

“THE PRESIDENT’S OWN”  
UNITED STATES MARINE BAND

*Lieutenant Colonel Ryan Nowlin, Director*

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# SEMPER FIDELIS

## USMC 250TH GALA

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SUNDAY, MARCH 23, 2025 | 3 PM

The Music Center at Strathmore  
North Bethesda, MD





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FEATURING

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND  
“THE COMMANDANT’S OWN” UNITED STATES MARINE DRUM & BUGLE CORPS  
UNITED STATES FLEET MARINE CORPS COMPOSITE BAND

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LIEUTENANT COLONEL RYAN NOWLIN  
CAPTAIN COURTNEY R. LAWRENCE  
CHIEF WARRANT OFFICER 3 KATHERINE T. GENOVESE  
CONDUCTING

# PROGRAM

“THE COMMANDANT’S OWN” UNITED STATES MARINE DRUM & BUGLE CORPS

John Stafford Smith (1750–1836) arranged by LtCol Ryan Nowlin*	National Anthem, “The Star-Spangled Banner”
Paul Lovatt-Cooper (b. 1976) arranged by JD Shaw, Colin McNutt, and Iain Moyer	“Walking with Heroes” (2007) <i>Captain Courtney R. Lawrence, conducting</i>

UNITED STATES FLEET MARINE CORPS COMPOSITE BAND

Robert Jager (b. 1939)	“Esprit de Corps”
LtCol Ryan Nowlin*	March, “A Century of Service” (2018) <i>CWO3 Katherine T. Genovese, conducting</i>
Richard Rodgers (1902–79) transcribed by Robert Russell Bennett	Symphonic Scenario from <i>Victory at Sea</i> <i>CWO3 Katherine T. Genovese, conducting</i>
Daniel O. Butterfield (1831–1901) arranged by James Stephenson	“Taps”
George W. Warren (1828–1902) arranged by Thomas Knox*	“God of Our Fathers”

## INTERMISSION

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

John Philip Sousa* (1854–1932) edited by The United States Marine Band	March, “Semper Fidelis”
Jacques Offenbach (1819–80) edited by John R. Bourgeois*	Galop from <i>Geneviève de Brabant</i>
Onsby Rose (b. 1975)	Symphony No. 2, <i>The Sacred Cloth</i> (2025) Upon them we bestow honor... They find courage where others cannot... Lifelong commitment to those unknown... Triumphant service to all. <i>world première</i>

# PROGRAM NOTES

National Anthem, “The Star-Spangled Banner”

JOHN STAFFORD SMITH (1750-1836)  
arranged by LtCol Ryan Nowlin\*

Near the end of the War of 1812, Francis Scott Key watched the American flag rise over Fort McHenry while upon a British ship in Baltimore harbor. He had been negotiating for the release of an American captive when the British attacked the fort, and he feared that after over twenty-four hours of heavy bombardment the British flag would surely be flying in the morning. However, upon seeing the American flag still defiantly waving, he hastily composed the first verse of what became the lyrics for our national anthem. After coming ashore, he wrote three additional verses, completing what he titled “Defence of Fort McHenry.”

Baltimore publisher and church organist Thomas Carr set the poem to the tune “To Anacreon in Heaven.” Composed by John Stafford Smith, it was originally the official song of a late-eighteenth century British gentlemen’s club called the Anacreontic Society. “The Star-Spangled Banner” grew to be one of the most recognized songs in the United States. President Woodrow Wilson signed an executive order to make it the official anthem for the military in 1916. Later, Congress passed House Resolution 14 which was signed into law by President Hoover, making “The Star-Spangled Banner” our national anthem in 1931.

This special arrangement was prepared especially for the Marine Drum and Bugle Corps by the twenty-ninth director of “The President’s Own,” Lieutenant Colonel Ryan Nowlin, in commemoration of the 250th anniversary of our Marine Corps.

“Walking with Heroes” (2007)

PAUL LOVATT-COOPER (B. 1976)  
arranged by JD Shaw, Colin McNutt, and Iain Moyer

Composer, conductor, and percussionist Paul Lovatt-Cooper is the director of music at the television and media company Factory Transmedia, managing director of his own music company PLC Music, and composer in association with the Black Dyke Band. His compositions have been performed worldwide, including at the Royal Albert Hall, Carnegie Hall, and the Sydney Opera House, and he has composed music for television projects with a variety of media companies. As a percussionist, Lovatt-Cooper has performed as a soloist in places such as New York, London, Tokyo, Osaka, Switzerland, and the Netherlands. He has conducted numerous ensembles, including the Black Dyke Band, the National Youth Brass Band of Scotland, and the National Children’s Band of Great Britain.

“Walking With Heroes” was first performed by the Black Dyke Band on May 18, 2007 in Bridgewater Hall, Manchester. It is the title track of Lovatt-Cooper’s debut album, recorded by the Black Dyke Band.

Lovatt-Cooper wrote the following regarding this work:

The idea behind the title is that as humans we remember great people living and passed who have touched our lives and have made a big impact on how we lead our lives: people like our loved ones, family members, friends, and even religious leaders and celebrities. They have either taught us, helped us to understand, or lead their lives by example and in our eyes, are heroes. We look up to these people and remember them as heroes. Their spirit and influence stays with us wherever we are. Thus, we are “Walking with Heroes.”





## “Esprit de Corps”

ROBERT JAGER (B. 1939)

Robert Jager was born into a musical family in Binghamton, New York. His early experience playing duets in church with his father, using his mother’s trumpet, helped set the stage for a career in music. Jager studied music at the University of Michigan in Ann Arbor for two years before enlisting in the United States Navy and serving as instructor of basic music theory at the Navy School of Music in Washington, D.C. He was promoted to staff arranger of the school in 1964 when it moved to Joint Expeditionary Base Little Creek-Fort Story in Virginia Beach, Virginia and began including students from the Army and Marine Corps. He held that position until he left the Navy in 1966. With the aid of the Montgomery G.I. Bill, Jager returned to the University of Michigan and received undergraduate and master’s degrees from the School of Music. He taught composition and theory at Tennessee Tech University in Cookeville for thirty years until his retirement in 2001.

The United States Marine Band, under former director Colonel John R. Bourgeois, commissioned Jager in 1984 to write “Esprit de Corps.” The band gave its première at the National Band Association convention in Knoxville, Tennessee later that year. In just more than five minutes of music, Jager lends his unique treatment to The Marines’ Hymn. From colonial fifes and drums to modern force protection in air, on land, and over the sea, he takes the listener on a musical journey through the history and worldly experience of Marines. Printed on the music, as a tribute to the Marine Band and its former director, Jager instructs the conductor to lead the ensemble at a spirited “Tempo di Bourgeois.”

## March, “A Century of Service” (2018)

LT COL RYAN NOWLIN\*

On August 13, 1918, in Washington, D.C., forty-year-old Opha May Johnson was the first of about 300 women who initially enlisted in the Marine Corps Reserve for service during World War I. They served in clerical and administrative positions and marched in parades.

Speaking about the first women in the Marine Corps, Nancy Wilt, the national historian of the Women Marines Association and director/curator of the Women of the Corps Collection, said:

After the Armistice, the women were released from active duty by mid-1919 and transferred to the inactive reserve for the duration of their enlistment. One platoon of women Marines was called back to active duty for one day on November 11, 1921, to escort the Body of the Unknown Soldier to his final resting place in Arlington National Cemetery. I have tremendous respect for the women of WWI who, by the thousands, lined up across the country to become members of the Marine Corps and serve a country that had not given them the right to vote. It is amazing the service of the Salvation Army, the American Red Cross, the military women of WWI, and the thousands of other woman volunteers who harvested crops, rolled bandages, and knitted cold weather sweaters and mittens for units.

Wilt wrote a letter to then-Marine Band Director Colonel Jason K. Fettig to ask the Marine Band to honor the centennial with a new march. Much time had passed since the nearly 24,000 women Marines of World War II marched to Louis Saverino and Emil Grasser’s “March of the Women Marines” and the 1970s women Marines danced to Saverino’s “Women Marine Waltz.” Fettig agreed and selected then-Assistant Director Captain Ryan Nowlin to musically mark the occasion. Speaking about his work, Nowlin said:

I spent an hour and a half on the phone with [Wilt] to get my musical ideas, all of which are inspired by the story of these first women Marines answering the nation’s call in 1918. I wrote these melodies constantly rising in pitch to symbolize that always reaching, always growing, that determined spirit of these women who volunteered in 1918. It is truly an honor to write the march in recognition of the century of service of women in the United States Marine Corps.



## Symphonic Scenario from *Victory at Sea*

RICHARD RODGERS (1902–79)

arranged by Robert Russell Bennett

Richard Rodgers was born in Queens, New York to a theater-loving household: his parents attended Broadway shows, while his grandparents favored the opera. He learned to play the piano at a young age and was composing songs by his teenage years, influenced primarily by the music of Jerome Kern. Rodgers would eventually go on to be one of the most prolific musical theater composers of his time. Through his famous collaboration with lyricist Lorenz Hart, he composed the music for standards such as “Blue Moon,” “My Funny Valentine,” “Bewitched, Bothered and Bewildered,” and “Isn’t It Romantic?” in the 1930–40s. When Hart eventually became too ill to work, he began a long collaboration with Oscar Hammerstein, which produced Broadway classics such as *Oklahoma!*, *Carousel*, and *The Sound of Music* in the 1940s–50s.

While many of his musicals have been adapted for film, Rodgers also wrote original music for the medium. He was tasked by NBC to write thematic music for the documentary series *Victory at Sea*, broadcast in the United States during 1952–3, and condensed into a feature-length film released in 1954. The series focused on naval warfare during World War II and comprised twenty-six half-hour segments. Rodgers contributed twelve short themes which were then orchestrated and adapted by Robert Russell Bennett. While Rodgers was given sole credit for the music, Bennett is said to have contributed a significant amount of original music as well and soon after arranged a highly-condensed concert medley which he titled *Symphonic Scenario from Victory At Sea*.

The work is through-composed; however, it contains eight distinct themes from the original series which are performed *attacca* (continuously without breaks):

1. Song of the High Seas: the recurring theme of the series, carried primarily by the trumpets, this movement evokes a sense of the boundlessness of life at sea.
2. Submarines in a Calm Sea: characterized by undulating ostinato patterns in the upper woodwinds and a regal melody in the low winds, this serene movement is nonetheless tinged with an ever-present sense of danger.
3. Beneath the Southern Cross: focused on campaigns that took place off the coasts of Brazil, Uruguay and Argentina, this movement features a subtle yet sparkling tango.
4. The Guadalcanal March: drawing inspiration from the famous battle where a handful of Marines prevailed against all odds, this movement is a rousing call to arms.
5. The Sunny Pacific Islands: a downtempo march with a lilting melody evokes a gentle breeze on a Polynesian island.
6. The Attack: beginning with an ominous crescendo, this movement is dominated by dissonant brass and explosive percussion.
7. Death and Debris: a shell-shocked naval officer walks the main deck and experiences the cost of battle, both human and material.
8. Hymn of Victory: hope and optimism prevail in this final movement as the combatants dream of more peaceful times to come during the journey home.





## “Taps”

DANIEL O. BUTTERFIELD (1831–1901)

arranged by James Stephenson

The creation of our country’s most revered bugle call has been credited for many years to General Daniel Butterfield, commander of the Third Brigade, First Division, Fifth Army Corps of the Army of the Potomac during the Civil War.

It was believed that Butterfield wrote the call in July 1862 while his brigade was camped in Confederate territory at Harrison’s Landing on the banks of the James River in Virginia, following the Seven Days’ Battles. However, scholars have recently discovered that it was in fact adapted by Butterfield from an early version of the bugle call “Tattoo,” the last five measures of which very closely resemble the current day “Taps.”

Regardless of its origin, the new call spread quickly to other units in both the Union and Confederate armies and began to be used for funeral ceremonies almost immediately. However, it was not until 1891 that U.S. Army drill regulations made it mandatory for funerals.

This long-form concert version of “Taps” was arranged by composer and longtime Marine Band collaborator Jim Stephenson in 2021. Stephenson has written the following regarding his special arrangement:

Several years ago, I was originally commissioned to do a new setting of “Taps” in memory of Bill Zehfuss, who was a longtime faculty member at the Brevard Music Center, and a good friend. That version for solo trombone and trombone ensemble has been performed numerous times and was recently featured on a PBS NewsHour tribute on Memorial Day of 2021. The performers were the members of “The President’s Own” U.S. Marine Band, with a voice-over by PBS anchor, Judy Woodruff. This new version for concert band is dedicated to Colonel Jason K. Fettig, and to all of my friends and colleagues at the Marine Band, and other military bands, and is written in a way such that it might be available to players at all levels in bands around the country.

## “God of Our Fathers”

GEORGE W. WARREN (1828–1902)

arranged by Thomas Knox\*

The hymn “God of Our Fathers” was written by Daniel Crane Roberts in 1876 for the United States centennial celebration. Roberts, an Episcopal priest and Civil War veteran, wrote the hymn for his congregation in the small town of Brandon, Vermont. It was originally set to the tune “Russia” by Aleksei L’vov, most famously used by Piotr Ilyich Tchaikovsky at the climax of the Overture Solennelle,

“1812.” However, George Warren later composed a new tune for Roberts’ text that he titled “National Hymn,” which was published in the 1892 revision of the Episcopal hymnal. This pairing of words and text is now the most familiar version of the hymn.

Thomas Knox, former chief arranger of the Marine Band, wrote this arrangement of “God of Our Fathers” for the first inauguration of Ronald Reagan, and it was given its première at the inauguration ceremony on January 20, 1981.



## March, “Semper Fidelis”

JOHN PHILIP SOUSA\* (1854–1932)

edited by The United States Marine Band

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

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

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

We were marching down Pennsylvania Avenue, and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison, many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed our playing of the march that the “trumpet” theme would be heard for the first time, just as we got to the front of the reviewing stand. Suddenly, ten extra trumpets were shot in the air, and the “theme” was pealed out in unison. Nothing like it had ever been heard there before—when the great throng on the stand had recovered its surprise, it rose in a body, and led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all.

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

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

## Galop from *Geneviève de Brabant*

JACQUES OFFENBACH (1819–80)

edited by John R. Bourgeois\*

Jacques Offenbach founded the Théâtre des Bouffes-Parisiens, a theater company based in a small building on the Champs-Élysées in Paris, France, hoping to capitalize on the influx of international visitors to the Paris Exposition in 1855. Offenbach wrote nearly one hundred operas and operettas. To produce this vast amount of work, he relied on established musical forms and theatrical plot devices like military satires, the obligatory waltz, the aria for the flirtatious young maid, and popular dances such as the can-can, polka, and galop.

Offenbach’s *Geneviève de Brabant* was first staged at Bouffes-Parisiens in 1859 to lukewarm reviews. Offenbach returned to the score in 1867, producing a new version expanded to three acts with a new libretto and new music. This production was a huge success, in part due to the addition of two comic, military characters. The Gendarmes’ Duet sung by these roles was a hit and became well known in France and beyond. This duet is believed to be the musical source of the oldest U.S. service song, The Marines’ Hymn.



## Symphony No. 2, *The Sacred Cloth* (2025)

ONSBY ROSE (B. 1975)

Onsby Rose is currently the Director of Instrumental Studies and Associate Professor of Music at Dordt University in Sioux Center, Iowa. He previously served an eleven-year career in the Marine Corps, working as a trombonist and conductor with the fleet bands in Albany, Ga. and New Orleans, La. He was also on staff at the Armed Forces School of Music in Norfolk, VA. He served for two years as a baritone bugler with “The Commandant’s Own” U.S. Marine Drum and Bugle Corps in Washington, D.C.

Rose’s compositions have been performed by many of the premiere military bands in Washington D.C., the Wheaton Municipal Band, numerous college and high school bands in the United States, and regional orchestras, as well as internationally in Australia, Japan, Guam, and Germany.

Rose wrote this note about his work:

In the summer of 2023, then-U.S. Marine Band Associate Director, Ryan Nowlin, approached me about a commission for “The President’s Own” U.S. Marine Band to be premiered in March of 2025 for the celebration of the 250th Birthday of the United States Marine Corps. We spoke about details and to my great excitement, Ryan indicated that I could write whatever I wanted. There would be no length restrictions, and no other restrictions as to what I could write. The work was to be suitable for our nation’s finest and oldest music ensemble to play not only for this concert, but many times in the future. In addition, the work should be appropriate to hopefully become a masterwork of the wind band repertoire. A work that many would desire to play in perpetuity.

With this information I set out to find the music. I have desired to write another symphony for many years. The symphony genre is one that I deeply love and that allows for true expansion of artistic expression to an extent that allows me as a composer to be true to whatever I feel God is giving me. In late 2023 I began to pray about what the symphony should consist of. One evening as I lay in bed, praying, the words “the sacred cloth” came to me very vividly in my mind. I continued to pray as to what this meant.

For the U.S. Marine Corps, it became very evident to me that God was leading my mind toward the symbolism of our dress blue uniform and the required traits that come with being a U.S. Marine. Most people from around the world recognize this iconic clothing and associate it with excellence in military skill and virtue. What struck me most about this was that the Marine dress blue uniform is a sacred cloth to all of us who are Marines. It is an honor to wear that uniform and to be able to call ourselves “Marine.” However, the meaning of this work goes far deeper than that. While written with this in mind, God brought my mind to many other things during the composition of this music. Mainly, that ALL people have a sacred cloth of their own. One evening when praying and considering the music as it was being created, I clearly saw a vision of my dad. My dad was not a Marine; he did serve in the Army, but long before I was ever born. My dad was a truck driver. It was this profession that provided for his family and that allowed him to be a part of the interlocking creation of human existence. My vision was simply of him leaving our home early in the morning to go to work. He was wearing his light blue, short-sleeved button-down shirt with his name on one side, and the company he worked for on the other. He had dark navy blue work pants on and his black boots. I know this seems not to connect, but immediately I knew that the image I saw was representing my dad’s “sacred cloth.”—the uniform he associated with his ability to provide for his family and be an active participant in God’s world. While not comparable to Marine dress blues in visual reception or notoriety, it was still equal to him in importance because it allowed him to provide for the needs and safety of his family and for his own life.

It then became very evident where God was leading the inspiration for the work. While the sacred cloth of the Marine Corps is the Marine uniform, and this music clearly is connected to that, we each have our own “sacred cloth.” For me, I have been out of the Corps for nearly twenty years. My sacred cloth could be the tuxedo in which I conduct concerts. It could be a suit I wear to attend academic conferences and the like. But most importantly, we ALL have a sacred cloth. My hope is that this music will connect with all people in whatever it is that you consider your sacred cloth. In the U. S. Marine Corps we relate certain ideas such as honor, courage, commitment, and service as being connected to what we are as Marines and that is represented by the iconic Marine uniform. However, every profession from every walk of life can connect with these words in some way, as all areas of work distinctly have all of these, and every profession in the world is important to allow our world to thrive, grow, and most importantly remain safe, and work in harmony with all of God’s creation. As you listen to this music, I ask that you consider, “What is MY sacred cloth?”



## Lieutenant Colonel Ryan Nowlin

DIRECTOR, UNITED STATES MARINE BAND

Director Lieutenant Colonel 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.

Lt. Col. Nowlin has enjoyed conducting the Marine Band and Chamber Orchestra in public performances during their winter/spring concert series and at summer concerts on the National Mall, as well as at ceremonies and national events at the U.S. Capitol, Washington National Cathedral, and at the White House. Additionally, he has conducted the band at Wolf Trap National Park for the Performing Arts in Vienna, Va., at The Midwest Clinic in Chicago, at the 2022 WASBE International Conference in Prague, on the Marine Band’s national concert tours, and on the band’s international tours to Japan (2019) and Europe (2022).



## Captain Courtney R. Lawrence

DIRECTOR, UNITED STATES MARINE DRUM & BUGLE CORPS

Captain Courtney R. Lawrence is the Director and Executive Officer of “The Commandant’s Own,” United States Marine Drum & Bugle Corps. A native of Houston, Texas, she enlisted in the United States Marine Corps in August 2008. Following graduation as Honor Graduate from Recruit Training in Parris Island, SC, she completed Marine Combat Training at the School of Infantry – East and then reported to Marine Barracks Washington D.C. for duty with “The Commandant’s Own.”

Captain Lawrence has served in a variety of billets to include Euphonium Section Leader, Chief Music Librarian, Drill Master, and Hornline Instructor. She attended the Warrant Officer Basic Course at The Basic School, Quantico, VA in January 2019, and assumed responsibilities as Operations Officer and Assistant Director in June of 2019. She has served as the Executive Officer and Director since January 2022.



## Chief Warrant Officer 3 Katherine T. Genovese

DIRECTOR, QUANTICO MARINE BAND

Chief Warrant Officer 3 Katherine T. Genovese enlisted in the United States Marine Corps in 2005. After completing Recruit Training, Marine Combat Training, and the Basic Music Course, she has been stationed as a Clarinet Instrumentalist with Marine Band San Diego, Clarinet Instructor and Woodwind Branch Head at the Naval School of Music, and the Enlisted Conductor for the 2d Marine Aircraft Wing Band. In 2016, she was selected for promotion to Warrant Officer. Upon completion of the Warrant Officer Basic Course at The Basic School, CWO3 Genovese reported for duty as Officer in Charge and Director of the Parris Island Marine Band in July 2017. She has served as Officer in Charge and Director of the Quantico Marine Corps Band since July 2020.

CONCERT PERSONNEL

U.S. MARINE  
DRUM & BUGLE CORPS

**FIRST SOPRANO**  
+GySgt Benjamin Aird  
LCpl Gabriel Ezeta  
SSgt Michael Johnston  
LCpl Quinton Mashler  
Cpl Blake McBride  
\*SSgt Logan Mueller-Jonas  
Cpl Timothy Myers  
LCpl Micah Ramos  
Sgt Michael Rosie  
+GySgt Caleb Steel

**SECOND SOPRANO**  
SSgt Brian Bumgarner  
LCpl Benjamin Cendan  
SSgt Eric Donaldson  
Sgt Jason Hallam  
SSgt Michael Jensen  
Sgt Brandon Johnson  
GySgt Patrick McCreary  
+SSgt Eric Miller  
LCpl Justin Osterhout  
SSgt Timothy Weiland

**MELLOPHONE**  
Cpl Daniel Campa  
Sgt Leonardo Capone  
Sgt Brady Gaskin  
SSgt Kyle Menz  
GySgt Jason A. Peña  
+GySgt Salvador Torres  
\*SSgt Christopher Walker

**FIRST BARITONE**  
Sgt Froylan Barbosa  
LCpl Amy Hernandez-Cordon  
+SSgt Cody Hutto  
SSgt Evan Middleton  
Sgt Nicolas Lopez  
SSgt Evan Middleton  
+SSgt Scott Rogers  
\*Sgt Andrew Young

**SECOND BARITONE**  
Sgt Jeremy Cover  
+SSgt Christopher Girona  
PFC Mason Hicks  
Sgt Travis Low  
Cpl Erik McMahon  
SSgt Marion Mullins  
Sgt Patrick Wade

**CONTRABASS**  
SSgt Angel Acosta  
Sgt Anthony Clark  
\*Sgt Colton Garrett  
+Sgt Thomas Keane  
SSgt Kyle Kotasenski  
Sgt Alex Liddell  
Cpl Brendnn Tate

**SNARE DRUM**  
+SSgt Andrew Alfred IV  
SSgt Chad Arcenia  
PFC Judah Barak  
Cpl Donovan Ceresini  
PFC Carson Frank  
\*Cpl Christian Kail  
+GySgt Jason L. Peña

**TENOR DRUMS**  
Cpl Joseph Hudson  
\*+Sgt Andrew Kain  
Cpl Zachary Tinglan

**BASS DRUM**  
Sgt Christian Albano  
+SSgt Seth Estes  
LCpl Cassius Johnson  
Sgt Erik Lindquist  
\*Cpl Dadisi Sanyika

**FRONT ENSEMBLE**  
\*Sgt Aaron Buck  
SSgt Ryan Jonker  
Cpl Gage Kroljic  
+SSgt Anthony Magaruh  
Sgt Jordan Tuggle  
MSgt Austin Williams

U.S. FLEET  
MARINE CORPS  
COMPOSITE BAND

**PICCOLO**  
Cpl Victor  
Hernandez-Ramirez  
*MCRDSD*

**FLUTE**  
+Sgt Sonia Richman  
*MARFORPAC*

Cpl Charlotte Simon  
*QMB*  
  
Cpl Symon Velasco,  
*QMB*

**OBOE**  
Cpl Matthew Lutz  
*MARFORRES*  
  
Cpl Marquese Tunstull  
*2DMARDIV*

**BASSOON**  
+SSgt James Mackenzie  
*MARFORRES*

LCpl Juan Salinas  
*2DMARDIV*

**E-FLAT CLARINET**  
LCpl Crysten Ivy  
*QMB*

**B-FLAT CLARINET**  
Cpl Michael Chaney  
*MARFORRES*

Cpl Yingying Dong  
*3DMAW*

Sgt Brandon Gonzalez  
*QMB*

Sgt Samuel Hayes  
*1MARDIV*

Cpl Ethan Montgomery  
*2DMAW*

+SSgt Eric Potter  
*QMB*

Cpl Jayna Pottorf  
*IIIMEF*

+SSgt Joseph Tutor  
*1MARDIV*

Sgt Isaac Villaro  
*MARFORRES*

Sgt Bridget Wenaas  
*MARFORRES*

Sgt Austin Wright  
*2DMAW*

**BASS CLARINET**  
Sgt Erika Silvagonzalez  
*3DMAW*

**ALTO SAXOPHONE**  
Cpl Gerardo Sosa  
*1MARDIV*

LCpl David Zehrung  
*2DMAW*

**TENOR SAXOPHONE**  
LCpl Jeffrey Kean  
*1MARDIV*

+Cpl Noah Stefaniak  
*MARFORPAC*

**BARITONE SAXOPHONE**  
LCpl Matthew Gioia  
*3DMAW*

**CORNET/TRUMPET**  
Cpl Keith Arbogast  
*QMB*

Cpl Kristofer Cloward  
*QMB*

SSgt Lucas Devalder  
*QMB*

+SSgt Nicholas Galo  
*QMB*

Cpl Trevor Halley  
*2DMAW*

Cpl Jeremy Holifield  
*3DMAW*

Cpl Patrick Jensen  
*1MARDIV*

Sgt Matthew Norkus  
*QMB*

**HORN**  
Cpl Keaton Aills  
*QMB*

MSgt David Birkby  
*MARFORPAC*

Cpl Matthew Bond  
*3DMAW*

+Sgt Kristin Chamberlin  
*QMB*

Sgt Thomas Lykins  
*2DMARDIV*

**TROMBONE**  
Cpl Tyren Davis  
*QMB*

Sgt Kyle Dooley  
*QMB*

+SSgt Karl Haack  
*QMB*

Cpl Shaun Hellige  
*QMB*

**BASS TROMBONE**  
Sgt Jonathan Grant  
*2DMAW*

**EUPHONIUM**  
LCpl Gavin Brown  
*QMB*

+SSgt Greg Burdick  
*2DMAW*

**TUBA**  
Sgt Bryan Lester  
*MCRDSD*

Cpl Maximilian  
MorenoGuarin  
*QMB*

+SSgt Kyle Woodworth  
*QMB*

**PERCUSSION**  
Sgt Michael Fabian  
*QMB*

Cpl David Houghton Jr.  
*QMB*

+SSgt Taylor McManaway  
*QMB*

Cpl Christopher Nunez-  
medina  
*QMB*

Sgt Vicente Rodriguez  
*2DMAW*

Sgt Josiah Rushing  
*MARDET NAVSOM*

Sgt Jonathan Summers  
*IIIMEF*

**DOUBLE BASS**  
Cpl William Pfaff  
*QMB*

**KEYBOARD**  
LCpl Tang Hsieh  
*QMB*

U.S. MARINE BAND

**PICCOLO**  
GySgt Courtney Morton

**FLUTE**  
MSgt Ellen Dooley  
\*+MGySgt Elisabeth Plunk  
MSgt Heather Zenobia

**OBOE**  
\*GySgt Trevor Mowry

**OBOE/ENGLISH HORN**  
GySgt Tessa Gross  
SSgt Belinda Rosen

**E-FLAT CLARINET**  
GySgt Jonathon Troy

**B-FLAT CLARINET**  
MSgt William Bernier  
GySgt Kristin Bowers  
GySgt Lucia Disano  
GySgt Parker Gaims  
+MGySgt Vicki Gotcher  
MSgt Christopher Grant  
SSgt Jakob Lenhardt  
SSgt Michael Miller  
\*MSgt Patrick Morgan  
GySgt Jacob Moyer  
MSgt Harry Ong  
SSgt Angelo Quail  
MGySgt Michelle  
Urzynicok

**BASS CLARINET**  
GySgt Andrew Dees  
GySgt Shannon Kiewitt

**BASSOON**  
SSgt Bridget Piccirilli  
\*SSgt Stephen Rudman

**SAXOPHONE**  
MSgt David Jenkins  
\*+MGySgt Nomar Longoria  
GySgt Connor Mikula  
SSgt Joshua Tuttle

**CORNET/TRUMPET**  
GySgt Benjamin Albright  
GySgt Anthony Bellino  
SSgt Ben Gunnarson  
\*MGySgt Matthew Harding  
GySgt James McClarty  
+MSgt Robert Singer  
SSgt Daniel Taubenheim

MGySgt Brian Turnmire  
MSgt Michael Warnick

**HORN**  
SSgt Joseph Cradler  
\*MGySgt Hilary Harding  
GySgt Timothy Huizenga  
GySgt Cecilia Kozlowski  
+MSgt Jennifer Paul  
SSgt Emma Shaw  
GySgt Rebecca Sieff  
SSgt Shawn Zheng

**TROMBONE**  
\*MGySgt Samuel Barlow  
SSgt Katie Franke  
GySgt Christopher Reaves

**BASS TROMBONE**  
MGySgt Karl Johnson

**EUPHONIUM**  
GySgt Hiram Diaz  
\*+MGySgt Mark Jenkins

**TUBA**  
GySgt Landres Bryant  
\*MGySgt Frank Crawford  
SSgt Benjamin St. Pierre

**PERCUSSION**  
GySgt David Constantine  
SSgt Alexander Garde  
GySgt Michael Hopkins  
SSgt Brad Loudis  
MSgt Michael Metzger  
+MSgt Gerald Novak

**TIMPANI**  
\*MGySgt Mark Latimer

**DOUBLE BASS**  
MGySgt Eric Sabo

**HARP**  
SSgt Taylor Fleshman

**KEYBOARD**  
\*MSgt Russell Wilson

**CONCERT MODERATOR /  
VOCALIST**  
MGySgt Kevin Bennear,  
baritone

*QMB: Quantico Marine Band  
MCRDSD: Marine Band San Diego  
MARFORPAC: Marine Corps Forces Pacific Band  
2DMARDIV: 2D Marine Division Band  
2DMAW: 2D Marine Aircraft Wing Band  
3DMAW: 3D Marine Aircraft Wing Band  
MARFORRES: Marine Forces Reserve Band  
1MARDIV: 1st Marine Division Band  
IIIMEF: III Marine Expeditionary Force Band  
MARDET NAVSOM: Marine Detachment, Naval School of Music*

++Group Leader \ +Section Leader \ \*Principal

## “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 it is believed that it has performed for every presidential inaugural since. An accomplished musician himself, Jefferson recognized the unique relationship between the band and the Chief Executive and he 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. In addition to its White House mission, “The President’s Own” performs an annual season showcase series of indoor concerts and a popular outdoor summer concert series on the National Mall. Each fall, the Marine Band travels throughout a portion of the continental United States during its concert tour, a tradition initiated in 1891 by “The March King” John Philip Sousa, who was the band’s legendary 17th Director.

Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for permanent duty with the Marine Band. Most of today’s members are graduates of the nation’s finest music schools, and more than 60 percent hold advanced degrees in music.

## “THE COMMANDANT’S OWN” UNITED STATES MARINE DRUM & BUGLE CORPS

The United States Marine Drum & Bugle Corps performs martial and popular music for hundreds of thousands of spectators each year. Comprised of over 80 Marine musicians, dressed in ceremonial red and white uniforms, it is known world-wide as a premier musical marching unit. Throughout the summer months the unit performs in the traditional Evening Parades held at Marine Barracks Washington, and in the Sunset Parades at the Marine Corps War Memorial in Arlington, Va. The Drum & Bugle Corps travels more than 50,000 miles annually, performing in nearly 500 events across the nation and abroad.

The history of the unit can be traced to the early days of the Marine Corps. In the 18th and 19th centuries military musicians, or “field musics,” provided a means of passing commands to Marines in battle formations. The sound of various drum beats and bugle calls could be easily heard over the noise of the battlefield and signaled Marines to attack the enemy or retire for the evening. Through the 1930’s, Marine Corps posts were still authorized a number of buglers and drummers to play the traditional calls and to ring a ship’s bell to signal the time.

## UNITED STATES FLEET MARINE CORPS COMPOSITE BAND

An enduring symbol of precision and patriotism, the United States Fleet Marine Corps Composite Band is comprised of musicians from all ten Marine Corps bands stationed around the world. The mission of Fleet Marine Bands is to provide music for official military ceremonies, civic functions, community relations events, and personnel procurement programs, in order to demonstrate Marine Corps discipline, professionalism, values, and traditions to all audiences; they instill a sense of pride and patriotism, enhance morale, and support Department of Defense and service-specific lines of effort.

The music capability is primarily employed as a soft power asset during the cooperation and competition below armed conflict phases. Fleet Marine Musicians maintain combat-readiness and may be directed or required to serve in a non-music capacity during armed conflict. Additionally, Fleet Marine Musicians serve on independent duty as Drill Instructors and Recruiters, and throughout the world as Embassy Security Group Detachment Commanders and Marine Security Guard Sentries.





**UNITED STATES MARINE BAND**

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