directing the Symphonic Winds Concert Band, "The Mighty Sound of the Southeast" Carolina Marching Band, and the "Concoction" Pep Bands, as well as teaching undergraduate instrumental conducting and directing the Carolina Summer Drum Major Clinic.

Phillips has served as a guest conductor, clinician, and performer throughout North America, Europe, and Asia. Most recently, she was invited to conduct the Department of Defense All-Europe High School Honor Band

*Member, U.S. Marine Band

in Frankfurt, Germany. Other guest invitations have included conducting the wind band and symphony orchestra for the 2019 Prague Multicultural Music Project and conducting members of the Prague National Symphony at the inaugural 2017 American Spring Festival. In 2018, she conducted members of the Des Moines Symphony in a chamber concert for the Iowa Bandmasters Association annual conference. Phillips regularly conducts collegiate honor bands, all-state bands, and festival bands across the United States, Canada, and Europe, and she has been a rehearsal clinician at the Midwest Clinic: An International Band and Orchestra Conference. Ensembles under her direction have been featured at the 2020 Colorado Music Educators Association Convention, the 2019 American Bandmasters Association National Convention, the 2012 College Band Directors National Association Southern Division Conference, the 2010 Society of Composers International Conference, and the 2008 North American Saxophone Alliance International Convention.

A champion of contemporary wind music, Phillips has commissioned and conducted world and consortium premières of works by several leading composers, including William Bolcom, John Mackey, Frank Ticheli, and Dana Wilson, to name a few. Her conducting performances of David del Tredici's *In Wartime* and John Mackey's *Redline Tango* are both featured on the nationally distributed Louisiana State University Wind Ensemble compact disc project. As a trombonist, Phillips has performed with the National Symphony Orchestra, U.S. Army Band "Pershing's Own," Tallahassee Symphony, and Tampa Bay Opera Orchestra. She has also performed internationally in England, Mexico, the Caribbean, Russia, and Sweden, and has toured as a trombonist with Johnny Mathis and Barry Manilow. A native of the Washington, D.C., area, Phillips earned her bachelor's degree in music education from Florida State University in Tallahassee, master's degrees in conducting and trombone performance from the University of South Florida in Tampa, and a doctorate of musical arts in conducting at Louisiana State University in Baton Rouge. Currently, she is the President of the National Band Association, chair of the Music Education Committee for the College Band Directors National Association, and co-chair of the American Bandmasters Association Commissioning Committee.

Overture to *The Bartered Bride*

BEDŘICH SMETANA (1824–84)

transcribed by Donald Patterson*

When Bedřich Smetana began composing his opera *The Bartered Bride* in 1863, he was just beginning to build his reputation as the father of Czech classical music. Born in 1824 to a Bohemian brewer who was also an accomplished amateur violinist, Smetana received training in violin and piano and became passionate about music at an early age. He completed his education at the Prague Music Institute in 1847 and promptly embarked upon a short-lived career as a piano virtuoso. After this attempt failed, Smetana spent several years eking out a living in Prague through teaching, accompanying, and occasional solo work. He became frustrated with the limits of his success and decided, in 1857, to move to Sweden, telling his parents that "Prague did not wish to acknowledge me, so I left it." In Sweden, Smetana quickly rose to musical prominence as a teacher, performer, and conductor, but had little time for composition. In spite of his success in Sweden, Smetana missed his homeland and moved back there in 1861. His second attempt at launching a career in Prague couldn't have been more different than his first, for the composer returned with a newfound determination to create a distinctive style of music that embodied and epitomized Czech culture. His first work in this vein was the opera *The Brandenburger in Bohemia*, and in the wake of this success, Smetana quickly started writing his second opera, a light-hearted comedy titled *The Bartered Bride*.

The plot of this comic opera focuses on life in a typical rural Czech village and two young characters, Jeník and Mařenka, who are in love. Mařenka's ambitious parents are against the relationship, preferring to "barter" a marriage through the village matchmaker to Vašek, another suitor who just happens to be the son of a wealthy farmer named Mícha. Vašek is stupid, mean, and unattractive, and the heroine is devastated at the prospect of this betrothal. Jeník is bribed by the matchmaker to agree to the marriage of Mařenka and Vašek, but Jeník accedes with the stipulation that Mařenka marries no one but "a son of Mícha," Vašek's father. In a plot twist worthy of Gilbert and Sullivan, Jeník reveals that he is also "a son of Mícha," Vašek's half-brother from an earlier relationship, and the opera ends happily in celebration of the union of Jeník and Mařenka.

The joy that permeates this opera is evident from the exuberant opening bars of the overture, and the ebullient melodies and murmuring fugal gestures vividly suggest crowded village streets and the gossip of the townspeople. While many overtures are created as an afterthought following an opera's completion, this is not the case

with the sparkling prelude to *The Bartered Bride*. Smetana composed the overture before he wrote anything else in the opera and took some of the music to score the Finale to Act II. The first performance of the overture occurred in 1863, a full three years before the opera's première.



COLONEL MICHAEL J. COLBURN, USMC (RET.)

FORMER DIRECTOR, U.S. MARINE BAND

DIRECTOR OF BANDS, BUTLER UNIVERSITY; ABA VICE PRESIDENT

Colonel Michael J. Colburn, USMC (Ret.), currently serves as the Director of Bands at Butler University in Indianapolis, a position he has held since August 2014. In addition to conducting the Butler University Wind Ensemble, he offers instruction in conducting, euphonium, and the history and literature of the wind band. Before coming to Butler, Colburn served for twenty-seven years in "The President's Own"

United States Marine Band, where he held a variety of positions including principal euphonium (1991 to 1996), Assistant Director (1996 to 2004), and Director (2004 to 2014). As Director, Colburn was music adviser to White House and regularly conducted the Marine Band and Chamber Orchestra at the Executive Mansion and at the Presidential Inaugurations of George W. Bush and Barack Obama. He was promoted to the rank of Colonel by President Bush in a private Oval Office ceremony in 2007, and in 2014, he was awarded the Distinguished Service Medal by General James Amos, Commandant of the Marine Corps, as well as the Medal of Honor by the Midwest Band and Orchestra Clinic Board of Directors.

Colburn is an active guest conductor and clinician. He regularly conducts bands at numerous state and regional festivals, and he has guest conducted several professional and university bands and wind ensembles. Committed to the promotion of new music, he has commissioned band works from a number of highly respected composers such as John Williams, Michael Abels, Stacy Garrop, Michael Gandolfi, David Rakowski, and Melinda Wagner. He has served as the chair of the Sousa-ABA-Ostwald Award and as an adjudicator for the Sudler Award, the Barlow Endowment, Music for All, and the Colonel George S. Howard Award for Excellence in Military Bands. Colburn has served as a board member of the National Band Association and currently serves as the Vice President of the American Bandmasters Association, the Vice President for Project Enhancement for the John Philip Sousa Foundation, and is a member of Washington, D.C.'s prestigious Gridiron and Alfalfa Clubs.

Rain Softly on Me (2022)

JULIE GIROUX (B. 1961)

Julie Giroux was born in Fairhaven, Massachusetts. She graduated in 1984 from Louisiana State University in Baton Rouge. She started playing piano at age three and began composing at age eight and has been composing ever since. Her first published work for concert band was composed at age thirteen.

Giroux began composing commercially in 1984. She was hired by Oscar-winning composer Bill Conti as an orchestrator, and her first project with Conti was the miniseries *North and South*. With more than 100 film, television, and video game credits to her name, Giroux has collaborated with dozens of film composers, producers, and celebrities, including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celene Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr., and many others. Giroux's projects have been nominated for Oscar, Emmy, Grammy, and Golden Globe awards. She received an Emmy Award for Outstanding Individual Achievement in Music Direction in 1991 and, at the time, was the first woman and the youngest person to receive the award.

Giroux has published a large catalog of classical works with emphasis on original compositions for wind band, which are published by Musica Propria and distributed internationally. She is sought after as a composer and conductor and recently completed her Symphony No. 5, *Sun, Rain, and Wind*, which premiered in June of 2018. Her music has been recorded, reviewed internationally, and performed at major music festivals around the world.

Giroux has been a true force in the field of composition and is a member of the Film Musicians Fund, Kappa Kappa Psi, Tau Beta Sigma, and the American Society of Composers, Authors, and Publishers. She is a recipient

*Member, U.S. Marine Band

of the Distinguished Service to Music Medal from Kappa Kappa Psi and was the first female composer inducted into the American Bandmasters Association in 2009.

Rain Softly on Me was commissioned by Jay Gephart and members of the Franz family, in loving memory of Carolyn Franz Gephart. Giroux wrote the following description in her score:

Life takes us on many journeys. Good, bad, and everything in between. To compose music in honor of someone's life comes with its own journey. The honor, the responsibility, and the soul-searching is always part of the process. When that someone has been taken away before their time, the journey comes with an added element of sorrow. As one who composes strictly from the heart, it is impossible not to reflect on my experiences with death, loss, and acceptance. I will admit, I never accept it. I am just stuck in the sorrow and loss, never moving to whatever the next phase is. That leaves me with only being able to compose the "life" aspect, which is probably for the best. *Rain Softly on Me* is that celebration of life—good and bad—with the only acceptance being the knowledge that, yes, someday, we all die. We celebrate life continuously with love. Love for all life, for the experiences, good and bad, and also the knowledge that the journey on Earth one day ends. It is the acceptance of that knowledge that is best approached with love.

Rain Softly on Me reflects on that wondrous journey and the love that defines it. Its ending measures celebrate that grace and beauty, which only love can give us on the day that is our last.



Excerpts from *Wooden Dimes: Ballet for Wind Ensemble* (2021)

JAMES STEPHENSON (B. 1969)

James Stephenson came late to his full-time composition career, after performing seventeen seasons as a trumpeter in the Naples Philharmonic in Florida. As such, the composer is largely self-taught, making his voice truly individual and his life's work all the more remarkable. His catalog now boasts concertos and sonatas for nearly every instrument, earning him the moniker "The Concerto King" from Chicago Symphony clarinetist John Yeh. The vast majority of those compositions came through commissions by major symphony principal players, in Chicago, Boston, New York, Philadelphia, Minnesota, Washington, D.C., St. Louis, Oregon, Milwaukee, and Dallas, among others.

Stephenson's major break came from the Minnesota Commissioning Club, which led to two violin concertos receiving premières in 2012—by Jennifer Frautschi with the Minnesota Orchestra under Osmo Vänskä, and by Alex Kerr with the Rhode Island Philharmonic under Larry Rachleff. Other international soloists for whom Stephenson has composed include saxophonist Branford Marsalis and trumpeter Rex Richardson. Stephenson has since been commissioned by the Chicago Symphony Orchestra under Riccardo Muti, the St. Louis Symphony, and the San Francisco Ballet, as well as multiple times by "The President's Own" United States Marine Band. One of these commissions produced his Second Symphony, which was premiered by the Marine Band in 2016 at the prestigious Midwest Clinic and subsequently recorded. Stephenson's *Compose Yourself!*, a landmark work for young audiences has now been performed more than 300 times since its creation in 2002, engaging children in New Zealand, Canada, and across the United States. He served as a composer-in-residence at the Cabrillo Festival of Contemporary Music in Santa Cruz, California, in 2017.

Stephenson is also a highly sought-after arranger and conductor. His arrangements have been performed, recorded, and broadcast by virtually every major orchestra in the country, including the Boston Pops Orchestra, Cincinnati Pops Orchestra, the New York Pops, and more. On the podium, Stephenson has led orchestras in Bozeman, Montana; Charleston, South Carolina; Fort Meyers, Florida; Modesto, California; and Wyoming, in addition to numerous concert bands. With the Lake Forest Symphony, near his Illinois home, he has not only conducted but also has served for six years as composer-in-residence. His conducting debut with the Chattanooga Symphony in Tennessee came at their 2016 holiday concert.

Wooden Dimes is Stephenson's first ballet, composed for the San Francisco Ballet. Once the original score was completed, Colonel Jason Fettig and "The President's Own" United States Marine Band commissioned the composer to create a concert suite for wind ensemble that would capture the most essential musical moments from the ballet, while still preserving the arc of the story. The original ballet was choreographed by Danielle Rowe, based on a period tale of a stage performer and her beloved from the early part of the twentieth century:

Wooden Dimes: The Story of Betty Fine and Robert Alder

"Don't take any wooden dimes"—a saying used a lot in the 1920s, meaning: "Don't be naïve, or don't be fooled."

Betty and Robert have a love that they think they know and they think will last forever, but situations, circumstance, and their evolution as people inevitably change their relationship and therefore their love, and it ends up being nothing like they predicted.

Fallingwater from *Usonian Dwellings* (2019)

MICHAEL GILBERTSON (B. 1987)

The works of Michael Gilbertson have been described as "elegant" and "particularly beautiful" by the *New York Times*, "vivid, tightly woven" and "delectably subtle" by the *Baltimore Sun*, "genuinely moving" by the *Washington Post*, and "a compelling fusion of new and ancient" by the *Philadelphia Inquirer*. Gilbertson holds degrees from the Juilliard School in New York, and Yale University in New Haven, Connecticut. He is currently the composer-in-residence with the San Francisco Chamber Orchestra and is a professor at the San Francisco Conservatory of Music. His music has earned five Morton Gould Awards from the American Society of Composers, Authors, and Publishers, a Charles Ives Scholarship from the American Academy of Arts and Letters, and a Broadcast Music Incorporated Student Composer Award. In March 2016, he was *Musical America* magazine's featured New Artist of the Month.

Additionally, Gilbertson was one of three finalists for the 2018 Pulitzer Prize in Music for his String Quartet. Gilbertson's works have been programmed by several major ensembles, including the Minnesota Orchestra, Pittsburgh Symphony, Washington National Opera, San Francisco Chamber Orchestra, Grand Rapids Symphony, and "The President's Own" United States Marine Band, as well as professional choirs including Musica Sacra, The Crossing, and The Esoterics. His chamber works have been performed by the Verona Quartet, Akropolis Quintet, Sybarite5, SOLI Chamber Ensemble, the Copland House Ensemble, and the Aspen Contemporary Ensemble.

Usonian Dwellings was composed on a commission from "The President's Own" United States Marine Band and was premiered on May 15, 2019, in Kanazawa, Japan, and subsequently performed in the cities of Hamamatsu and Iwakuni during the band's historic first tour of the country. This performance of the second movement is the American premiere of this substantial addition to the symphonic band repertoire. It is among Gilbertson's first major works for wind ensemble, and the composer offered the following regarding the inspiration for his piece:

The movements of *Usonian Dwellings* are inspired by the work of American architect Frank Lloyd Wright. Wright used the term "usonian" to describe not only the aesthetic but also the values behind some of his later homes. His designs draw inspiration from the landscapes that surround them—evoking an America that is both forward thinking and conscious of the natural world. Each movement of *Usonian Dwellings* is inspired by one of his iconic designs. Taliesin West reflects the stark, desert landscape that surrounds his home and studio in Scottsdale, Arizona. Fallingwater, perhaps Wright's most famous residential design in Mill Run, Pennsylvania, appears to hover majestically over the rushing falls on which it was built.

March, "The Stars and Stripes Forever"

JOHN PHILIP SOUSA* (1854–1932)

edited by The United States Marine Band

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 premiere 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.

*Member, U.S. Marine Band

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.



ABA PRESIDENT-ELECT KERRY TAYLOR
DIRECTOR OF BANDS, WESTLAKE HIGH SCHOOL

Kerry Taylor currently serves as Director of Bands for Westlake High School and Fine Arts Director of Eanes Independent School District in Austin, Texas. He is also Department Chair of Fine Arts at Westlake High School. Taylor is in his thirty-sixth year as a band director in the Texas public schools: five years in Katy Independent School District in Houston, and thirty-one years in Eanes Independent School District. He holds a bachelor’s degree in music education and a master’s degree in applied conducting, both from the University of Texas at Austin.

Under Taylor’s direction, the Westlake High School (WHS) Band has been named “Best in Class” or “Runner-Up” at the Buccaneer Music Festival, South Coast Music Festival, MusicFest (Orlando, Florida), and the DC Festival in San Antonio. The WHS Band has made concert tours to the Pacific Northwest, Canada, and the British Isles. Under Taylor’s baton, the Westlake Wind Ensemble has performed twice (2002 and 2015) at the Midwest Band and Orchestra Clinic in Chicago; at the American Bandmasters Association on March 4, 2006; and at the World Association of Symphonic Bands and Ensembles on July 8, 2009. In 1997, the John Philip Sousa Foundation presented the WHS Band with the Sudler Flag of Honor, recognizing excellence in concert band over an extended period of time. The Westlake Marching Band has been a finalist in multiple Bands of America Regionals and Super Regionals and has been a finalist at the 5A and 6A State Marching Contest in Texas, placing in the top ten on five occasions. On January 2, 2017, the Westlake Chaparral Band performed in the Tournament of Roses Parade in California. In 2010, the Sousa Foundation honored the WHS Band with the Sudler Shield for excellence in marching. In December 2016, the international honorary band fraternity, Phi Beta Mu, recognized the WHS Band Program as a first recipient of the Earl Irons Program of Distinction Award for excellence in all aspects of a well-rounded band program.

Taylor is active as a clinician and adjudicator in Texas and across the U.S. He has served the Texas Music Educators Association in many positions, including Chairman of the Band Division and, in the 2005-06 school year, as President of the more than 10,000-member organization. He currently serves as President-Elect of the American Bandmasters Association. Recently, the University Interscholastic League honored Taylor with the Sponsor Excellence Award, and in 2016, the Texas Bandmasters Association honored him with the Meritorious Achievement Award. Taylor is also the music director of the Waterloo Wind Band, a south Austin community concert band.



★ ★ ★ U.S. MARINE BAND HISTORY ★ ★ ★



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* (Symphony No. 2), "Scamp" by Pulitzer Prize-winning composer Melinda Wagner, and *Flourishes and Meditations on a Renaissance Theme* by Michael Gandolfi. Additionally, the band has premiered works by composers such as Scott Lindroth, James Stephenson, Gerard Schwarz, Jacob Bancks, Laurence Bitensky, and Narong Prangcharoen. "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, JoAnn Falletta, 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 well into its third century of bringing music to the White House and to the American public, "The President's Own" continues to affirm that the arts are an invaluable bridge between people.

★ ★ ★ U.S. MARINE BAND DIRECTORS ★ ★ ★



Francis Scala



Louis Schneider



John Philip Sousa



Francesco Fanciulli



William H. Santelmann



Taylor Branson

Jason K. Fettig	July 12, 2014 to present
Michael J. Colburn	July 17, 2004 to July 12, 2014
Timothy W. Foley	July 11, 1996 to July 17, 2004
John R. Bourgeois	May 31, 1979 to July 11, 1996
Jack T. Kline	November 1, 1974 to May 31, 1979
Dale L. Harpham	April 28, 1972 to October 31, 1974
Albert F. Schoepper	May 1, 1955 to April 28, 1972
William F. Santelmann	April 3, 1940 to April 30, 1955
Taylor Branson	May 2, 1927 to April 1, 1940
William H. Santelmann	March 3, 1898 to May 1, 1927
Francesco Fanciulli	November 1, 1892 to October 31, 1897
John Philip Sousa	October 1, 1880 to July 30, 1892
Louis Schneider	September 2, 1873 to October 1, 1880
Henry Fries	December 14, 1871 to August 27, 1873
Francis Scala	September 9, 1855 to December 13, 1871
Raphael R. Triay	July 8, 1848 to September 9, 1855
Antonio Pons	October 26, 1846 to July 7, 1848
Joseph Lucchesi	May 1, 1844 to July 31, 1846
Antonio Pons	May 22, 1843 to May 1, 1844
Raphael R. Triay	December 10, 1836 to May 22, 1843
Francis Schenig	February 26, 1835 to December 9, 1836
Joseph Cuvillier	June 16, 1829 to February 25, 1835
John B. Cuvillier	September 3, 1827 to June 16, 1829
Venerando Pulizzi	February 19, 1818 to September 3, 1827
John Powley	April 10, 1817 to February 18, 1818
Venerando Pulizzi	October 17, 1816 to April 9, 1817
Charles S. Ashworth	November 24, 1804 to October 16, 1816
William Farr	January 21, 1799 to November 22, 1804



William F. Santelmann



Albert F. Schoepper



Jason K. Fettig



Michael J. Colburn



Timothy W. Foley



John R. Bourgeois



Jack T. Kline



Dale L. Harpham

★ ★ ★ U.S. MARINE BAND PERSONNEL ★ ★ ★

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Manchester, NH

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Broadview Heights, OH

ASSISTANT DIRECTOR

1st Lt. Darren Y. Lin
Hummelstown, PA

**EXECUTIVE ASSISTANT
TO THE DIRECTOR**

Maj Douglas R. Burian
Bowie, MD

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Evansville, IN

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Jacksonville, FL

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MAJOR**

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Massilon, OH

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Boca Raton, FL

+MGySgt Betsy Hill
Shepherdstown, WV

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GySgt Kara Santos
Iowa City, IA

GySgt Heather Zenobia
Louisville, KY

OBOE

***+MGySgt Leslye Barrett**
Liberty, MO

***GySgt Trevor Mowry**
Glen Ellyn, IL

OBOE/ENGLISH HORN

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Vernon, NJ

GySgt Tessa Gross
Santa Monica, CA

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Urzynicok
San Antonio, TX

B-FLAT CLARINET

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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

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Tyler, TX

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Oakton, VA

SSgt Tyler Hsieh
San Jose, CA

SSgt Andrew Jacobi
Greenville, SC

GySgt Meaghan Kawaller
Centreville, VA

GySgt Joseph LeBlanc
Honolulu, HI

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Maryville, TN

SSgt Jacob Moyer
Waldorf, MD

MGySgt John Mula
Monticello, IL

MSgt Harry Ong
Seattle, WA

SSgt Samuel Ross
Russellville, AR

SSgt Jonathon Troy
Ann Arbor, MI

MGySgt Frederick Vare
North Syracuse, NY

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Richardson, TX

GySgt Shannon Kiewitt
Sevierville, TN

BASSOON

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Dover, NH

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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

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McAllen, TX

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Holland, MI

SSgt Rachel Perry
Otselic, NY

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Spokane, WA

MSgt Steven Temme
Phoenix, AZ

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Niskayuna, NY

SSgt Robert Bonner
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SSgt Nathan Clark
Glen Rock, PA

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Tinley Park, IL

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MGySgt Scott Gearhart
Beaumont, TX

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GySgt Amy McCabe
Bonfield, IL

GySgt James McClarty
Fort Worth, TX

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GySgt Robert Singer
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MSgt Karl Johnson
Federal Way, WA

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Panorama City, CA

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Portland, OR

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San Diego, CA

SSgt Foster Wang
Douglaston, NY

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/VOCALISTS**

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Keyser, WV

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mezzo-soprano
Jacksonville, TX

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Taylorville, IL

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Lubbock, TX

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Chicago, IL





MARINE BAND OFFICE OF COMMUNICATION
8TH & I STREETS, SE
WASHINGTON, DC 20390-5000
(202) 433-5809
marineband.communication@usmc.mil



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