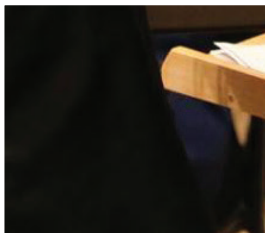
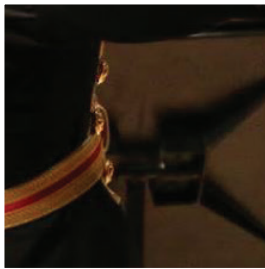


"THE PRESIDENT'S OWN"
UNITED STATES MARINE BAND
Colonel Jason K. Fettig, Director

MUSIC FOR PRAGUE

World Association of Symphonic Bands and Ensembles Conference

WEDNESDAY, JULY 20 | 8 PM
Žofín Palace, Prague



WASBE
PRAGUE
2022

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Richard Strauss (1864–1949)	Vienna Philharmonic Fanfare
John Philip Sousa* (1854–1932) edited by The United States Marine Band	March, “Nobles of the Mystic Shrine”
Jennifer Higdon (b. 1962)	Aspire (2022) world première, commissioned by the World Association for Symphonic Bands and Ensembles
Karel Husa (1921–2016)	Music for Prague 1968 Introduction and Fanfare Aria Interlude Toccata and Chorale

INTERMISSION

Wolfgang Amadeus Mozart (1756–91) arranged by SSgt Scott Ninmer*	“Là ci darem la mano” from <i>Don Giovanni</i> MSgt Sara Sheffield, mezzo-soprano MGySgt Kevin Bennear, baritone Maj Ryan J. Nowlin, conducting
Franz Danzi (1763–1826) transcribed by John Nimbley	Fantasy on “Là ci darem la mano” from <i>Don Giovanni</i> GySgt Patrick Morgan, clarinet soloist Maj Ryan J. Nowlin, conducting
James Stephenson (b. 1969)	Symphony No. 2, Voices (2016) Prelude: Of Passion Shouts and Murmurs Of One

*Member, U.S. Marine Band

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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 professional French horn player with the Munich Opera. He then studied piano and violin privately, and his father notated his earliest compositions from the time the younger Strauss 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 premièred his tone poem *Don Juan*. It was chiefly through Strauss’s brilliant operas and his many tone poems that he found enduring success as a composer, both during his lifetime and beyond.

The Vienna Philharmonic Fanfare was composed in 1924 for a benefit ball held by the orchestra to raise money for a musicians’ pension fund. Strauss’ vibrant fanfare was played as entrance music for the distinguished guests at the ball, including the “Matron of 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 and, despite its brevity, showcases all of the dramatic, heroic, and scintillating brass textures for which Strauss became known throughout his long and illustrious career.

March, “Nobles of the Mystic Shrine”

JOHN PHILIP SOUSA* (1854-1932)

edited by The United States Marine Band

In addition to being one of the most successful American composers and conductors in history, John Philip Sousa first established his career as the seventeenth Director of “The President’s Own” United States Marine Band. He earned his moniker “The March King” through his monumental collection of 136 marches, many of which have become among the most widely recognized musical works in the world.

Like many prominent musicians throughout history, Sousa was also a member of a Masonic Lodge. He became a member of the Ancient Arabic Order of Nobles of the Mystic Shrine in Washington, D.C., in April 1922, and was promptly named the first honorary director of the Almas Temple Shrine Band. His nephew, A. R. Varela sponsored him and asked him to compose a new march for the occasion. The result was among his finest efforts: “Nobles of the Mystic Shrine.”

The Shriners’ national convention was held in Washington in June 1923, and Sousa was invited to lead a band of 6,200 Shriners in Griffith Stadium. This was the largest band he ever conducted, and this new association with the Shriners led to several Shriner bands accompanying the Sousa Band in performances as Sousa toured the United States. “Nobles of the Mystic Shrine” is unique in that it is one of a handful of Sousa marches that begins in a minor key, which along with the addition of percussion instruments like triangle and tambourine, give this march its distinctly exotic sound. It is also one of the few Sousa marches that includes a published part for harp.

Aspire (2022)

JENNIFER HIGDON (B. 1962)

Pulitzer Prize- and three-time Grammy-winner Jennifer Higdon was born in Brooklyn, New York in 1962 and taught herself to play flute at age fifteen. She began formal musical studies at age eighteen, with an even later start in composition at age twenty-one. Despite this, Higdon has become a major figure in the contemporary classical music world. Her works represent a wide range of genres, from orchestral to chamber to wind ensemble, as well as vocal, choral, and operatic works. The League of American Orchestras reports that she is one of America’s most frequently performed composers. Higdon’s list of commissioners is



Photos: Andrew Bagard

extensive and includes the Philadelphia Orchestra, Chicago Symphony, Atlanta Symphony, Cleveland Orchestra, Minnesota Orchestra, Pittsburgh Symphony, and the Saint Paul Chamber Orchestra, the Tokyo String Quartet, Lark Quartet, Eighth Blackbird, and “The President’s Own” United States Marine Band. Higdon also has written works for such artists as baritone Thomas Hampson; pianists Yuja Wang and Gary Graffman; and violinists Nadja Salerno-Sonnenberg, Jennifer Koh, and Hilary Hahn. Higdon’s first opera, *Cold Mountain*, won the International Opera Award for Best World Première in 2016, the first American opera to receive the prestigious award.

Higdon’s orchestral work *blue cathedral*, the most performed contemporary orchestral work in the repertoire, has received more than 600 performances since its première in 2000. The Marine Band recently collaborated with the composer on a new wind transcription of this seminal work, which will be released on the Marine Band’s annual recording later this year. Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, and she has also received awards from the Guggenheim Foundation, the American Academy of Arts and Letters, the Koussevitzky Foundation, the Pew Fellowship in the arts, the Independence Foundation, the National Endowment for the Arts, and the American Society of Composers, Authors, and Publishers. In 2018, she received the prestigious Nemmers Prize from Northwestern University in Evanston, Illinois, an award that is given to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon’s works have been recorded on more than seventy albums. She has won three Grammy awards for Best Contemporary Classical Composition: for her Percussion Concerto in 2010; in 2018, for her Viola Concerto; and in 2020, for her Harp Concerto.

Higdon described her process for composing *Aspire* in the following words:

Having started my journey in music in the band world, I have always found this genre deeply moving. One of my first experiences of enjoying a band performance was hearing “The President’s Own,” on the U.S. Capitol steps during a summer vacation in Washington, D.C. To be asked to write a work for them was an incredible opportunity. I decided early in the process to create a work that would be more lyrical in nature, that would reflect the gifts and skills of these talented musicians, as well as their innermost values as individuals who strive to serve their country with great honor.

In other words, I was inspired to create a piece that musically portrays the goal of striving to be our best...to aspire.

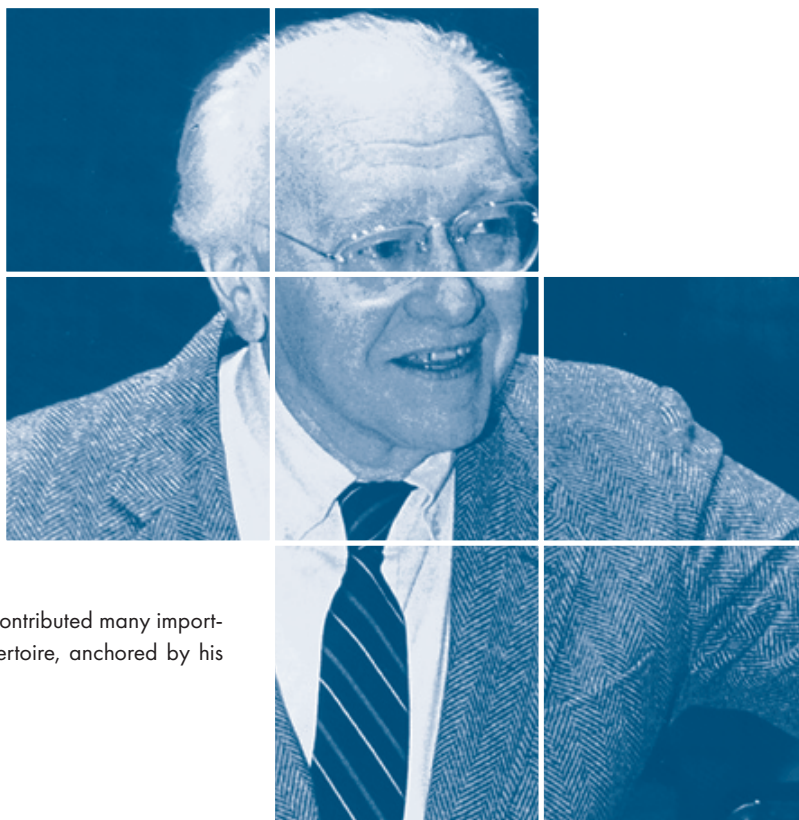
This work was commissioned by the World Association for Symphonic Bands and Ensembles (WASBE) for the United States Marine Band, “The President’s Own.”

Music for Prague 1968

KAREL HUSA (1921–2016)

Karel Husa was born in Prague. Following the Nazi occupation during World War II, Husa left his native country for Paris in 1946, where he continued his composition studies with several notable teachers, including Nadia Boulanger and Darius Milhaud. Husa subsequently immigrated to the United States and became a U.S. citizen in 1959. He joined the composition faculty at Cornell University in Ithaca, New York, in 1954, teaching there until his retirement in 1992. During his career, he received commissions from numerous major orchestras, such as the New York Philharmonic, Baltimore Symphony Orchestra, and Chicago Symphony Orchestra. He won countless awards for his work, including the Grawemeyer Award for Music Composition and the Pulitzer Prize in Music, which he received in 1969 for his String Quartet No. 3.

Husa’s music explored the creative possibilities of virtually every type of musical ensemble. In addition to his extensive catalog for orchestra, he contributed many important original works to the wind band repertoire, anchored by his



monumental masterpiece, *Music for Prague 1968*. The composer offered the following about his landmark work:

Music for Prague 1968 was commissioned by the Ithaca College Concert Band. It was premièred by the commissioning ensemble in Washington, D.C., on 31 January 1969, Dr. Kenneth Snapp, conductor, at a concert for the Music Educators National Conference.

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the fifteenth century, “Ye Warriors of God and His Law,” a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized by many Czech composers, including [Bedřich] Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also The City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it reappears at extremely soft dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of liberty which the City of Prague has seen only for a few moments during its thousand years of existence.

Husa’s moving tribute to his native city has become a staple in the standard repertoire of the wind ensemble and has enjoyed more than 7,000 performances worldwide since its première. It is a stunning tour de force for winds and percussion in which the composer skillfully coaxes an impressive palette of colors from the ensemble. Reflecting on the passionate and often violent struggle that lies at the very heart of the work, Husa eloquently stated that “it is not as beautiful a music as one always would like to hear. But we cannot always paint flowers, we cannot always speak in poetry about beautiful clouds, there are sometimes we would like to express the fight for freedom.”

“Là ci darem la mano” from Don Giovanni

WOLFGANG AMADEUS MOZART (1756–91)

arranged by SSgt Scott Nimmer*

The more than 600 works composed by Wolfgang Amadeus Mozart during his thirty-five years of life included virtually every popular genre of the era. But, despite his vast catalogue of symphonies, concertos, and chamber music, Mozart loved opera above all else. Not only was opera considered the very pinnacle of musical achievement in the Classical period; it spoke directly to Mozart’s ideals as an artist. He adored the fantasy, drama, and humor afforded by the stage and found it a perfect vehicle to feed his creative imagination and constantly expand the boundaries of his musical language. Opera also produced the most lucrative commissions, and Mozart’s overall financial health weighed heavily upon the demand, or lack thereof, for his operas. He wrote twenty-two works that could be classified as operas during his lifetime, and the first was written when the composer was only eleven years old. In 1785, Mozart met a former priest turned librettist Lorenzo da Ponte, and the two collaborated on three of the composer’s greatest operas at the end of his life: *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*.

Although Mozart and da Ponte were in creative lockstep during the writing of their first opera, *The Marriage of Figaro*, the première did not go well, as powerful government officials disapproved of its subject-matter satirizing the aristocracy. The opera’s initial run lasted only nine performances, and the damage done to Mozart’s reputation and finances worsened when Austria went to war with the Ottoman Empire in 1786. Although his fortunes had taken a severe turn for the worse in Vienna, Mozart had long been held in the highest regard in Prague, and a more successful production of *The Marriage of Figaro* mounted there in December of 1786 led to the commission of a second work with da Ponte. *Don Giovanni* premièred in Prague in 1787 and is widely considered to be Mozart and da Ponte’s greatest collaboration.

The plot of the opera centers on the nobleman Don Giovanni, who has led a life of amorous pursuits. After many conquests, he finds himself the object of vengeance for three of his more abhorrent actions. First, he deserts his lover Donna Elvira. Then he attempts to rape Donna Anna, the fiancée of Don Ottavio and, in the process, kills her father, Il Commendatore. Lastly, he attempts to lure the lovely peasant girl Zerlina from her fiancée, Masetto. At the end of the opera, Don Giovanni pays for his sins by way of the spirit of Il Commendatore, embodied by his imposing statue in the cemetery. The famous duettino “Là ci darem la mano” (“Give me thy hand, oh fairest”) is sung between Don Giovanni and Zerlina just after he has met her for the first time. Don Giovanni approaches Zerlina intending to seduce her and lead her back to his chambers after distracting Masetto in the midst of their wedding celebrations.

Là ci darem la mano,
Là mi dirai di sì,
Vedi, non è lontano,
Partiam, ben mio, da qui.

Vorrei, e non vorrei,
Mi trema un poco il cor.
Felice, è ver, sarei,
Ma può burlarmi ancor.

Vieni, mio bel diletto!
(Mi fa pietà Masetto.)
Io cangierò tua sorte.
Presto...non son più forte.

Andiam! Andiam!
Andiam!

Andiam, andiam, mio bene,
A ristorar le pene
D'un innocente amor.

Give me thy hand, oh fairest,
Whisper a gentle, "Yes,"
Come, if for me thou carest,
With joy my life to bless.

I would, and yet I would not,
I dare not give assent,
Alas! I know I should not,
Too late, I may repent.

Come, dearest, let me guide thee!
(Masetto sure will chide me!)
Danger shall ne'er come nigh thee!
Ah...that I could deny thee!

Let's go! Let's go!
Let's go!

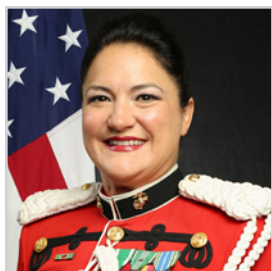
With thee, with thee, my treasure,
The life is nought but pleasure,
My heart is fondly thine.



MASTER GUNNERY SERGEANT KEVIN BENNEAR, BARITONE

Baritone vocalist and concert moderator Master Gunnery Sergeant Kevin Bennear joined "The President's Own" United States Marine Band in January 2000, becoming the third featured vocal soloist since the position was established in 1955. He began his musical instruction at age nine. After graduating in 1990 from Elk Garden High School in Elk Garden, West Virginia, he attended Potomac State College in Keyser, West Virginia, and earned a bachelor's degree in music in 1996 from West Virginia University (WVU) in Morgantown, where he studied with Peter Lightfoot. He earned a master's degree in vocal performance in 1999 from the University of Tennessee (UT), in Knoxville, where he studied with George Bitzas.

Master Gunnery Sgt. Bennear has performed with the UT Opera Theater, WVU Opera Theater, Theatre West Virginia, and the Knoxville Opera Company, where he played the role of Sharpless in Giacomo Puccini's *Madama Butterfly* with noted soprano Stella Zimbalis of the Metropolitan Opera. He also taught voice as a graduate teaching assistant at UT.



MASTER SERGEANT SARA SHEFFIELD, MEZZO-SOPRANO

Mezzo-soprano vocalist and concert moderator Master Sergeant Sara Sheffield joined "The President's Own" United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history. Master Sgt. Sheffield began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville (Texas) High School in 1997, she attended the University of North Texas in Denton and earned a bachelor's degree in vocal performance in 2001. In 2016 she earned an executive master's degree in business administration from George Mason University in Fairfax, Virginia. Prior to joining

"The President's Own," Master Sgt. Sheffield was a member of the U.S. Army Band's Army Chorale at Fort Myer in Arlington, Virginia.

Fantasy on "Là ci darem la mano" from *Don Giovanni*

FRANZ DANZI (1763–1826)

transcribed by John Nimbley

German composer Franz Danzi was born into a musical family. His father, an Italian-born cellist, was an acquaintance of Wolfgang Amadeus Mozart and was the highest paid member of the well-known orchestra of the

Mannheim court. Danzi began his own musical career as a cellist with the Mannheim Orchestra, although he was paid only a third of the salary his father had received. Danzi's greatest musical success arose through his compositions—specifically his music for the stage—and he also composed numerous concertos and five symphonies. Unfortunately, much of his music has been lost; however, some of his chamber music survived, along with several of his showpieces and other symphonic works for solo instruments. One such gem is his colorful and creative Fantasy on "Là ci darem la mano," (from Mozart's opera *Don Giovanni*) composed for solo clarinet and orchestra. After a dramatic introduction, the familiar melody is revealed and then put through a series of creative and thrilling variations that showcase both the expressive capabilities and technical prowess of the virtuosic soloist.



GUNNERY SERGEANT PATRICK MORGAN, CLARINET SOLOIST

Clarinetist Gunnery Sergeant Patrick Morgan Jr. of Maryville, Tennessee, joined "The President's Own" United States Marine Band in January 2008. He was appointed assistant principal in December 2012, co-principal in March 2015, and principal in August 2018. Gunnery Sgt. Morgan began his musical training on piano at age eight and clarinet at age ten. After graduating from Maryville High School in 2003, he attended Indiana University's Jacobs School of Music in Bloomington, where he earned a bachelor's degree in music in 2007. His instructors include Roann Romines of Maryville and Howard Klug of the Jacobs School of Music. Prior to joining "The President's Own," Gunnery Sgt. Morgan was a graduate assistant at the Jacobs School of Music and performed with the school's orchestra and wind ensemble.

Symphony No. 2, Voices (2016)

JAMES STEPHENSON (B. 1969)

James Stephenson has quickly emerged as one of the most sought-after composers today. Leading American orchestras, wind ensembles, and instrumentalists around the world have performed the "straightforward, unabashedly beautiful sounds" (Boston Herald) found in his music, and he has been engaged by numerous major ensembles and prominent soloists. His extensive catalogue for band, orchestra, and chamber ensembles includes concertos and sonatas for nearly every instrument, earning him the moniker "The Concerto King" from Chicago Symphony Orchestra assistant principal clarinetist John Yeh. In recent years, Stephenson has composed two new violin concertos: one for the Minnesota Orchestra and soloist Jennifer Frautschi, and a second for the Rhode Island Philharmonic and soloist Alex Kerr. Other major projects include a new bass trombone concerto for soloist Gerry Pagano that received its premiere with the St. Louis Symphony conducted by David Robertson during the 2017–18 season; a low brass concerto again for the Minnesota Orchestra and its music director Osmo Vänskä; and a second bass trombone concerto for Charles Vernon and the Chicago Symphony Orchestra conducted by music director Riccardo Muti during the 2018–19 season. Stephenson has worked with other international soloists including saxophonist Branford Marsalis and trumpeter Rex Richardson, whose concerto has been performed on five continents. With such prolific output, Stephenson's music is well represented in recordings. Nearly all of his solo brass works have been professionally recorded, and in total, his extensive catalog for all instruments can be heard on more than thirty albums.

Stephenson's landmark young audience work *Compose Yourself!* has been performed more than 300 times since its creation in 2002, engaging children as far away as New Zealand, as well as in Canada and across the United States. He is also a highly sought-after arranger, educator, and conductor. His arrangements have been performed, recorded, and broadcast by virtually every major orchestra in the country, including the Boston Pops, Cincinnati Pops, and New York Pops. Stephenson has served as composer-in-residence with the Lake Forest Symphony for seven years, also regularly conducting the orchestra, and was a composer-in-residence at the Cabrillo Festival of Contemporary Music in the summer of 2017.

Stephenson's relationship with "The President's Own" began in 2011 when the ensemble premiered his multi-



oboe concerto *Duels and Dances* at the American Bandmasters Association convention with soloist Alex Klein, then of the Chicago Symphony. Since that time, the Marine Band has performed eight of Stephenson's works in as many years and has commissioned Stephenson four times, including a recent première and upcoming recording of *Wooden Dimes*, a suite for wind ensemble for his first ballet. These commissions are anchored by his Symphony No. 2, *Voices*, which was premièred by "The President's Own" in December 2016, at the Midwest Band and Orchestra Clinic in Chicago. The Marine Band performed the central movement of the work again in March 2017 at the American Bandmasters Association convention in Lexington, Kentucky. The symphony has subsequently enjoyed performances all over the world by numerous ensembles.

The inspiration for this brilliant symphony is described by the composer in the foreword of the score:

Recently, I was awaiting an international flight when I heard the distinct sound of laughter coming from behind me. Because I could not see the people laughing, it occurred to me that it was a universal language of happiness; one which cannot evoke any judgment based on racial, religious, gender, social, or any other type of prejudice. I decided to not turn around, but rather to enjoy the laughter for what it was. It was this decidedly delightful sound of the human voice that inspired my Symphony No. 2 for wind ensemble.

Voices. They come in so many forms; some high, some low; extremely loud or extremely soft. Some are menacing, or angelic. A voice is completely unique to each individual and instantly recognizable to a close friend or relative. As a verb, it is used to express or vocalize an opinion. Used together, voices can express opposition, or unification. It occurred to me that all of these and more can be represented within the scope of a wind ensemble. This symphony is an exploration of as many voices as I could formalize, resulting in a kind of concerto for wind ensemble. The culmination of the symphony is one of a unified voice, bringing together all of the different "cultures" and "individual voices" of the wind ensemble to express an amassed vision of hope and love; a vision I believe to be shared throughout all the world, yet disrupted continually by misguided and empowered individuals. I could think of no better messenger for such a work than the "The President's Own" United States Marine Band—the commissioners of the work—who not only stand among the best musicians of the world, but also represent a country based on the principles of all-inclusiveness and celebrated diversity. It is because of this that no text is used for the mezzo-soprano voice heard in this symphony. Instead, the singing voice is another instrument in the ensemble, joining in, or emerging from, the surrounding textures.

★ ★ ★ U.S. 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. The diversity of music often presented at the Executive Mansion makes versatility an important requirement for Marine Band members. Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in

the U.S. Marine Corps for permanent duty with the Marine Band. Most of today's members are graduates of the nation's finest music schools, and more than 60 percent hold advanced degrees in music.

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.

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. During Sousa's tenure, the Marine Band was one of the first musical ensembles to make sound recordings. By 1892, more than 200 different titles were available for sale, placing Sousa's marches among the first and most popular pieces ever recorded.

While the Marine Band is firmly dedicated to preserving the unique musical traditions established over its long history, it is equally committed to serving as a leading ensemble in the development of new repertoire for winds. In 2000, "The President's Own" commissioned David Rakowski's *Ten of a Kind*, a piece honored as a finalist for the Pulitzer Prize in music in 2002. In 2007, the band commissioned "Scamp" by Pulitzer Prize-winning composer Melinda Wagner, and the Marine Band premièred Scott Lindroth's *Passage* at the 2010 Midwest Clinic in Chicago. In 2011, the band commissioned and premièred *Flourishes and Meditations on a Renaissance Theme* by Michael Gandolfi at the American Bandmasters Association's annual convention in Norfolk, Va. Most recently, music written for the Marine Band has included Gerard Schwarz' *Above and Beyond*, Jacob Bancks' *The Information Age* and Laurence Bitensky to write *Fearsome Critters*, the latter of which was premièred at the Texas Bandmasters Association Convention in San Antonio in July 2012.

On July 11, 1998, the Marine Band celebrated its 200th anniversary with a command performance at the White House and a gala concert at the John F. Kennedy Center for the Performing Arts in Washington attended

by President and Mrs. Clinton. Also during its bicentennial year, the Marine Band was the only ensemble inducted into the inaugural class of the American Classical Music Hall of Fame in Cincinnati.

Given its status among American musical organizations, "The President's Own" continues to attract prominent guest conductors from major orchestras around the globe, including Osmo Vänskä, Leonard Slatkin, José Serebrier and Gerard Schwarz. On July 12, 2003, the Marine Band returned to the Kennedy Center to celebrate its 205th anniversary in a concert featuring guest conductor John Williams, renowned composer of American film and concert works and laureate conductor of the Boston Pops Orchestra. Williams returned to the podium in 2008 to conduct the final concert of the Living History concert series celebrating the Marine Band's 210th anniversary. In honor of the Marine Band's 215th birthday, John Williams composed and dedicated an original work to the Marine Band aptly titled "For 'The President's Own.'"

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.



“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

STŘEDA, 20. ČERVENCE 2022 VE 20:00.
Palác Žofín, Praha

Richard Strauss (1864–1949)	Fanfára Vídeňské filharmonie
John Philip Sousa♦ (1854–1932) upr. United States Marine Band	Pochod “Nobles of the Mystic Shrine”
Jennifer Higdon (* 1962)	Aspire (2022) Světová premiéra
Karel Husa (* 1921–2016)	Hudba pro Prahu 1968 Introduction and Fanfare Aria Interlude Toccata and Chorale

PŘESTÁVKA

Wolfgang Amadeus Mozart (1756–91) upr. rtn. Scott Nimmer♦	Árie “Là ci darem la mano” z opery <i>Don Giovanni</i> rtm. Sara Sheffield, mezzo-soprán nrtm. Kevin Bennear, baryton
	maj. Ryan J. Nowlin, dirigent
Franz Danzi (1763–1826) upr. John Nimbly	Fantasie na “Là ci darem la mano” z opery <i>Don Giovanni</i> rtm. Patrick Morgan, klarinet
	maj. Ryan J. Nowlin, dirigent
James Stephenson (* 1969)	Symfonie č. 2, Voices (2016) Prelude: Of Passion Shouts and Murmurs Of One

♦ člen, U.S. Marine Band

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PROGRAMME

Fanfára Vídeňské filharmonie

RICHARD STRAUSS (1864–1949)

První hudební vzdělání získal skladatel a dirigent Richard Strauss od svého otce, který byl profesionálním hráčem na lesní roh v mnichovské opeře. Poté studoval soukromě hru na klavír a housle a jeho otec zaznamenával jeho první skladby od doby, kdy bylo mladšímu Straussovi pouhých šest let. V roce 1882 nastoupil na mnichovskou univerzitu, kde se začaly úspěšně uvádět jeho skladby, z nichž první byla drážďanská premiéra jeho *Serenády Es dur* pro třináct dechových nástrojů. Nedlouho poté, v roce 1885, dostal Strauss nabídku stát se asistentem dirigenta Meiningského dvorního orchestru pod vedením Hanse von Bülowa. V roce 1886 se Strauss stal šéfdirigentem a již o tři roky později premiéroval svou symfonickou báseň *Don Juan*. Hlavně díky svým brilantním operám a mnoha symfonickým básním dosáhl Strauss trvalého úspěchu jako skladatel, a to jak za svého života, tak i po něm.

Fanfára Vídeňské filharmonie byla zkomponována v roce 1924 pro benefiční ples orchestru, jehož cílem bylo získat peníze pro penzijní fond hudebníků. Straussova energická fanfára zazněla jako vstupní hudba pro významné hosty plesu, včetně “Královny plesu”. Od její premiéry před téměř sto lety se skladba hrála na každé další benefici Vídeňských filharmoniků. Fanfára je určena pro velký žesťový soubor a dvě sady tympánů a navzdory své stručnosti představuje všechny dramatické, heroické a jiskřivé žesťové textury, kterými Strauss proslul během své dlouhé a slavné kariéry.

Pochod, “Nobles of the Mystic Shrine”

JOHN PHILIP SOUSA* (1854-1932)

upr. United States Marine Band

John Philip Sousa je nejen jedním z nejúspěšnějších amerických skladatelů a dirigentů v historii, svou kariéru poprvé započal jako sedmnáctý ředitel United States Marine Band. Svou přezdívku “král pochodů” si vysloužil díky monumentálnímu souboru 136 pochodů, z nichž mnohé se staly velmi oceňovanými.

Stejně jako mnoho významných hudebníků v historii byl i Sousa členem zednářské lóže. Pochod “Nobles of the Mystic Shrine”, který vznikl na objednávku jeho synovce je určen právě pro členy tohoto zednářského společenství, sám Sousa se stal prvním čestným ředitelem kapely Almas Temple Shrine Band.

V červnu 1923 se ve Washingtonu konal národní sjezd Shriners a Sousa byl pozván, aby dirigoval band čítající přes 6000 hudebníků na Griffithově stadionu. Pochod “Nobles of the Mystic Shrine” je výjimečný tím, že jako jeden z mála Sousových pochodů začíná v mollové tónině. To spolu s přidáním bicích nástrojů, jako je triangel a tamburína, dodává tomuto pochodu výrazně exotický zvuk. Je to také jeden z mála Sousových pochodů, který obsahuje part pro harfu.

Aspire (2022)

JENNIFER HIGDON (* 1962)

Držitelka Pulitzerovy ceny a trojnásobná držitelka Grammy Jennifer Higdonová se narodila v roce 1962 v newyorském Brooklynu a v patnácti letech se naučila hrát na flétnu. Hudební studia zahájila v osmnácti letech a ještě později, v jednadvaceti, se začala věnovat kompozici. Přesto se Jennifer Higdonová stala významnou osobností současné vážné hudby. Její díla zahrnují širokou škálu žánrů: orchestrální, komorní, dechové skladby, stejně jako vokální, sborová a operní díla. Sdružení amerických orchestrů uvádí, že je jednou z nejčastěji hraných amerických skladatelek. Seznam objednavatelů jejích skladeb je rozsáhlý a zahrnuje například Chicagský symfonický orchestr, Atlantský symfonický orchestr, Pittsburský symfonický orchestr ale i taková uskupení, jako je Tokijské smyčcové kvarteto, Lark Quartet, a právě “The President’s Own” United States Marine Band. Higdonová napsala skladby pro takové umělce, jako jsou barytonista Thomas Hampson, klavíristé Yuja Wang a Gary Graffman a houslistky Nadja Salerno-Sonnenberg, Jennifer Koh a Hilary Hahn. První opera Jennifer Higdonové *Cold*



Photo: Andrew Bogard

Mountain získala v roce 2016 Mezinárodní operní cenu za nejlepší světovou premiéru a stala se tak první americkou operou, která toto prestižní ocenění získala.

Orchestrální skladba *Blue Cathedral*, nejhranější ze současných orchestrálních děl, se od své premiéry v roce 2000 dočkalo více než 600 provedení. US Marine Band nedávno spolupracoval se skladatelkou na nové dechové transkripci tohoto zásadního díla, které vyjde na nahrávce ještě letos. Za svůj *Houslový koncert* získala J. Higdonová v roce 2010 Pulitzerovu cenu za hudbu a dále byla oceněna Guggenheimovou nadací, Americkou akademií umění a literatury, Koussevitzky Foundation, National Endowment for the Arts a Americkou společností skladatelů, autorů a vydavatelů. V roce 2018 obdržela prestižní Nemmersovu cenu Severozápadní univerzity v Evanstonu ve státě Illinois, která se uděluje současným skladatelům klasické hudby s výjimečnými úspěchy, kteří významně ovlivnili oblast kompozice. Její díla byla nahrána na více než sedmdesát albech. Za svou kariéru získala třikrát cenu Grammy za nejlepší současnou klasickou skladbu: poprvé v roce 2010 za Koncert pro bicí nástroje, v roce 2018 za Koncert pro violu a v roce 2020 za Koncert pro harfu.

Jennifer Higdonová popsala svůj proces komponování skladby *Aspire* následujícími slovy:

„Svou hudební cestu jsem začala v symfonickém dechovém orchestru a tento žánr hudby mi byl vždy velmi blízký. Jedním z mých prvních určujících zážitků bylo, když jsem během letních prázdnin ve Washingtonu slyšela na schodech amerického Kapitolu „The President’s Own“. To, abych pro ně napsala skladbu pro mě bylo mě velkou příležitostí a poctou. Již na začátku tvorby jsem se rozhodla vytvořit dílo, které bude mít spíše lyrický charakter a které bude odrážet nadání a schopnosti těchto talentovaných hudebníků, stejně jako jejich osobní hodnoty a nasazení, kterým se snaží sloužit své zemi. Jinými slovy, inspirovalo mě to k vytvoření skladby, která by hudebně ztvárnila cíl, jímž je snaha být co nejlepší... usilovat o to.“

Tato skladba vznikla na objednávku Světové asociace symfonických orchestrů a souborů (WASBE) pro US Marine Band „The President’s Own“.

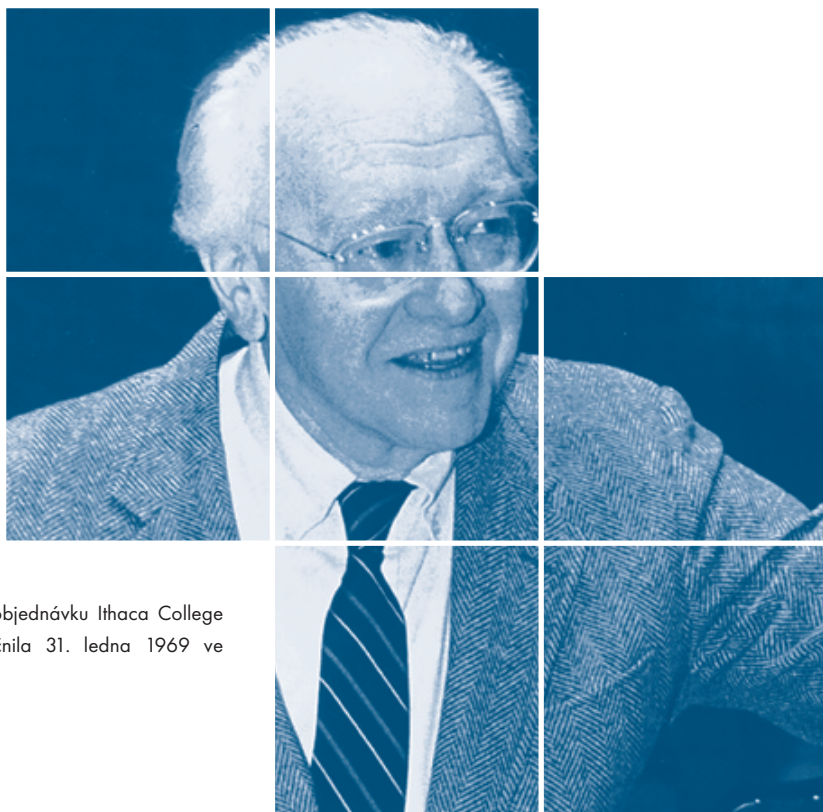
Hudba pro Prahu 1968

KAREL HUSA (1921–2016)

Karel Husa se narodil v Praze. Po nacistické okupaci během druhé světové války odešel v roce 1946 do Paříže, kde pokračoval ve studiu skladby u několika významných pedagogů, mimo jiné Nadii Boulangerové a Dariuse Milhauda. Karel Husa následně emigroval do Spojených států a v roce 1959 získal americké občanství. V roce 1954 nastoupil na katedru skladby Cornellovy univerzity v Ithace ve státě New York, kde vyučoval až do svého odchodu do důchodu v roce 1992. Během své kariéry získal zakázky od mnoha významných orchestrů, například od Newyorské filharmonie, Baltimorského symfonického orchestru a Chicagského symfonického orchestru. Za svou tvorbu získal nespočet ocenění, včetně Grawemeyerovy ceny za hudební kompozici a Pulitzerovy ceny za hudbu, kterou obdržel v roce 1969 za svůj *Smyčcový kvartet* č. 3.

Husa ve své hudbě zkoumal tvůrčí možnosti prakticky všech typů hudebních těles. Kromě rozsáhlé palety skladeb pro orchestr přispěl do repertoáru dechových orchestrů mnoha významnými původními díly, mezi nimiž ční monumentální dílo *Hudba pro Prahu 1968*. Skladatel o svém přelomovém díle uvedl následující:

Hudba pro Prahu 1968 vznikla na objednávku Ithaca College Concert Band. Premiéra se uskutečnila 31. ledna 1969 ve



Washingtonu, D.C., dirigent Dr. Kenneth Snapp ji uvedl na koncertě pro Národní konferenci hudebních pedagogů.

Skladbu spojují tři hlavní témata. Prvním a nejdůležitějším je starodávný husitský chorál „Ktož sú boží bojovníci“, která byla po staletí symbolem odporu a naděje, kdykoli na český národ těžce doléhal osud. Tento chorál využila řada českých skladatelů, včetně Bedřicha Smetany v symfonické básni *Má vlast*. Začátek této náboženské písně je v první části ohlášén velmi jemně tympány a končí silným unisonem (chorálem). Píseň není nikdy použita celá.

Druhým tématem je zvuk zvonů; Praha, nazývaná také „Stověžatým městem“, používala své nádherně znějící kostelní zvony jako volání o pomoc v nouzi i v dobách vítězství.

Závěrečným tématem je motiv tří akordů, který se poprvé objevuje velmi jemně pod sólem pikoly na začátku skladby, a to ve flétnách, klarinetech a lesních rozích.

V *Hudbě pro Prahu 1968* byly použity různé kompoziční i orchestrální techniky a prozkoumány některé nové zvuky, například v sekci bicích nástrojů v Interludiu a v závěru skladby. Objevuje se také mnoho symboliky: volání o pomoc v první části (Fanfáry), nezlomná naděje husitské písně, zvuk zvonů, ale i volání ptáků na začátku (sólo pikoly) představující symbol svobody, kterou Praha za tisíc let své existence zažila jen na několik okamžiků.

Husova dojemná pocta rodnému městu se stala základem standardního repertoáru dechových orchestrů a od své premiéry se dočkala více než 7 000 provedení po celém světě. Při úvahách o vášnivém a často násilném boji, který je jádrem díla, Husa výmluvně prohlásil, že „to není tak krásná hudba, jak by si člověk vždycky přál. Ale nemůžeme vždy malovat květiny, nemůžeme vždy poeticky mluvit o krásných oblacích, někdy je třeba vyjádřit boj za svobodu“.

“Là ci darem la mano” z opery Don Giovanni

WOLFGANG AMADEUS MOZART (1756–91)

upr. rln. Scott Nimmer*

Více než 600 děl, která Wolfgang Amadeus Mozart složil během svého pětatřicetiletého života, zahrnuje prakticky všechny populární žánry té doby. I přes rozsáhlý soubor symfonií, koncertů a komorní hudby však Mozart nade vše miloval operu. Opera byla v období klasicismu považována za vrchol hudební tvorby, a navíc přímo vypovídala o Mozartových uměleckých ideálech. Zbožňoval fantazii, drama a humor, které mu jeviště poskytovalo a považoval je za dokonalý prostředek k rozvíjení své tvůrčí fantazie a neustálému rozšiřování hranic svého hudebního jazyka. Opera také přinášela nejlukrativnější zakázky a Mozartova celková finanční situace se odvíjela od poptávky po jeho operách. Za svůj život napsal dvaadvacet děl, která by se dala označit za opery, přičemž první z nich vzniklo, když bylo skladateli pouhých jedenáct let. V roce 1785 se Mozart seznámil s bývalým knězem, později známým libretistou, Lorenzem da Pontem. Na sklonku Mozartova života spolupracovali na třech skladatelových nejlepších operách, kterými jsou: *Figarova svatba*, *Don Giovanni* a *Così fan tutte*.

Přestože Mozart a da Ponte byli při psaní své první opery, *Figarovy svatby*, v tvůrčím souladu, premiéra se nevydařila, protože mocní vládní úředníci neschvalovali její námět satirizující aristokracii. První uvedení opery čítalo jen devět provedení a škody na Mozartově pověsti a financích se ještě zhoršily, když Rakousko v roce 1786 vstoupilo do války s Osmanskou říší. Ačkoli se jeho postavení ve Vídni výrazně zhoršilo, v Praze se Mozart dlouho těšil velké úctě a oblibě a úspěšná inscenace *Figarovy svatby*, která zde byla uvedena v prosinci 1786, vedla k objednávce druhého díla u da Ponteho. *Don Giovanni* měl v Praze premiéru v roce 1787 a je všeobecně považován za Mozartovu a da Ponteho nejlepší spolupráci.

Děj opery se soustředí na šlechtice Dona Giovanniho, který vede život plný milostných záletů a v závěru díla se stane terčem pomsty za tři své odporné činy. Nejprve opustí svou milenkou Donnu Elvíru. Poté se pokusí znásilnit Donnu Annu, snoubenku Dona Ottavia a přitom zabije jejího otce, komtura. Nakonec se pokusí vylákat krásnou venkovanku Zerlinu od jejího snoubence Masetta. Na konci opery Don Giovanni pyká za své hříchy prostřednictvím komturova ducha, ztělesněného jeho impozantní sochou na hřbitově. Slavný duet „Là ci darem la mano“ („Podej mi ruku, ó nejkrásnější“) zpívají Don Giovanni a Zerlina těsně poté, co se spolu poprvé setkali. Poté, co Don Giovanni odvedl pozornost jejího snoubence Masetta na svatební oslavě, kterou pro ně uspořádal na svém zámku, pokouší se Zerlinu zlákat, aby se s ním vrátila do jeho komnat.

Là ci darem la mano,
Là mi dirai di sì,
Vedi, non è lontano,
Partiam, ben mio, da qui.

Vorrei, e non vorrei,
Mi trema un poco il cor.
Felice, è ver, sarei,
Ma può burlarmi ancor.

Vieni, mio bel diletto!
(Mi fa pietà Masetto.)
Io cangiero tua sorte.
Presto...non son più forte.

Andiam! Andiam!
Andiam!

Andiam, andiam, mio bene,
A ristorar le pene
D'un innocente amor.

Tam si podáme ruce,
tam mi řeknete své ano.
vidíš, není to daleko;
Pojďme milá odsud.

Chtěla bych i nechtěla,
trochu se mi chvěje srdce.
Je pravda, že bych byla šťastná,
ale můžete mě ještě škádlit.

Pojď, má milovaná!
(Lituji Masetta)
Změním tvůj osud.
Rychle... už nemám sílu odolat.

Pojďme! Pojďme!
Pojďme!

Pojďme, pojdme, můj milý,
vynahradme si bolest
čisté lásky.

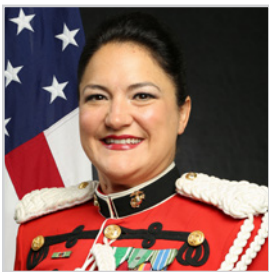


NADROTMISTR KEVIN BENNEAR, BARYTON

Barytonový zpěvák a moderátor koncertů nadrotmistr Kevin Benneer se připojil k "The President's Own" United States Marine Band v lednu 2000 a stal se tak třetím vokálním sólistou od založení této pozice v roce 1955. S hudebním vzděláním začal v devíti letech. Po maturitě v roce 1990 na střední škole Elk Garden High School v Západní Virginii navštěvoval Potomac State College v Keyseru v Západní Virginii a v roce 1996 získal bakalářský titul v oboru hudba na West Virginia University (WVU) v Morgantownu, kde studoval u Petera Lightfoota. V roce 1999 získal magisterský titul v oboru zpěv na University of Tennessee (UT) v Knoxville,

kde studoval u George Bitzase.

Nadrotmistr Benneer vystupoval s UT Opera Theater, Theatre West Virginia a Knoxville Opera Company, kde ztvárnil roli Sharplesse v opeře *Madame Butterfly* Giacoma Pucciniho s významnou sopranistkou Metropolitní opery Stellou Zimbalis.



ROTMISTRYNĚ SARA SHEFFIELD, MEZZOSOPRÁN

Mezzosopranistka a moderátorka koncertů rotmistryně Sara Sheffieldová se v květnu 2005 připojila k "The President's Own" United States Marine Band a stala se tak první sólistkou v historii Marine Band. Rotmistryně Sheffieldová se začala učit hrát na klavír v devíti letech, zpěv přidala v šestnácti. Po absolvování střední školy v Jacksonville (Texas) v roce 1997 navštěvovala Severotexaskou univerzitu v Dentonu a v roce 2001 získala bakalářský titul ve zpěvu. V roce 2016 získala magisterský titul v oboru obchodní administrativy na George Mason University ve Fairfaxu ve Virginii. Před nástupem do "The President's Own" byla rotmistryně

Sheffieldová členkou armádního sboru U.S. Army Band ve Fort Myers v Arlingtonu ve Virginii.

Fantazie na "Là ci darem la mano" z opery *Dona Giovanniho*

FRANZ DANZI (1763–1826)

upr. John Nimbley

Německý skladatel Franz Danzi se narodil v hudební rodině. Jeho otec, violoncellista italského původu, se znal s Wolfgangem Amadeem Mozartem a byl nejlépe placeným členem známého orchestru mannheimského dvora. Danzi začal svou hudební kariéru jako violoncellista mannheimského orchestru. Největšího hudebního úspěchu

dosáhl Danzi díky svým skladbám – konkrétně hudbě pro jeviště, ale složil také řadu koncertů a pět symfonií. Bohužel se velká část jeho hudby ztratila, dochovaly se však některé jeho komorní skladby, několik koncertních skladeb a další symfonická díla pro sólové nástroje. Jedním z takových skvostů je jeho barvitá a nápaditá *Fantazie na "Là ci darem la mano"* (z Mozartovy opery *Don Giovanni*) zkomponovaná pro sólový klarinet a orchestr. Po dramatickém úvodu je odhalena známá melodie, která prochází zajímavými variacemi, jež ukazují jak výrazové schopnosti, tak technickou zdatnost virtuózního sólisty.



ROTMISTR PATRICK MORGAN, KLARINET

Klarinetista Patrick Morgan Jr. z Maryville v Tennessee se připojil k "The President's Own" United States Marine Band v lednu 2008. V prosinci 2012 byl jmenován asistentem ředitele, v březnu 2015 zástupce ředitele a v srpnu 2018 ředitelem. Patrick Morgan zahájil své hudební vzdělání hrou na klavír v osmi letech a na klarinet v deseti letech. Po absolvování Maryville High School v roce 2003 navštěvoval Jacobs School of Music na Indiana University v Bloomingtonu, kde v roce 2007 získal bakalářský titul v oboru hudba. Mezi jeho učitele patří Roann Romines z Maryville a Howard Klug z Jacobs School of Music. Před nástupem k "The President's Own" působil Morgan jako postgraduální asistent na Jacobs School of Music a vystupoval s orchestrem a dechovým souborem této školy.

Symfonie č. 2, *Voices* (2016)

JAMES STEPHENSON (* 1969)

James Stephenson se rychle stal jedním z nejvyhledávanějších skladatelů současnosti. Přední americké orchestry, dechové soubory a instrumentalisté po celém světě hrají "přímočaré, nestydatě krásné zvuky" (Boston Herald), které se v jeho hudbě objevují. Je angažován mnoha významnými soubory a prominentními sólisty. Jeho rozsáhlý soubor děl pro symfonické dechové orchestry a komorní soubory zahrnuje koncerty a sonáty pro téměř všechny nástroje, za což si od asistenta prvního klarinetisty Chicagského symfonického orchestru Johna Yeha vysloužil přezdívku "Král koncertů". V posledních letech Stephenson zkomponoval dva nové houslové koncerty: jeden pro Minnesota Orchestra a sólistku Jennifer Frautschi a druhý pro Rhode Island Philharmonic a sólistu Alexe Kerra. Mezi další významné projekty patří nový koncert pro basový trombon pro sólistu Gerryho Pagana, který měl premiéru se St. Louis Symphony pod vedením Davida Robertsona v sezóně 2017-18; koncert pro hluboké žesťové nástroje opět pro Minnesota Orchestra a jeho hudebního ředitele Osmo Vänskäho; a druhý koncert pro basový trombon pro Charlese Vernona a Chicago Symphony Orchestra pod vedením hudebního ředitele Riccarda Mutiho v sezóně 2018-19. Stephenson spolupracoval s dalšími mezinárodními sólisty, včetně saxofonisty Branforda Marsalise a trumpetisty Rexe Richardsona, jehož koncert byl proveden na pěti kontinentech. Díky takto plodné tvorbě je Stephensonova hudba hojně zastoupena na nahrávkách. Téměř všechny jeho sólové dechové skladby byly profesionálně nahrány a celkově lze jeho rozsáhlý repertoár pro všechny nástroje slyšet na více než třiceti albech.

Stephensonovo stěžejní dílo pro mladé publikum *Compose Yourself!* bylo od svého vzniku v roce 2002 provedeno více než 300krát a zaujalo děti až na Novém Zélandu, ale i v Kanadě a ve Spojených státech. Je také vyhledávaným aranžérem, pedagogem a dirigentem. Jeho aranžmá hrály, nahrávaly a vysílaly prakticky všechny významné orchestry v zemi, včetně Boston Pops, Cincinnati Pops a New York Pops. Stephenson již sedm let působí jako rezidenční skladatel Lake Forest Symphony, který také pravidelně diriguje, v létě 2017 byl rezidenčním skladatelem na Cabrillo Festival of Contemporary Music.

Stephensonova spolupráce s The President's Own začala v roce 2011, kdy soubor premiéroval jeho koncert pro několik hobojsů *Duels and Dances* na sjezdu Americké asociace kapelníků se sólistou Alexem Kleinem, který tehdy působil v Chicagském symfonickém orchestru. Od té doby Marine Band provedl osm Stephensonových sk-



ladeb za stejný počet let a čtyřikrát si Stephensona objednal, včetně nedávné premiéry a připravované nahrávky suity pro dechový soubor jeho prvního baletu s názvem *Wooden Dimes*. Tyto zakázky jsou ukotveny v jeho *Symfonii č. 2 Voices*, kterou "The President's Own" premiérovali v prosinci 2016 na Midwest Band and Orchestra Clinic v Chicagu. Ústřední část díla provedl Marine Band znovu v březnu 2017 na sjezdu American Bandmasters Association v Lexingtonu v Kentucky. Symfonie se následně dočkala provedení mnoha soubory po celém světě. Inspiraci pro tuto brilantní symfonii popisuje skladatel v předmluvě partitury:

Nedávno jsem čekal na mezinárodní let, když jsem za sebou uslyšel zřetelný zvuk smíchu. Přestože jsem neviděl smějící se lidi, napadlo mě, že je to univerzální jazyk štěstí, který nemůže vyvolat žádné odsudek na základě rasových, náboženských, genderových, sociálních nebo jiných předsudků. Rozhodl jsem se neotáčet, ale raději si smích užít takový, jaký je. Právě tento rozkošný zvuk lidského hlasu inspiroval mou *Symfonii č. 2* pro dechový soubor.

Hlasy. Mají tolik podob; některé vysoké, jiné nízké, hlasité nebo extrémně tiché. Některé jsou hrozivé, jiné andělské. Hlas každého jedince je zcela jedinečný a okamžitě rozpoznatelný blízkým přítelem nebo příbuzným. Ve formě slovesa se používá k vyjádření nebo vokalizaci názoru. Společně použité hlasy mohou vyjadřovat opozici nebo sjednocení. Napadlo mě, že to vše, a ještě více lze vyjádřit v rámci dechového souboru. Tato symfonie je zkoumáním tolika hlasů, kolik jsem jich jen mohl formalizovat, a výsledkem je jakýsi koncert pro dechový soubor. Vyvrcholením symfonie je jednotný hlas, který spojuje všechny různé "kultury" a "individuální hlasy" dechového souboru, aby vyjádřil souhrnnou vizi naděje a lásky; vizi, o které věřím, že je sdílená po celém světě, ale neustále narušovaná za chod světa zodpovědnými, ale zároveň chybnými jedinci. Nedokázal bych si představit lepšího posla takového díla než "The President's Own" United States Marine Band - objednavatele díla -, který nejenže patří mezi nejlepší hudebníky světa, ale také reprezentuje zemi založenou na principech rozmanitosti. Právě z tohoto důvodu není pro mezzosopránový hlas, který v této symfonii zazní, použit žádný text. Místo toho je zpěv dalším nástrojem tělesa, který se k okolní textuře připojuje nebo z ní vystupuje.

★ ★ ★ U . S . M A R I N E B A N D ★ ★ ★

United States Marine Band byl založen aktem Kongresu v roce 1798 a je nejstarší nepřetržitě působící profesionální hudební organizací v Americe. Její poslání je jedinečné - zajišťovat hudbu pro prezidenta Spojených států a velitele námořnictva.

Prezident John Adams pozval Marine Band, aby na Nový rok 1801 debutovala v Bílém domě v tehdy ještě nedokončeném sídle. V březnu téhož roku kapela vystoupila na inauguraci Thomase Jeffersona a předpokládá se, že od té doby hrála na každé prezidentské inauguraci. V Jeffersonovi našla kapela svého nejprozíravějšího zastávce. Jefferson, který byl sám vynikajícím hudebníkem, si uvědomoval jedinečný vztah mezi kapelou a šéfem vlády a zasloužil se o to, že kapela Marine Band dostala svůj název "The President's Own".

Hudebníci z Marine Bandu vystupují v Bílém domě v průměru 200krát ročně, ať už při státních večerech, událostech celostátního významu nebo recepcích. Tato vystoupení se pohybují od malých souborů, jako je sólový klavírista, jazzové kombo nebo žesťový kvintet, až po country kapelu, taneční skupinu nebo celý koncertní orchestr. Vzhledem k rozmanitosti hudby je všestrannost důležitým požadavkem na členy Marine Band. Hudebníci jsou vybíráni na konkurzech podobně jako ve velkých symfonických orchestrech a poté se hlásí do amerického námořnictva ke stálé službě v Marine Band. Většina dnešních členů je absolventy ne-

lepšíhudebních škol v zemi a více než 60 % z nich má vysokoškolský titul v oboru hudby.

Kromě svého poslání v Bílém domě pořádá "The President's Own" každoroční sérii koncertů v interiéru a oblíbenou sérii letních koncertů pod širým nebem. Hudebníci z kapely jsou často vyzdvihováni v sólových vystoupeních a účastní se recitálů komorních souborů, na nichž se představuje široká škála menších nástrojových skupin. Hudebníci Marine Bandu vystupují také na mnoha různých typech ceremoniálů a akcí v celé metropolitní oblasti Washingtonu, D.C., včetně prezidentské inaugurace, pohřbů na Arlingtonském národním hřbitově, ceremoniálů pro veterány u Národního památníku druhé světové války, pátečních večerních přehlídek v kasárnách námořní pěchoty ve Washingtonu, D.C., a vzdělávacích programů ve školách v celém regionu hlavního města.

Každý rok na podzim procestuje Marine Band během svého koncertního turné část kontinentálních Spojených států, což je tradice, kterou v roce 1891 zahájil "král pochodů" John Philip Sousa, který byl legendárním 17. ředitelem kapely. Jako ředitel v letech 1880-92 přivedl Sousa "The President's Own" na nebývalou úroveň dokonalosti a zformoval kapelu ve světoznámou hudební organizaci. Od dob Sousova působení se hudební záběr kapely několikrát rozšířil za hranice Ameriky, když vystupovala v Anglii, Norsku, Irsku, Nizozemsku, Švýcarsku, Singapuru a bývalém

Sovětském svazu. Během Sousova působení byl Marine Band jedním z prvních hudebních těles, která požadovala zvukové nahrávky. Do roku 1892 bylo k prodeji více než 200 různých titulů, čímž se Sousovy pochody zařadily mezi první a nejpoblárnější skladby, které kdy byly nahrány.

Marine Band je pevně odhodlán zachovávat jedinečné hudební tradice, které vznikly v průběhu jeho dlouhé historie, a zároveň slouží jako přední hudební těleso při vývoji nového dechového repertoáru. V roce 2000 si "The President's Own" objednal skladbu Davida Rakowského *Ten of a Kind*, která byla v roce 2002 oceněna jako finalista Pulitzerovy ceny za hudbu. V roce 2007 si kapela objednala skladbu "Scamp" od Pulitzerovou cenou oceněné skladatelky Melindy Wagnerové a v roce 2010 na Midwest Clinic v Chicagu Marine Band premiéroval skladbu Scotta Lindrotha *Passage*. V roce 2011 si kapela objednala a premiérovala *Flourishes and Meditations on a Renaissance Theme* od Michaela Gandolphiho na výročním sjezdu Americké asociace kapelníků v Norfolku. V poslední době byla pro Marine Band napsána hudba Gerarda Schwarze *Above and Beyond*, Jacoba Bankse *The Information Age* a Laurence Bitenskyho *Fearsome Critters*, z nichž poslední byla premiérována na sjezdu Texas Bandmasters Association v San Antoniu v červenci 2012.

1. července 1998 oslavila námořní pěchota 200. výročí svého založení velitelským vystoupením v Bílém domě a slavnostním koncertem v Centru Johna F. Kennedyho pro múzická umění ve Washingtonu za účasti prezidenta a paní Clintonové. V roce dvoustého výročí byl Marine Band také jako jediný soubor uveden do inaugurační třídy americké Síně slávy klasické hudby v Cincinnati.

Vzhledem ke svému postavení mezi americkými hudebními organizacemi "The President's Own" stále přitahuje významné hostující dirigenty z významných orchestrů z celého světa, jako jsou Osmo Vänskä, Leonard Slatkin, José Serebrier a Gerard Schwarz. Dne 12. července 2003 se Marine Band vrátil do Kennedyho centra, aby oslavil 205. výročí svého založení koncertem, na němž vystoupil jako host John Williams, proslulý skladatel amerických filmových a koncertních děl a laureát dirigent Boston Pops Orchestra. Williams se na pódium vrátil v roce 2008, aby dirigoval závěrečný koncert koncertní série Living History oslavující 210. výročí založení Marine Bandu. Na počest 215. narozenin Marine Bandu John Williams složil a věnoval Marine Bandu originální skladbu s příznačným názvem "For 'The President's Own'".

Nedílná role Marine Band v národní kultuře a v oficiálním životě vlády potvrdila význam umění jako mostu mezi lidmi. Od roku 1798 je posláním Marine Band zajišťovat hudební doprovod prezidenta Spojených států a velitele námořní pěchoty. Jako jediná hudební organizace s tímto posláním hledí Marine Band do budoucnosti a považuje svou historii a tradici za základ, na němž může stavět své třetí století přinášení hudby do Bílého domu a americkému lidu.





Colonel Jason K. Fettig

DIRECTOR, U.S. MARINE BAND

Colonel Jason K. Fettig is the twenty-eighth Director of “The President’s Own” United States Marine Band. He joined in 1997 as a clarinetist and soon became a frequently featured soloist with both the band and the Marine Chamber Orchestra. 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, and became the band’s Executive Officer the following year. He was promoted to the rank of 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 promot-

ed 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 legendary journalist Jim Lehrer to clarinetist Ricardo Morales, and from Irish tenor Ronan Tynan to pop superstars Jordin Sparks and Lady Gaga. In May 2019, Col. Fettig led the Marine Band on its first international appearance since 2001, with multiple performances and broadcasts throughout Japan. Live performances by the Marine Band under his direction are often heard on National Public Radio, and he has twice partnered with the National Symphony Orchestra and their music director Gianandrea Noseda for special joint performances at the John F. Kennedy Center for the Performing Arts. Col. Fettig has continued to bring renowned guest conductors to the podium of “The President’s Own,” including JoAnn Falletta, Bramwell Tovey, and John Williams.

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*. Col. Fettig also represented the Marine Corps at the White House when military bands were awarded the National Medal of Arts by President Donald Trump in 2019.

Col. Fettig remains a fervent advocate for contemporary American music, and he has exponentially increased the Marine Band’s leadership in bringing new repertoire into the canon. During his tenure as Marine Band Director, Fettig has commissioned and/or conducted the world premières of nearly three dozen works, including substantial new pieces by James Stephenson, Jacob Banks, Jennifer Higdon, David Rakowski, Narong Prangcharoen, Peter Boyer, Zhou Tian, Jessica Meyer, Michael Gilbertson, Dominick DiOrio, Donald Grantham, and Jonathan Leshnoff.

Col. Fettig is a 1993 graduate of Manchester Central High School in New Hampshire and holds two bachelor’s degrees from the University of Massachusetts, Amherst, in both clarinet performance (1997) and music education (1998), as well as a master’s degree in orchestral conducting from the University of Maryland, College Park (2005). He studied clarinet with Michael Sussman and David Martins, and his principal conducting teachers were Malcolm W. Rowell and James Ross. Additionally, Col. Fettig received instruction from several other renowned conductors, including Osmo Vänskä and Otto-Werner Mueller.

In 2014, he was elected as a member of the prestigious American Bandmasters Association and serves on the Boards of Directors for several national organizations, including the John Philip Sousa Foundation and the National Band Association.



Major Ryan J. Nowlin

ASSISTANT DIRECTOR, U.S. MARINE BAND

Assistant 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 Senior Assistant 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.

Maj. Nowlin’s music has been heard in performance at numerous White House events, including receptions, state dinners, and President Trump’s televised Fourth of July South Lawn celebration. His wind band transcriptions have been recorded on four 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); and “A Leonard Bernstein Tribute” (Leonard Bernstein’s Scenes from *A White House Cantata*). Additionally, his *Let Freedom Ring* was performed at the Mormon Tabernacle in Salt Lake City, and his arrangement of *Amazing Grace* is regularly included as part of the annual United States Marine Corps Worship Service held at the National Cathedral in Washington, D.C. In 2013, Maj. Nowlin composed the concert march “The Montford Point Marines” honoring the first African Americans to serve in the United States Marine Corps, and in 2018, he wrote the march “Century of Service” in honor of 100 years of women’s service in the Corps.

As Assistant 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.

Maj. Nowlin has served as a producer for the Marine Band annual recordings since 2014, for The Complete Marches of John Philip Sousa recording project since its inception, and for the Emmy award-winning program “New England Triptych” in partnership with the All-Star Orchestra.

Maj. Nowlin is also the unit’s Education Officer. Throughout his career, he has been 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. Prior to joining “The President’s Own,” Maj. Nowlin was a music teacher in the state of Ohio for 10 years, most recently as the director of bands at Brecksville-Broadview Heights City School District.

Maj. Nowlin is a 1996 graduate of North Royalton High School in Ohio. He earned both a bachelor’s degree in music education in 2000 and a master’s degree 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, Col. Arnald Gabriel, Harry Began, and Frederick Fennell.

In addition to his duties with the United States Marine Band, Maj. Nowlin frequently appears as a guest conductor with high school honor bands, community and municipal bands, and with university ensembles across the country. His published music and methods are used in lessons and performances around the globe, and he can frequently be found providing clinics and master classes to student musicians in classrooms around the country.

★ ★ ★ CONCERT PERSONNEL ★ ★ ★

DIRECTOR Col Jason K. Fettig <i>Manchester, NH</i>	MSgt Harry Ong <i>Seattle, WA</i>	SSgt Claire Ross <i>Grand Rapids, MI</i>	OPERATIONS GySgt Steven Williams <i>Lancaster, PA</i>
ASSISTANT DIRECTOR/ EXECUTIVE OFFICER Maj Ryan J. Nowlin <i>Broadview Heights, OH</i>	GySgt Jonathon Troy <i>Ann Arbor, MI</i>	SSgt Rebecca Sieff <i>Columbia, MD</i>	LIBRARY GySgt Charles Paul <i>Allentown, PA</i>
EXECUTIVE ASSISTANT TO THE DIRECTOR Maj Douglas R. Burian <i>Bowie, MD</i>	BASS CLARINET GySgt Andrew Dees <i>Richardson, TX</i>	TROMBONE *MSgt Samuel Barlow <i>Jackson, TN</i>	OFFICE OF COMMUNICATION GySgt Rachel Ghadiali <i>Clendenin, WV</i>
PICCOLO SSgt Courtney Morton <i>San Jose, CA</i>	GySgt Shannon Kiewitt <i>Sevierville, TN</i>	MSgt Timothy Dugan <i>Ocean City, NJ</i>	+MGySgt Amanda Simmons <i>Manheim, PA</i>
FLUTE GySgt Ellen Dooley <i>Boca Raton, FL</i>	BASSOON SSgt Matthew Gregoire <i>Dover, NH</i>	GySgt Preston Hardage <i>Chesterfield, MO</i>	SSgt Christian Thesken <i>Cincinnati, OH</i>
*+MSgt Elisabeth Plunk <i>Moline, IL</i>	*+MGySgt Christopher McFarlane <i>Williamsville, NY</i>	BASS TROMBONE GySgt Daniel Brady <i>Dallas, TX</i>	RECORDING ENGINEERS +SSgt Michael Ducassoux <i>Norwood, PA</i>
GySgt Kara Santos <i>Iowa City, IA</i>	SSgt Stephen Rudman <i>LeRoy, NY</i>	EUPHONIUM *+MGySgt Mark Jenkins <i>Las Vegas, NV</i>	SSgt Ophir Paz <i>Cleveland, OH</i>
OBOE *+MGySgt Leslye Barrett <i>Liberty, MO</i>	SAXOPHONE GySgt David Jenkins <i>Williamstown, MA</i>	MSgt Matthew Summers <i>Palo Alto, CA</i>	STAGE MANAGERS +MGySgt Charles Terry <i>Washington, DC</i>
*GySgt Trevor Mowry <i>Glen Ellyn, IL</i>	*+MGySgt Nomar Longoria <i>McAllen, TX</i>	TUBA GySgt Landres Bryant <i>West Palm Beach, FL</i>	STAGE CREW LCpl Jalen Bethune <i>Indian Trail, NC</i>
OBOE/ENGLISH HORN GySgt Joseph DeLuccio <i>Vernon, NJ</i>	SSgt Rachel Perry <i>Otselic, NY</i>	*MSgt Frank Crawford <i>Cheboygan, MI</i>	LCpl Austin Comer <i>Fort Wayne, IN</i>
E-FLAT CLARINET MGySgt Michelle Urzynicok <i>San Antonio, TX</i>	MSgt Steven Temme <i>Phoenix, AZ</i>	SSgt William Samson <i>Appleton, WI</i>	PFC Jeremy Lewis <i>Aurora, IL</i>
B-FLAT CLARINET MSgt William Bernier <i>Easthampton, MA</i>	CORNET/TRUMPET GySgt Benjamin Albright <i>Wilson, NY</i>	PERCUSSION GySgt Jonathan Bisesi <i>Orchard Park, NY</i>	LCpl Marcos Matias <i>Chicago, IL</i>
SSgt Kristin Bowers <i>Downers Grove, IL</i>	*MGySgt Kurt Dupuis <i>Rochester, NH</i>	GySgt David Constantine <i>Beaverton, OR</i>	
SSgt Alexander Bullard <i>Louisville, KY</i>	+MGySgt Christian Ferrari <i>Rome, NY</i>	SSgt Michael Hopkins <i>Raleigh, NC</i>	
SSgt Zachary Gauvain <i>Evergreen, CO</i>	*MGySgt Matthew Harding <i>North Dartmouth, MA</i>	*MGySgt Mark Latimer <i>St. Louis, MO</i>	
SSgt Lewis Gilmore <i>Eugene, OR</i>	SSgt Chris Larios <i>Overland Park, KS</i>	GySgt Michael Metzger <i>Lilburn, GA</i>	
+MGySgt Vicki Gotcher <i>Jacksonville, TX</i>	GySgt Amy McCabe <i>Bonfield, IL</i>	+GySgt Gerald Novak <i>Alamogordo, NM</i>	
GySgt Christopher Grant <i>Oakton, VA</i>	GySgt James McClarty <i>Fort Worth, TX</i>	+MGySgt Christopher Rose <i>Atlanta, GA</i>	
GySgt Meaghan Kawaller <i>Centreville, VA</i>	MGySgt Susan Rider <i>Cedar Falls, IA</i>	DOUBLE BASS MSgt Eric Sabo <i>Phoenix, AZ</i>	
GySgt Joseph LeBlanc <i>Honolulu, HI</i>	GySgt Michael Warnick <i>Cleveland, OH</i>	HARP MGySgt Karen Grimsey <i>Wheaton, IL</i>	
*GySgt Patrick Morgan <i>Maryville, TN</i>	HORN SSgt Joseph Cradler <i>Fairfax, VA</i>	CONCERT MODERATORS / VOCALISTS MGySgt Kevin Bennear, baritone <i>Keyser, WV</i>	
MGySgt John Mula <i>Monticello, IL</i>	*MSgt Hilary Harding <i>Princeton, KY</i>	MSgt Sara Sheffield, mezzo-soprano <i>Jacksonville, TX</i>	
	SSgt Timothy Huizenga <i>Lansing, IL</i>		
	+MSgt Jennifer Paul <i>Algonquin, IL</i>		



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