

UNITED STATES NAVY BAND

Captain Kenneth Collins, Commanding Officer



“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

Lieutenant Colonel Ryan Nowlin, Director



AMERICAN BANDMASTERS ASSOCIATION

89TH ANNUAL CONVENTION: A STAR-SPANGLED CONVENTION

THURSDAY, MARCH 7, 2024 | 7:30 PM



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89TH ANNUAL CONVENTION | WASHINGTON, DC

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**RACHEL M. SCHLESINGER CONCERT HALL AND ARTS CENTER
NORTHERN VIRGINIA COMMUNITY COLLEGE, ALEXANDRIA, VA**



UNITED STATES NAVY BAND

Calixa Lavallée (1842–91) John Stafford Smith (1750–1836)	Canadian National Anthem, “O Canada” National Anthem, “The Star-Spangled Banner” <i>CDR C. S. White, conducting</i> <i>Executive Officer, U.S. Navy Band</i>
MUC Christopher Buchanan	Topgallant Fanfare <i>world première</i> <i>Dr. Rebecca Phillips, conducting</i> <i>Director of Bands, Colorado State University</i>
John Philip Sousa* (1854–1932)	March, “The Fairest of the Fair” <i>Linda Gammon, conducting</i> <i>Director, Virginia Winds Academy Junior Band</i>
Bobby Ge (b. 1996)	<i>Continuity Errors</i> <i>MUC Jonathan Yanik, alto saxophone soloist</i> <i>CAPT Kenneth C. Collins, conducting</i> <i>Commanding Officer, U.S. Navy Band</i>
Luis Serrano Alarcón (b. 1972)	<i>Duende</i> I. Allegro giusto II. Animato <i>Mike Howard, conducting</i> <i>Director of Fine Arts, Music and Performing Arts, Leander ISD</i> III. Cadenza a piacere; molto sentito – Lento evocative IV. Tempo de Buleria <i>Scott Teeple, conducting</i> <i>Director of Bands, University of Wisconsin - Madison</i>
Julian Work (1910–95) edited and revised by R. Anderson Collinsworth based on annotated parts by Donald Hunsberger	<i>Autumn Walk</i> <i>Dr. R. Anderson Collinsworth, conducting</i> <i>Director of Bands, Sonoma State University</i>
Stacy Garrop (b. 1969)	<i>Forged by the Sea</i> From the depths below To the skies above <i>world première</i> <i>CAPT Kenneth C. Collins, conducting</i> <i>Commanding Officer, U.S. Navy Band</i>
Samuel Augustus Ward (1848–1903) lyrics by Katherine Lee Bates arranged by MUC Christopher Buchanan	“America, the Beautiful” <i>MUCS Casey Campbell and MUC William Edwards, III, vocals</i> <i>CAPT Kenneth C. Collins, conducting</i> <i>Commanding Officer, U.S. Navy Band</i>

“THE PRESIDENT’S OWN”
UNITED STATES MARINE BAND

Brian Balmages (b. 1975)	<i>Eternal Flame</i> (2023) <i>Brian Balmages, conducting</i>
Gao Hong (b. 1964)	<i>Celebration</i> (2021) <i>transcription world première</i> <i>Capt Darren Y. Lin, conducting</i> <i>Associate Director, U.S. Marine Band</i>
Peter Meechan (b. 1980)	<i>Each Life Converges</i> (2022) <i>Dr. Terry Austin, conducting</i> <i>Emeritus Instrumental Music Education Professor,</i> <i>Virginia Commonwealth University</i>
Gordon Goodwin (b. 1954)	<i>Perplexing Times</i> (2022) <i>consortium première</i> <i>Boston Brass, featured soloists</i> <i>LtCol Ryan Nowlin, conducting</i> <i>Director, U.S. Marine Band</i>
Gordon Jacob (1895–1984)	<i>William Byrd Suite</i> (1924) I. The Earle of Oxford’s Marche <i>Dr. Isaiah Odajima, conducting</i> <i>Baylor University</i> II. Pavana III. Jhon come kisse me now <i>Richard Saucedo, conducting</i> <i>former Director of Bands and Performing Arts</i> <i>Department Chairman, Carmel High School</i> IV. The Mayden’s Song <i>Dr. Danny Galyen, conducting</i> <i>University of Northern Iowa</i> V. Wolsey’s Wilde VI. The Bells <i>Dr. Galen Karriker, conducting</i> <i>The University of Akron</i>
Percy Grainger (1882–1961) edited by Larry Clark	“Molly on the Shore” <i>Dr. Bruce Moss, conducting</i> <i>Bowling Green State University</i>
Paul Hindemith (1895–1963) transcribed by Keith Wilson	March from <i>Symphonic Metamorphosis on</i> <i>Themes of Carl Maria von Weber</i> <i>LtCol Ryan Nowlin, conducting</i> <i>Director, U.S. Marine Band</i>

NATIONAL ANTHEM, “THE STAR-SPANGLED BANNER”

JOHN STAFFORD SMITH (1750–1836)

Oh, say, can you see, by the dawn’s early light,
What so proudly we hail’d at the twilight’s last gleaming?
Whose broad stripes and bright stars, thro’ the perilous fight,
O’er the ramparts we watch’d, were so gallantly streaming?
And the rockets’ red glare, the bombs bursting in air,
Gave proof thro’ the night that our flag was still there.
O say, does that star-spangled banner yet wave
O’er the land of the free and the home of the brave?

CANADIAN NATIONAL ANTHEM, “O CANADA”

CALIXA LAVALLÉE

O Canada! Our home and native land!
True patriot love in all of us command.
With glowing hearts we see thee rise,
The True North strong and free!
From far and wide,
O Canada, we stand on guard for thee.
God keep our land glorious and free!
O Canada, we stand on guard for thee.
O Canada, we stand on guard for thee.

Topgallant Fanfare

MUC CHRISTOPHER BUCHANAN

Chief Musician Christopher Buchanan, from Fairfax, Virginia, joined the Navy Band as a trumpet instrumentalist in 2014 after serving seven years with the U.S. Naval Academy Band in Annapolis, Maryland. He was selected as a staff arranger for the U.S. Navy Band in 2017 and became chief arranger in 2022. In addition to his arranging duties, Buchanan supervises career counselors and music copyists at the Navy Band. Of his most recent work, Buchanan writes:

Topgallant Fanfare is written in celebration of the reopening of the U.S. Navy Band’s home, the Sail Loft, at the United States Navy Yard in Washington D.C. Also known as the “Quarterdeck of the Navy” for its role as the setting for numerous high-profile ceremonies for Navy leadership, the Sail Loft has undergone a major, multi-year renovation, transforming it into a world-class rehearsal facility for the Navy’s premiere musical organization. The title, Topgallant Fanfare, pays homage to the square-rigged sail located immediately above the topsail on a ship of the line in the 19th century. The Sail Loft became the official home of the newly minted “United States Navy Band” in 1925.

I created this fanfare with the express aim of “kicking the tires” of our new hall’s acoustics. Extreme dynamics at the beginning and end of the piece are meant to test whether the space can handle the high end of the decibel scale, while the quiet middle is crafted with long pauses between phrases to test its reverberant properties. At the time of writing, the Sail Loft is about a month away from its grand reopening and it will, for sure, highlight the unmatched technical brilliance and dramatic expression for which our musicians have received their honorific; the “World’s Finest.”

Continuity Errors

BOBBY GE (B. 1996)

Bobby Ge is a Chinese-American composer and avid collaborator who explores the vivid beauty of the ephemeral. His work, often collaborative in nature, focuses on themes of home, communication, and hybridity. Winner of the 2022 Barlow Prize, Ge has received commissions and performances by groups including the Minnesota Orchestra, the New York Youth Symphony, the Albany Symphony, the U.S. Navy Band, the San Francisco Contemporary Music Players, the Harbin Symphony Orchestra, the Sioux City Symphony, Music from Copland House, the Bergamot, Tesla, and JACK Quartets, and Mind on Fire. He is currently pursuing his Ph.D at Princeton University, and holds degrees from UC Berkley and the Peabody Conservatory.

Continuity Errors was written for the United States Navy Band and Chief Musician Jonathan Yanik. Ge writes the following about his inspiration for the work:

As a child, I used to obsessively rewatch my favorite movies. Seeing the same sequences over and over, I would begin to notice little mistakes across cuts - misplaced items, inexplicable outfit changes, loose strands of hair - and I started to wonder how actors managed to keep their characters consistent if they could barely maintain their physical appearances. I soon realized that many actors, quite simply, did not.

Continuity Errors, true to its name, celebrates the unexpected surrealism of inconsistency. The piece is filled with sudden, frenetic shifts in tone, register, and key, with these drop-of-a-dime changes kicked off by the clapperboard-like ‘crack!’ of a whip. The solo saxophone is the star of the show, eager to shine but occasionally out of step with the whip’s cues. The music frequently invokes the stylings of grand, cinematic soundscapes, even as the soloist obsessively brings the music back toward a more mischievous, off-kilter dance. As the piece builds towards its relentless climax, it cycles again and again through the soloist’s dance, as though trying to rehearse it again and again. The piece ends explosively with a series of wild jump cuts, culminating in a final exhausted smack of the whip.

Many thanks to Jonathan Yanik and the amazing musicians of the U.S. Navy Band for realizing this piece.

Duende

LUIS SERRANO ALARCÓN (B. 1972)

Born in Valencia in 1972, Luis Serrano Alarcón is a Spanish composer and conductor. His works have been performed in more than 30 countries, he has been invited to conduct his own music in Spain, Italy, Singapore, the United States, Colombia and Hong Kong and has received commissions from important national and international organizations and groups. Including the Valencian Institute of Music, the International Band Competition of Vila d'Altea, the CIBM of Valencia, the CIM La Armónica of Buñol, the University of Saint Thomas (Minnesota), the Philharmonic Winds (Singapore) and the Hong Kong Band Directors Association. His works have been published by Piles Editorial de Música from 2004 to 2015, the year from which he has developed his own publishing project under the Alarcon Music label. He is currently principal conductor of the UMSC Symphonic Band of Villar del Arzobispo (Valencia) and professor at the Conservatorio Superior de Música de Valencia. He writes:

The term Duende is used in flamenco to refer to this state of inspiration and supreme perceptiveness, almost magic, which is only reached by the performer on few occasions. It's also used, in extension, to define a person when someone has a special grace, something difficult to define but that makes him different from the rest. The use of the word Duende as the title of this collection of symphonic preludes, independently of its poetic significance, is mainly based on the fact that I found my principal inspiration for this composition in the Spanish popular music: listening to the piece, the listener can hear, among other features, the symphonic energy of de Falla's scores, the intimacy of Iberia by Albeniz, the magic of the guitar played by Tomatito or Paco de Lucía, the festive happiness of Granadian Sacromonte (a popular flamenco neighborhood in Granada), but specially, and I insist in this one, the obvious presence of winks to other music styles, such as jazz or Latin music. With this style fusion, I want to reflect in a symbolic way where our Spanish society stands nowadays: a society with many traditions, but at the same time a cosmopolitan and modern community, which cannot be different in these modern times we are living.

Autumn Walk

JULIAN WORK (1910–95)

edited and revised by R. Anderson Collinsworth
based on annotated parts by Donald Hunsberger

Julian Cassander Work was a member of the famous musical Work family of Nashville, Tennessee. His father, John Wesley Work Jr., worked in the library at Fisk University, before taking an appointment there as a Latin and history instructor. In this role, the elder Work began collecting slave songs and spirituals, publishing them under his newly formed company, Work Brothers and Hart. In his teenage years, Julian studied piano and became a regular performer in Nashville's music scene. While completing his sociology degree at Fisk University, he also took lessons with the composition professor, who happened to be his older brother, John Work III.

In his professional career, Julian Work served as composer and arranger for television, radio, and recording companies in New York City, primarily as staff arranger for the Columbia Broadcasting System (CBS) in the 1940s. During this period, he developed a wide stylistic range, working with ensembles of varying sizes and characters. Work considered himself an Impressionist composer, and as such he deliberately tried to avoid predictable patterns, instead using whatever compositional devices best served the needs of his subject. Written in 1958 and first recorded by the Eastman Wind Ensemble under Frederick Fennell, Autumn Walk employs many early 20th Century harmonic styles, emulating composers such as Debussy and Ravel. The work is described as a fantasia, characterized by changes in sonority and harmony rather than thematic development.

Forged by the Sea

STACY GARROP (B. 1969)

Stacy Garrop is a full-time freelance composer living in the Chicago area. Her catalog covers a wide range, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, various sized chamber ensembles, and works for solo instruments. She has received numerous awards and grants including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions, along with prizes from competitions sponsored by the Detroit

Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival, and Pittsburgh New Music Ensemble. Garrop was the first Emerging Opera Composer of Chicago Opera Theater's Vanguard Program, during which she composed The Transformation of Jane Doe and What Magic Reveals with librettist Jerre Dye. She has also served as composer-in-residence with the Champaign-Urbana Symphony Orchestra and the Albany Symphony. Dr. Garrop earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (D.M.). Here is her description of *Forged by the Sea*, commissioned by the United States Navy Band:

Part of the United States Navy's mission is to send expeditionary forces to places that are unfriendly to human life, both below the sea and above. I was immediately drawn to the idea that Navy personnel do their utmost to keep the world's oceans and skies safe in circumstances that can be challenging, dangerous, and constantly changing.

In *Forged by the Sea*, I chose to feature two areas in which expeditionary forces operate. From the depths below (movement 1) explores the secret and stealthy world under the ocean. The movement begins with a musical representation of a submarine sonar sweep. Technically speaking, submarines are "blind" as they have no windows to see what is in the ocean around their vessel. They use sonar sweeps, among other methods, to map out their location and to detect explosive mines and other submarines in the water. In my piece, the first sonar sweep we hear is played by solo piccolo, which is soon joined by additional sonar sweeps in the woodwind instruments. The sweeps fade away as the submarine dives down further into the far-reaching expanse of the sea, where the deep ocean sings around the craft. The sonar sweeps gain strength once again as the submarine rises and crests at the ocean's surface.

The second movement, To the skies above, celebrates the joy of flight. The movement begins as a jet rapidly takes off from an aircraft carrier at sea and soars into the sky. Running through a series of maneuvers, the jet glides over the ocean, performs barrel rolls, and surveys the grandeur below. As the jet climbs higher into the sky, the pilot looks wistfully at the heavens above before diving back to the earth. The jet continues soaring, gliding, and surveying, and the piece ends with the pilot looking to the heavens once more.



★ ★ ★ CONDUCTORS ★ ★ ★



CAPTAIN KENNETH COLLINS

COMMANDING OFFICER, UNITED STATES NAVY BAND

Capt. Kenneth Collins, a native of Reno, Nevada, entered the Navy in 1989 and attended basic 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 November 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.

Collins has had the opportunity to lead Navy Bands across the world including tours at Navy Band Northwest, U.S. Pacific Fleet Band, Navy Band Southeast, and Commander Naval Forces Europe Band. His one staff assignment was as head, Navy Music Program and director, Fleet Band Activities. He reported to the United States Navy Band in Washington, D.C., in April 2015 as executive officer, and was selected by the chief of naval operations as the 14th leader of the U.S. Navy Band, assuming command October 2015.

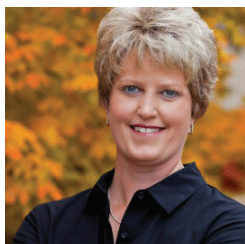


COMMANDER CHARLES WHITE

EXECUTIVE OFFICER, UNITED STATES NAVY BAND

Cmdr. Charles “C.S.” White, a native of Arnold, Maryland, entered the Navy in 1991 and attended recruit training in Orlando, Florida. Upon completion of Musician “A” school at the Naval School of Music, Virginia Beach, Virginia, he served as hornist, arranger, drum major and unit leader with Atlantic Fleet Band, Norfolk, Virginia; Navy Band New Orleans; CINCSOUTH Band, Naples, Italy; Navy Band Southwest, San Diego, California; and as an instructor at the Naval School of Music. He has also completed the Unit Leader and Senior Musician courses at the Naval School of Music.

Commissioned as a limited duty officer bandmaster in 2006, he served as assistant director, U.S. Fleet Forces Band in 2006; training support officer and director, Navy Band Fleet Support Unit, Naval School of Music from 2007-2009; director, Navy Band Mid-South from 2009-2011; deputy program manager and rating assignment officer, U.S. Navy Music Program in 2012; director, U.S. Fleet Forces Band from 2012-2014; director, U.S. Naval Forces Europe Band from 2016-2019; and executive officer, Naval School of Music from 2019-2020. He was selected for the Navy Postgraduate School through the civilian institutions program in 2014, and completed a Master of Music in wind band conducting at the University of Cincinnati College-Conservatory of Music in 2015. He reported to his current assignment as executive officer, U.S. Navy Band, in July 2020.



DR. REBECCA PHILLIPS

DIRECTOR OF BANDS, COLORADO STATE UNIVERSITY

Dr. Rebecca Phillips is the director of bands at Colorado State University where she conducts the CSU Wind Symphony and guides all aspects of the band and graduate wind conducting program. Prior to this appointment, she served as the associate director of bands and director of athletic bands at the University of South Carolina where she was responsible for directing the Symphonic Winds Concert Band, “The Mighty Sound of the Southeast” Carolina Marching Band, “Concoction” Pep Bands, teaching undergraduate instrumental conducting, and directing the Carolina Summer Drum Major Clinic.

Dr. Phillips has served as a guest conductor, clinician, and performer throughout North America, Europe, and Asia. Most recently, she conducted a chamber winds concert featuring members of the Des Moines Symphony for the 2018 Iowa Bandmasters Association annual conference. In 2017, she conducted members of the Prague National Symphony at the inaugural “2017 American Spring Festival” in Prague, The Czech

Republic. Dr. Phillips regularly conducts collegiate honor bands and all-state bands, and festival bands across the United States and in Canada 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 2012 College Band Director’s National Association Southern Division Conference (CBDNA), the 2010 Society of Composers International Conference, and the 2008 North American Saxophone Alliance International Convention. In 2019, the Colorado State University Wind Symphony will be featured at the American Bandmasters Association National Convention.

A native of the Washington, D.C. area, Dr. Phillips earned her Bachelor’s in Music Education from The Florida State University, Master of Music degrees in conducting and trombone performance from the University of South Florida, and a Doctorate of Musical Arts in conducting at Louisiana State University. She served as a secondary school band director for seven years in Florida, including director of bands at Howard W. Blake Performing Arts High School in Tampa, Florida where she developed an award-winning concert band program. Currently, she is the first vice president and president-elect of the National Band Association and serves on the Music Education Committee of the College Band Directors National Association.



LINDA GAMMON

DIRECTOR OF VIRGINIA WINDS ACADEMY JUNIOR BAND

Linda J. Gammon is the director of the Virginia Winds Academy Junior Band. Prior to assuming this position, she directed middle school bands in Fairfax County, Virginia, for more than 30 years. She is a native of Dover-Foxcroft, Maine, and received her Bachelor of Science in music education from Clarion University of Pennsylvania and a Master of Arts in conducting from George Mason University.

Under Gammon’s direction, her middle school bands enjoyed state, regional and national recognition including four appearances at the Virginia Music Educators Association Professional Development Conferences and the 1993 and 2000 Mid-West Band and Orchestra Clinic in Chicago. In 1997 Gammon and the Robinson Middle School Symphonic Band were awarded the prestigious John Philip Sousa Foundation Sudler Silver Cup Award, the highest honor bestowed on a middle school band program.

Gammon is active as an adjudicator, guest conductor, and clinician across the country. In 2023 she was elected into the prestigious American Bandmasters Association. She is a past president of the Virginia Music Educators Association, Virginia Band and Orchestra Directors Association, and Fairfax County Band Directors Association. Linda also served as the VMEA state executive for six years following her retirement. In 2003 she was recipient of Women Band Directors International Scroll of Excellence, 2007 Virginia Outstanding Music Educator of the Year Award, and 2014 Fairfax County Band Director of the Year. In 2018 she was inducted into the Phi Beta Mu Hall of Fame, 2019 the VBODA Hall of Fame and in 2020 VBODA Phil Fuller Award for her contributions to music education in Virginia. In 2021 Gammon received the James Madison University Dr. Gary K. Ritcher Outstanding Service in Music Education Award and the VMEA Lifetime Achievement Award.



MIKE HOWARD

DIRECTOR OF FINE ARTS, MUSIC AND PERFORMING ARTS,
LEANDER INDEPENDENT SCHOOL DISTRICT

Mike Howard currently serves as director of fine arts, music and performing arts for the Leander Independent School District. Prior to this, he spent 19 years as a high school band director, most recently in Leander ISD at Vandegrift High School. Under Howard’s direction, the Vandegrift Wind Ensemble was selected as the 2018 TMEA 6A State Honor Band and performed at the 2019 TMEA Convention and was chosen as a featured ensemble at the 2021 Midwest Clinic in Chicago. The Vandegrift Concert Program was also the recipient of the 2020 Sudler Flag of Honor by the John Philip Sousa Foundation. At Vandegrift High School, Howard’s marching bands have been recognized with several high honors such as 2019 BOA Grand National Champion, four-time BOA Regional Champion, consistent BOA Super Regional Finalist, BOA Super Regional Class Champion, 6A UIL State Marching Contest Silver Medalist, 6A UIL State Marching Contest Bronze Medalist and 5A UIL

★ ★ ★ PROGRAM NOTES ★ ★ ★

State Marching Contest Silver Medalist. The Vandegrift High School Marching Band was also awarded the Sudler Shield by the John Philip Sousa Foundation in 2019. Prior to his time in Leander ISD, Howard was an assistant band director in Katy ISD.

Howard serves music education through state and local leadership roles. He currently serves as the Texas Music Educators Association state vice president and band division chair. He has also served as Texas Music Adjudicators Association Concert Band vice president, TMEA Region 32 band division chair and TMEA Area E band division chair. He also is an active clinician around Texas and has served as an adjudicator for UIL, Bands of America and Drum Corps International.

Howard's professional affiliations include membership in the American Bandmasters Association, Phi Beta Mu, Texas Music Educators Association, Texas Music Adjudicator's Association and the Texas Bandmasters Association. He graduated from Texas State University - San Marcos with a bachelor's degree in music education and from Concordia University Texas with a master's degree in educational administration.



SCOTT TEEPLE

PROFESSOR OF MUSIC, DIRECTOR OF BANDS & CHAIR OF THE CONDUCTING AREA,
UNIVERSITY OF WISCONSIN-MADISON

Scott Teeple serves as a professor of music, director of bands, and chair of the conducting area at the University of Wisconsin-Madison. His duties include overseeing the UW-Madison Band program, conducting the wind ensemble, and teaching graduate conducting.

Mr. Teeple is in demand as a conducting clinician and guest conductor throughout the United States and abroad. He is regularly invited to teach conducting symposia and conduct all-state honor bands. He has conducted the World Youth Wind Symphony at the Interlochen Arts Camp, the American School in Singapore, and the IASAS Cultural Festival of the International American Schools in Doha, Qatar.

Mr. Teeple received degrees in Music Education and Conducting from the University of Michigan, where he studied with H. Robert Reynolds. He is a member of the College Band Directors National Association, the National Association for Music Education, and the World Association of Symphonic Bands and Ensembles. He is the 2012 recipient of the UW Edna Weicher's Award. Other honors include membership in Phi Mu Alpha, Kappa Kappa Psi, Pi Kappa Lambda, and Phi Eta Sigma.



DR. R. ANDERSON COLLINSWORTH

DIRECTOR OF BANDS & MUSIC DEPARTMENT CHAIR, SONOMA STATE UNIVERSITY

R. Anderson "Andy" Collinsworth is the director of bands and chair of the Music Department at Sonoma State University, where he leads the university Symphonic Wind Ensemble and Concert Band. Collinsworth brings a wealth of knowledge and experience gained through nearly 35 years of teaching experience and music making to the ensembles he leads and to the courses he teaches in conducting pedagogy

and music education.

Prior to his work in higher education, Collinsworth spent 18 years teaching music in California public schools. Collinsworth has worked with numerous students and school ensembles around the country as a guest conductor, adjudicator and rehearsal clinician, and has presented sessions related to conducting and rehearsal pedagogy at conferences and workshops. He organizes the Sonoma Summer Wind Band Conducting Symposium, an annual weeklong seminar for music educators from throughout the U.S. and Canada. He hosts the Sonoma Invitational Wind Band and Orchestra Festival—a signature three-day event that attracts hundreds of high school and community college students to campus each year.

Collinsworth holds a Doctor of Musical Arts from Arizona State University, where he was a conducting student of Gary W. Hill, a Master of Music in saxophone performance and Bachelor of Music Education from the University of Nevada at Reno. He maintains active membership in several professional organizations, and has held leadership positions in many, including past president of the Western Division of the College Band Directors National Association; past president of the California Music Educators Association, Bay Section; and vice president of the California Band Directors Association. He was inducted as a member of the prestigious American Bandmasters Association in 2023.

Eternal Flame (2023)

BRIAN BALMAGES (B. 1975)

Brian Balmages is a composer and conductor who equally spans the worlds of orchestral, band, and chamber music. His works have been performed by groups ranging from professional symphony orchestras to elementary schools in venues such as Carnegie Hall, the Kennedy Center, Sydney Opera House, Toronto Centre for the Arts, and many more. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 National Band Association/William D. Revelli Composition Contest with his work *Love and Light*, and was awarded the inaugural James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts. In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's sixth president, Dr. Julio Frenk. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service. Balmages has guest conducted at the Midwest Clinic, Maryborough Music Conference (Australia), College Band Directors National Association Conference, and the Teatro dell'Aquila (Italy), among others. From the composer regarding *Eternal Flame*:

When I was approached by Artistic Director David A. Turrill about writing a piece in honor of the 100th anniversary of the Zanesville (Ohio) Memorial Concert Band, he told me it would be amazing if I could somehow tie the piece into the local community. The band does a summer concert series at Zane's Landing Park, a beautiful outdoor venue. I soon learned that Zane's Landing Park is also home to Zaneville's Eternal Flame, the only eternal flame memorial in the United States dedicated to Medal of Honor recipients. Almost immediately, the concept of the piece came into focus.

The opening feels much like an Olympic fanfare, immediately invoking the heroic actions that often lead to a Medal of Honor, the highest military award for valor. While the piece is not overtly patriotic, it does include subtle nods to "America" ("My Country 'Tis of Thee"), beginning with the lyrical, stately theme that occurs after the opening fanfare. As the music develops, various phrases from "America" continue to be referenced without there ever being a full setting of the theme.

The piece concludes with a restatement of the opening fanfare, this time in a completely different tempo and time signature, yet it feels remarkably similar to the opening. This is juxtaposed with a flurry of woodwind activity spilling over from the previous section, drawing everything together into a powerful conclusion.

It was an honor to be able to celebrate the 100th anniversary of this fine ensemble and also write music that pays tribute to the powerful memorial that resides in the very same park. The two share an important aspect: both continue to be lights that burn brightly and inspire those who visit Zane's Landing Park.

Celebration (2021)

GAO HONG (B. 1964)

transcription world première

Gao Hong, a master of the pear-shaped lute, also known as the pipa, began her career as a professional musician at age twelve. She graduated from China's premier music school, the Central Conservatory of Music in Beijing, where she studied with the great pipa master Lin Shicheng. In both China and the United States Gao has received numerous top awards and honors, including First Prize in the Hebei Professional Young Music Performers Competition and an International Art Cup in Beijing. Gao became the first traditional musician to be awarded the prestigious Bush Artist Fellowship in 2005, and in 2019 she became the first musician to win five McKnight Artist Fellowships for Performing Musicians administered by MacPhail Center for Music. She became the first Chinese musician to win a Sally Award from the Ordway Center for the Performing Arts in 2018. Mayor Melvin Carter of St. Paul, MN proclaimed April 3, 2022 to be "Gao Hong Day" in honor of her milestone concert at the Ordway Center celebrating her "50 Years of Making Music with Friends." As a composer, she has received commissions from the Minnesota Orchestra, American Composers Forum, Civic Orchestra of Minneapolis, Zeitgeist, Ragamala Music and Dance Theater, and TPT-PBS. Gao has written the following regarding her work *Celebration*:

In China, we have many festivals that we celebrate each year. In this piece I use drum solos interspersed with instrumental passages to create joyful rhythms and melodies that depict the festive atmosphere of families gathering together in a festival. The slow middle section expresses the peoples' yearning for peace, prosperity, and happiness. Celebration was commissioned and premiered by the Minnesota Sinfonia, conducted by Jay Fishman on October 19, 2021, at the Basilica of St. Mary in Minneapolis, MN. In 2022, the full orchestra version was performed by the Maryland Symphony Orchestra. It has been my great honor to write this full band version of this piece for "The President's Own" United States Marine Band and the world premiere performance at the American Bandmasters Association 2024 Conference.

Each Life Converges (2022)

PETER MEECHAN (B. 1980)

The music of Canadian-British composer Peter Meechan has been performed by some of the world's leading symphony orchestras, wind ensembles, brass bands, conductors, and soloists, including "The President's Own" United States Marine Band, The United States Air Force Band, The United States Army Band "Pershing's Own," BBC Concert Orchestra, Edmonton Symphony Orchestra, Chicago Symphony Orchestra brass, and more. Meechan's music appears on over 100 commercial recordings and has been featured at festivals and clinics globally, including the Midwest Clinic, The American Bandmasters Association (ABA) Conference, the International Trumpet Guild, the International Tuba and Euphonium Association, and the British Association of Symphonic Bands & Wind Ensembles conferences. He holds an undergraduate degree from the Royal Northern College of Music in Manchester, UK, where he studied with Dr. Anthony Gilbert, Dr. David Horne, and Adam Gorb. He studied with Peter Graham at the University of Salford, Manchester and earned a master's and doctorate in composition. Meechan writes the following about this work:

Each Life Converges was written to celebrate the retirement of my dear friend Terry Austin. Writing a piece to celebrate someone you know so well is such an honor – and as I reflected on his wonderful career as a musician, teacher, and administrator I couldn't help but think of the lives that are richer because of Terry Austin. Whether that is students who have gone on to become teachers and inspired their own generations of musicians (who will no doubt go on to inspire further generations), or people who have gotten to know him through music and maybe taken other paths through life, but are forever enriched by all he gave and continues to give.

Just as Terry inspired others, he was himself inspired and shaped by his mentors, colleagues, and – perhaps most importantly – friends. In *Each Life Converges* I try to show this through an initial simple melody from which, on each repetition, new countermelodies and musical lines grow, always enriching the main melody.

No words about Terry would ever be complete without mentioning his dearly missed friend, Dennis Zeisler – someone who, like Terry, enriched the lives of all those who were fortunate enough to encounter him. *Each Life Converges* is written in memory of Dennis and dedicated to my friends Terry and his wife Tracia on the occasion of Terry's retirement.

Each Life Converges was commissioned by Tiffany Hitz and Matthew McCutchen, and was premiered by the Virginia Commonwealth University Alumni Band, conducted by Duane Coston, on June 11, 2022.

Perplexing Times (2022)

GORDON GOODWIN (B. 1954)

consortium premiere

Gordon Goodwin is one of Hollywood's most successful composers and arrangers with a musical journey spanning over four decades. He began his career as a saxophonist, keyboardist, and sideman, having appeared on recordings by Louie Bellson and Gil Scott-Heron in the late seventies prior to the release of his debut solo album, *Close to the Edge*, in 1983. Throughout the following decades, he increasingly began to work as an arranger and orchestrator and served as conductor on such soundtrack albums as *Armageddon*, *Enemy of the State*, and *Gone in 60 Seconds*. He founded the award-winning ensemble Gordon Goodwin's Big Phat Band in 1999, inspired by the big band recordings of Count Basie and Duke Ellington. They masterfully blur the lines of genre by blending big band swing with funk and rock'n'roll. The group is comprised of some of the most talented L.A.-based musicians and has released over half-a-dozen successful studio albums. Goodwin won the 2006 GRAMMY Award

for his instrumental arrangement of "Incredits" from the Pixar film *The Incredibles*; additionally, he won three Emmy Awards and earned thirteen GRAMMY nominations. *Perplexing Times* was written for the Boston Brass, commissioned by a consortium of wind ensembles, and premiered September 12, 2022, at North Dakota State University's Challey School of Music. Goodwin writes the following about this work:

Perplexing Times for Boston Brass, Wind Band, and Rhythm Section is a composition that reflects fun, positivity, and wit, but with a light dusting of sass. You can hear a number of different emotions in it -- some confusion and quirkiness (actually a fair amount of confusion and quirkiness) some fear and defiance, but also some hope and beauty. It has been a joy and honor to collaborate on this project with the esteemed Boston Brass. The versatility of this fine ensemble is one of its great strengths and provides a wide canvas for any composer. I have endeavored to produce a piece that reflects the wide stylistic range and broad musical values that appeal both to me as a composer and the members of the group as performers. Adding the wind ensemble instrumentation and rhythm section has provided a great variety of colors and shades to choose from in fashioning this composition for the legendary Boston Brass.



William Byrd Suite

GORDON JACOB (1895–1984)

Gordon Jacob was educated at the Royal College of Music in London, where he studied with Sir Charles Villiers Stanford, Sir Adrian Boult, and Ralph Vaughan Williams. After graduation, he joined the faculty of the school and served that institution until his retirement in 1966. His pupils included Malcolm Arnold, Imogen Holst, Joseph Horowitz, and Elizabeth Maconchy. In addition to his work as an instructor, Jacob was active as an author of textbooks, an editor of scores, and a composer. He received numerous commissions and awards and composed orchestral, band, and choral works. His conservative compositional style made him the ideal successor to Edward Elgar and William Walton as the source of incidental music for royal occasions, as he demonstrated with his highly successful scores for the Festival of Britain in 1951 and Queen Elizabeth's II coronation in 1953. However, this traditional style of composition did not serve him well during the 1960s avant-garde movement, and it was during this time that he turned his full attention to writing for wind band and student orchestras. Jacob died in Saffron Walden.

William Byrd Suite is based upon the works of Elizabethan composer William Byrd. One of the foremost musicians of his time, Byrd was an accomplished organist and master of Queen Elizabeth's I Royal Chapel. He was easily one of the most successful students of fellow Briton Thomas Tallis, and composed prolifically for voice, instrumental ensembles, and keyboard. Several of Byrd's compositions for the virginal, a portable organ,

are included in the well-known *Fitzwilliam Virginal Book*. This collection inspired Jacob to create his masterpiece for wind band. The composer describes the impetus for his *William Byrd Suite* in a 1975 letter to American conductor Frederick Fennell:

While I was a student at the Royal Conservatory [sic] of Music Sir Hugh Allen, then Director, got me to orchestrate, for a small orchestra, various pieces by Elizabethan composers for the Oxford Bach Festival in 1922, to be used for a ballet. He was so pleased with the result that he suggested that I should make a full orchestral arrangement of pieces by Byrd for the Tercentenary of his death in 1623. This Suite was performed in 1923 by the 1st orchestra of the R.C.M. under Adrian (later Sir Adrian) Boult. The Wembley Exhibition was due to be opened the next year, 1924, and there was to be a massed [sic] band concert in the Wembley Stadium. Boult was so pleased with the orchestral suite that he suggested to the Director of Music, Kneller Hall, that I should arrange it for military band for that occasion. I had not written for band up to then, but thought I'd have a go at it. Boosey brought it out in time for Wembley in April 1924, and almost at the same time published my Original Suite for Band. Both these works are still very much alive, especially in the U.S.A., after just over half a century.

This music has become such a cornerstone of concert band repertoire that it is easy to forget the rather formidable challenge Jacob overcame to make it work. The limited sustaining quality of the virginal necessitated a florid and rhythmically active writing technique, replete with frequent flourishes and arpeggios, a style that does not lend itself very well to the wind instrument medium. Additionally, the virginal's inability to produce significant volume contrast meant that Jacob was forced to rely upon his instincts as a composer to guide him through the process of adding dynamic shape and interest to this score.

“Molly on the Shore”

PERCY GRAINGER (1882–1961)

edited by Larry Clark

Although Percy Aldridge Grainger was born an Australian, he spent the majority of his professional life in England and the United States. After attending conservatory in Germany, Grainger relocated to London and began his career as a concert pianist. During this time, he also composed feverishly and began to take particular interest in the native folk songs of his new home. He made the first of many trips to the English countryside to collect and document tunes sung by locals, beginning in 1905. Grainger eventually recorded more than 700 English and Danish folksongs and arranged dozens of them for performance by various ensembles. Grainger delighted in the nuances and imperfections rendered by each singer and preserved the tunes in their natural state, with irregular meters and the unique interpretations of the original singers.

After the outbreak of World War I, Grainger moved to New York and called the United States his home for the remainder of his life. Despite burgeoning success as a concert pianist, Grainger joined the U.S. Army in 1917 to support the war effort. His service as an oboist and saxophonist with the Coast Artillery Band introduced Grainger to the unique sound of the wind band, beginning a long and fruitful interest in this ensemble which resulted in dozens of works that have become cornerstones of the wind band repertoire.

Grainger began his sketches for “Molly on the Shore” in June of 1907. In a letter to Karen Holten he says, “I have such a terrible desire to compose, these days, but I don't dare. I have begun a setting of 2 Irish folk dances (something like Green Bushes) for chamber music. Both songs are used for one piece.” The melodies to which Grainger refers are “Temple Hill” and “Molly on the Shore,” both of which are Cork reels taken from *The Complete Petrie Collection of Ancient Irish Music*. One of Grainger's unique talents was his ability to combine different folk melodies with his own original material in a manner that was both seamless and seemingly predetermined, and “Molly on the Shore” is one of the finest examples of this technique.

The work was originally scored for string quartet and presented to Grainger's mother as a birthday present in 1907. The composer published a version for orchestra in 1914, dished it up for piano in 1918, and created a band setting in 1920. Although he based the band version on his orchestral setting, he did make a few adjustments, such as raising the entire work a half-step to the key of A-flat, including additional percussion instruments, and adding material that did not exist in any previous arrangement. It was one of the last band settings Grainger undertook while still a member of the U.S. Army Band stationed at Fort Hamilton, a position that allowed him to refine his technique of scoring for band.

March from *Symphonic Metamorphosis on Themes of Carl Maria von Weber*

PAUL HINDEMITH (1895–1963)

transcribed by Keith Wilson

German composer Paul Hindemith immigrated to the United States in 1940 and became a citizen in 1946. He taught at Yale University in New Haven, Connecticut, where he served as professor of music theory and composition. An educator with a very demanding and exacting style, he was a major influence on a considerable number of important composers including Samuel Adler, Norman Dello Joio, and Lukas Foss. Teaching provided Hindemith the opportunity to codify his thoughts on theory and composition, some of which he had already been collecting prior to his appointment at Yale. As a result, several textbooks were published, allowing countless additional young composers and theorists to become his students over the decades. His course in traditional harmony inspired the book *A Concentrated Course in Traditional Harmony*. Other notable texts include *Elementary Training for Musicians* and *Exercises for Advanced Students*.

Though primarily a professor during this period, Hindemith continued composing. Prior to his arrival at Yale in 1941, he had begun discussing the possibility of producing a ballet based on the music of composer Carl Maria von Weber with the Russian ballet producer Léonide Massine. The idea intrigued Hindemith, but they had such differing concepts of the piece that the ballet was ultimately abandoned. Hindemith, whose compositional technique employs detailed planning, outlining, and designing before writing any material, did not let go of his concept and reworked his ideas into what became *Symphonic Metamorphosis*. The first, third, and fourth movements are based on melodies from relatively obscure piano duets of Weber that Hindemith and his wife often played together. The second movement is derived from Weber's Overture to *Turandot*.

Symphonic Metamorphosis received its world première by the New York Philharmonic on January 20, 1944, with Artur Rodziński conducting. Although it was written for orchestra, Hindemith immediately felt that it should also be available for band and requested that his Yale colleague Keith Wilson create the transcription. Since that time, the heroic March that serves as the fourth movement of the suite is often performed as a stand-alone work.



★ ★ ★ CONDUCTORS ★ ★ ★



LIEUTENANT COLONEL RYAN NOWLIN

DIRECTOR, "THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

Director Lt. Col. Ryan Nowlin joined "The President's Own" United States Marine Band in August 2010 as staff arranger. He was appointed Assistant Director and commissioned a first lieutenant in July 2014, was promoted to the rank of captain in July 2016, was appointed Executive Officer and Associate Director in May 2018, and earned the rank of Major in January 2020. He was promoted to his current rank in December 2023. On Dec. 20, 2023, during a Change of Command Ceremony officiated by Assistant Commandant of the Marine Corps General Christopher J. Mahoney, Lt. Col. Nowlin became the 29th Director of "The President's Own" United States Marine Band.

With "The President's Own," Lt. Col. Nowlin has arranged and composed a variety of music for the Marine Band, Marine Chamber Orchestra, and small ensembles. His arrangements are frequently included in high-profile national events to include a 2013 collaboration with Beyoncé ("The Star-Spangled Banner") and Kelly Clarkson ("America") for the second inauguration of President Barack Obama as well as an arrangement of "The Star-Spangled Banner" for Jordin Sparks in honor of the anthem's 200th anniversary at Fort McHenry (2014). His setting of "Amazing Grace" is regularly included as part of the annual Marine Corps Worship Service held at the National Cathedral in Washington, D.C. In 2013, Lt. Col. Nowlin's concert march "The Montford Point Marines" honoring the first African Americans to serve in the United States Marine Corps was premiered for President and Mrs. Obama at the Friday Evening Parade at Marine Barracks Washington. In 2018, he composed the march "Century of Service" in honor of 100 years of women's service in the Corps.

Lt. Col. Nowlin is a 1996 graduate of North Royalton High School in Ohio. He earned both a Bachelor of Arts in Music Education and his Master of Music in Music Education and Conducting in 2004 from Bowling Green State University in Ohio, where he studied horn with Herbert Spencer, Jr. and conducting with Bruce Moss and Emily Freeman Brown. He has also studied composition with prolific composer Anne McGinty and has participated in workshops and master classes with several renowned conductors and educators including H. Robert Reynolds, Mallory Thompson, Harry Begian, and Frederick Fennell.



CAPTAIN DARREN Y. LIN

ASSOCIATE DIRECTOR, "THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

Captain 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 the rank of 1st Lieutenant in January 2022. He was promoted to the rank of Captain in September 2023 and appointed Associate Director in December 2023.

Capt. 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; 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.



BRIAN BALMAGES

COMPOSER & CONDUCTOR

Brian Balmages is known worldwide as a composer and conductor who equally spans the worlds of orchestral, band, and chamber music. His music has been performed by groups ranging from professional symphony orchestras to elementary schools in venues such as Carnegie Hall, the Kennedy Center, Sydney Opera House, Toronto Centre for the Arts, and many more. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, and was awarded the inaugural James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts. In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden.



DR. TERRY AUSTIN

EMERITUS INSTRUMENTAL MUSIC EDUCATION PROFESSOR,
VIRGINIA COMMONWEALTH UNIVERSITY

Dr. Terry Austin retired from Virginia Commonwealth University (VCU) Music in 2022. He served as the Chair of the Department of Music from 2018 to 2022. He was formerly Director of Bands and Professor of Music, overseeing all aspects of the band program and teaching courses in conducting and music education. Under his leadership, the VCU Symphonic Wind Ensemble earned a reputation for musical excellence and was invited to perform at many professional conferences including the American Bandmasters Association, MENC, the College Band Directors National Association, and the Virginia Music Educators Association.

Austin was the 78th President of the American Bandmasters Association. He served as the chairman of the National Band Association/William D. Revelli Band Composition Contest, is chairman of the Bandworld/John Philip Sousa Foundation Legion of Honor, a member of the Board of Directors of the John Philip Sousa Foundation, and a past board member of the National Band Association, and the Southern Division of NAFME: The National Association for Music Education and past-president of the Virginia Music Educators Association.

Austin earned a Bachelor of Music Education from Indiana University, a Master of Arts in Music Education from the University of Hawaii, and a Doctor of Philosophy in Music Education from the University of Wisconsin-Madison.



DR. ISAIAH ODAJIMA

ASSOCIATE PROFESSOR OF ENSEMBLES & ASSOCIATE DIRECTOR OF BANDS, BAYLOR UNIVERSITY

Isaiah Odajima is Associate Professor of Ensembles and Associate Director of Bands at Baylor University. He conducts the Baylor Symphonic Band, directs the marching band (Golden Wave Band), oversees all the athletic bands. He also instructs courses in instrumental conducting and marching band pedagogy, assists with the graduate wind conducting program, and serves as an advisor in the music education area.

Dr. Odajima returned to the Baylor University faculty in 2009, having served as the Assistant Director of Bands from 2001 to 2003. Prior to his current role, he served as Assistant Director of Bands at Michigan State University. Before his university posts he taught in the Texas public school system at the middle school and high school levels. He holds the Doctor of Musical Arts degree in wind conducting from Michigan State University, a Master of Music degree in wind conducting from Baylor University, and a Bachelor of Music degree in music education from Stephen F. Austin State University.

Dr. Odajima has recently been elected to the American Bandmasters Association, is a member of the College Band Directors National Association, Texas Music Educators Association, and is an honorary member of the Michigan School Band and Orchestra Association.

**RICHARD SAUCEDO**

FORMER DIRECTOR OF BANDS AND PERFORMING ARTS DEPARTMENT CHAIRMAN,
CARMEL HIGH SCHOOL

Richard L. Saucedo retired in 2013 as Director of Bands and Performing Arts Department Chairman at Carmel High School in Carmel, Indiana. During his 31-year tenure, Carmel bands received numerous state, regional and national honors in the areas of concert band, jazz and marching band. Under his direction, Carmel's Wind Symphony I performed at the Music for All National Concert Band Festival three times, and was named Indiana State Champion Concert Band most recently in 2013. The group also performed at the 2005 Midwest International Band and Orchestra Clinic. Carmel Jazz Ensembles won numerous awards at festivals in Indiana and throughout the Midwest, and the Carmel High School Marching Greyhounds finished in the top ten at the Bands of America Grand National Championship for 17 years under Saucedo and were named National Champions in 2005 and 2012. The Marching Band was the Indiana Class A State Champion four times. He was named Indiana Bandmasters' 1998-99 Bandmaster of the Year, and Indiana Music Educators Association's 2010 Outstanding Music Educator. He was inducted into the Music for All Hall of Fame in 2015.

Mr. Saucedo is a freelance arranger and composer, having released numerous marching band arrangements, choral arrangements, and concert band and orchestral works. He is on the writing staff of Hal Leonard LLC. His compositions have been performed by middle school and high school bands all over the world, as well as by college and university groups. Mr. Saucedo did his undergraduate work at Indiana University in Bloomington, and finished his master's degree at Butler University in Indianapolis.

**DR. DANNY GALYEN**

DIRECTOR OF BANDS & PROFESSOR OF MUSIC, UNIVERSITY OF NORTHERN IOWA

Danny Galyen is Director of Bands and Professor of Music at University of Northern Iowa. He conducts the Wind Ensemble, provides administrative and artistic direction for the eight ensembles in the band area, and teaches graduate and undergraduate courses in conducting, wind literature, and music education. Prior to his appointment as Director of Bands he served as director of the Panther Marching Band and conductor of the Symphonic Band.

Dr. Galyen is a frequent guest conductor, and has recently led performances of the Wind Orchestra of the State Conservatory of Music in Tashkent, Uzbekistan and the L'Orchestra d'Harmonie du Conservatoire d'Aulnay sous Bois in Paris, France. He has conducted, taught, and adjudicated in Luxembourg, Belgium, Uzbekistan, Ireland, Italy, France, and England and has studied in Holland, Switzerland, and Ireland.

Originally from Richmond, Virginia, Dr. Galyen holds a B.A. in music education from Virginia Tech, a Master's degree in music education with a wind conducting emphasis from Syracuse University, and a Ph.D. in music education with a wind conducting concentration from the University of Florida.

**DR. GALEN KARRIKER**

DIRECTOR OF BANDS & PROFESSOR OF MUSIC, THE UNIVERSITY OF AKRON

Dr. Galen S. Karriker is Director of Bands and Professor of Music at The University of Akron. He conducts the UA Wind Symphony, Concert Band, and coordinates the university bands. Dr. Karriker also teaches Advanced Conducting, Percussion Methods and oversees the annual Ohio Band Directors Conference and High School Band Clinic Festival.

During his tenure as Director of Bands (2013–present), The University of Akron Wind Symphony has been selected to perform at the 2016, 2018, and 2020 Ohio Music Education Association State Professional Development Conferences. From 1999 to 2013, Dr. Karriker served as Assistant Director of Bands and the UA Concert Band performed as a “clinic ensemble” for the OMEA State Convention in 2002 and 2004.

Dr. Karriker earned a bachelor of music education degree from Louisiana State University in 1992, and a

master of music and doctor of musical arts degree in wind conducting from Michigan State University in 1994 and 2012 respectively. Dr. Karriker served on the faculty at the University of Wisconsin-Madison from 1995 – 1999 as the Assistant to the Director of Bands.

**DR. BRUCE MOSS**

DIRECTOR OF BAND ACTIVITIES, BOWLING GREEN STATE UNIVERSITY

Bruce Moss was appointed Director of Band Activities at Bowling Green State University in 1994. For more than 27 years at the University Dr. Moss has been the conductor of all of the University's wind bands, and has led the Wind Symphony and Symphonic Band to performances at the College Band Directors National Association National Conference, and—on three occasions—at The Ohio Music Education Association Professional Development Conference.

In 2021, Dr. Moss completed his 42nd season as Conductor and Music Director of The Wheaton Municipal Band in Wheaton, Illinois. Moss has led the Wheaton Band to multiple performances at The Midwest Clinic International Band & Orchestra Conference and a featured performance at the 46th Annual American School Band Directors Association National Convention.

In 2017, Dr. Moss received the Outstanding Educator Award by the Ohio Music Education Association and a Citation of Excellence from the National Band Association. In 2014 he was recognized by the Senate of the 98th General Assembly of the State of Illinois in recognition of his many years of work with the Wheaton Municipal Band. He is a past Stanbury Award recipient of the American School Band Directors Association's North Central Region for the State of Illinois. He holds memberships in thirteen professional organizations including the prestigious American Bandmasters Association (ABA) into which he was inducted in 1995. Dr. Moss has served on various organization committees and as a member of the ABA's Board of Directors.

He began his doctoral studies at Northwestern University as a student of John Paynter during a leave of absence from his high school teaching position. He later completed his PhD from The Ohio State University where he studied with Craig Kirchoff and Jere Forsythe. He holds BS and MS degrees from the University of Illinois, having studied extensively with Harry Begian.

Over 11 years, Dr. Moss served as Director of Bands and Music Department Chair at York Community High School (IL). He and his students were honored when invited to perform in a special series of concerts with the Chicago Symphony Orchestra, allowing Moss to share the stage as co-conductor with Leonard Slatkin.

**BOSTON BRASS**

GUEST SOLOISTS

Since 1986 Boston Brass has set out to establish a one-of-a-kind musical experience, featuring colorful classical arrangements, burning jazz standards, and the best of original brass repertoire. Boston Brass treats audiences to a unique brand of musical entertainment that bridges the ocean of classical formality to delight regular concertgoers and newcomers alike with great music and boisterous fun. The quintet has played to audiences in all 50 U.S. states and over

30 countries. Though the band regularly concertizes as a quintet, Boston Brass also performs with orchestras, concert and marching bands, organists, and jazz bands, and regularly collaborates with composers to create new works for the brass canon.

★ ★ ★ CONCERT PERSONNEL ★ ★ ★

U.S. NAVY BAND

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CAPT Kenneth Collins

EXECUTIVE OFFICER

CDR Charles White

PICCOLO

MU1 Elena Yakovleva

FLUTE

MUC Allison Fletcher

MU1 Ashleigh Leas

MU1 Brittany Marod*

OBOE

MUC Joshua Arvizu

MUCM Ruth Keehner*

MU1 Amelia Merriman

CLARINET

MUC Giancarlo Bazzano

MU1 Jeremy Eig

MUC Daniel Frazelle

MU1 Lauren Geist

MU1 Arianna Hammond*

MU1 Chanse Morris

MU1 Jordyn Rueda

MU1 Laura Zitelli

BASS CLARINET

MU1 Christopher Rueda

BASSOON

MUC Renee DeBoer

MUC Jennifer Stokes*

SAXOPHONE

MUC Dana Booher

MU1 Harrison Clarke

MUC Adrienne Welker

MUC Jonathan Yanik*

TRUMPET

MU1 Ethan Bartley

MU1 Chuck Bindis

MU1 Jon Fontan

MU1 Caeley Jackson

MUCS Carl Lindquist

MU1 Bret Magliola

MUCS Christopher Sala*

TROMBONE

MU1 Myles Blakemore

MUC Andrew Skaggs

MUCS Colin Wise*

BASS TROMBONE

MU1 Michael Brown

FRENCH HORN

MUC Jason Ayoub*

MU1 Ava Conway

MUCM David Kolo

MU1 Alex Kovling

MUC Nathaniel Willson

EUPHONIUM

MU1 Robert Behrend

MUC Philip Eberly

MUC Bryce Edwards*

TUBA

MUC James Hicks*

MU1 John Mangonon

MUCS Travis Siehndel

BASS

MUC Kyle Augustine

TIMPANI

MU1 Matthew Mitchener

PERCUSSION

MU1 Riley Barnes

MU1 James Cromer

MU1 Jeffrey DeRoche

MUCS Randall Johnson

MUCS James Swarts*

HARP

MU1 Madeline Jarzembak

PIANO

MU1 Sean Carmichael

AUDIO PRODUCTION

ENGINEER

MU1 Steven Van Dyne

NARRATOR/VOCALIST

MUCS Casey Campbell

MUC William Edwards

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LtCol Ryan Nowlin

ASSOCIATE DIRECTOR

Capt Darren Y. Lin

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FLUTE

MSgt Ellen Dooley

SSgt Christina Hughes

MGySgt Elisabeth Plunk*

GySgt Kara Santos

OBOE

MGySgt Leslye Barrett*

GySgt Trevor Mowry*

OBOE/ENGLISH HORN

MSgt Joseph DeLuccio

E-FLAT CLARINET

GySgt Jonathon Troy

B-FLAT CLARINET

MSgt William Bernier

SSgt Harrison Burks

GySgt Lucia Disano

MGySgt Vicki Gotcher

GySgt Christopher Grant

GySgt Andrew Jacobi

GySgt Joseph LeBlanc

MSgt Patrick Morgan*

SSgt Jacob Moyer

MSgt Harry Ong

SSgt Angelo Quail

SSgt Samuel Ross

SSgt Nicholas Thompson

MGySgt Michelle Urzynicok

BASS CLARINET

GySgt Andrew Dees

GySgt Shannon Kiewitt

BASSOON

SSgt Matthew Gregoire

SSgt Bridget Piccirilli

SSgt Stephen Rudman*

SAXOPHONE

GySgt Jacob Chmara

MSgt Otis Goodlett

MGySgt Nomar Longoria*

SSgt Connor Mikula

CORNET/TRUMPET

GySgt Benjamin Albright

SSgt William Berue

GySgt Robert Bonner

GySgt Brandon Eubank

MGySgt Matthew Harding*

SSgt Tyler Lindsay

MGySgt Susan Rider

MSgt Robert Singer

HORN

MGySgt Hilary Harding*

GySgt Cecilia Kozlowski

MSgt Jennifer Paul

SSgt Claire Ross

SSgt Shawn Zheng

TROMBONE

MGySgt Samuel Barlow*

SSgt Katie Franke

GySgt Russell Sharp

BASS TROMBONE

GySgt Daniel Brady

EUPHONIUM

GySgt Hiram Diaz

MGySgt Mark Jenkins*

TUBA

MSgt Frank Crawford*

GySgt William Samson

GySgt Simon Wildman

TIMPANI

MGySgt Mark Latimer

PERCUSSION

GySgt David Constantine

SSgt Alexander Garde

SSgt Bradley Loudis

MSgt Gerald Novak

MGySgt Christopher Rose*

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MSgt Eric Sabo

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STAGE CREW

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Cpl David Corral

LCpl Nyheem Harrison

LCpl Kelley Miller

Cpl Teiarra Richardson

PFC Victor St. Lot

*Principal





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