



Lieutenant Colonel Ryan Nowlin, Director

UNITED STATES MARINE BAND
Wednesday, June 4, 2025 at 7:00 P.M.
U.S. Capitol, West Terrace
Thursday, June 5, 2025 at 7:00 P.M.
Sylvan Theater

Lieutenant Colonel Ryan Nowlin, conducting

James Reese Europe (1881–1919)
arranged by GySgt Lucia Disano*

The Clef Club March

SSgt Elena Specht*

Fanfare on the National Mall (2025)
world première

Tom Davoren (b. 1986)

Concerto for Euphonium and Wind Orchestra (2021)
Mesto
Ritmico
GySgt Hiram Diaz, soloist

Gustav Holst (1874–1934)
arranged by Colin Matthews

Suite No. 2 in F, Opus 28, No. 2
March
Song Without Words
Song of the Blacksmith
Fantasia on the 'Dargason'

arranged by GySgt Scott Nimmer*

Selections from *The Wiz*
Ease on Down the Road
Believe in Yourself
Brand New Day
SSgt Hannah Davis, soprano

John Williams (b. 1932)
transcribed by Paul Lavender

Theme from *Jurassic Park*

SSgt Hannah Davis, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

The Clef Club March

James Reese Europe (1881–1919)

arranged by GySgt Lucia Disano*

James Reese Europe was a pioneering Black composer, bandleader, and arranger whose work played a crucial role in shaping early twentieth-century American music. His compositions blended elements of ragtime, marches, blues, and minstrel songs, foreshadowing the evolution of jazz. During World War I, Europe led the 369th Infantry Regiment's "Harlem Hellfighters Band," and introduced the sound of the jazz big band to European audiences. In his music, Europe bridged African American musical traditions with mainstream American culture, and helped establish jazz as an essential part of the American cultural landscape.

The Clef Club March was written in 1910 for the Clef Club, a trade union that Europe founded that was the first of its kind for New York City's Black performers. The march became one of the signature pieces performed by Europe's Clef Club Orchestra, and was featured at a concert in Carnegie Hall in 1912, marking the first performance of a Black ensemble at that storied concert hall. James Weldon Johnson, a writer, ambassador, professor, and civil rights leader of the Harlem Renaissance wrote of the march: "New York had not yet become accustomed to jazz; so when the Clef Club opened its concert with a syncopated march, playing it with a biting attack and an infectious rhythm, and on the finale bursting into singing, the effect can be imagined. The applause became a tumult."

Fanfare on the National Mall (2025)

SSgt Elena Specht*

Staff Sergeant Elena Specht of Manhasset, New York, joined "The President's Own" United States Marine Band in July 2023 as a librarian. Staff Sgt. Specht began her musical training on piano at age seven and French horn at age ten. She attended Vanderbilt University where she earned a bachelor's in music composition in 2015. Staff Sgt. Specht also holds a master's of music composition (2017) from the University of Colorado Boulder (CU Boulder), as well as a master's of music theory (2021) and doctorate of musical arts in composition (2022) from Michigan State University (MSU). In her program notes on Fanfare on the National Mall, SSgt Specht offers the following words:

Fanfare on the National Mall was written for "The President's Own" United States Marine Band on the occasion of the 2025 presidential inauguration ceremony of Donald J. Trump. It is both literally on the National Mall, as the inaugural events take place on the West Lawn of the United States Capitol and overlook the Mall, and figuratively about the Mall, an iconic site in our nation's capital. Accentuated by museums, gardens, monuments, and memorials, this "grand avenue" seeks to tell the story of the United States: our land, history, culture, and values. It also bears witness to the peaceful transfer of presidential power, one of the most significant traditions of American governance. Fanfare on the National Mall celebrates this place as both a physical location in the heart of Washington, DC and as a symbolic home of American traditions and values. Energetic rhythms, shifting harmonies, and intricate counterpoint evoke visits to the various locations along the Mall, each of which has an important role to play in telling our country's history. As we as a nation watch power exchange hands once again in this inauguration, this fanfare hopes for a bright future for the democratic process, a longstanding tradition to which the National Mall testifies.

Concerto for Euphonium and Wind Orchestra (2021)

Tom Davoren (b. 1986)

Tom Davoren is a British composer, conductor, and educator known primarily for his wind music. His compositions have been performed by leading brass bands and wind orchestras worldwide. In addition to his work as a composer, Davoren has held conducting positions with renowned British-style brass bands, and currently serves as Director of Bands/Assistant Professor of Music at Benedictine College in Kansas. Davoren completed his doctorate in wind conducting at the University of Kansas, under the supervision of Dr. Paul Popiel, and holds graduate and undergraduate degrees in composition from Cardiff University School of Music and the Royal Welsh College of Music and Drama.

In his note on the *Concerto for Euphonium and Wind Orchestra*, Davoren states:

Concerto for Euphonium and Wind Orchestra represents a departure from my typical compositional style, which is usually focused on literal symbolisms. Here the music is instead more abstract and absolute. In three movements the work is a tribute to the musicianship of the commissioned soloist, Hiram Diaz of ‘The President’s Own’ United States Marine Band, and to the aesthetic of the concerto itself as a genre. Each movement is constructed from a musical idea that holds a particular relevance to a hallmark of Hiram’s playing style or artistic identity, or is a hyper-stylization of what I see as typical ‘concerto music’. Each of these perspectives is absorbed and realized in my own compositional language. The second movement, *Mesto*, takes inspiration from the emotional character of the movement of the same name in the Third Symphony of James Barnes. The melody is shaped from vague modality, again drawn from the found in Latin American popular music. The third movement, *Ritmico*, is a rondo-like, concerto finale. As is typical of the genre it is virtuosic and in compound time, but recalls previous material as an apotheosis. The première of Concerto for Euphonium and Wind Orchestra was given by the Valparaíso University Bands and Hiram Diaz, conducted by Jeffrey Scott Doeblér, in November 2021.

Gunnery Sergeant Hiram Diaz, euphonium soloist

Euphonium player Gunnery Sergeant Hiram Diaz joined “The President’s Own” United States Marine Band in January 2012 and was appointed assistant principal in December 2023. Gunnery Sgt. Diaz began his musical instruction at age twelve. After graduating in 2003 from the New World School of the Arts in Miami, he attended the University of Cincinnati College-Conservatory of Music (CCM), where he earned a bachelor’s degree in music performance in 2007. His instructors have included Timothy Northcut of CCM; Jay Bertolet, former principal tuba with the Florida Philharmonic Orchestra; and Brian Bowman of the University of North Texas. Gunnery Sgt. Diaz performed Tom Davoren’s *Ascension* as a featured soloist on the Marine Band’s national concert tour in 2016, and since 2017, has served as co-leader of the band’s Latin Jazz Ensemble. Prior to joining “The President’s Own,” Gunnery Sgt. Diaz was a member of the U.S. Army Maneuver Center of Excellence Band (283d Army Band) in Fort Benning, Georgia.

Suite in F for Military Band, Opus 28, No. 2

Gustav Holst (1874–1934)

edited by Colin Matthews

Despite the enduring fame that resulted from his orchestral suite *The Planets*, Gustav Holst spent most of his life in relative obscurity. In fact, the attention he received for *The Planets* came as quite a surprise, and an unwelcome one at that. Not only was he a shy and humble man ill-equipped to adequately handle the onslaught of reporters and admirers, he also greatly feared the pressure that success placed on a composer. In the midst of the activity that followed the debut of the piece, Holst wrote to a close friend, “If nobody likes your work, you have to go on for the sake of the work. And you’re in no danger of letting the public repeat yourself.” Indeed, for the remainder of his professional life, Holst continued to develop his distinct compositional voice, taking care not to simply copy the successful formula of *The Planets*. Though he went on to create strikingly original music, his misgivings about fame and public approval were realized, as he never again enjoyed the recognition *The Planets* brought him.

However, Holst is also fondly remembered as the composer of three of the most significant early works composed specifically for concert band (or military band, as he designated it), including two Suites and the Prelude and Scherzo, *Hammersmith*. His work was deeply influenced by English folk songs, a trend that began as early as 1905 when fellow British composer Ralph Vaughan Williams began collecting these songs from native singers throughout the English countryside. Holst’s Second Suite for Military Band is based on several of these songs, as well as a handful of traditional dance tunes. Initially composed in 1911, it was not until a subsequent revision at the request of the Royal Military School of Music at Twyckenham that it was finally premiered on June 30, 1922, at Royal Albert Hall in London, conducted by Lieutenant Hector E. Adkins. Since that performance, the Suite has become a cornerstone of the band repertoire and remains one of the most performed works by the ensemble across the globe.

The seven traditional melodies Holst sets throughout the suite are spread across four movements. It opens with a characteristically British march that begins with a lively Morris Dance entitled “Glorishears” and moves directly into two other folk songs in succession, “Swansea Town” and “Cloudy Banks.” The movement repeats the first two tunes once more before coming to a close. The second movement, subtitled Song without Words, employs the beautiful song “I’ll Love My Love,” that recounts the tale of a young sailor who is sent to sea by his parents to keep him apart from his sweetheart of whom they don’t approve. The brief, yet bold third movement, Song of the Blacksmith, features jagged syncopations and mixed meters, and comes complete with anvil strikes. The last movement, Fantasia on the ‘Dargason,’ is based on a Renaissance dance melody better known today as “The Irish Washerwoman.” After sending the tune through several instrumental variations, Holst transitions to another familiar melody, “Greensleeves.” In a stroke of compositional brilliance, the composer then weaves the two dances together before ending with a final fragmented statement of the ‘Dargason,’ this time packaged in a capricious duet between the piccolo and tuba.

Selections from *The Wiz*

arranged by GySgt Scott Nimmer*

The soundtrack of *The Wiz* is a fusion of soul, R&B, and Broadway-style orchestration that reimagines the classic Wizard of Oz story with a dynamic, funk-infused energy. The film’s music captures the spirit of the 1970s with soaring ballads, infectious grooves, and gospel-tinged anthems.

The score was produced and arranged by the legendary Quincy Jones and features contributions from an all-star cast, including Michael Jackson and Diana Ross.

“Ease On Down the Road” is one of the most iconic songs from *The Wiz* soundtrack that encapsulates the film’s vibrant spirit. Originally composed by Charlie Smalls for the 1975 Broadway musical, the song takes on new life in the 1978 film adaptation, thanks to Jones’s arrangement and the electrifying duet between Diana Ross and Michael Jackson. Infused with a driving funk groove, lively brass, and a call-and-response style, the song encourages optimism and perseverance as Dorothy and the Scarecrow embark on their journey to the Emerald City.

“Believe in Yourself,” a poignant and inspirational ballad composed by Charlie Smalls, serves as the emotional core of the film’s message of self-discovery and empowerment. The song is first introduced by Diana Ross as Dorothy in a tender and soulful performance. Later, Lena Horne as Glinda delivers a powerful reprise to Dorothy, transforming the song into a soaring declaration of self-confidence and realization.

“Brand New Day,” also known as “Everybody Rejoice,” is a jubilant celebration of freedom, renewal, and triumph. Written by the legendary Luther Vandross, the song bursts onto the scene after Dorothy and her friends defeat Evillene, the Wicked Witch, marking a turning point in their journey. With its exuberant rhythms and ecstatic vocals, “Brand New Day” captures the joy of liberation and the hope of a fresh start.

Staff Sergeant Hannah Davis, soprano

Soprano vocalist and concert moderator Staff Sergeant Hannah Davis of Pittsburgh, Pennsylvania joined “The President’s Own” United States Marine Band in September 2023. She is the band’s second official female vocalist. Staff Sgt. Davis began her musical instruction at age eight. After graduating in 2017 from Moon Area High School in Moon Township, PA, she attended West Virginia University (WVU) where she studied under Hope Koehler and earned a bachelor’s degree in music in 2021. Prior to joining “The President’s Own,” she performed with the West Virginia Symphony Orchestra and WVU Opera Theatre and was a private voice instructor.

John Williams (b. 1932) transcribed by Paul Lavender Theme from *Jurassic Park*

Based on Michael Crichton’s bestselling science fiction novel, Spielberg’s film adaptation of *Jurassic Park* premiered in the summer of 1993. The film was an instant box office success and eventually surpassed Spielberg’s own *E.T. the Extra-Terrestrial* as the highest-grossing film to that point. It was revolutionary in its use of computer-generated special effects, integrating the nascent technology with practical effects like large-scale models and puppetry. The technological innovations of this film won it the Academy Award for Best Visual Effects, Best Sound Effects Editing, and Best Sound.

Jurassic Park tells the story of a group of scientists who are invited to tour an experimental zoological park on an island in Central America. There dinosaurs were reincarnated using DNA extracted from prehistoric mosquitoes preserved in amber. While first contact with the creatures inspired wonder and amazement, the situation quickly devolved into chaos as the scientists and children in their care fight for their lives.

The film marked the twelfth collaboration between Williams and Spielberg and its theme is one of Williams' most memorable melodies, capturing both the sense of awe and nobility of the giant prehistoric animals. The composer shares the following:

I created a theme for the park itself, which could be used in several different places, and when orchestrated differently, could convey the beauty of what [the visitors] were seeing at first. So when the passengers in the Jeep pass by the group of dinosaurs for the first time, this is the theme I used. Instead of a sense of fascination, I believe the theme conveyed the feelings of the dinosaur researchers in the Jeep and their overwhelming happiness and excitement at what they were encountering.