



Lieutenant Colonel Ryan Nowlin, Director

UNITED STATES MARINE BAND
Wednesday, August 13, 2025 at 7:00 P.M.
U.S. Capitol, West Terrace
Thursday, August 14, 2025 at 7:00 P.M.
Sylvan Theater
Captain Darren Y. Lin, conducting

Alton Adams (1889–1987)

March, “The Governor’s Own”

Katahj Copley (b. 1998)

“Nova” (2019)

Florence Price (1887–1953)
arranged by SSgt Elena Specht*

“Children at Play”

John Mackey (b. 1973)

Sasparilla (2005)

Alex Orfaly (b. 1974)

The Mean Man’s March

SSgt Bradley Loudis, xylophone soloist

William Bolcom (b. 1938)

Song for Band

Carolyn Bremer (1957–2018)

Early Light

arranged by GySgt Scott Nimmer*

Modern Songbook Medley

“From the Start”

“Don’t Know Why”

“King of Anything”

SSgt Hannah Davis, soprano

Kevin Day (b. 1996)

Dancing Fire (2016)

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 Governor’s Own”

Alton Adams (1889–1987)

Alton Adams was born in St. Thomas, Virgin Islands. He began studying music at age nine, teaching himself to play flute and piccolo. He took correspondence courses and eventually earned a bachelor of music. He formed the St. Thomas Juvenile Band in 1910, and after eight months of rehearsals they gave their first performance, which received great acclaim. Once the United States purchased the Virgin Islands in 1917, Adams and his band were inducted into the Navy as a show of goodwill. Adams was appointed Chief Musician and became the first Black bandmaster in Navy history, and the musicians in his band were the first African Americans to receive official Navy musical appointments. He had a lengthy career in the Navy and toured the Caribbean and the United States. He was also the Virgin Islands correspondent for the Associated Press and wrote articles for music journals, newspapers, and magazines. Eager to improve musical education on the island, he supervised the music program in public schools for thirteen years, modeling it after similar mainland programs. Many of his compositions were destroyed in a fire; however, the march, “Virgin Islands,” composed with Sam Williams, became the island’s national anthem.

“The Governor’s Own” was written for and inspired by Admiral Joseph Wallace Oman, naval governor of the Virgin Islands from 1919 to 1921. Its jaunty theme calls to mind the admiral, with the opening four-note motif played by the trumpets. Adams was inspired by John Philip Sousa’s military and patriotic infused music; there are even letters of correspondence between Adams and Sousa.

“Nova” (2019)

Katahj Copley (b. 1998)

Georgia native Katahj Copley (he/him/his) premiered his first work, *Spectra*, in 2017 and hasn’t stopped composing since. As of now, Katahj has written over 100 works, including pieces for chamber ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, California Band Director Association, Admiral Launch Duo, and “The President’s Own” Marine Band. Katahj has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

The composer writes about this work:

“Nova” gets its namesake from the word nova meaning new and supernova- a powerful luminous stellar explosion. The beginning is like a small star shining bright with different colors around it but as the music continues to grow the star gets bigger. Finally, the star exploded- shooting colors and light throughout turning the old star into the new star, filled with dreams, colors, and joy bigger than most.

“Children at Play”

Florence Price (1887–1953)
arranged by SSgt Elena Specht*

Florence Price was a pioneering composer and the first Black woman to have a symphony performed by a major American orchestra. Born in Little Rock, Arkansas, she showed early musical talent, earning degrees from the New England Conservatory of Music. Price’s compositions, which include symphonies, chamber music, choral pieces, and piano solos, fuse classical music with African American folk and spiritual traditions. After her death, Price’s work fell into relative obscurity but has experienced a resurgence in recent years, highlighting her profound impact on American classical music.

“Children at Play” is the second movement in a suite of three called *Scenes in Tin Can Alley*, which was grouped together sometime between 1928 and 1937. The suite is a critique of social issues, similar to her *Three Miniature Portraits of Uncle Ned* and *Thumbnail Sketches of a Day in the Life of a Washerwoman*. The second movement bears an explicit program and was originally titled “Scene in an Alley: An Intention,” but the title was later revised to “Children at Play.” The program reads “Children at play pause to stare at an old, crippled woman who passes along searching in garbage cans for food. The pitiful figure disappears, is soon forgotten and the children quickly resume their play.”

***Sasparilla* (2005)**

John Mackey (b. 1973)

John Mackey has emerged as one of the most prolific and frequently performed composers writing for symphonic band today. He has also composed for orchestras, for theater, and extensively for dance. He holds degrees from the Juilliard School and the Cleveland Institute of Music. The composer writes about this work:

“Sasparilla” is my first “fully-original” work for wind ensemble. I’d written one other wind piece prior to this (“Redline Tango”), but that was a transcription of an orchestra work. With “Sasparilla,” the primary request from the commissioning consortium was to write something “new for band,” so I approached the piece with the goal of writing something that took advantage of the wonderful sounds that only a concert band can make.

“Sasparilla” was a type of liquor served in saloons in the old west. It has since become a non-alcoholic root beer-like beverage and if the listener happens to be under the age of twenty-one, I suggest you choose the latter description. Whether it be from bad liquor or terribly funky soda, “Sasparilla” tells the tale of an Old West saloon, and the specific tale seems to vary, depending on the listener. Some hear a pony who drinks from a fermented trough and goes on a joyride to Tijuana. Some hear a cowboy who can’t hold his drink. Some suggest the old west as viewed through the eyes of the old Warner Brothers cartoons.

Regarding the spelling... Although I would never be one to win a spelling bee, I realize that the “correct” spelling is “sarsaparilla,” but there are *two other* slangified spellings -- “sarsparilla” and the one I’ve chosen, “sasparilla.” Although only one would win you a spelling bee, “sasparilla” looked best in print!

The Mean Man's March

Alex Orfaly (b. 1974)

San Francisco Bay Area timpanist Alex Orfaly is currently principal timpanist of Symphony San Jose, the California Symphony, and the Stockton Symphony. A native of Boston, Massachusetts, he has been an active musician from an early age. He served as acting principal timpani of the San Francisco Symphony from 2013 through 2015 and has been the Sun Valley Music Festival's timpanist since 2007. His past positions include the Palau de Les Arts in Spain, the New World Symphony, and the Tucson Symphony.

The composer writes about this work: "Mean Man's March is a xylophone showcase inspired by events at my local dog park in Belmont, MA. It's a sunny and crisp Fall New England day, dogs play at the park, the mean man marches on to the field, chaos ensues, after much ado, the man finally retreats slamming his car door behind."

Staff Sergeant Bradley Loudis, xylophone soloist

Percussionist Staff Sergeant Bradley Loudis of Douglassville, Pennsylvania, joined "The President's Own" United States Marine Band in May 2022. Staff Sgt. Loudis began his musical instruction on percussion at age nine. After graduating in 2008 from Daniel Boone High School in Birdsboro, Pennsylvania, he attended Temple University in Philadelphia, where he earned his bachelor's (2012) and master's (2014) degrees in percussion performance. His influential instructors included Glenn Steele, Christopher Deviney, and Alan Abel. Prior to joining the Marine Band, Staff Sgt. Loudis performed with a number of ensembles, including the New World Symphony, Opera Philadelphia, Britt Festival Orchestra, and Rochester Philharmonic Orchestra. Through freelancing, he has also worked with the Philadelphia Orchestra, Kansas City Symphony, Buffalo Philharmonic, Hawai'i Symphony, and Harrisburg Symphony.

Song for Band

William Bolcom (b. 1938)

Born in Seattle, Washington, American composer and pianist William Bolcom is one of the most influential composers of the twentieth and twenty-first centuries. He is a two-time recipient of the Guggenheim Fellowship and won a Pulitzer in 1988 for *12 New Etudes for Piano*. Bolcom was named the Ross Lee Finney Distinguished University Professor of Composition at the University of Michigan in 1994, where he taught for thirty-five years, retiring in 2008. A student of George Frederick McKay, Darius Milhaud, and Leland Smith, he also spent time at the Paris Conservatoire with Olivier Messiaen, where he received the 2ème Prix de Composition.

Song for Band is dedicated to Bolcom's colleague, the legendary director of bands H. Robert Reynolds, who taught for twenty-six years as the Henry F. Thurnau Professor of Music. Song for Band is a short, tuneful work that embodies many of the chromatic elements for which Bolcom is famous. Twisting dissonant lines are carefully balanced beneath a Grainger-like simplicity of melody. The frequent, unexpected resolutions, combined with the regular phrase structure, give the piece a nostalgic yet simultaneously modern feel.

Early Light
Carolyn Bremer (1957–2018)

Carolyn Bremer forged a path as a composer after extensive training as a double bassist. She studied at the Eastman School of Music in Rochester, New York, the California Institute of Arts in Santa Clarita, and the University of California, Santa Barbara. Later in her career she served as associate director of the Bob Cole Conservatory of Music at California State University, Long Beach. She originally composed *Early Light* for the Oklahoma City Philharmonic, which premièred the work in 1995. Its musical material is derived primarily from “The Star-Spangled Banner.” In this bright and uplifting piece, Bremer—a passionate baseball fan since childhood—frames her excitement at hearing the national anthem before ball games. The percussive slap heard near the end echoes the crack of the bat on a long home run.

Modern Songbook Medley
arranged by GySgt Scott Ninmer*

About the following three artists, GySgt Scott Ninmer had the following to say, “Most of the medleys that I’ve written for our singers have been from musicals or popular music from the 1950s and ‘60s (Ella Fitzgerald, Frank Sinatra, etc.), so I believe this is the first targeting popular music from the last twenty-five years, and with such a wide breadth of popular music to draw from, I’m sure this won’t be the last. It’s been fun to work on these pieces and provide my own unique take on them.”

Laufey Lín Bīng Jónsdóttir, known simply as Laufey, is an Icelandic-Chinese musician whose unique blend of jazz and pop has cemented her growing popularity in the last five years. Born in 1999 and raised in a musical household, she trained as a classical cellist and pianist before attending Berklee College of Music. Her sound feels simultaneously nostalgic and modern, like something you would hear in a smoky jazz club, but with lyrics that speak to modern heartache and growing up. “From the Start,” a song about unrequited love, exemplifies her style. Laufey says her musical inspiration is based on artists like Ella Fitzgerald and Chet Baker, absorbed during childhood from her father’s jazz records. Despite having released only three studio albums, she is already a GRAMMY award winner and was named one of Time’s Women of the Year for 2025.

Norah Jones (born Geethali Shankar) is an American singer, songwriter, and pianist whose warm, easygoing sound has sold more than fifty-three million records worldwide. The daughter of Indian sitar legend Ravi Shankar, she grew up in Texas playing piano and saxophone and singing in church. She continued her studies at the University of North Texas (UNT), majoring in jazz piano and singing with the UNT Jazz Singers before relocating to New York in 1999. Three years later, she recorded her breakthrough album *Come Away with Me*, which included the song “Don’t Know Why.” That album won five GRAMMYs and helped reinforce the presence of jazz and blues among contemporary pop music in the early 2000s. Her understated style and effortlessly expressive voice have endured to this day; Jones has continued to evolve, releasing nine studio albums over the last twenty years.

Sara Bareilles, born in 1979 in Eureka, California, is an American singer-songwriter and composer known for her powerful voice, honest lyrics, and knack for turning emotional truths into unforgettable melodies. She broke through with her 2007 hit “Love Song,” a defiant

response to record label pressure that became an unexpected anthem. Raised in California and educated at UCLA, Bareilles has since built a career that spans pop music, Broadway, and television. Her work on the musical *Waitress* earned her critical acclaim and showcased her talent beyond the pop world. Her six studio albums have netted her two GRAMMYs, three Tonys, and over three million album sales. “King of Anything” was released as a single from her third album, *Kaleidoscope Heart*.

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.

Dancing Fire (2016)

Kevin Day (b. 1996)

Kevin Day is an American composer, jazz pianist, and conductor based in Las Vegas, Nevada. His compositions have won awards and are known for his vibrant exploration of diverse musical traditions from contemporary classical, jazz, R&B, soul, and more.

The composer writes about this work:

When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending.

This was written in dedication to the Arlington High School Band Program in Arlington, Texas, and to my former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey.