

“THE PRESIDENT’S OWN”
UNITED STATES MARINE BAND
COLONEL JASON K. FETTIG, DIRECTOR

CELEBRATING 50 YEARS:
WOMEN IN THE MARINE BAND



SATURDAY, MARCH 4, 2023 | 2 PM
CAPITAL TURNAROUND
WASHINGTON, DC

SUNDAY, MARCH 5, 2023 | 2 PM
NATIONAL MUSEUM OF THE MARINE CORPS
TRIANGLE, VA

SATURDAY, MARCH 4, 2023 | 2 PM
CAPITAL TURNAROUND, WASHINGTON, DC
MASTER SERGEANT ERIKA SATO, COORDINATOR

Richard Wagner (1813–83) arranged by SSgt Rebecca Sieff*	“The Ride of the Valkyries” from <i>Die Walküre</i> MSgt Douglas Quinzi, conducting
Valerie Coleman (b. 1970)	<i>Portraits of Langston</i> (2018) Prelude: Helen Keller Danse Africaine Harlem’s Summer Night Parisian Cabaret
Dame Ethel Smyth (1858–1944) arranged by GySgt Trevor Mowry*	Allegro molto from Quintet in E, Opus 1
Errolllyn Wallen (b. 1958)	Concerto Grosso for Piano, Violin, Double Bass, and Strings (2008) Allegro Larghetto Allegro Grave 1stLt Darren Y. Lin, conducting
INTERMISSION	
Clara Schumann (1819–96)	“Liebst du um Schönheit,” Opus 12, No. 4
Mabel Wayne (1890–1978) arranged by MGySgt Alan Prather*	“It Happened in Monterey”
Reena Esmail (b. 1983)	“Charukeshi” from <i>Darshan</i> (2018)
Joan Tower (b. 1938)	Fanfare for the Uncommon Woman (1986) Second Fanfare for the Uncommon Woman (1989) GySgt Robert Singer, conducting

SUNDAY, MARCH 5, 2023 | 2 PM
NATIONAL MUSEUM OF THE MARINE CORPS, TRIANGLE, VA
MASTER SERGEANT ERIKA SATO, COORDINATOR

Jessica Meyer (b. 1974)	<i>Luminosity</i> (2016)
Clara Schumann (1819–96)	“Liebst du um Schönheit,” Opus 12, No. 4
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PERFORMANCE PERSONNEL	
Conductors: 1stLt Darren Y. Lin, MSgt Douglas Quinzi, GySgt Robert Singer	Euphonium: MGySgt Mark Jenkins and MSgt Matthew Summers
Flute: MGySgt Elisabeth Plunk	Tuba: MSgt Christopher Tiedeman, GySgt Simon Wildman, SSgt Benjamin St. Pierre
Oboe: GySgt Trevor Mowry	Percussion: MSgt Kenneth Wolin, GySgt David Constantine, GySgt Gerald Novak, SSgt Michael Hopkins
Clarinet: SSgt Kristin Bowers, SSgt Lewis Gilmore	Violin: GySgt Sheng-Tsung Wang, SSgt Sara Matayoshi, SSgt Foster Wang
Bass Clarinet: GySgt Shannon Kiewitt	Viola: GySgt Tam Tran
Bassoon: MGySgt Christopher McFarlane	Cello: SSgt Caroline Bean Stute
Saxophone: MSgt Steven Temme	Bass: MSgt Eric Sabo, SSgt Kevin Thompson
Trumpet: MGySgt Christian Ferrari, MGySgt Susan Rider, GySgt Amy McCabe, GySgt Robert Singer, SSgt Chris Larios	Guitar: MGySgt Alan Prather
Horn: MGySgt Hilary Harding, MSgt Jennifer Paul, GySgt Cecilia Kozlowski, SSgt Brigitte Knox, SSgt Claire Ross	Piano: MSgt AnnaMaria Mottola
Trombone: MSgt Timothy Dugan, SSgt Russell Sharp	Mezzo-soprano: MSgt Sara Sheffield
Bass Trombone: MSgt Karl Johnson	

“THE RIDE OF THE VALKYRIES”
FROM *DIE WALKÜRE*
Richard Wagner (1813–83)
arranged by SSgt Rebecca Sieff*

Die Walküre is the second work in the four-opera music drama *Der Ring des Nibelungen*. These operas, known as “The Ring Cycle,” deal with mythological Germanic and Norse gods, their lust for power, and their search for redemption. The third act of *Die Walküre* opens with one of opera’s most famous scenes: the “Ride of the Valkyries.” The Valkyries, warrior daughters of Wotan and Fricka, ride their steeds through the sky amid a raging storm while bearing the bodies of fallen heroes. Their exultant cry of “Ho-jo-to-ho” rings out over booming thunder and clanging armor. Wagner writes for expanded orchestra, allowing him to create the roar of the storm, the rhythmic gallop of the flying steeds, and the cries of the Valkyries. Theodore Thomas, the founder of the Chicago Symphony Orchestra and an ardent Wagnerite, gave the American première of this excerpt for an all-Wagner Central Park Garden concert in 1872 despite Wagner’s refusals for any excerpts from his operas. Wagner ultimately relented and excerpted the scene himself after the opera’s 1876 première in Bayreuth. This arrangement for brass ensemble with percussion is by Staff Sgt. Rebecca Sieff, a horn player who has been a member of “The President’s Own” since 2016.

PORTRAITS OF LANGSTON (2018)
Valerie Coleman (b. 1970)

Flutist and composer Valerie Coleman is one of the most highly regarded composers of chamber music. She founded the acclaimed Imani Winds in 1997 and composed a number of works for that ensemble, with the intent of building a diverse repertoire for the woodwind quintet. Many of her other works feature woodwind instruments in smaller ensembles, such as this work for flute, clarinet, and piano.

In the early 1900s, large numbers of African American people moved from the American South to the North in search of economic opportunity and freedom from segregationist Jim Crow laws. The center of Black intellectual life in this time was the Harlem neighborhood of Manhattan which drew artists, scholars, and the working class from around the country. Between the end of World War I and the mid-1930s an astounding amount of art and scholarship celebrating Black freedom came out of Harlem, a cultural movement known as the Harlem Renaissance. Langston Hughes moved to Harlem in 1922 and was a leading artistic voice of the Harlem Renaissance. Coleman writes in her program notes on this piece: “Hughes was in the center of that cultural explosion, and like many African

American artists who lived in Harlem, [he] dream[ed] of living in Europe – living a life unfettered from segregation.”

Coleman depicts Hughes’s poetic visions of Harlem and Paris in *Portraits of Langston*. Hughes references specific cultural icons or places in his poetry, and they are reflected in Coleman’s settings. The work incorporates elements from a huge range of musical styles including stride piano, big band swing, cabaret, mambo, African drumming, and spirituals.

ALLEGRO MOLTO FROM QUINTET IN E, OPUS 1
Dame Ethel Smyth (1858–1944)
arranged by GySgt Trevor Mowry*

Dame Ethel Smyth was a composer, author, and noted member of the women’s suffrage movement in her native England. She fought against restrictive and oppressive societal norms throughout her remarkable career, starting in her teens when her father disapproved of her plans to have a career in music. She composed “The March of the Women” in 1911 for the suffragette movement and served a short prison sentence for her activities as a member of the Women’s Social and Political Union. She never married in order to maintain her artistic and financial independence at a time when married women were restrained from any professional activity. Her tenacity in the face of these societal pressures, combined with her incredible musical gifts and compositional skill, earned her the title of Dame Commander of the Order of the British Empire in 1922. Smyth was the first female composer to be awarded a damehood.

Originally written for two violins, viola, and two cellos, the String Quintet in E reveals Smyth to be a composer of exuberance, wit, and effortless sincerity at age twenty-six. In the final Allegro molto movement, the two main themes are passed around the ensemble with speed and agility, keeping both performers and listeners on their toes. The five distinct voices of the reed quintet (featured here in a world première arrangement) allow the audience to keep track of Smyth’s musical game, no matter when or where the lead voice changes.

CONCERTO GROSSO FOR PIANO, VIOLIN, DOUBLE BASS, AND STRINGS (2008)
Errollyn Wallen (b.1958)

Belize-born, British composer Errollyn Wallen is an award-winning composer whose works for the opera, symphony orchestra, and chamber ensemble have been performed and broadcast around the world. She composed music for the late Queen Elizabeth II’s Golden and Diamond Jubilees

and holds the distinction of being the first Black woman to have a composition performed at the BBC Proms. She was appointed Member of the Order of the British Empire (MBE) and listed as one of BBC’s 100 Women in 2018. The British newspaper The Observer hailed Wallen as the “renaissance woman of contemporary British music.”

The Concerto Grosso for Piano, Violin, Double Bass, and Strings was commissioned, composed for, and given its world première by The Orchestra of the Swan, with the composer as piano soloist. Wallen updates the centuries-old concerto grosso form by infusing it with musical styles throughout history, from the Baroque to twentieth century minimalism and jazz-funk. The form was developed in the late 1600s and features a small group of soloists interacting with an accompanying orchestra. The soloists engage in dialogue with themselves as a chamber ensemble, and also against the orchestra. This contrasts with the more familiar solo concerto, where the orchestra supports only a single soloist. Arcangelo Corelli, Antonio Vivaldi, George Frideric Handel, and Johann Sebastian Bach all composed notable concerti grossi. Wallen cites these composers as strong influences, describing “Corelli [as] a big influence” and the Bach Brandenburg Concerti as a “part of [her] musical identity.”

The four-movement work draws from English, American, and Italian musical styles. The first movement opens with relentless waves of sixteenth notes shaped in compound lines, a Baroque-era compositional technique where a melody leaps between registers giving the illusion of multiple, simultaneous voices. This momentum is sustained with an athletic and perpetual motion-like drive to the end. The second movement begins with the three soloists. The mood shifts dramatically: from tense and ominous to trance-like simplicity, achieved by the steady and hypnotic pizzicato of the double bass. The violin joins the bass with a lyrical melody, followed by the piano with jazz-inspired harmony. The movement culminates in a section for the soloists marked “improvise freely.” The extremely short third movement flashes back to the Baroque era, with the composer using minimalist and repetitive structures. The final movement begins with a slow musical conversation between the violin and double bass. The music explodes into a jazz-funk style without transition. Lower instruments provide a “ground bass,” a compositional technique foundational to Western art music. Ironically, this “foundation” is in constant flux, and in the words of the composer, the movement is “verging on the chaotic.” Marked “faster, with a groove,” Wallen has said that performers have “got to dig deep into their James Brown souls.”

“LIEBST DU UM SCHÖNHEIT,” OPUS 12
Clara Schumann (1819–96)

Clara Schumann began her training as a piano virtuoso under the watchful tutelage of her father and piano teacher, Friedrich Wieck. Her first public performance was at age nine and shortly after her touring career began. At the time, the concert public expected virtuosos to perform works written themselves in addition to existing repertoire. Clara’s first piece was published in 1831. Her artistry continued to develop as a performer and composer, along with her business acumen.

In 1840 Clara married her father’s pupil: the composer and pianist Robert Schumann, changing her life’s focuses. Rather than focusing solely on her music career, Clara ran a household, cared for eight children, and managed her husband’s composition career. Despite that, Clara continued to compose songs during her sixteen-year long marriage, primarily as Christmas or birthday gifts to Robert. After Robert’s death in 1856, the thirty-seven-year-old Clara re-established her performance career to generate income to support herself and her children. She continued touring, performing, composing, and teaching until her death in May of 1896.

In June of 1841, Robert Schumann wrote to his publisher, “I would like to give my wife a little present on her birthday: together, we composed a number of Rückert songs...” That gift was the first published edition of *Zwölf Gedichte aus F. Rückerts Liebesfrühling: für Gesang und Pianoforte* (Twelve Poems from F. Rückert’s Spring of Love for Voice and Piano), the only work co-composed by Robert and Clara Schumann. The song, “Liebst du um Schönheit” is the fourth piece in the collection. The translation is as follows:

Liebst du um Schönheit, O nicht mich liebe! Liebe die Sonne, Sie trägt ein gold’nes Haar!	If you love for beauty, Oh, do not love me! Love the sun, She has golden hair!
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Liebst du um Jugend, O nicht mich liebe! Liebe den Frühling, Der jung ist jedes Jahr!	If you love for youth, Oh, do not love me! Love the spring Who is young each year!
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Liebst du um Schätze, O nicht mich liebe! Liebe die Meerfrau, Sie hat viel Perlen klar!	If you love for riches, Oh, do not love me. Love the mermaid Who has many shining pearls!
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Liebst du um Liebe, O ja, mich liebe! Liebe mich immer, Dich lieb’ ich immerdar!	If you love for love, Oh yes, love me! Love me always; I shall love you forevermore!
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*Member, U.S. Marine Band

"IT HAPPENED IN MONTEREY"
Mabel Wayne (1890-1978)
arranged by MGySgt Alan Prather*

Born in Brooklyn, New York, Mabel Wayne studied music in Switzerland and the New York School of Music before beginning her career in music as a pianist, concert singer, and vaudeville performer. By the 1920s, she was writing her own songs and became one of the first women to publish a hit song, "Don't Wake Me Up, Let Me Dream."

Wayne wrote songs for films, and in 1930 wrote music for the film *The King of Jazz*, starring Paul Whiteman, John Boles, and Laura La Plante. Incidentally, a young Bing Crosby also appeared in the movie as one of the "Rhythm Boys." "It Happened in Monterey" was written for *The King of Jazz* and was performed by Whiteman and his orchestra in the film.

Through the 1930s and 1940s, the song was recorded and performed numerous times. Whiteman's recording in 1930 became a hit record. Bing Crosby and Mel Tormé also created notable recordings, but by the end of the 1940s the song had dwindled in popularity. The tune was revived in 1956, when Frank Sinatra recorded it for his album *Songs for Swingin' Lovers* in an arrangement by Nelson Riddle. Originally written as a quick waltz, Riddle arranged the tune as a medium-tempo swing/dance number.

The arrangement performed today begins with the first chorus in its original waltz style, then the music transitions to a swing feel in 4/4 time, much like Sinatra's version from 1956.

"CHARUKESHI" FROM DARSHAN (2018)
Reena Esmail (b. 1983)

Reena Esmail is an Indian-American composer whose music weaves Indian and Western classical styles together, creating a rich cross-cultural experience. She is passionate about building safe, "equitable musical spaces" in which differences in culture can enrich and build bridges in both life and music.

Esmail writes solo, chamber, orchestral, and choral works and has been commissioned by groups such as the Seattle Symphony, Baltimore Symphony, Los Angeles Master Chorale, Kronos Quartet, Imani Winds, and Brooklyn Riders. She has degrees in composition from The Juilliard School and Yale School of Music and has studied Hindustani music with Srimati Lakshmi Shankar and Gaurav Mazumdar.

Darshan, was commissioned by her husband, violinist Vijay Gupta. Esmail writes:

Darshan means 'seeing' in Hindi. In the Hindu religion, to give 'darshan' is to see and worship God. As Vijay and I worked on this music together over three years, we began to see the divine in one another.

Darshan is a multi-movement work that will be written over many years.

The third movement, in Raag Charukeshi, explores grief, in its many facets and forms.

FANFARE FOR THE UNCOMMON WOMAN (1986)
SECOND FANFARE FOR THE UNCOMMON WOMAN (1989)
Joan Tower (b. 1938)

Joan Tower is one of America's most important living composers. Her works include compositions for orchestra, chamber ensembles, solo instruments, band, and ballet and they have been performed around the world. She was the founder and pianist of the Da Capo Chamber Players from 1969-1984. In 1998, she received the Alfred I. Dupont Award for Distinguished American Composers and Conductors and was inducted into the American Academy of Arts and Letters. In 1990, Tower was the first woman to receive the Grawemeyer Award for music composition, and in 2020 she was chosen as *Musical America's* Composer of the Year. She has taught at Bard College in Annandale-on-Hudson, New York since 1972.

Tower often celebrates women in her works, most notably in the six *Fanfares for the Uncommon Woman*. The works are inspired and respond to Aaron Copland's *Fanfare for the Common Man* and the Tower's two fanfares utilize the same instrumentation as Copland's. Each work is dedicated to an inspiring woman in music. Tower dedicated the first fanfare to "women who take risks and who are adventurous," specifically naming Marin Alsop, Music Director Laureate of the Baltimore Symphony, Chief Conductor of the ORF Vienna Radio Symphony Orchestra, and Chief Conductor and Curator of Chicago's Ravinia Festival, among her many positions. The second fanfare was dedicated to Joan Briccetti, former general manager of the St. Louis Symphony. The fanfares have been performed by over 500 ensembles worldwide.

LUMINOSITY (2016)
Jessica Meyer (b. 1974)

Hailed by *The Strad* as "evocative" and "other-worldly" by the *New York Times*, composer Jessica Meyer provokes both listeners and musicians alike to enter new soundscapes with her music. *Luminosity*, commissioned by the Women Composers Festival of Hartford and premiered by the American Brass Quintet, strives to capture how brass instruments can convey various forms of light, both visible and invisible. Meyer shares "...while combining both expected and unexpected colors and textures unique to brass, I strive to capture a series of moments - from light that illuminates certain aspects of nature to the ineffable kind that radiates from within a particular person."

HISTORY OF WOMEN IN THE MARINE BAND

On March 7, 1973, at age twenty-one, Ruth Johnson successfully won the Marine Band French horn audition and went on to become the first female to enlist in "The President's Own" United States Marine Band. The late Lt. Col. Dale Harpham, USMC (Ret.), Marine Band Director from 1972-74, made the decision to enlist Johnson and recalled in a prior interview for the Marine Band's newsletter, "At the time, there were no legal ramifications against admitting women. I wanted to see this happen because I wanted the Marine Band to be the best." Currently the Marine Band has forty-four female members, carrying on the legacy that Ruth Johnson began in 1973.

RUTH JOHNSON LETTER
To Marine Band Director Lt. Col. Dale Harpham

February 18, 1973

Dear Col. Harpham,

I understand there is a French horn opening in the band in August. If it is agreeable with you, I would like to audition for this position. I realize there are no female members in the Marine Band at this time, but I believe there are a few in some of the other bands, and I know I could handle any and all of the duties required. I have been thinking about this for quite some time, hoping some other woman would be accepted before me so that I would not have to be first. I am not a Woman's Lib militant, and I'm not trying to make trouble for you, but I really do want to be in your band - very much! I cannot think of any problems or details that could not be worked out. If you will seriously consider me, I will be in the Washington, D.C. area the week of March 4-10 and would like to audition during that time, preferably March 7 or 8. If this is not convenient for you or is too early, please give me a different date and time. I will be graduating May 1, 1973 and would be available any time after that.

Very sincerely,
Ruth Johnson



LEFT: SKETCH OF ONE OF THE ORIGINAL PROPOSED UNIFORMS FOR MARINE BAND WOMEN
BELOW: THE FIRST SIX WOMEN TO JOIN THE U.S. MARINE BAND, 1975



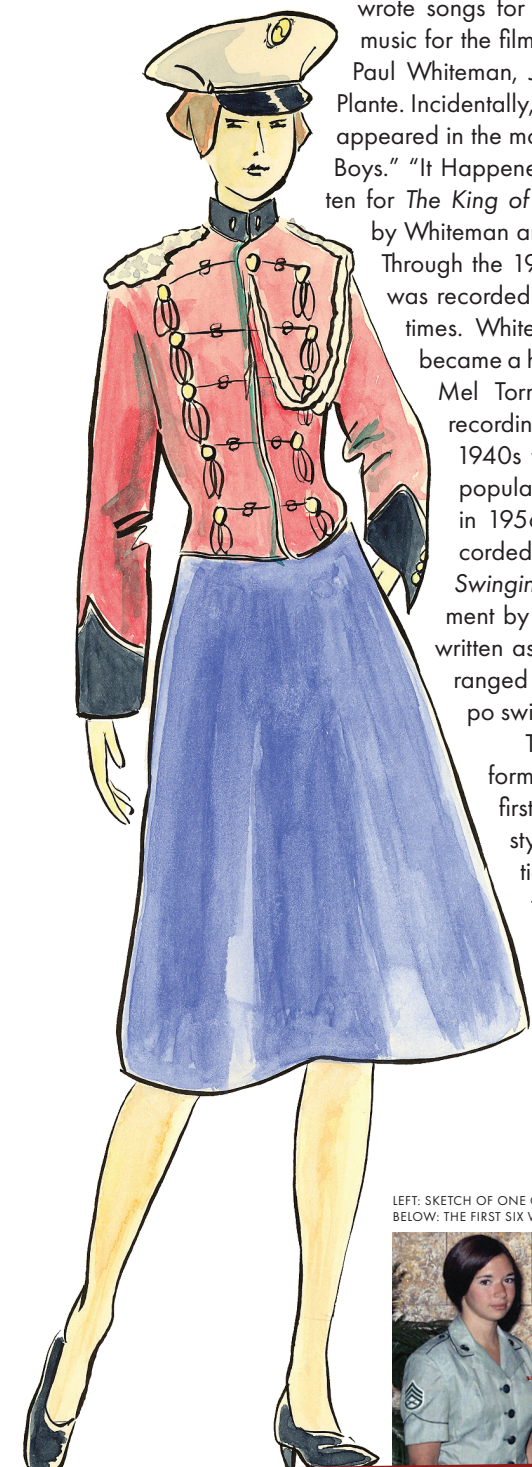
MAJ. MICHELLE RAKERS, USMC (RET.)
THE MARINE BAND'S FIRST FEMALE ASSISTANT DIRECTOR



MASTER SGT. SARA SHEFFIELD
THE MARINE BAND'S FIRST FEMALE VOCALIST



GUNNERY SGT. AMY MCCABE
THE MARINE BAND'S FIRST FEMALE PRINCIPAL TRUMPET



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