



UNITED STATES MARINE BAND
Wednesday, July 8, 2026 at 7:00 P.M.

Union Station
Thursday, July 9, 2026 at 7:00 P.M.
Sylvan Theater
Captain Darren Y. Lin, conducting

Lieutenant Colonel Ryan Nowlin, Director

John Philip Sousa* (1854–1932)
edited by The United States Marine Band

March, “The Crusader”

John Williams (b. 1932)
transcribed by Paul Lavender

The Patriot

Herbert L. Clarke (1867–1945)
arranged by Donald Hunsberger*

The Debutante
SSgt William Berue, cornet soloist

Aaron Copland (1900–90)
arranged by Quincy Hilliard

Scenes from *Billy the Kid*
The Open Prairie
Street in a Frontier Town
Cowboys with Lassos
Mexican Dance and Finale
Gun Battle
Celebration (after Billy’s capture)
Billy’s Death
The Open Prairie Again

Stephen Flaherty (b. 1960)
lyrics by Lynn Ahrens
arranged by LtCol Ryan Nowlin*

Selections from *Ragtime: An American Story*
“Back to Before”
“Make Them Hear You”
SSgt Hannah Davis, soprano

Thomas Knox* (1937–2004)

American Pageant

John Philip Sousa* (1854–1932)
edited by The United States Marine Band

March, “The Stars and Stripes Forever”

SSgt Hannah Davis, concert moderator

*Member, U.S. Marine Band

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PROGRAM NOTES

March, “The Crusader”

John Philip Sousa* (1854–1932)
edited by The United States Marine Band

Only those who receive certain degrees in Masonry may fully appreciate the meaning of this composition, which was written shortly after Sousa was “knighted” in Columbia Commandery No. 2, Knights Templar, Washington, DC. The Knights Templar is theoretically derived from the Crusades, and a number of their secret rituals and ceremonies relate to the period when the Crusaders were battling the Turks. Thus the Knights Templar organization itself is probably the “Crusader,” unless Sousa had some individual in mind whose identity has escaped historians.

The march was one of several sold outright to the Philadelphia publisher Harry Coleman for \$35.00. It is interesting harmonically, yet straightforward and simple. If Sousa secretly used fragments of any Masonic music in the march, he concealed it so well that Masonic historians have been unable to bring it to the public’s attention.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 47. Used by permission.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 2 of [“The Complete Marches of John Philip Sousa.”](#)

The Patriot

John Williams (b. 1932)
transcribed by Paul Lavender

John Williams is perhaps the most famous living American composer, known broadly through his film scores from blockbusters such as *Star Wars*, *E.T. the Extra-Terrestrial*, *Jurassic Park*, *Superman*, *Harry Potter*, *Home Alone*, *Indiana Jones*, and others. Through his collaborations with renowned directors such as Steven Spielberg and George Lucas, he has been awarded twenty-seven GRAMMY Awards, five Academy Awards, seven BAFTA awards, three Emmy Awards, and four Golden Globe Awards. At fifty-four Academy Award nominations, he is second only to Walt Disney, with his most recent nomination at the age of ninety-one making him the oldest Academy Award nominee in any category. The United States Marine Band enjoys a special relationship with Maestro Williams, for whom he has written “For ‘The President’s Own’” in honor of our 215th Anniversary. He was made an honorary Marine at the conclusion of his fifth concert with the Marine Band at the Kennedy Center in Washington DC, in 2023.

This music, transcribed for concert band by Paul Lavender, is from the 2000 movie, *The Patriot*, directed by Roland Emmerich, starring Mel Gibson, which depicted sacrifice and courage on the battlefields of the American Revolutionary War. Williams shares the following

regarding this score: “I felt that the character of the music should be direct and in an approachable American style, and I therefore tried to write themes that would accomplish this end and create the desired atmosphere for the film. The music features woodwind flourishes which paraphrase the ‘fifing’ tunes that we associate with the pageantry of the time, as well as a nostalgic song-like melody that functioned as a love theme for the young people so poignantly separated by the war.”

The Debutante

Herbert L. Clarke (1867–1945)

arranged by Donald Hunsberger*

Considered by John Philip Sousa to be the world’s greatest cornetist, Herbert L. Clarke has been compared to Niccolò Paganini and Franz Liszt for his role as a virtuoso who brought his instrument widespread popularity. Clarke’s early musical training on the violin earned him a position with the Philharmonic Society Orchestra in Toronto at age thirteen. Yet upon hearing the cornet played by Bowen Church, a soloist with D.W. Reeves’ “American Band,” Clarke immediately turned his allegiance to the cornet, borrowing an instrument from his brother to learn to play.

Though Clarke would later comment humbly about being self-taught, saying that he didn’t know how to properly play the cornet until age thirty-five, he held positions with the Queen’s Own Rifle Band and Patrick Gilmore’s 22nd New York Regiment Band from his teenage years, achieving the role of solo cornet with the Sousa Band at age twenty-five. Throughout his career Clarke played more than 6,000 solos and recorded more phonograph records than any other cornet player of the time.

Clarke often composed the solo works he performed, tailoring each to showcase his virtuosity and tone. Clarke wrote *The Debutante* to perform with the Sousa Band for the 1913 national concert tour.

Staff Sergeant Willim Berue, cornet soloist

Trumpet and cornet player Staff Sergeant William Berue of Murrieta, California joined “The President’s Own” United States Marine Band in June 2023. Staff Sgt. Berue began his musical instruction on trumpet at age ten. After graduating from Vista Murrieta High School in 2016, he earned a bachelor’s degree in trumpet performance from Arizona State University in 2020 where he studied under David Hickman. Prior to joining the Marine Band, Staff Sgt. Berue performed with several ensembles, including the Wichita Symphony, Phoenix Symphony, Tucson Symphony, and Pacific Symphony.

Scenes from *Billy the Kid*

Aaron Copland (1900–90)

arranged by Quincy Hilliard

Throughout the Kennedy administration, the large East Room of the White House was often transformed into an opera or ballet theater. At the exuberant invitation of the Kennedys, American composer Aaron Copland personally attended a full production of his incredibly popular ballet, *Billy the Kid*, at the Executive Mansion, danced by the famed American Ballet Theater. By 1961, Copland had established himself as the undisputed “Dean of American Music.” That same year, in honor of Copland’s birthday, Leonard Bernstein dedicated one of his Young Person’s Concerts to the elder composer, a program that garnered the Emmy award for educational programming.

Billy the Kid was commissioned in 1938 by Lincoln Kirstein, famed director of the progressive American Ballet Caravan. The real name of the infamous outlaw on which the ballet is based was William Bonney, and he was born in New York City in 1859, but was largely raised in New Mexico. He was said to have committed his first murder at the age of twelve and would go on to take twenty more lives before his own death at the hands of his former gang member, turned sheriff, Pat Garrett. Although “Billy the Kid” was only twenty-one years old when he was gunned down, he was one of the most renowned bandits of the Old West, and his legend has now been immortalized for all time. Although it was a rather peculiar subject for a ballet, Copland was fascinated by the emotional power of Billy’s legendary exploits and the dramatic end to his young life. Copland’s powerful and evocative score made the composer a household name. As he put it, “It was after *Billy*, when I was almost forty years old, that my mother finally said the money spent on piano lessons for me was not wasted.” The ballet became one of his most enduring works and was so enthusiastically received that Copland almost immediately arranged a concert suite comprised of music from several of the most pivotal scenes.

Selections from *Ragtime: An American Story*

Stephen Flaherty (b. 1960)

lyrics by Lynn Ahrens

arranged by LtCol Ryan Nowlin*

The musical *Ragtime*, based on the 1975 classic novel by E. L. Doctorow, tells the story of three very different groups in the United States in the early twentieth century. Coalhouse Walker Jr., a talented Harlem musician, represents the African American community; Mother, an upper-class suburbanite of New Rochelle, New York, represents white affluence; and Tatch, a Jewish immigrant from Latvia, represents the story of Eastern European immigrants. The individual, very human stories shared in *Ragtime* are the threads that make up the broader tapestry of the story that is the melting pot of early twentieth century America.

Ragtime received thirteen Tony Award nominations in 1998, and won the awards for Best Original Score, Best Book, and Best Orchestrations. The 2025 revival received eleven nominations. Marine Band Director Lieutenant Colonel Ryan Nowlin arranged these award-winning songs for concert band and shared that he was “looking to emphasize the broader themes of the show: the promise of America, the American Dream ... the hope that the country represents and continues to represent for millions. We wanted to underscore the principles of justice, the necessity of change, and the promise to future generations.”

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 from Moon Area High School in Moon Township, Pennsylvania, in 2017, 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.

Thomas Knox* (1937–2004) *American Pageant*

Thomas Knox served as chief arranger of “The President’s Own” United States Marine Band for sixteen years until his retirement in 1985. Prior to his appointment to chief arranger, Knox served as a member of the band’s cornet/trumpet section beginning in 1961. Former director of the Marine Band, Colonel Timothy Foley (USMC, Ret.), wrote the following about Knox’s importance to the Marine Band and twentieth century band music:

He was really responsible—both through his original compositions and through his arranging—for creating a lot of the sound of the Marine Band. Other people heard that and wanted to emulate it. One of the ways to do that was by going to Tom’s music and playing it as well. He had a very profound influence on band music in the latter part of the twentieth century.

American Pageant was composed for the second inauguration of President Richard Nixon and has been performed at every inauguration since. As the title suggests, *American Pageant* is a patriotic work and it includes the melodies of traditional American songs such as “Yankee Doodle,” “America,” “Battle Hymn of the Republic,” “America, the Beautiful,” and “Columbia, the Gem of the Ocean.”

March, “The Stars and Stripes Forever”

John Philip Sousa* (1854–1932)
edited by The United States Marine Band

John Philip Sousa actively composed over a span of nearly sixty years but it was during his time as leader of the United States Marine Band followed by the early years of his leadership of his civilian band that Sousa wrote some of his most famous marches, those that earned him the title “The March King.” His most famous composition was written during this time, conceived while he was abroad and homesick from his nearly constant travel.

Since its première in Philadelphia on May 14, 1897, “The Stars and Stripes Forever” has secured its place as the most popular and widely recognized march of all time. It has captured the spirit of American patriotism perhaps better than any other composition for more than a century. Former Sousa Band members testified that, during the height of the band’s popularity, “The Stars

and Stripes Forever” was performed on every concert. Audiences expected, and sometimes even demanded to hear the march and eventually began to stand upon recognizing its opening bars as if it were the national anthem. It didn’t succeed in becoming the national anthem, but in 1987 President Ronald Reagan signed an Act of Congress designating “The Stars and Stripes Forever” the national march of the United States.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 3 of [“The Complete Marches of John Philip Sousa.”](#)