

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

*Lieutenant Colonel Ryan Nowlin, Director*

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# THE PLANETS

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**SUNDAY, APRIL 21, 2024 | 3 PM**

The Music Center at Strathmore  
North Bethesda, MD



FEATURING GUEST CONDUCTOR  
**H. ROBERT REYNOLDS**

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# PROGRAM

Richard Strauss (1864–1949)      Vienna Philharmonic Fanfare

Morten Lauridsen (b. 1943)  
transcribed by H. Robert Reynolds      *O Magnum Mysterium*

Paul Hindemith (1895–1963)      Symphony in B-flat for Band  
Moderately fast, with vigor  
Andantino grazioso  
Fugue: Rather broad

John Philip Sousa (1854–1932)  
edited by the United States Marine Band      March, “Riders for the Flag”  
  
*H. Robert Reynolds, conducting*

## INTERMISSION

Gustav Holst (1874–1934)  
arranged by Merlin Patterson      *The Planets, Opus 32*  
Mars, the Bringer of War  
Venus, the Bringer of Peace  
Mercury, the Winged Messenger  
Jupiter, the Bringer of Jollity  
Saturn, the Bringer of Old Age  
Uranus, the Magician  
Neptune, the Mystic

*LtCol Ryan Nowlin, conducting*

# PROGRAM NOTES

## Vienna Philharmonic Fanfare

RICHARD STRAUSS (1864–1949)

Composer and conductor Richard Strauss received his initial musical training from his father, who was a horn player with the Munich Opera. He then studied piano and violin privately, and his father notated his earliest compositions from the time Richard was only six years old. He eventually entered the University of Munich in 1882 and, while there, began to receive successful performances of his works, the first being a Dresden première of his Serenade in E-flat for Thirteen Wind Instruments. Not long after, in 1885, Strauss was offered the position of assistant conductor of the Meiningen Court Orchestra under the direction of Hans von Bülow. Strauss became head conductor in 1886 and just three years later premiered his tone poem *Don Juan*. It was chiefly through Strauss’s many operas and tone poems that he found enduring success as a composer, both during his lifetime and beyond.

Vienna Philharmonic Fanfare was composed in 1924 for a benefit ball held by the orchestra to raise money for a musicians’ pension fund. Strauss’s vibrant fanfare was played as entrance music for the distinguished guests at the ball, and the work has been played at every successive benefit by the Vienna Philharmonic since its première almost a century ago. The fanfare is scored for a large brass ensemble and two sets of timpani. Despite its brevity, it showcases all of the dramatic, heroic, and scintillating brass textures for which Strauss became known throughout his long and illustrious career.

## *O Magnum Mysterium*

MORTEN LAURIDSEN (B. 1943)

Morten Lauridsen was composer-in-residence of the Los Angeles Master Chorale from 1994 to 2001 and professor of composition at the University of Southern California Thornton School of Music for more than forty years. A native of the Pacific Northwest, he worked for the U.S. Forest Service and studied composition with Halsey Stevens and Ingolf Dahl.

*O Magnum Mysterium* was first conceived as a vocal motet and was commissioned by Marshall Rutter in honor of his wife, Terry Knowles. The work has been widely performed and recorded since its 1994 première by the Los Angeles Master Chorale. H. Robert Reynolds’s adaptation for symphonic winds was premiered in Minneapolis by the Thornton Wind Symphony. The composer wrote of this piece:

For centuries, composers have been inspired by the beautiful ‘O Magnum Mysterium’ text depicting the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are depicted in my setting through a quiet song of profound inner joy.

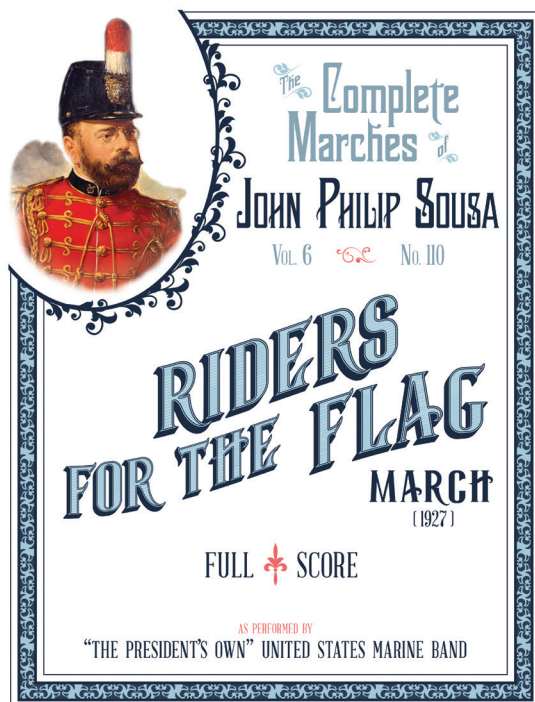
## Symphony in B-flat for Band

PAUL HINDEMITH (1895–1963)

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

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

While in the United States, Hindemith was approached by U.S. Army Band Commander Captain Hugh Curry to guest conduct the band. Hindemith not only accepted the invitation but also agreed to write something for the occasion. The opening moments of his Symphony in B-flat, the new work, feature a pervasive five-note motive first intoned by the bass instruments, the visceral shrill of twittering woodwinds, and a brash and intense fanfare in the trumpets and cornets. While there are brief moments of respite in the first movement, there is a relentless sense of momentum and agitation that constantly pushes this music forward. The second movement provides a stark contrast to the first, with a lyrical duet between cornet and alto saxophone evocative of a 1920s cabaret in Berlin. The relative tranquility of this theme is disrupted by a frantic and, at times, humorous scherzo that is subsequently woven together with the opening cabaret melody in a brilliant illustration of the composer's skill and affinity for counterpoint. It is Hindemith the academic who is firmly in control at the beginning of the third movement's formal fugue, but the dramatist side of the composer takes the reins to end the symphony in a hair-raising manner. The Symphony in B-flat was completed in 1951 and premiered by the U.S. Army Band on April 5, 1951, with the composer conducting.



### March, "Riders for the Flag"

JOHN PHILIP SOUSA (1854-1932)

John Philip Sousa was a devoted horseman and loved taking long horseback rides across the open country. In fact, he famously had his very own purebred black Arabian named "Aladdin" who would accompany him on many of his transcontinental tours with the Sousa Band. When interviewed at the age of sixty-seven, Sousa credited his continued health, physical conditioning, and mental alertness to his daily rides. This avid interest led to the composition of marches such as "Sabre and Spurs," "The Black Horse Troop," and this march, "Riders for the Flag," which was dedicated to Colonel Osmun Latrobe and the 4th U.S. Cavalry. The unit showed its appreciation by presenting Sousa with a handsome parchment, decorated with the unit's crossed flags and personally signed by all the officers and enlisted men. The march is characterized by its galloping six-eight figures and cavalry-style bugle calls, and it is notable for being the only Sousa march with a coda.



### H. ROBERT REYNOLDS, GUEST CONDUCTOR

H. Robert Reynolds was Director of University Bands, Chairman of the Conducting Department, Director of the Division of Instrumental Studies, and Arthur Thurnau Professor of Music at the University of Michigan until 2001. Following his Michigan tenure, he became the Principal Wind Ensemble Conductor and the H. Robert Reynolds Professor of Wind Conducting at the University of Southern California for nearly twenty years. Additionally, for over thirty-six years, he was the conductor of the Detroit Chamber Winds and Strings, which is made up primarily of members from the Detroit Symphony.

Robert Reynolds has conducted recordings for Koch International, Pro Arte, Caprice, and Deutsche Grammophon. In the United States, he has conducted at Carnegie Hall and Lincoln Center, New York; Orchestra Hall, Chicago; Kennedy Center, Washington, DC; Powell Symphony Hall, St. Louis; Academy of Music, Philadelphia; and Disney Concert Hall, Los Angeles. He has conducted all over Europe, including a première at La Scala Opera, the Lucerne Festival Hall in Zurich, and at the 750th Anniversary of the City of Berlin. He has also conducted at the Sydney Opera House in Australia.

In 2019, Robert Reynolds was inducted into the American Classical Music Hall of Fame and in 2010 he was awarded an Honorary Doctorate from Duquesne University. In addition, he holds degrees in performance and music education from the University of Michigan (UM) where he was the conducting student of Elizabeth Green. He began his career in the public schools of Michigan and California before beginning his university conducting at California State University at Long Beach and the University of Wisconsin prior to his tenure at UM. Many of his former students now hold major conducting positions at leading conservatories and universities, and six have been National Presidents (including one future President) of the College Band Directors National Association.

Professor Reynolds is Past President of the College Band Directors National Association, and he is the very first recipient of the Lifetime Achievement Award from that organization. He is also Past President of the Big Ten Band Directors Association. He has received the highest national awards from Phi Mu Alpha, Kappa Kappa Psi, Phi Beta Mu, the National Band Association, the American School Band Directors Association, and was awarded the "Medal of Honor" by The Midwest Clinic International Band and Orchestra Conference. His frequent conservatory conducting appearances have included the Eastman School of Music, New England Conservatory, Oberlin Conservatory, Northwestern University, Manhattan School of Music, as well as the Wind Ensemble at the Tanglewood Institute.



## *The Planets, Opus 32*

GUSTAV HOLST (1874–1934)  
arranged by Merlin Patterson

Despite his contemporary fame as the composer of *The Planets*, Gustav Holst spent most of his life in relative obscurity. In fact, he felt that the attention he received for *The Planets* was an unwelcome surprise, being shy and rather ill-equipped to adequately handle the onslaught of reporters and admirers. He also feared the pressure that popular success placed on a composer. Following the piece's debut, Holst wrote to his close friend Clifford Bax, "If nobody likes your work, you have to go on for the sake of the work, and you are in no danger of letting the public repeat yourself." Holst continued to develop his distinct compositional voice for the remainder of his professional life, taking care not to simply copy the successful formula of *The Planets*. Though he went on to create strikingly original music, he never again experienced the level of recognition *The Planets* brought him.

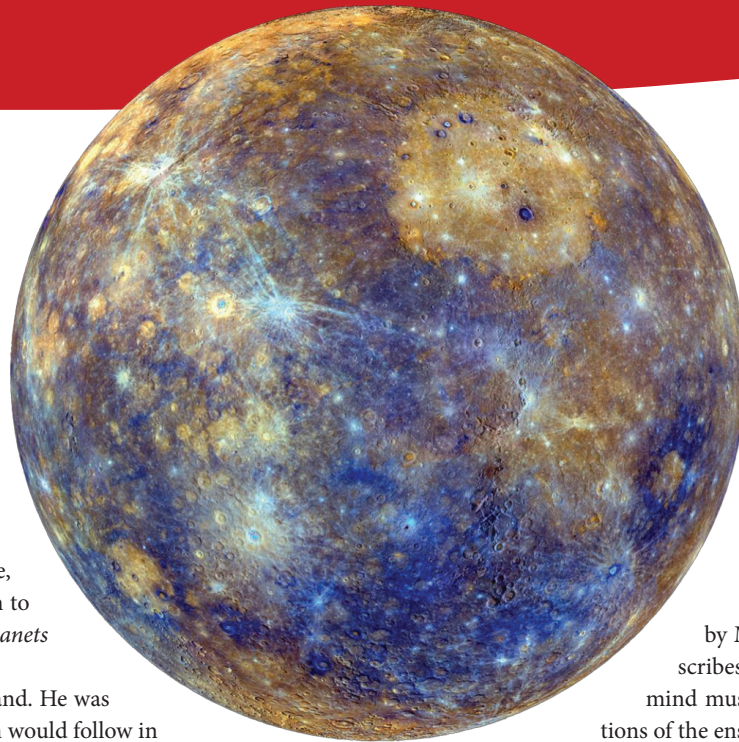
Holst was born Gustavus Theodore von Holst in Cheltenham, Gloucestershire, England. He was the son of a highly regarded pianist and organist, and it seemed likely that the young man would follow in his father's musical footsteps as a performer. Unfortunately, he suffered from asthma and a nerve condition as a child, which worsened throughout his life and denied him that career path. Instead, Holst turned his focus to composition and teaching. He studied at the Royal College of Music in London and began writing music strongly influenced by continental European Romantic-era composers like Antonín Dvořák and Richard Wagner. During his student years, he met fellow British composer Ralph Vaughan Williams who introduced Holst to the wealth of musical inspiration in traditional English folk song. This combination of influences helped Holst create his own straightforward style of composition and provided a stylistic thread that permeated his mature works.

Holst spent his entire adult life as a teacher, primarily at the St. Paul's Girls' School where he began work on what was to become his landmark opus. At the turn of the century, Holst was introduced to astrology by the aforementioned Clifford Bax, and took to it with enthusiasm, eventually toying with the idea of an "astrological suite." "As a rule, I only study things that suggest music to me," Holst wrote, "recently the character of each planet suggested lots to me."

However, it wasn't until early 1914, with World War I looming, that he set to work in earnest. He began to sketch out the first movement, "Mars," in the new soundproof music wing of the St Paul's School. He completed this movement along with "Jupiter" and "Venus" in the fall of that year. "Saturn," "Uranus," and "Neptune" were added in 1915, and he finally finished the suite with "Mercury" in 1916. The piece is scored for a massive ensemble and the orchestration was, at times, so dense that Holst's degenerative neuritis prevented him from writing out the parts himself. He dictated much of the music to his students and fellow teaching staff. The première of the complete suite took place on November 15, 1920, in London under the direction of Albert Coates, and it was immediately received with tremendous enthusiasm.

For the remainder of Holst's life, he was continually forced to clarify the musical intent of the work. For the 1920 première, the composer offered the following:

These pieces were suggested by the astrological significance of the planets; there is no program music, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the subtitle to each piece will be found sufficient, especially if it be used in the broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities. Saturn brings not only physical decay, but also a vision of fulfillment. Mercury is the symbol of the mind.



The Marine Band offers the following interpretations of each movement for our twenty-first century audience:

"Mars, the Bringer of War": With its irregular and relentless rhythms, and menacing, unresolved dissonances, the opening movement of the suite aptly represents its descriptor as "the bringer of war." Holst's contemporaries saw this music as a commentary about the ongoing war, although Holst began composing this movement before the war's outbreak in August 1914.

"Venus, the Bringer of Peace": Author Noel Tyl, in his book *The Principals and Practices of Astrology*, notes that "when the disorder of Mars is past, Venus restores peace and harmony." Following the pounding chords that end Mars, Holst provides relief with the soft and delicate sounds that open the second movement. Undulating chords in the harp and flute give way to singing, liquid melodies.

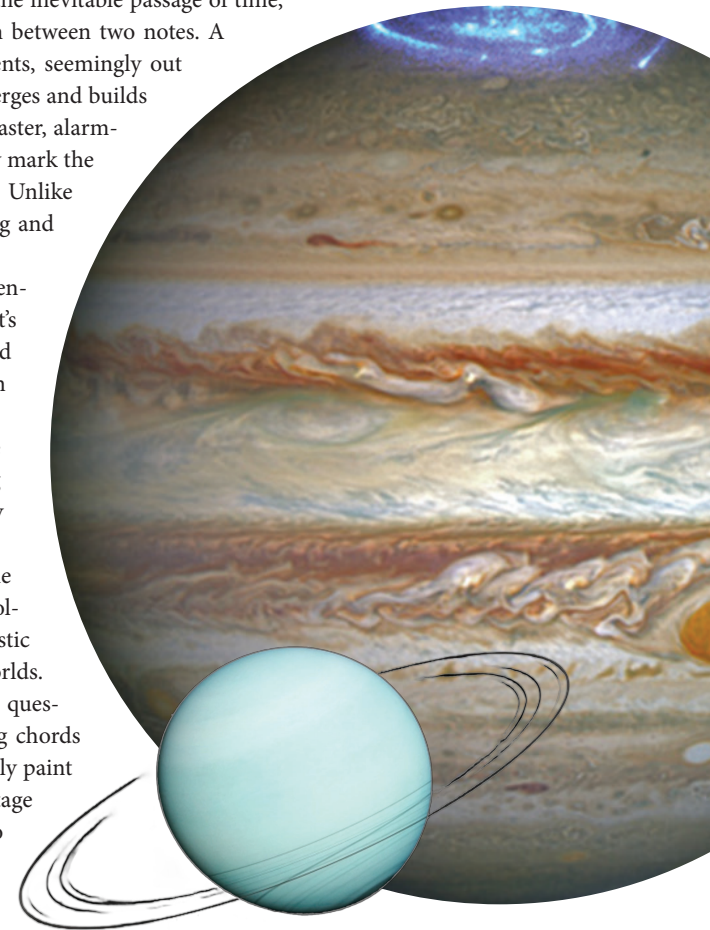
"Mercury, the Winged Messenger": The first of two scherzi in the suite is inspired by Mercury, the Roman counterpart to the Greek messenger god Hermes. As Holst describes in his own program note, Mercury is "the thinker" to astrologists. Holst depicts the mind musically by sounding two opposing musical keys simultaneously, while different sections of the ensemble engage in an insistent, chattering dialogue.

"Jupiter, the Bringer of Jollity": The central movement of the suite is perhaps the best known. The movement is also the most reflective of the English nationalistic style, giving a nod to composers like Edward Elgar. An opening flourish in the woodwinds provides the backdrop for a succession of heroic and celebratory themes. The central hymn of the movement was later extracted by the composer in 1921, put to words, and titled "I Vow to Thee, My Country."

"Saturn, the Bringer of Old Age": This movement was Holst's favorite. According to Tyl's book, Saturn represents "man's time on Earth, his ambition, his strategic delay, his wisdom toward fulfillment, his disappointments and frustrations." Like the inevitable passage of time, the music begins with a slow, repeated alternation between two notes. A fragmented melody rumbles in the bass instruments, seemingly out of sorts with the "ticking" A march-like hymn emerges and builds to a glorious climax, interrupted several times by faster, alarming figures. Like bells atop a church, chimes quietly mark the last section: an echo of the movement's beginning. Unlike before, the passage of time seems more comforting and peacefully signals fulfillment.

"Uranus, the Magician": Uranus ruled both invention and astrology itself in Ancient Rome. In Holst's scherzo, the magician is alternatively ominous and playful: casting spells that appear and disappear in quick succession. The magic builds to a frenzy with a rollicking dance and a final spell that brings the force of the entire orchestra to bear. In the closing hushed bars, the episode's memory mysteriously evaporates into the dark.

"Neptune, the Mystic": In Holst's time, Neptune was the extreme point of our solar system. To astrologists, Neptune represents confusion and the mystic connection with other known, and unknown, worlds. Holst ends his monumental suite with an ethereal question mark: a movement built on two mesmerizing chords and almost no melody. The harps and celesta quietly paint shimmering stars in the distance while an offstage choir of women's voices wordlessly dissolves into infinite time and space.





## Lieutenant Colonel Ryan Nowlin

DIRECTOR, U.S. 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’s music has been heard in performance at countless White House events including receptions, state dinners, and Independence Day celebrations on the South Lawn. His wind band transcriptions have been recorded on five Marine Band albums to include “From the Keyboard” (Bach’s Toccata and Fugue in D minor); “Picture Studies” (David Conte’s *A Copland Portrait*); “Arioso” (Bach’s Fantasia and Fugue in C minor); “A Leonard Bernstein Tribute” (Leonard Bernstein’s Scenes from *A White House Cantata*); and “Monuments” (Jennifer Higdon’s *blue cathedral*.)

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).

Lt. Col. Nowlin has served as a producer for nineteen Marine Band albums to include each annual release since 2014, The Complete Marches of John Philip Sousa recording project since its inception, and the album “John Williams and “The President’s Own.” Additionally, he served as a producer for the Emmy award-winning program “New England Triptych” in partnership with the All-Star Orchestra.

Lt. Col. Nowlin is also the unit’s Education Officer. A music educator and high school band director before joining “The President’s Own,” Lt. Col. Nowlin is a dedicated advocate for music education. He currently manages Marine Band educational outreach initiatives such as Music in the Schools, Music in the High Schools, Tour Educational Outreach, and the Concerto Competition for High School Musicians, and has been involved in the Marine Band’s Young People’s Concerts since 2011. 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 Began, and Frederick Fennell.



## “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. In Jefferson, the band found its most visionary advocate. 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. These performances range from small ensembles such as a solo pianist, jazz combo or brass quintet to a country band, dance band or full concert band.

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. As Director from 1880–92, Sousa brought “The President’s Own” to an unprecedented level of excellence and shaped the band into a world-famous musical organization. Since Sousa’s time, the band’s musical reach has extended beyond America’s borders on several occasions with performances in England, Norway, Ireland, the Netherlands, Switzerland, Singapore, and the former Soviet Union.

The Marine Band’s integral role in the national culture and in the government’s official life has affirmed the importance of the arts as a bridge between people. Since 1798, the Marine Band’s mission has been to provide music for the President of the United States and the Commandant of the Marine Corps. As the only musical organization with that mission, the Marine Band looks to the future, viewing its history and tradition as the foundation upon which to build its third century of bringing music to the White House and to the American people.

# U.S. MARINE BAND CONCERT PERSONNEL

## DIRECTOR

**LtCol Ryan Nowlin**  
Broadview Heights, OH

## ASSOCIATE DIRECTOR

Capt Darren Y. Lin  
Hummelstown, PA

## ASSISTANT DIRECTOR

1stLt Jose D. Toranzo  
Miami, FL

## DIRECTOR OF OPERATIONS

**Maj Douglas R. Burian**  
Bowie, MD

## DEPUTY DIRECTOR FOR ADMINISTRATION AND PRODUCTION

**CWO3 Sara Sheffield**  
Jacksonville, TX

## DRUM MAJOR

**MGySgt Duane F. King**  
Jacksonville, FL

## ASSISTANT DRUM MAJOR

**MSgt James R. Holt III**  
Independence, KY

## PICCOLO

**GySgt Courtney Morton**  
San Jose, CA

## FLUTE

**MSgt Ellen Dooley**  
Boca Raton, FL

**SSgt Christina Hughes**  
Old Tappan, NJ

**\*+MGySgt 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

**MSgt Joseph DeLuccio**  
Vernon, NJ

**GySgt Tessa Gross**  
Santa Monica, CA

## E-FLAT CLARINET

**GySgt Jonathon Troy**  
Ann Arbor, MI

## B-FLAT CLARINET

**MSgt William Bernier**  
Easthampton, MA

**GySgt Kristin Bowers**  
Downers Grove, IL

**GySgt Alexander Bullard**  
Louisville, KY

**SSgt Harrison Burks**  
Atlanta, GA

**GySgt Lucia Disano**  
St. Louis, MO

**GySgt Parker Gaims**  
Los Angeles, CA

**GySgt 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

**GySgt Andrew Jacobi**  
Greenville, SC

**GySgt Joseph LeBlanc**  
Honolulu, HI

**SSgt Jakob Lenhardt**  
Hamilton, NJ

**\*MSgt Patrick Morgan**  
Maryville, TN

**SSgt Jacob Moyer**  
Waldorf, MD

**MSgt Harry Ong**  
Seattle, WA

**SSgt Angelo Quail**  
Ann Arbor, MI

**SSgt Samuel Ross**  
Russellville, AR

**SSgt Nicholas Thompson**  
Great Falls, VA

**MGySgt Michelle Urzyncok**  
San Antonio, TX

## BASS CLARINET

**GySgt Andrew Dees**  
Richardson, TX

**GySgt Shannon Kiewitt**  
Sevierville, TN

## BASSOON

**SSgt Matthew Gregoire**  
Dover, NH

**SSgt Bridget Piccirilli**  
Charlotte, NC

**+SSgt Stephen Rudman**  
LeRoy, NY

## SAXOPHONE

**GySgt Jacob Chmara**  
St. Petersburg, FL

**MSgt Otis Goodlett**  
Lexington, SC

**MSgt David Jenkins**  
Williamstown, MA

**\*+MGySgt Nomar Longoria**  
McAllen, TX

**SSgt Connor Mikula**  
Holland, MI

**GySgt Rachel Perry**  
Otselic, NY

**MSgt Gregory Ridlington**  
Spokane, WA

**MGySgt Steven Temme**  
Phoenix, AZ

## CORNET/TRUMPET

**GySgt Benjamin Albright**  
Wilson, NY

**GySgt Anthony Bellino**  
Niskayuna, NY

**SSgt William Berue**  
Murietta, CA

**GySgt Robert Bonner**  
Payne Springs, TX

**SSgt Nathan Clark**  
Glen Rock, PA

**GySgt Brandon Eubank**  
Tinley Park, IL

**\*MGySgt Matthew Harding**  
North Dartmouth, MA

**SSgt Chris Larios**  
Overland Park, KS

**SSgt Tyler Lindsay**  
Richmond, VA

**SSgt James McAloon Jr.**  
Williamstown, NJ

**MSgt Amy McCabe**  
Bonfield, IL

**GySgt James McClarty**  
Fort Worth, TX

**SSgt Brent Proseus**  
Adrian, MI

**MGySgt Susan Rider**  
Cedar Falls, IA

**+MSgt Robert Singer**  
Reston, VA

**SSgt Daniel Taubenheim**  
Lake Bluff, IL

**MSgt Brian Turnmire**  
Flintstone, GA

**MSgt Michael Warnick**  
Cleveland, OH

## HORN

**SSgt Joseph Cradler**  
Fairfax, VA

**\*MGySgt Hilary Harding**  
Princeton, KY

**GySgt Timothy Huizenga**  
Lansing, IL

**GySgt Brigitte Knox**  
Albuquerque, NM

**GySgt Cecilia Kozlowski**  
Sterling Heights, MI

**+MSgt Jennifer Paul**  
Algonquin, IL

**MSgt Douglas Quinzi**  
Las Cruces, NM

**SSgt Claire Ross**  
Grand Rapids, MI

**SSgt Emma Shaw**  
Tampa, FL

**GySgt Rebecca Sief**  
Columbia, MD

**SSgt Shawn Zheng**  
Murfreesboro, TN

## TROMBONE

**MSgt Darren Bange**  
Reisterstown, MD

**\*MGySgt Samuel Barlow**  
Jackson, TN

**+MGySgt Chris Clark**  
Commerce, TX

**MSgt Timothy Dugan**  
Ocean City, NJ

**SSgt Katie Franke**  
Falls Church, VA

**MSgt Preston Hardage**  
Chesterfield, MO

**GySgt Christopher Reaves**  
Colorado Springs, CO

**GySgt Russell Sharp**  
Mustang, OK

## BASS TROMBONE

**GySgt Daniel Brady**  
Dallas, TX

**MGySgt Karl Johnson**  
Federal Way, WA

## EUPHONIUM

**GySgt Hiram Diaz**  
Miami, FL

**\*+MGySgt Mark Jenkins**  
Las Vegas, NV

**MSgt Ryan McGeorge**  
San Diego, CA

## TUBA

**GySgt Landres Bryant**  
West Palm Beach, FL

**\*MSgt Frank Crawford**  
Cheboygan, MI

**GySgt William Samson**  
Appleton, WI

**SSgt Benjamin St. Pierre**  
Arlington, VA

**+MGySgt Christopher Tiedeman**  
Tacoma, WA

**GySgt Simon Wildman**  
Kingwood, WV

## PERCUSSION

**GySgt David Constantine**  
Beaverton, OR

**SSgt Alexander Garde**  
Boxborough, MA

**SSgt Jeffrey Grant**  
Ann Arbor, MI

**SSgt Michael Hopkins**  
Raleigh, NC

**SSgt Brad Loudis**  
Douglassville, PA

**MSgt Michael Metzger**  
Lilburn, GA

**+MSgt Gerald Novak**  
Alamogordo, NM

**MSgt Steven Owen**  
Eugene, OR

**+MGySgt Christopher Rose**  
Atlanta, GA

**MGySgt Kenneth Wolin**  
Oak Park, MI

## TIMPANI

**\*MGySgt Mark Latimer**  
St. Louis, MO

## Concert personnel

\*Principal \ +Section Leader

## VIOLIN

**+MGySgt 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

**GySgt Foster Wang**  
Douglaston, NY

**GySgt Sheng-Tsung Wang**  
Ellicott City, MD

## VIOLA

**GySgt Sarah Hart**  
St. Louis, MO

**\*+MGySgt Christopher Shieh**  
Upper Marlboro, MD

**MSgt Tam Tran**  
Appleton, WI

## CELLO

**\*+GySgt Charlaire Prescott**  
Alexandria, VA

**GySgt Caroline Bean Stute**  
Lakeland, FL

**SSgt Clayton Vaughan**  
Meridian, MS

## DOUBLE BASS

**\*+MGySgt Aaron Clay**  
Fairmont, WV

**MSgt Eric Sabo**  
Phoenix, AZ

**SSgt Kevin Thompson**  
Fairfax, VA

## HARP

**SSgt Taylor Fleshman**  
Kernersville, NC

## GUITAR

**MGySgt Alan Prather**  
Cuyahoga Falls, OH

## KEYBOARD

**SSgt Dominic Muzzi**  
Ocala, FL

**GySgt Christopher Schmitt**  
Fairfax Station, VA

**\*MSgt Russell Wilson**  
Clinton, MD

## CONCERT MODERATORS / VOCALISTS

**MGySgt Kevin Benneer**,  
baritone  
Keyser, WV

**SSgt Hannah Davis**,  
soprano  
Pittsburgh, PA

## MUSIC PRODUCTION

**GySgt Scott Ninmer**  
Taylorville, IL

## OPERATIONS

**MSgt Jennifer Jensen**  
Montgomery, AL

**SSgt Jacob LeJeune**  
Latrobe, PA

**MSgt Steven Williams**  
Lancaster, PA

## ADMINISTRATION

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Indiantown, FL

**SSgt Davin BrinkClapp**  
Sacramento, CA

**PFC Guillermo Martinez**  
Castiac, CA

## LIBRARY

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San Diego, CA

**SSgt Philip Espe**  
San Diego, CA

**SSgt Bradley Geneser**  
Geneva, IL

**SSgt Tammy Lau**  
Brooklyn, NY

**GySgt Tilden Olsen**  
Pittsburgh, PA

**GySgt Charles Paul**  
Allentown, PA

**SSgt Elena Specht**  
Manhasset, NY

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Lawrenceville, GA

**SSgt Tucker Broadbooks**  
Chatham, IL

**+MSgt Rachel Ghadiali**  
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**SSgt Isaac Mei**  
Morgantown, WV

**MSgt Brian Rust**  
Vernal, UT

**SSgt Christian Thesken**  
Cincinnati, OH

## INFORMATION SYSTEMS ADMINISTRATORS

**SSgt Dahrion Johnson**  
Detroit, MI

**+GySgt Jamie Schwendinger**  
Freeport, IL

## RECORDING ENGINEERS

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Butler, PA

**+GySgt Michael Ducassoux**  
Norwood, PA

**SSgt Daniel Fookson**  
Glenview, IL

**SSgt Claude Lumley**  
Boerne, TX

**SSgt Ophir Paz**  
Cleveland, OH

**SSgt Aram Piligian**  
Harleysville, PA

## SUPPLY

**Cpl William Cooks, Jr.**  
Montgomery, AL

**LCpl Jacob Harpe**  
Georgetown, IN

**Cpl Jerry Herrera**  
Santa Ana, CA

**+MSgt Kathryn Woltanski**  
Elmwood, WI

## STAGE MANAGERS

**MSgt Richard Dickerson**  
Woodland Hills, CA

**+MGySgt Charles Terry**  
Washington, DC

## STAGE CREW

**PFC Christopher Abbott**  
Louisville, KY

**Cpl David Corral**  
Paramount, CA

**LCpl Nyheem Harrison**  
Florence, SC

**LCpl Kelley Miller**  
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