



Lieutenant Colonel Ryan Nowlin, Director

UNITED STATES MARINE BAND
Wednesday, August 5, 2026 at 7:00 P.M.
U.S. Capitol, West Terrace
Thursday, August 6, 2026 at 7:00 P.M.
Sylvan Theater
Captain Jose D. Toranzo, conducting

Music in Disguise

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

March, “The Free Lance”

arranged by Sammy Nestico* (1924–2021)

Victor Herbert Selections

Jean-Baptiste Arban (1825–89)
arranged by Donald Hunsberger

Fantaisie Brillante
SSgt Daniel Taubenheim, cornet soloist

Kenneth Hesketh (b. 1968)

Masque (2000)

arranged by Keith Laurent
edited by MU1 Bryce Call

A Rodgers and Hammerstein Memoir

“If I Loved You”
“It’s a Grand Night for Singing”
“My Favorite Things”
“Oh, What a Beautiful Mornin’”
“The Sound of Music”
“You’ll Never Walk Alone”

SSgt Hannah Davis, soprano

Aram Khachaturian (1903–78)
transcribed by Donald Patterson*

Suite from Masquerade

Waltz
Romance
Galop

SSgt Hannah Davis, concert moderator

*Member, U.S. Marine Band

www.marineband.marines.mil | (202) 433-5809 | www.facebook.com/marineband | www.twitter.com/marineband | www.instagram.com/usmarineband

PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert. In addition to works of the U.S. Government (as defined by 17 U.S.C. § 101 et seq.), this performance may also contain individuals’ names and likenesses, trademarks, or other intellectual property, matter, or materials that are either covered by privacy, publicity, copyright, or other intellectual property rights licensed to the U.S. Government and owned by third parties, or are assigned to or otherwise owned by the U.S. Government. You should not assume that anything in this performance is necessarily in the Public Domain.

PROGRAM NOTES

March, “The Free Lance”

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

“The Free Lance” march, taken from Sousa’s operetta of the same name, has a lengthy and unorthodox construction when compared with most other Sousa marches. There were so many spirited march tunes in the operetta that perhaps Sousa felt obligated to include most of them when piecing together the march. Actually, there were enough for two separate marches.

The “free lance” of the operetta was Sigmund Lump, a clever goatherd who hired himself out as a mercenary leader to two opposing armies, maneuvered his forces so that neither side could win, and then declared himself emperor of both nations.

The trio of the march corresponds to the song “On to Victory” in the operetta, and some editions of the march were published under that title.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 54. Used by permission.

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 4 of [“The Complete Marches of John Philip Sousa.”](#)

Victor Herbert Selections

arranged by Sammy Nestico* (1924–2021)

Victor Herbert (1859–1924) was one of the most popular composers of the American operetta era, creating beloved stage works such as *The Red Mill* and *Sweethearts*. His memorable melodies and theatrical style helped bridge the gap between European operetta and the emerging American musical theater tradition. Long after their premières, Herbert’s tunes have remained favorites with performers and audiences alike. In *Victor Herbert Selections*, arranger Sammy Nestico brings together music from Herbert’s operetta repertoire in a colorful concert setting. Best known for his work with the United States Marine Band and the Count Basie Orchestra, Nestico had a remarkable gift for showcasing familiar melodies through vibrant orchestration and skillful writing. This arrangement highlights the charm, elegance, and wit that made Herbert’s music so popular with audiences of his day and that continue to make it enjoyable today.

Fantaisie Brilliante

Jean-Baptiste Arban (1825–89)
arranged by Donald Hunsberger*

Jean-Baptiste Arban is known as one of the great cornet virtuosos: he not only mastered his instrument, but he also became an influential teacher in the proper methods of its performance technique. Born in Lyon, France, he started playing the corneopean (an early version of the cornet) and later switched to cornet at the Paris Conservatory where he studied with Francois Dauverné from 1841 to 1845.

Arban was a strong advocate for the legitimacy of the cornet as a solo instrument. He performed a transcription of The Air for Flute by Theobald Boehm before members of the influential musical organization Société des Concerts du Conservatoire in 1848. To perform such a virtuosic piece on the cornet was a revolutionary concept at this time, yet the audience was very impressed. In fact, this performance alone was a great step forward in popularizing the instrument. Arban was appointed professor of saxhorn in 1857 (another relative of the cornet) at the École Militaire in Paris. While teaching there he published his pedagogical work *Grande méthode complète pour cornet a pistons et de saxhorn* which remains the definitive manual for teaching the trumpet and cornet.

Along with his method book, Arban composed a number of virtuosic solos for cornet. Many are written in the style of a theme and variations, as is true with the *Fantaisie Brilliante*. In this piece, the soloist introduces the melody and then expands on it, showcasing a range of techniques, from beautifully lyrical playing to fast and furious double and triple tonguing.

This arrangement was created by Donald Hunsberger, who served as trombonist and chief arranger with the U.S. Marine Band from 1954 to 1958.

Staff Sergeant Daniel Taubenheim, cornet soloist

Trumpet and cornet player Staff Sergeant Daniel Taubenheim of Lake Bluff, Illinois, joined “The President’s Own” United States Marine Band in June 2023. Staff Sgt. Taubenheim began his musical instruction on trumpet at age twelve. After graduating from Lake Forest High School in 2010 he earned a bachelor’s degree in music from The Juilliard School in 2014. He then earned his master’s in music from Rice University in 2016. His teachers included Raymond Mase and Mark Gould at The Juilliard School and Barbara Butler and Charles Geyer at Rice University. Prior to joining the Marine Band, Staff Sgt. Taubenheim performed as associate principal trumpet with the Phoenix Symphony and San Antonio Symphony and was an assistant professor of trumpet at St. Mary’s University.

Masque (2000)

Kenneth Hesketh (b. 1968)

British composer Kenneth Hesketh has achieved international recognition for his compositions, which include concert pieces as well as music for the stage and film. He began writing music as a young chorister at the Liverpool Anglican Cathedral and received a commission from the Royal Liverpool Philharmonic at age nineteen. He went on to study at the Royal College of Music in London, the Tanglewood Music Center in Lenox, Massachusetts, and the University of Michigan in Ann Arbor. His works have been performed by ensembles around

the world, including the Royal Concertgebouw Orchestra in Amsterdam, the Frankfurt Radio Symphony Orchestra, the London Sinfonietta, and the Seattle Symphony Orchestra. His tuneful symphonic wind band pieces are especially popular and have been commercially recorded in Britain, Japan, Canada, and the United States.

Hesketh is currently professor of composition and orchestration at his alma mater, the Royal College of Music. He writes the following about his piece *Masque*:

The masque has had a varied history, certainly a varied spelling (“masque,” “maske,” even “maskeling”). However, the historian E. K. Chambers in his book *The Medieval Stage* defines the word in the following way: “A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice.”

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colourful scoring (upper wind solos, trumpet and horn solos alternating with full-bodied tutti) with a dash of wildness is the character of this piece — I hope it may tease both player and listener to let their hair down a little!

A Rodgers and Hammerstein Memoir

arranged by Keith Laurent

edited by MU1 Bryce Call

Composer Richard Rodgers (1902–1979) and lyricist Oscar Hammerstein II (1895–1960) helped define what is referred to as the “golden age” of American musical theater. They created a series of landmark works, including *Oklahoma!*, *Carousel*, *The King and I*, *South Pacific*, and *The Sound of Music*. These works changed the way stories were told on stage by having music and drama more closely linked together. Many of their songs have gone on to become standards, remaining widely performed in both theater and concert settings. Keith Laurent’s *A Rodgers and Hammerstein Memoir* brings together several of these well-known melodies in a continuous medley for concert performance. Each comes from a different show, demonstrating the range of the Rodgers and Hammerstein partnership—from the optimism of *Oklahoma!* and *State Fair* to the thoughtful quality of *Carousel*, and the warmth of *The Sound of Music*. This arrangement gives a look into their musical relationship, bringing together familiar songs that still connect with audiences today.

Staff Sergeant Hannah Davis, soprano

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

Suite from *Masquerade*
Aram Khachaturian (1903–78)
transcribed by Donald Patterson*

Aram Khachaturian was an Armenian composer, conductor, and teacher. Along with Sergei Prokofiev and Dmitri Shostakovich, he is considered to be among the leading composers in the Soviet school of composition. He began his musical training as a young adult after moving to Moscow, showing great promise despite a lack of prior musical education. His output includes concert pieces as well as music for ballet, film, and plays. He was one of the most important and well-respected contributors to twentieth century Armenian culture. The concert hall in Yerevan, the capital of Armenia, is named for him, as well as a string quartet and a prize given by the Armenian Ministry of Culture. Khachaturian said that his harmonic language was inspired by “imagining the sounds of folk instruments with their characteristic tuning and their resulting range of overtones.” His melodic writing draws on themes from Armenian folklore and traditional folk tunes, especially those from the *ashugh* troubadour tradition. It is this folk influence that also helps shape the rhythmic diversity of his compositions.

Suite from *Masquerade* contains a selection of three movements collected from the incidental music that Khachaturian composed for the play *Masquerade*, written in 1835 by Russian writer Mikhail Lermontov. *Masquerade* is set in 1830s aristocratic Russia and follows the life of the rebellious and strong-willed Arbenin, with themes and plotlines similar to Shakespeare’s *Othello*. The music that Khachaturian composed for this play uses his characteristic combination of Armenian and Western music styles to create an energetic and striking suite.