



Gala Concert

TUESDAY, MARCH 15, 2022 | 7:30 PM

THE MUSIC CENTER at STRATHMORE

Colonel Jason K. Fettig, Director



FEATURING GUEST SOLOIST
JEAN-YVES THIBAUDET

“THE PRESIDENT’S OWN”
UNITED STATES MARINE BAND

Colonel Jason K. Fettig, Director

*Gala
Concert*

TUESDAY, MARCH 15, 2022 | 7:30 PM

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NORTH BETHESDA, MD

JEAN-YVES THIBAUDET, GUEST SOLOIST

JEAN-YVES THIBAUDET

GUEST SOLOIST

For more than three decades, Jean-Yves Thibaudet has performed worldwide, recorded more than 50 albums, and built a reputation as one of today's finest pianists. He plays a range of solo, chamber, and orchestral repertoire—from Beethoven through Liszt, Grieg, and Saint-Saëns, to Khachaturian and Gershwin, and to Olivier Messiaen, Qigang Chen, James MacMillan, Richard Dubugnon, and Aaron Zigman.

From the very start of his career, he has delighted in music beyond the standard repertoire, from jazz to opera, including works which he has transcribed himself for the piano. His profound professional friendships crisscross the globe and have led to spontaneous and fruitful collaborations in film, fashion, and visual art.

Thibaudet has a lifelong passion for education and fostering young musical talent. He is the first-ever Artist-in-Residence at the Colburn School in Los Angeles, where he makes his home. In 2017, the school announced the Jean-Yves Thibaudet Scholarships, funded by members of Colburn's donor community, to provide aid for Music Academy students, whom Thibaudet will select for the merit-based awards, regardless of their instrument choice.

Thibaudet records exclusively for Decca; his extensive catalogue has received two Grammy nominations, the Preis der Deutschen Schallplattenkritik, the Diapason d'Or, the Choc du Monde de la Musique, the Edison Prize, and Gramophone awards. His most recent album, 2021's *Carte Blanche*, features a collection of deeply personal solo piano pieces never before recorded by the pianist. Other highlights from Thibaudet's catalog include a 2017 recording of Bernstein's *Age of Anxiety* with the Baltimore Symphony Orchestra and Marin Alsop, with whom he previously recorded Gershwin, featuring big band jazz orchestrations of *Rhapsody in Blue*, the Concerto in F, and the original version of Variations on "I Got Rhythm." In 2016, on the 150th anniversary of Erik Satie's birth, Decca released a box set of Satie's complete solo piano music performed by Thibaudet—one of the foremost champions of the composer's works. On his Grammy-nominated recording *Saint-Saëns, Piano Concerti Nos. 2 & 5*, released in 2007, he is joined by Charles Dutoit and Orchestre de la Suisse Romande. Thibaudet's *Aria—Opera Without Words*, which was released the same year, features aria transcriptions, some of which are Thibaudet's own. His other recordings include the jazz albums *Reflections on Duke: Jean-Yves Thibaudet Plays the Music of Duke Ellington* and *Conversations With Bill Evans*.

Thibaudet has also had an impact on the worlds of fashion, film, and philanthropy. He was soloist on Aaron Zigman's score for Robin Swicord's *Wakefield*; this was the first time that the composer had allowed a pianist other than himself to perform his film work. He was also soloist in Dario Marianelli's award-winning scores for the films *Atonement* (which won an Oscar for Best Original Score) and *Pride and Prejudice*, as well as Alexandre Desplat's soundtracks for the 2012 film *Extremely Loud & Incredibly Close* and Wes Anderson's 2021 film *The French Dispatch*. He had a cameo in Bruce Beresford's film on Alma Mahler, *Bride of the Wind*, and his playing is showcased throughout. In 2004 he served as president of the prestigious charity auction at the Hospices de Beaune. His concert wardrobe is designed by Dame Vivienne Westwood.

Jean-Yves Thibaudet was born in Lyon, France, where he began his piano studies at age five and made his first public appearance at age seven. At twelve, he entered the Paris Conservatory to study with Aldo Ciccolini and Lucette Descaves, a friend and collaborator of Ravel. At age fifteen, he won the Premier Prix du Conservatoire and, three years later, the Young Concert Artists Auditions in New York City. Among his numerous commendations is the Victoire d'Honneur, a lifetime career achievement award and the highest honor given by France's Victoires de la Musique. In 2010 the Hollywood Bowl honored Thibaudet for his musical achievements by inducting him into its Hall of Fame. Previously a Chevalier of the Ordre des Arts et des Lettres, Thibaudet was awarded the title Officier by the French Ministry of Culture in 2012. In 2020, he was named Special Representative for the promotion of French Creative and Cultural Industries in Romania. He is co-artistic director, with Gautier Capuçon, of the Festival Musique & Vin au Clos Vougeot.



Program

Adolphus Hailstork (b.1941)	“Celebration!”
Jessica Meyer (b. 1974)	<i>Press On</i> (2022) <i>world première</i>
Leonard Bernstein (1918–90) transcribed by Paul Lavender	Symphonic Dances from <i>West Side Story</i>

INTERMISSION

Aaron Zigman (b. 1963) transcribed by Donald Patterson* and the composer	<i>Tango Manos</i> , Concerto for Piano (2019) <i>Jean-Yves Thibaudet</i> , guest soloist <i>transcription world première</i>
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*Member, U.S. Marine Band

Program Notes



COURTESY: ADOLPHUS HAILSTORK

“Celebration!”

ADOLPHUS HAILSTORK (B.1941)

American composer and educator Adolphus Hailstork was born in Rochester, New York, and grew up in Albany, where he studied violin, piano, organ, and voice. He received his bachelor’s degree from Howard University in Washington, D.C., and his master’s degree from the Manhattan School of Music, as a student of Vittorio Giannini and David Diamond. He went on to earn his doctorate in music composition from Michigan State University in 1971, where he studied with H. Owen Reed. Hailstork also pursued studies at the American Institute at Fontainebleau with the legendary Nadia Boulanger.

Hailstork has composed for chorus, solo voice, piano, organ, chamber ensembles, opera, band, and orchestra. His music has been performed by major American orchestras—including the Philadelphia Orchestra, the Chicago Symphony, and the New York Philharmonic—and under the batons of conductors such as James DePreist, Daniel Barenboim, Kurt Masur, Lorin Maazel, and JoAnn Falletta. Hailstork’s Symphony No. 2 was commissioned by the Detroit Symphony and premiered in 1999, and both his second and

third symphonies were recently recorded on the Naxos label by the Grand Rapids Symphony Orchestra in Michigan, under the direction of David Lockington.

Other major commissions have included *Earthrise*, a large-scale choral work premiered by James Conlon and the 2006 Cincinnati May Festival, and *Whitman’s Journey*, a cantata for chorus and orchestra premiered by Donald McCullough and the Master Chorale of Washington, D.C., at the Kennedy Center in 2006. Hailstork’s opera about the Underground Railroad, entitled *Rise for Freedom*, was premiered in 2007 by the Cincinnati Opera Company. Two of his early works for band, *Out of the Depths* and *American Guernica*, received awards from major national competitions, and in 2021, a new transcription of his Fanfare on “Amazing Grace” was commissioned for and premiered at the Inaugural Ceremony of President Joseph Biden by “The President’s Own” United States Marine Band, under the direction of Colonel Jason K. Fettig.

From 1969 to 1971, Hailstork taught at Michigan State University and subsequently served as professor at Youngstown State University in Ohio, from 1971 to 1976. He has also taught at Norfolk State University in Virginia, and is currently a professor of music and composer-in-residence at Old Dominion University in Norfolk, Virginia, where the archives of his work also resides.

In the years leading up to the nation’s bicentennial, several prominent American composers were approached to write short pieces of commemoration for the momentous occasion. The Nashville Symphony and its conductor Thor Johnson asked Hailstork to compose such a work. The short and festive piece, “Celebration!,” was then distributed at no cost to high school orchestras around the United States during the bicentennial in 1976. Shortly after composing the original version for orchestra, Hailstork created this version for symphonic band.

Press On (2022)

JESSICA MEYER (B. 1974)
world première

With playing described as “fierce and lyrical” and works that are “other-worldly” (*The Strad*) and “evocative” (*New York Times*), Jessica Meyer is a Grammy-nominated violist and composer whose passionate musicianship radiates accessibility and emotional clarity. Her first composer/performer portrait album recently debuted at No. 1 on the Billboard Traditional Classical Chart, where “knife-edge anticipation opens on to unexpected, often ecstatic musical realms, always with a personal touch and imaginatively written for the instruments” (*Gramophone Magazine*).

Meyer’s orchestral works have been performed by the North Carolina Symphony in Raleigh, the Nu Deco Ensemble in Miami, the Charlotte Symphony, the Vermont Symphony, the Evansville Philharmonic in Indiana, the Auburn Symphony in Washington State, and by other regional orchestras and university/conservatory programs. Recently, she was announced the winner of the second annual Ellis-Beauregard Foundation Composer’s Award, which funded a commission for the Bangor (Maine) Symphony in the 2021–22 season. Upcoming orchestral engagements include a concerto for herself with the League of Composers Orchestra, to be premièred at Columbia University’s Miller Theatre in New York, and interactive performances all around the country as part of Carnegie Hall’s nationwide Link Up program.

Meyer’s compositions viscerally explore the wide palette of emotionally expressive colors available to each instrument, while using traditional and extended techniques inspired by her varied experiences as a contemporary and period instrumentalist. Since embarking on her compositional career seven years ago, she has had première performances by the acclaimed vocal ensembles Roomful of Teeth and Vox Clamantis; the St. Lawrence String Quartet, while she served as composer in residence at the Spoleto Festival USA in Charleston, South Carolina; the American Brass Quintet; PUBLIQuartet; cellist Amanda Gookin for her Forward Music Project; Sybarite 5; and NOVUS NY of Trinity Wall Street, among others. Major compositions have included a work for the self-conducted chamber orchestra A Far Cry, commissioned by the Isabella Stewart Gardner Museum in Boston; a piece for the Juilliard School in New York as part of a project with their Historical Performance Program; and a song cycle for the Lorelei Ensemble that received the Dale Warland Singers Commission Award from Chorus America.

Meyer is equally known for her inspirational work as an educator, where she empowers musicians with networking, communication, teaching, and entrepreneurial skills so they can be the best advocates for their own careers. Her workshops have been featured at the Juilliard School, the Curtis Institute of Music in Philadelphia, Teaching Artists of the Philadelphia Orchestra, Manhattan School of Music, Longy School of Music in Massachusetts, New York University, the Chamber Music America Conference, and at various universities around the country. Meyer has conducted hundreds of workshops for students and adults at the Lincoln Center, Carnegie Hall, Chamber Music Society of Lincoln Center, Caramoor, the Little Orchestra Society, and the Orchestra of St. Luke’s. Recently, she launched a Teen Composer Intensive at the New England Music Camp in Maine, where teens of all abilities can develop their craft, amass recordings for their portfolio, and connect with both professional and student performers.

Just before the COVID-19 pandemic spread across the world, the United States Marine Band commissioned Meyer to compose a major work for symphonic band, which resulted in the work *Press On*. Regarding her inspiration for the composition, Meyer wrote:

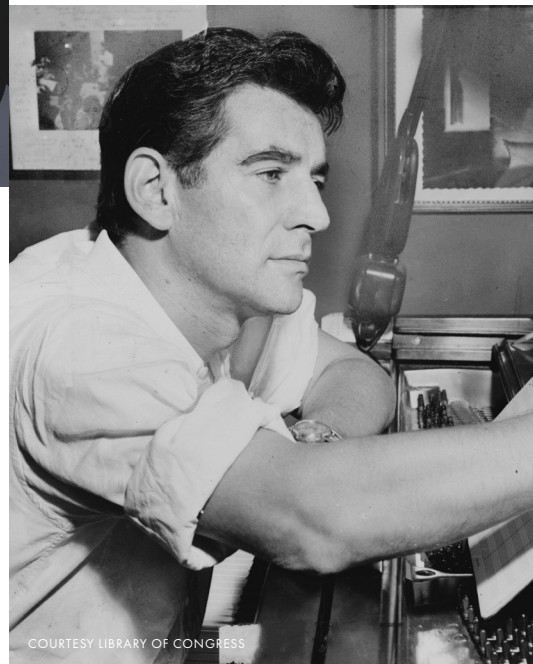


I am a late-in-life composer professionally but was fortunate to have two loves develop while in high school: my love for creating my own music, and my undying love for marching band. As a violist, I did not get to actually be in the band—but all my friends were. I was that kid who rode the band bus to whatever competition or parade they were performing in, just to root them on (and, of course, to be part of the “hang”). Mr. Theodore Scalzo directed the band program but also taught a class that would eventually change my life—one where we learned about the nuances of music theory, not by studying all the rules and filling out charts, but by writing our own music using Mac computers and MIDI samplers (and this was back in 1991). I even wrote a concerto for myself and a computer that we toured around, and by senior year I was spending most of my time composing in our little Computer Music Lab, when I was not practicing for college auditions. Oddly, when I got into Juilliard, I never once thought of going for composition because I never deemed it “practical.” Sharing my family’s concern over how I would make a living after conservatory, viola always equaled “orchestra job” in my mind, and that was the road I was determined to go down for quite a while.

Years and years passed until I finally acknowledged what was missing from my life and returned to writing my own music—and with that, found success that was far from any practical imagining. To be able to write for such an amazing band like “The President’s Own” is a dream I could not have even conjured.

I chose the title *Press On* because choosing persistence in the face of adversity or uncertainty has been a test for all of us in recent years. One’s mindset and determination is key, even when the future throws us another curveball, yet again.

Many thanks to Col. Jason Fettig for the opportunity, and to all the members of the band for bringing this piece to life.



Symphonic Dances from *West Side Story*

LEONARD BERNSTEIN (1918–90)
transcribed by Paul Lavender

Audiences were at first somewhat unsure what to make of Leonard Bernstein’s groundbreaking *West Side Story* when it opened on Broadway in 1957, as the work was neither an opera nor a musical. Pushing the boundaries of musical theater was not a new idea for Bernstein, who had been blurring the lines between its various forms from his earliest work for the stage, the 1944 ballet *Fancy Free*. Some of Bernstein’s experiments were more successful than others. His 1944 musical *On the Town* was a popular hit that eventually was made into a successful movie, while more serious works like *Trouble in Tahiti* (1952) and *Candide* (1956) languished, opening to decidedly mixed reviews and lukewarm popular response. In *West Side Story*, however, Bernstein perfected his formula, astutely balancing elements of Broadway musical, opera, ballet, and popular musical idioms. Despite its unusual identity, *West Side Story* enjoyed popular and critical success, initially running for 732 performances on Broadway and receiving a Tony Award nomination. It is ironic that this innovative musical, a work that forever changed the course of musical theater and was defined by its focus on twen-

tieth-century urban issues, lost the 1957 Tony Award to Meredith Willson’s *The Music Man*, a charming but nostalgic work that longingly looked back upon the America of days past.

In composing the score for *West Side Story*, one of Bernstein’s biggest orchestration challenges was to translate his large-scale symphonic concepts into a format that would work for the small pit orchestra of the Winter Garden Theater in New York, the site of the première. His first step in solving this dilemma was to enlist the aid of Sid Ramin and Irwin Kostal, two musicians with considerable stage, radio, and television experience. But the problem was bigger than just the limited number of instruments available in the pit, for Bernstein was required by the local union to use a number of the regular pit orchestra members of the Winter Garden Theater, many of

whom were not especially talented or motivated. Bernstein derisively labeled these house musicians “Shuberts,” a reference to the owners of the theater. He thought so little of them that he asked his orchestrators, “How would you guys feel if we got rid of the viola Shuberts?” Kostal warned Bernstein that the players would have to be paid even if they didn’t play, to which the composer replied: “Okay, let’s do without them, because I couldn’t stand listening to my show every night and hearing what those guys would do to the viola parts.” Other instrumental sections of “Shuberts” were accommodated by adding freelance musicians to play the difficult parts, while the house players “played the potatoes,” much simpler lines to which they could do little harm.

When Bernstein asked Kostal and Ramin to help him create a symphonic suite from *West Side Story*’s ballet music in 1961, they were understandably excited. According to Ramin:

We were in ecstasy! Every orchestral colour was ours for the asking; strings could be subdivided ad infinitum, percussion could be spread out among many players, winds and brass were expanded; and our only concern was whether the classically oriented symphonic player could handle the “jazzier” elements of the score. Cool, for example: Lenny assured us that symphonic orchestras could play the Cool fugue stylistically, and indeed they have! In retrospect, I now realize that Lenny himself, because he had a foot in both camps, was a classically-trained musician who knew just how far we could go with popular styles.

Bernstein felt strongly that music and dance were integral elements of *West Side Story*’s narrative: “So much was conveyed in the music, including enormous reliance upon dance to tell the plot—not just songs stuck into a book.” This conviction led him to construct a ballet suite that was more than just a potpourri of popular tunes from the show. Although the sequence of dances did not strictly adhere to the plot line, the episodes were carefully chosen and ordered by Bernstein to reflect the general contour of the story. He had no doubt that the suite should begin with the distinctive tritone that is heard throughout the music of *West Side Story*, followed immediately by the swaggering Prologue that set the stage for his modern, urban version of *Romeo and Juliet*. Some of the subsequent dances were shifted from the original plot sequence to facilitate pacing, such as the placement of “Somewhere” between the Prologue and “Mambo,” and the use of the “Meeting Scene” music as transitional material into “Cool.” The idea to end the suite with “I Have a Love,” the same music that ends the show, came from longtime friend and collaborator Jack Gottlieb, a decision that prompted Bernstein to compose a new flute cadenza to transition into this hauntingly beautiful coda.

Although the music was originally conceived for the Broadway stage, Symphonic Dances from *West Side Story* has become Leonard Bernstein’s most successful concert work. Concert band musicians had long wished for a transcription of the suite, but the Bernstein estate did not sanction one for many years. Paul Lavender’s marvelous setting was approved by the estate for publication in 2007, just in time to celebrate the fiftieth anniversary of this icon of American musical theater.

Tango Manos, Concerto for Piano (2019)

AARON ZIGMAN (B. 1963)

transcribed by Donald Patterson* and the composer
transcription world première

Emmy Award-winning composer Aaron Zigman has created an array of works for the concert stage and is a composer of more than seventy feature film scores. As a classically trained pianist, composer and conductor, Zigman started out as a studio pianist in his late teens in Los Angeles. He has arranged for many iconic record producers as well as doing arrangements and orchestrating on various film projects. He has a degree of versatility rarely seen; his deep classical roots combined with his background in writing and producing songs for many of popular music’s greatest performers (Aretha Franklin, John Legend, Christina Aguilera, Phil Collins, Seal, and Natalie Cole, among others) has given him the ability to traverse all styles of music to develop some of the industry’s most memorable film scores, such as *The Notebook*—one of



COURTESY: AARON ZIGMAN

seven collaborations with award-winning director Nick Cassavetes—which is ranked in the top ten romantic classics of all time.

Critics have praised Zigman’s score for the 2017 dramatic film *Wakefield*, directed by Oscar-nominated Robin Swicord and featuring Academy Award nominee and Emmy winner Bryan Cranston and Golden Globe winner Jennifer Garner. Esteemed film journalist, Jon Burlingame described Zigman’s *Wakefield* work as “one of the year’s most haunting and affective scores.” Most recently Zigman composed the score for the compelling period drama, *A Jazzman’s Blues* (directed by Tyler Perry) to be released this in 2022. Currently, he is working on a new film with Nick Cassavetes titled *God Is a Bullet*.

In August of 2021, Zigman’s Rhapsody for Cello and Piano was performed by cellist Alisa Weilerstein and pianist Inon Barnatan, with the La Jolla Chamber Music Society in San Diego. Zigman is currently writing an oratorio with New York librettist Mark Campbell, commissioned by the Shanghai Symphony and slated to be performed in Shanghai in 2023. The 2024 American première will be announced in early 2022.

Zigman’s piano concerto *Tango Manos* received its U.S. première with the San Francisco Symphony Orchestra, with Jean-Yves Thibaudet as the soloist. San Francisco Symphony program note annotator Laura Stanfield Prichard adapted her program note to describe the première of the version for wind ensemble, transcribed and arranged specifically for “The President’s Own” United States Marine Band by former Chief Arranger Donald Patterson in collaboration with the composer:



CREDIT: ANDREW ECCLES

Zigman’s *Tango Manos* piano concerto [was] co-commissioned and written for pianist Jean-Yves Thibaudet. [It was performed] by the China Philharmonic (2019 première at the Beijing Music Festival) [and] Orchestre philharmonique de Radio France, and its American debut (2020 première) was nominated for the 2021 Pulitzer Prize in Music and was a national finalist for the 2021 American Prize in Professional Orchestral Composition.

The wind ensemble version of Zigman’s *Tango Manos* (2022), is receiving its world première today by the U.S. Marine Band with the original commission pianist, Jean-Yves Thibaudet. Thibaudet relates the origins of the work: “Long Yu [artistic director of the China Philharmonic and founder of the Beijing Music Festival] had the idea to do a tango concerto together and asked me to look at who could write that for us. He was very serious about it, and I was excited by the idea. I have always admired the music of Argentina, pianist Horacio Salgán in particular. One day, when speaking with Aaron Zigman, I realized that he was very much into the tango and South American music as well. It was one of his specialties, which I didn’t know! I asked him to write a teaser, a few minutes or so, and send it to me and Long Yu, who immediately loved it.” A commission soon followed, and the composer also adapted the music for small chamber orchestra (premiered at the Atlanta Symphony last season).

Zigman believes tango is one of music’s most colorful and emotional forms, “expressing pain, beauty, and love, while it is also a dance that must reflect these emotions. It’s a very introspective art form.” In his three-movement, thirty-minute concerto, he pays homage to tango’s unique essence, developing its characteristic rhythms, harmonies, rich sensuality, and color. The piano is a powerful protagonist throughout the piece, with soloist, harmonic ensemble, and a huge battery of percussion joining together in a powerful symbiosis. In the composer’s own words: “In a world full of chaos and turmoil, music has the power to bind humanity, creating a bridge between all of us and reminding us that we are all one people. I am honored and grateful that this work is being performed by the world-renowned U.S. Marine Band under the baton of the highly-acclaimed conductor Colonel Jason K. Fettig and one of the most incredible pianists of our time, the amazing Jean-Yves Thibaudet.”

*Member, U.S. Marine Band

U.S. MARINE BAND CONCERT PERSONNEL

DIRECTOR
Col Jason K. Fettig
Manchester, NH

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

ASSISTANT DIRECTOR
1st Lt. Darren Y. Lin
Hummelstown, PA

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

OPERATIONS OFFICER
CWO4 Bryan P. Sherlock
Evansville, IN

DRUM MAJOR
MGySgt Duane F. King
Jacksonville, FL

ASSISTANT DRUM MAJOR
GySgt Monica A. Preston
Massillon, OH

PICCOLO
SSgt Courtney Morton
San Jose, CA

FLUTE
GySgt Ellen Dooley
Boca Raton, FL

+MGySgt Betsy Hill
Shepherdstown, WV

*MSgt Elisabeth Plunk
Moline, IL

GySgt Kara Santos
Iowa City, IA

GySgt Heather Zenobia
Louisville, KY

OBOE
*+MGySgt Leslye Barrett
Liberty, MO

*GySgt Trevor Mowry
Glen Ellyn, IL

OBOE/ENGLISH HORN
GySgt Joseph DeLuccio
Vernon, NJ

GySgt Tessa Gross
Santa Monica, CA

E-FLAT CLARINET
MGySgt Michelle Urzynecok
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

+MGySgt Vicki Gotcher
Tyler, TX

GySgt Christopher Grant
Oakton, VA

SSgt Tyler Hsieh
San Jose, CA

SSgt Andrew Jacobi
Greenville, SC

GySgt Meaghan Kawaller
Centreville, VA

GySgt Joseph LeBlanc
Honolulu, HI

*GySgt Patrick Morgan
Maryville, TN

SSgt Jacob Moyer
Waldorf, MD

MGySgt John Mula
Monticello, IL

MSgt Harry Ong
Seattle, WA

SSgt Samuel Ross
Russellville, AR

GySgt Jonathon Troy
Ann Arbor, MI

MGySgt Frederick Vare
North Syracuse, NY

BASS CLARINET
GySgt Andrew Dees
Richardson, TX

GySgt Shannon Kiewitt
Sevierville, TN

BASSOON
SSgt Matthew Gregoire
Dover, NH

*+MGySgt Christopher McFarlane
Williamsville, NY

SSgt Stephen Rudman
LeRoy, NY

SAXOPHONE
GySgt Jacob Chmara
St. Petersburg, FL

MSgt Otis Goodlett
Lexington, SC

GySgt David Jenkins
Williamstown, MA

*+MGySgt Nomar Longoria
McAllen, TX

SSgt Connor Mikula
Holland, MI

SSgt Rachel Perry
Otselic, NY

MSgt Gregory Ridlington
Spokane, WA

MSgt Steven Temme
Phoenix, AZ

CORNET/TRUMPET
GySgt Benjamin Albright
Wilson, NY

SSgt Anthony Bellino
Niskayuna, NY

SSgt Robert Bonner
Payne Springs, TX

SSgt Nathan Clark
Glen Rock, PA

*MGySgt Kurt Dupuis
Rochester, NH

GySgt Brandon Eubank
Tinley Park, IL

+MGySgt Christian Ferrari
Rome, NY

MGySgt Scott Gearhart
Beaumont, TX

*MGySgt Matthew Harding
North Dartmouth, MA

SSgt Chris Larios
Overland Park, KS

SSgt Tyler Lindsay
Richmond, VA

GySgt Amy McCabe
Bonfield, IL

GySgt James McClarty
Fort Worth, TX

MGySgt Susan Rider
Cedar Falls, IA

GySgt Robert Singer
Reston, VA

MSgt Brian Turnmire
Flintstone, GA

GySgt Michael Warnick
Cleveland, OH

GySgt Brad Weil
Jasper, IN

HORN
SSgt Cecilia Buettgen
Sterling Heights, MI

SSgt Joseph Cradler
Fairfax, VA

*MSgt Hilary Harding
Princeton, KY

SSgt Timothy Huizenga
Lansing, IL

SSgt Brigitte Knox
Albuquerque, NM

+GySgt Jennifer Paul
Algonquin, IL

GySgt Douglas Quinzi
Las Cruces, NM

MSgt Greta Richard
White Bear Lake, MN

SSgt Claire Ross
Grand Rapids, MI

SSgt Rebecca Sieff
Columbia, MD

TROMBONE
MSgt Darren Bange
Reisterstown, MD

*MSgt Samuel Barlow
Jackson, TN

+MGySgt Chris Clark
Commerce, TX

MSgt Timothy Dugan
Ocean City, NJ

GySgt Preston Hardage
Chesterfield, MO

SSgt Christopher Reaves
Colorado Springs, CO

SSgt Russell Sharp
Mustang, OK

BASS TROMBONE
GySgt Daniel Brady
Dallas, TX

MSgt Karl Johnson
Federal Way, WA

EUPHONIUM
GySgt Hiram Diaz
Miami, FL

*+MGySgt Mark Jenkins
Las Vegas, NV

GySgt Ryan McGeorge
San Diego, CA

MSgt Matthew Summers
Palo Alto, CA

TUBA
GySgt Landres Bryant
West Palm Beach, FL

*MSgt Frank Crawford
Cheboygan, MI

SSgt William Samson
Appleton, WI

SSgt Benjamin St. Pierre
Arlington, VA

+MSgt Christopher Tiedeman
Tacoma, WA

SSgt Simon Wildman
Kingwood, WV

PERCUSSION
GySgt Jonathan Bisesi
Orchard Park, NY

GySgt David Constantine
Beaverton, OR

SSgt Michael Hopkins
Raleigh, NC

*MGySgt Mark Latimer
St. Louis, MO

GySgt Michael Metzger
Lilburn, GA

+GySgt Gerald Novak
Alamogordo, NM

MSgt Steven Owen
Eugene, OR

MSgt Glenn Paulson
Clinton, NY

+MGySgt Christopher Rose
Atlanta, GA

MSgt Kenneth Wolin
Oak Park, MI

VIOLIN
+MSgt Janet Bailey
McLean, VA

GySgt Christopher Franke
Springfield, VA

*GySgt Karen Johnson
Gilbert, AZ

SSgt Sara Matayoshi
Panorama City, CA

MSgt Erika Sato
Portland, OR

GySgt Chaerim Smith
Houston, TX

SSgt Ryo Usami
San Diego, CA

SSgt Foster Wang
Douglaston, NY

GySgt Sheng-Tsung Wang
Ellicott City, MD

VIOLA
GySgt Sarah Hart
St. Louis, MO

*+MGySgt Christopher Shieh
Upper Marlboro, MD

GySgt Tam Tran
Appleton, WI

CELLO
*+SSgt Charlaïne Prescott
Alexandria, VA

SSgt Caroline Bean Stute
Lakeland, FL

SSgt Clayton Vaughan
Meridian, MS

DOUBLE BASS
*+MGySgt Aaron Clay
Fairmont, WV

MSgt Eric Sabo
Phoenix, AZ

HARP
MGySgt Karen Grimsey
Wheaton, IL

GUITAR
MGySgt Alan Prather
Cuyahoga Falls, OH

KEYBOARD
*MSgt AnnaMaria Mottola
Anchorage, AK

SSgt Christopher Schmitt
Fairfax Station, VA

MSgt Russell Wilson
Clinton, MD

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

MSgt Sara Sheffield,
mezzo-soprano
Jacksonville, TX

MUSIC PRODUCTION
SSgt Scott Ninmer
Taylорville, IL

OPERATIONS
MSgt Preston Mitchell
Lubbock, TX

GySgt Steven Williams
Lancaster, PA

ADMINISTRATION
PFC Omar Andres
Indiantown, FL

LCpl Ashley Cuxil
Manvel, TX

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Concert personnel
*Principal \ +Section Leader



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.

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 premières 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.



“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

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.



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