JOHN WILLIAMS

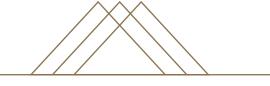
AND

"THE PRESIDENT'S OWN"

SUNDAY, JULY 16, 2023
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

COLONEL JASON K. FETTIG, DIRECTOR JOHN WILLIAMS, GUEST CONDUCTOR





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"THE PRESIDENT'S OWN"

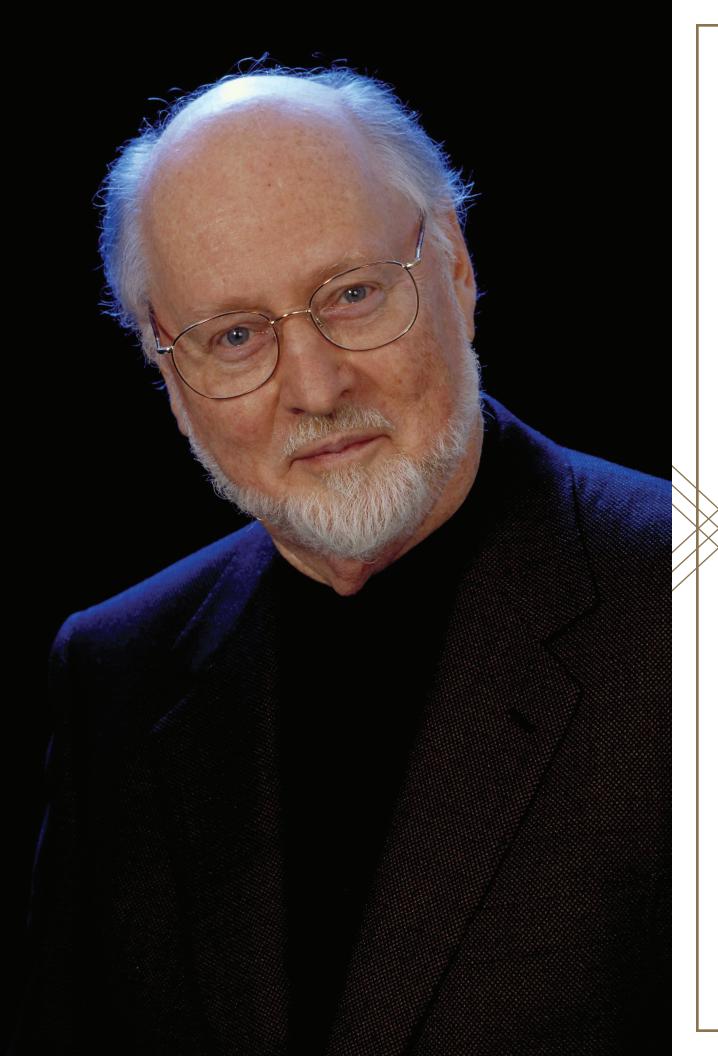


UNITED STATES MARINE BAND

COLONEL JASON K. FETTIG, DIRECTOR JOHN WILLIAMS, GUEST CONDUCTOR

SUNDAY, JULY 16, 2023 • 3 PM
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
WASHINGTON, DC

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JOHN WILLIAMS

COMPOSER AND CONDUCTOR

ne of the most popular and successful American composers, John Williams is the winner of five Academy Awards, twenty-five GRAMMYs, four Golden Globes, three Emmys, and seven BAFTA (British Academy of Film and Television Arts) Awards. Best known for his film scores, Williams is also a noted composer of almost twenty concertos and ceremonial music, and a renowned conductor.

John Williams' music has become an important part of the American musical lexicon and has proliferated popular culture across the globe. His compositions for film, television, and the concert stage, as well as countless significant national and international events, have played a major role in defining the "American sound."

Williams was born in Queens, New York. The son of a jazz drummer, he studied piano and composition at the University of California, Los Angeles (UCLA). After a three-year enlistment as an Air Force musician with secondary duties as an arranger, he continued his studies at The Juilliard School and worked as a jazz pianist in New York City. He established a successful career composing for television and films when he met Steven Spielberg, then an ambitious young director, in 1974. The two began one of the most incredible artistic partnerships in modern filmmaking. That year, they collaborated on Spielberg's directorial debut, *The Sugarland Express*. A year later they teamed up for *Jaws*, which won Williams his second Academy Award. In addition to his multiple wins over the years, his fifty-three Oscar nominations are the most ever achieved by a living person.

Williams' close relationship with the Marine Band began in 2003, when he accepted an invitation to conduct his music for the ensemble's 205th anniversary gala concert at the Kennedy Center. Williams then chose the band to perform as part of his Kennedy Center Honors tribute performance in 2004. He returned for the band's 210th anniversary, when several new transcriptions of Williams' works for film, the Olympics, and other major events were premièred. Since that concert, those selections have become standards in the concert band repertoire. He conducted the band twice while on its national concert tour, in 2004 and 2019 at UCLA's Royce Hall. The culmination of this almost twenty-year relationship was the release of the 2021 album, *John Williams and "The President's Own."*

Williams shared, "Performing with 'The President's Own,' our renowned United States Marine Band, has been one of the highest honors of my working life in music, and their invitation to conduct concerts at the Kennedy Center in 2003 and 2008 constituted a very rare privilege for me. My great hope is that listeners of this special recording will experience some of the exhilaration and fun that I enjoyed conducting these two memorable performances." The band is thrilled to perform with Maestro Williams once again for its 225th anniversary.

- Chili-



PROGRAM



John Stafford Smith (1750–1836) arranged by John Williams The National Anthem, "The Star-Spangled Banner"

The Cowboys Overture

Theme from Jurassic Park

Selections from *Harry Potter*

"Fawkes the Phoenix"

"Harry's Wondrous World"

Theme from Schindler's List Gunnery Sgt. Karen Johnson, violin soloist Maj. Ryan J. Nowlin, conducting

"Adventures on Earth" from E.T. the Extra-Terrestrial

INTERMISSION

"For 'The President's Own'"

Richard W. Whiting (1891–1938) arranged by John Williams

"Hooray for Hollywood"

Selections from *Indiana Jones*

"Scherzo for Motorcycle"

"Helena's Theme"

"Raiders March"

"With Malice Toward None" from Lincoln Thomas Hooten, guest trumpet soloist

Selections from Star Wars

"The Asteroid Field"

"Princess Leia's Theme"

"Throne Room and Finale"

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NOTES



THE NATIONAL ANTHEM, "THE STAR-SPANGLED BANNER" John Stafford Smith arranged by John Williams

Williams created his own arrangement of "The Star-Spangled Banner" for the brass section of the Boston Pops, an orchestra he directed for fourteen memorable seasons and which he continues to serve as Conductor Laureate. This version was performed at Boston's legendary Fenway Park before the opening game of the 2007 World Series. Reflecting upon our National Anthem, Williams said:

"The Star-Spangled Banner' holds a unique place in our nation's musical heritage. As our National Anthem, it has been performed an unfathomable number of times, in every conceivable arrangement, and it stands as an enduring symbol in the collective memory of all Americans.

I have always thought of 'The Star-Spangled Banner' as being primarily a vocal piece, having heard so many outstanding and highly individual performances done by singers. I feel that an increased variety of instrumental versions might in some way reflect the healthy and still growing diversity of our great country as we, each in our different ways, embrace this grand old tune, which continues to unify us all."

THE COWBOYS OVERTURE John Williams transcribed by Jay Bocook

The Cowboys Overture is based on music from the 1972 film of the same name directed by Mark Rydell that starred John Wayne, Roscoe Lee Browne, Bruce Dern, Colleen Dewhurst, and Slim Pickens. The outer sections of the Overture are exuberant, with elements of the popular hoe-down and the flavor of Aaron Copland, while the central portion is more lyrical and peaceful. It is a fun-filled and rousing score brimming with American "can do" spirit and optimism.



2008 ANNIVERSARY CONCERT AT THE KENNEDY CENTER

THEME FROM JURASSIC PARK

John Williams

transcribed by Paul Lavender



B ased on Michael Crichton's bestselling science fiction novel, Spielberg's film adaptation of Jurassic Park premièred 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."

SELECTIONS FROM HARRY POTTER

John Williams

transcribed by Paul Lavender

The wildly popular Harry Potter series was already a world-wide phenomenon by the time Chris Columbus directed the wizard's 2001 big screen debut: *Harry Potter and The Sorcerer's Stone*. Williams was invited to compose the music for this magical adventure and delivered a brilliant collection of themes now inextricably linked with Harry and his colorful entourage. Given the tremendous affection for the series, it was a challenge Williams was honored to undertake: "The story's imaginative array of wizards flying on broomsticks and mail-delivering owls offered a unique canvas for the music, and the prospect of sharing it with some part of the great army of readers who love these books is a great joy to me."

"Fawkes the Phoenix" first appears in the second installment of the series, *Harry Potter and the Chamber of Secrets*, as Albus Dumbledore's loyal companion and courageous defender. Within the Harry Potter universe, phoenixes are large, highly intelligent, magical birds with red-and-gold plumage and a long tail. Much like their analog in Greek mythology, phoenixes go through a life cycle wherein they eventually self-immolate and are reborn from their ashes, thus giving them extremely long lifespans. In *The Chamber of Secrets*, Fawkes helps Harry defeat Slytherin's basilisk and uses his magical tears to heal Harry's wound from the basilisk's venomous bite.

"Harry's Wondrous World" is the musical theme most closely associated with Harry's discovery of the wizarding world in *The Sorcerer's Stone* and *The Chamber of Secrets* and is used in the closing credits of both films as a suite of themes from the movies. It begins with a single iteration of "Hedwig's Theme," the most recognizable motif from the franchise, and then weaves together melodies representing different parts of the wizarding world from the magical market of Diagon Alley to the majesty of Hogwarts Castle.

THEME FROM SCHINDLER'S LIST John Williams transcribed by John Moss

Williams' fifth Academy Award was for his moving score for Spielberg's 1993 Holocaust drama Schindler's List. As Spielberg wrote at the time:

"The anti-human events beginning with Kristallnacht to the liberation of the Auschwitz-Birkenau posed a deliberate challenge to both John and me: how to make the unimaginable factual, and how to create not so much a motion picture but a document of those intolerable times. The choice John Williams made was gentle simplicity. Most of our films together have required an almost operatic accompaniment, which is fitting for *Indiana Jones*, *Close Encounters*, or *Jaws*. Each of us had to depart from our characteristic styles and begin again. This is certainly [music] to be attended with closed eyes and unsequestered hearts."

In fact, there is very little music in *Schindler's List*, as Spielberg brought a documentary-style approach to this extremely sensitive subject matter. The theme features a violin solo, one played in the original film by Itzhak Perlman. Few motion-picture scores written before or since have had to tread so lightly and carefully. Williams accomplished the task at hand–music that met the necessary dramatic needs while also memorializing the victims of the Holocaust with reverence and feeling.

- Jon Burlingame

GUNNERY SERGEANT KAREN JOHNSON, VIOLIN SOLOIST



Oncertmaster Gunnery Sergeant Karen Johnson of Gilbert, Ariz., joined "The President's Own" United States Marine Chamber Orchestra in March 2011. She was appointed concertmaster in October 2015.

Gunnery Sgt. Johnson began her musical training at age four. Upon graduating in 1996 from Highland High School in Gilbert, she earned a bachelor's degree in violin performance from The Juilliard School in New York. She earned a master's degree in music from the University of Maryland, College Park in 2002. Her notable instructors include Dr. William Magers formerly

of Arizona State University and Joel Smirnoff, formerly of the Juilliard String Quartet. Prior to joining "The President's Own," she was concertmaster of the Richmond Symphony Orchestra and guest concertmaster of the Seattle, Oregon, and Phoenix Symphonies.

She has been featured as a soloist with the Marine Chamber Orchestra on Erich Wolfgang Korngold's Violin Concerto and Henryk Wieniawski's Violin Concerto No. 2. She also has performed as a violin soloist with the Quantico Marine Corps Band of Quantico, Va.

"ADVENTURES ON EARTH" FROM E.T. THE EXTRA-TERRESTRIAL

John Williams arranged by Paul Lavender

Williams' music for Spielberg's beloved 1982 science-fiction adventure may be among the composer's best-loved. *E.T.* is one of Spielberg's most accomplished films in its uncanny ability to connect with audiences' hearts despite the fact that the central character is an odd-looking little creature from another world. Williams' score was a key factor in building and maintaining our trust in this little fellow, and the Earth child (Elliott, portrayed by Henry Thomas) who befriends him and helps him find his way back home

"Adventures on Earth" is drawn from the last act of the film and—if you remember anything about the movie—you may still feel an emotional tug in its final moments. The suite encapsulates the chase by Elliott and his friends who become airborne on their bicycles; the majesty of the hidden spaceship which returns for its missing crewmember; and the emotionally wrenching farewell scene between Elliott and E.T.

Since this score won the Academy Award in 1983, Williams has played this music many times in concert—perhaps never so affecting as he did at a benefit in Los Angeles in 2002, in which *E.T.* screened, and Williams played the entire score (with Spielberg, the cast, and key members of the production in the audience).

- Jon Burlingame

"FOR 'THE PRESIDENT'S OWN'" John Williams

In 2013, Williams graciously penned his first original work for winds in more than four decades as a token of esteem for "The President's Own" and in celebration of the Marine Band's 215th anniversary. Generously named for the ensemble by the composer, the piece combines virtuosic, intertwining lines with a series of playful themes and bright fanfares that brilliantly capture the many colors and textures of Williams' inimitable music.



RECORDING SESSION AT JOHN PHILIP SOUSA B

"HOORAY FOR HOLLYWOOD"

Richard W. Whiting arranged by John Williams transcribed by Jay Bocook

Williams shared the following regarding his arrangement of "Hooray for Hollywood" for the 1988 recording by the Boston Pops Orchestra under his baton, entitled "Salute to Hollywood":

"'Hooray for Hollywood' was written in the 1930s when the world was heavy-laden with the weight of the Great Depression, and written when Hollywood was indeed the land where dreams are made. As the song says, if you were lucky enough to go there, you might even meet Donald Duck or Mickey Mouse ... or even become a movie star yourself.

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This delightful piece was written by composer Richard Whiting for the 1937 film *Hollywood Hotel*, named for an actual hotel ... on Hollywood Boulevard ... in the township of Hollywood! And coincidentally, speaking of locations, Mr. Whiting lived in a house that is on the same street and directly opposite from the one I have occupied for many years.

Doing this orchestration was purely a lark for me, and allowed me to salute some early orchestrator-heroes of mine such as Adolph Deutsch, Nathan Van Cleave and Conrad Salinger, all of whom were masters of the early Hollywood style. The lyrics for this song are by the immortal Johnny Mercer, with whom I had the great privilege of collaborating on several songs over the years.

What a delightful legacy these great men have given us ... and what a joy to remember and salute them!"

The arrangement includes quotes from Irving Berlin's "There's No Business Like Show Business" and Howard Dietz and Arthur Schwartz's "That's Entertainment."

SELECTIONS FROM INDIANA JONES

John Williams

transcribed by Paul Lavender

Shortly after scoring the music for *Star Wars: The Empire Strikes Back*, Williams collaborated with Spielberg on a different type of adventure film. After Harrison Ford's swaggering portrayal of Han Solo in the *Star Wars* films, he was tapped to play a bespectacled archeology professor who moonlights as a globe-trotting treasure hunter in the first film in the Indiana Jones series, *Raiders of the Lost Ark*. The film took theaters by storm in 1981 and Williams' soundtrack featured a rousing march that eventually served as the main theme of the entire series. "Raiders March" has since become an instantly recognizable musical portrayal of the iconic adventurer.

"Scherzo for Motorcycle and Orchestra," from *Indiana Jones and the Last Crusade*, was composed for the fast-paced rescue of Indiana's father from the Nazi-controlled Castle Brunwald. With Indy's daredevil navigating, the father-son duo successfully elude capture by a band of Nazis in a motorcycle and sidecar. Spielberg lauded that Williams' music for the scene "rousingly heightened the spirit of adventure, wit, and suspense." Spielberg admits, "John is the poet in me. He makes me look so good each time out."

"Helena's Theme" is from Williams' new score for *Indiana Jones and the Dial of Destiny*, the fifth and most recent installment in the franchise, premièred at the Cannes Film Festival in May of 2023. In the film, British-born Helena Shaw, as portrayed by Phoebe Waller-Bridge, is Jones' goddaughter, companion, and comedic sidekick. Director James Mangold describes her character as "a wonderful set of contradictions: charming and brilliant, but also a lot of trouble ... the girl next door and a grifter." At the work's surprise concert première at the Hollywood Bowl in September 2022, Williams shared, "[Phoebe's] a combination of an adventuress and a femme fatale at the same time, and she has music that is very lyrical, like an old movie star."



2009 TOUR CONCERT AT UCLA'S ROYCL

"WITH MALICE TOWARD NONE" FROM LINCOLN

John Williams

transcribed by Paul Lavender

Williams and Spielberg collaborated in 2012 for the director's highly anticipated biopic of Abraham Lincoln starring Daniel Day Lewis. Williams drew on American music of the Civil War era for his score to *Lincoln* bringing to life the turbulence of wartime and the sixteenth president's warmth and humanity. The composition "With Malice Toward None" features an extended solo for the trumpet, the title of which is drawn from the immortal words from President Abraham Lincoln's second inaugural address.



:019 TOUR CONCERT AT UCLA'S ROYCE HALL

THOMAS HOOTEN, TRUMPET SOLOIST

Thomas Hooten is Principal Trumpet of the Los Angeles Philharmonic Orchestra, a position that he has held since 2012. Prior to joining the LA Phil, Hooten served as Principal Trumpet in the Atlanta Symphony from 2006 to 2012 and as Assistant Principal Trumpet with the Indianapolis Symphony. He began his professional career in 2000 with a trumpet/cornet position in "The President's Own" United States Marine Band in Washington, D.C. He released *Trumpet Call*, his first solo album, in 2011. Hooten, along

with his wife Jennifer Marotta, edited the most recent version of Arban's Complete Conservatory Method for Trumpet, one of the most widely used etude books for trumpet students and players, published by Carl Fischer.

Hooten is currently on the faculty at the University of Southern California and he also serves on the faculty for the Aspen Music Festival, acting as a guest artist and teacher. While in Atlanta, he taught trumpet at Kennesaw State University. Hooten travels across the world as a soloist and clinician, and he is currently active in the Los Angeles studio scene. A native of Tampa, Florida, he earned his Bachelor of Music degree from the University of South Florida and his Master of Music degree from Rice University. His primary trumpet teachers have included Armando Ghitalla, John Hagstrom, and Don Owen. Tom Hooten is a Yamaha performing artist.

SELECTIONS FROM STAR WARS

John Williams

transcribed by Paul Lavender and Major Ryan J. Nowlin

Williams composed the scores to all nine *Star Wars* films, collaborating with filmmakers George Lucas, J. J. Abrams, and Rian Johnson. The trio of trilogies known as "The Skywalker Saga" was created over a span of forty-two years.

"The Asteroid Field" captures a daring action sequence from *Episode V: The Empire Strikes Back*. In this scene, Han Solo, Princess Leia, C-3PO, and Chewbacca attempt to flee the Imperial Star Destroyers in the Millennium Falcon. A faulty lightspeed engine forces Han to enter a dangerous asteroid field to escape. Eventually, the starship evades its pursuers and descends into a deep canyon on a large asteroid.

Familiar musical motifs surface in this scene, including the famous "Imperial March" and "Princess Leia's Theme." The music careens and tumbles with the racing starship and conveys that the fate of the galaxy may indeed rest on the outcome of this chase.

"Princess Leia's Theme" is first heard in *Episode IV: A New Hope* when Darth Vader captures Princess Leia. This lyrical theme is ubiquitous in the original Star Wars trilogy, and appears in the prequel and sequel trilogies as well. Williams utilizes this theme like a Wagnerian *Leitmotif* throughout the films; it is at once elegant, brave, and regal, epitomizing the central heroine of the series.

"Throne Room and Finale" is a grand, celebratory fanfare that frames the medal ceremony at the end of *Episode IV: A New Hope*. Here, Princess Leia honors Luke Skywalker and Han Solo for their bravery in the battle that destroyed the Death Star.

The excerpt opens with a brass fanfare that transitions into a rousing processional march: a resetting of "the Force" theme. The march gives way to the lush and regal "Throne Room" theme before the Force theme and Princess Leia's theme make final appearances to bring the work to its majestic, triumphant close.

SPECIAL GRATITUDE

To Maestro John Williams for his inimitable and inspired contributions to American music, and for his treasured friendship with "The President's Own"

To Mr. Michael Gorfaine and Mr. Jamie Richardson of The Gorfaine/Schwartz Agency for their invaluable facilitation of the many collaborations between Mr. Williams and the U.S. Marine Band over the past twenty years

 $To\ Mr.\ Paul\ Lavender\ of\ the\ Hal\ Leonard\ Corporation\ for\ his\ tireless\ support\ of\ our\ special\ concerts\ with\ Mr.\ Williams,\ and\ for\ providing\ the\ transcriptions\ of\ Mr.\ Williams'\ works,\ along\ with\ Jay\ Bocook,\ John\ Moss,\ Stephen\ Bulla\ and\ Major\ Ryan\ Nowlin$

To General D.H. Berger, Commandant of the United States Marine Corps and General E.M. Smith, Assistant Commandant of the Marine Corps for their superior leadership and support

To the Marine Corps Heritage Foundation and President/CEO Major General J.W. Lukeman, USMC (Ret.) for their unfailing support of the U.S. Marine Band

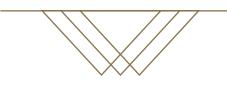
To Mr. Jon Burlingame for contributing program notes for Mr. Williams' works

To the following music publishers for their generosity in licensing for this concert: Warner Chappell Music; Universal Music Publishing Group; Sony/ATV Music Publishing; Bantha Music / Disney Music Group



2008 ANNIVERSARY CONCERT AT THE KENNEDY CENTER

DIRECTORS





olonel Jason K. Fettig is the twenty-eighth Director of "The President's Own" United States Marine Band. He joined in 1997 as a clarinetist. After serving four years in the organization, he was selected as an Assistant Director, and he conducted his first concert with the Marine Band on August 1,

2001. He was commissioned a First Lieutenant in July 2002, promoted to the rank of Captain in August 2003, Major in August 2007, and to Lieutenant Colonel in July 2014, one week before assuming leadership of "The President's Own." He was promoted to his present rank in August 2017 in the Roosevelt Room of White House by President Donald J. Trump. He is the third Director of "The President's Own" to be promoted to Colonel in a White House ceremony.

As Director, Col. Fettig is the music adviser to the White House and regularly conducts the Marine Band and Marine Chamber Orchestra at the Executive Mansion. He led the musical program for the Inaugurations of President Donald Trump and President Joseph Biden and the State Funeral of President George H. W. Bush. He also serves as music director of Washington, D.C.'s historic Gridiron Club, a position held by every Marine Band Director since John Philip Sousa.

During his time as Director, Col. Fettig has led the band in numerous major national events, both at the White House

and throughout the country. He conducted national broadcast performances for the 200th Anniversary of "The Star-Spangled Banner" at Fort McHenry in Baltimore, three Independence Day specials from the White House, a live Veterans Day performance with the Tabernacle Choir at Temple Square in Salt Lake City, and an appearance on the David Letterman Show in New York, at the invitation of First Lady Michelle Obama. He has also conducted the Marine Band and Chamber Orchestra live on NBC's Today Show and on the PBS special In Performance at the White House. Col. Fettig leads frequent concerts throughout the Washington, D.C., area and across the country during the band's annual national tour. He has regularly collaborated in performance with world-class artists across a wide range of genres, from world renown Classical musicians like pianist Jean-Yves Thibaudet and violinist Joshua Bell to pop superstars Jennifer Hudson and Lady Gaga. During his tenure as Marine Band Director, Col. Fettig has remained a fervent advocate for new music, and has commissioned and/or conducted the world premières of nearly three dozen original works for band. He also led the Marine Band on its first international tours since 2001, taking "The President's Own" to Japan, the Czech Republic, Austria and the Netherlands.

In May 2019, Col. Fettig and the Marine Band, in partnership with the All-Star Orchestra conducted by Gerard Schwarz, won an Emmy Award at the 62nd Annual New York Emmy Awards, for a program entitled New England Spirit. In 2014, he was elected as a member of the prestigious American Bandmasters Association and currently serves as the President-Elect of the National Band Association.



A ssociate Director
Major Ryan J. 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, earned the rank
of captain in July 2016, and
was promoted to his current

rank in January 2020. He was appointed Executive Officer and Associate Director in May 2018.

With "The President's Own," Maj. Nowlin has arranged and composed a variety of music for the Marine Band, Marine Chamber Orchestra, brass ensembles, and various small ensembles. He has written arrangements for an array of guest artists for national events, including a 2013 collaboration with Kelly Clarkson ("America") and Beyoncé ("The Star-Spangled Banner") for the second inauguration of President Barack Obama. He also arranged "The Star-Spangled Banner" for Jordin Sparks, which was performed for the nationwide broadcast of the National Anthem's 200th anniversary celebration in 2014.

As Associate Director, Maj. Nowlin's responsibilities include conducting the Marine Band and Chamber Orchestra in their winter/spring concert series and summer concerts on the National Mall as well as at ceremonies in the national capital region 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 Band Clinic in Chicago; on the Marine Band's national concert tours; and on the band's 2019 tour to Japan and 2022 tour to Europe.

DIRECTOR

Col Jason K. Fettig Manchester, NH

ASSOCIATE DIRECTOR/ **EXECUTIVE OFFICER**

Maj Ryan J. Nowlin Broadview Heights, OH

ASSISTANT DIRECTOR

1st Lt. Darren Y. Lin Hummelstown, PA

DIRECTOR OF OPERATIONS

Maj Douglas R. Burian Bowie, MD

DRUM MAJOR

MGySgt Duane F. King Iacksonville, FL

Assistant Drum Major

GySgt James R. Holt III Independence, KY

Ріссого

GySgt Courtney Morton San Jose, CA

FLUTE

MSgt Ellen Dooley Boca Raton, FI

SSgt Christina Hughes Old Tappan, NJ

*+MGySgt Elisabeth Plunk

GySgt Kara Santos

Iowa City, IA GvSgt Heather Zenobia Louisville, KY

OBOE

*+MGySgt Leslye Barrett Liberty, MO *GySgt Trevor Mowry

Glen Ellyn, IL

OBOE/ENGLISH HORN

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GySgt Tessa Gross Santa Monica, CA

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GySgt Jonathon Troy Ann Arbor, MI

MGySgt Michelle Urzynicok San Antonio, TX

B-FLAT CLARINET

MSgt William Bernier Easthampton, MA

SSgt Kristin Bowers owners Grove, IL

SSgt Alexander Bullard . Louisville, KY

SSgt Harrison Burks

Atlanta, GA GySgt Lucia Disano

St. Louis, MO **GySgt Parker Gaims** Los Angeles, CA

SSgt Zachary Gauvain Evergreen, CO

SSgt Lewis Gilmore Eugene, OR

+MGySgt Vicki Gotcher Tyler, TX

GySgt Christopher Grant Oakton, VA

SSgt Tyler Hsieh San Jose, CA

SSgt Andrew Jacobi Greenville, SC

GySgt Meaghan Kawaller Centreville, VA

GySgt Joseph LeBlanc Honolulu, HI

SSgt Jakob Lenhardt Hamilton, NJ

*MSgt Patrick Morgan Maryville, TN

SSgt Jacob Moyer Waldorf, MD

MSgt Harry Ong

SSgt Angelo Quail Ann Arbor, MI

SSgt Samuel Ross Russellville, AR

SSgt Nicholas Thompson Great Falls, VA

BASS CLARINET

GySgt Andrew Dees Richardson, TX

GySgt Shannon Kiewitt Sevierville, TN

BASSOON

SSgt Matthew Gregoire Dover, NH

*+MGySgt Christopher McFarlane Williamsville, NY

SSgt Stephen Rudman LeRoy, NY

SAXOPHONE

GySgt Jacob Chmara St. Petersburg, FL

MSgt Otis Goodlett Lexington, SC

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

MSgt Steven Temme Phoenix, AZ

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SSgt Anthony Bellino Niskavuna, NY

SSgt Robert Bonner Payne Springs, TX

SSgt Nathan Clark Glen Rock, PA

GySgt Brandon Eubank Tinley Park, IL

+MGySgt Christian Ferrari Rome, NY

MGySgt Scott Gearhart Beaumont, TX

*MGySgt Matthew Harding North Dartmouth, MA

SSgt Chris Larios Overland Park, KS

SSgt Tyler Lindsay ichmond, VA

*GySgt 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 MSgt Brian Turnmire

Flintstone, GA GySgt Michael Warnick

Cleveland, OH MSgt Brad Weil Jasper, IN

Horn

SSgt Joseph Cradler

Fairfax, VA *MGySgt Hilary Harding

Princeton, KY GySgt Timothy Huizenga Lansing, IL

GySgt Brigette Knox Albuquerque, NM

GySgt Cecilia Kozlowski Sterling Heights, MI

+MSgt Jennifer Paul Algonquin, IL

MSgt Douglas Quinzi Las Cruces, NM MSgt Greta Richard

White Bear Lake, MN

SSgt Claire Ross Grand Rapids, MI

SSgt Rebecca Sieff Columbia, MD

TROMBONE

MSgt Darren Bange Reisterstown, MI

*MGySgt Samuel Barlow Jackson, TN

+MGySgt Chris Clark Commerce, TX

MSgt Timothy Dugan Ocean City, NJ

GySgt Preston Hardage Chesterfield, MO

GySgt Christopher Reaves Colorado Springs, CO

SSgt Russell Sharp Mustang, OK

BASS TROMBONE

GySgt Daniel Brady Dallas, TX

MSgt Karl Johnson Federal Way, WA

EUPHONIUM

GvSgt Hiram Diaz Miami, FL

*+MGySgt Mark Jenkins Las Vegas, NV

GySgt Ryan McGeorge San Diego, CA

Tuba

GySgt Landres Bryant West Palm Beach, FL

*MSgt Frank Crawford

Cheboygan, MI SSgt William Samson Appleton, WI

SSgt Benjamin St. Pierre Arlington, VA

+MSgt Christopher Tiedeman Tacoma, WA

GySgt Simon Wildman Kingwood, WV

PERCUSSION MSgt Jonathan Bisesi

> Orchard Park, NY 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 GySgt Michael Metzger

Lilburn, GA +GySgt Gerald Novak Alamogordo, NM

MSgt Steven Owen Eugene, OR

MSgt Glenn Paulson Clinton, NY

+MGySgt Christopher Rose Atlanta, GA

MSgt Kenneth Wolin Oak Park, MI

TIMPANI

*+MGySgt Mark Latimer St. Louis, MO

VIOLIN

+MSgt Janet Bailey McLean, VA

GySgt Christopher Franke Springfield, VA

*GySgt Karen Johnson Gilbert, AZ SSgt Sara Matayoshi Panorama City, CA

MSgt Erika Sato Portland, OR

GySgt Chaerim Smith Houston, TX

SSgt Ryo Usami San Diego, CA SSgt Foster Wang

Douglaston, NY GySgt Sheng-Tsung Wang Ellicott City, MD

VIOLA

GySgt Sarah Hart St. Louis, MO

*+MGySgt Christopher Shieh Upper Marlboro, MD

GySgt Tam Tran Appleton, WI

CELLO

*+GySgt Charlaine Prescott Alexandria, VA

SSgt Caroline Bean Stute Lakeland, FI.

SSgt Clayton Vaughan Meridian, MS

DOUBLE BASS *+MGySgt Aaron Clay

Fairmont, WV MSgt Eric Sabo

Phoenix, AZ SSgt Kevin Thompson Fairfax, VA

Wheaton, IL

HARP MGySgt Karen Grimsey

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 Bennear, baritone Keyser, WV

MSgt Sara Sheffield, mezzo-soprano Jacksonville, TX

Music Production

GySgt Scott Ninmer Taylorville, IL

OPERATIONS

MSgt Jennifer Jensen Montgomery, AL

+MSgt Steven Williams Lancaster, PA

Administration

LCpl Omar Andres Îndiantown, FL +SSgt Davin BrinkClapp

Sacramento, CA LCpl Ashley Cuxil Manvel, TX

LIBRARY

SSgt Anya Brodrick San Diego, CA

SSgt Philip Espe San Diego, CA

SSgt Tammy Lau Brooklyn, NY

GySgt Tilden Olsen Pittsburgh, PA

+GySgt Charles Paul

Allentown, PA

OFFICE OF COMMUNICATION

SSgt Chase Baran Lawrenceville, GA

GySgt Rachel Ghadiali

GySgt Brian Rust

Vernal, UT +MGySgt Amanda Simmons

Manheim, PA SSgt Christian Thesken Cincinnati, OH

Information Systems

Administrator

Freebort, IL

GySgt Jamie Schwendinger

RECORDING ENGINEERS +GySgt Michael Ducassoux

Norwood, PA SSgt Daniel Fookson

Glenview, IL SSgt Ophir Paz Cleveland, OH

SSgt Aram Piligian

Harleysville, PA

SUPPLY

Cpl William Cooks, Jr. Montgomery, AL

Sgt Hoai Doan Sacramento, CA

Cpl Jerry Herrera Santa Ana, CA +GySgt Kathryn Woltanski

Elmwood, WI

STAGE MANAGERS MSgt Richard Dickerson

Woodland Hills, CA +MGySgt Charles Terry Washington, DC

STAGE CREW Cpl Jalen Bethune Indian Trail, NC

Cpl Austin Comer Fort Wayne, IN LCpl Jose Garcia Rosas

Lakeland, FL LCpl Matthew Kent Homer, NY **Cpl Geremy Lewis**

Aurora, IL **Cpl Marcos Matias** Chicago, IL

Concert Personne

*Principal +Section Leader

www.marineband.marines.mil





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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. 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. Musicians from the band are frequently highlighted in solo performances and participate in more intimate chamber ensemble recitals that feature a wide range of smaller instrumental groups. Marine Band musicians also perform in many different types of ceremonies and events throughout the Washington, D.C., metropolitan area including the Presidential Inauguration, Full Honors funerals at Arlington National Cemetery, Honor Flight ceremonies for veterans at the National World War II Memorial, Friday Evening Parades at Marine Barracks, Washington, D.C., and educational programs in schools throughout the National Capital Region.

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.



