

# “THE PRESIDENT’S OWN”

## UNITED STATES MARINE BAND

*Lieutenant Colonel Jason K. Fettig, Director*

AMERICAN BANDMASTERS ASSOCIATION  
83RD ANNUAL CONVENTION | LEXINGTON, KY



★ ★ ★ CONCERT PROGRAM ★ ★ ★



*First convention of the American Bandmasters Association in Middletown, Ohio, March 13-16, 1930.*

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UNITED STATES MARINE BAND**

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**FRIDAY, MARCH 10, 2017 | 8 PM  
SINGLETERY CENTER FOR THE ARTS  
UNIVERSITY OF KENTUCKY**

# “THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

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**Calixa Lavallée** (1842–91)

Canadian National Anthem, “O Canada”

**John Stafford Smith** (1750–1836)

National Anthem, “The Star-Spangled Banner”

**Dmitri Shostakovich** (1906–75)  
transcribed by MGySgt Donald Patterson\*

Festive Overture, Opus 96  
*ABA President Dr. Tim Rhea, Director of Bands,  
Texas A&M University, conducting*

**Paul Dooley** (b. 1983)

*Masks and Machines* (2015)  
*Winner, 2016 Sousa/ABA/Ostwald Award*  
*LtCol Jason K. Fetting,  
Director, U.S. Marine Band, conducting*

**Peter Meechan** (b. 1980)

*Song of Hope* (2015)  
*Ryan Anthony, trumpet soloist*  
*ABA Past President Dr. Terry Austin,  
Director of Bands, Virginia Commonwealth  
University, conducting*

**Robert Buckley** (b. 1946)

*Undercurrents* (2016)  
*Capt Matthew Clark, Director,  
Royal Canadian Air Force Band, conducting*

**John Mackey** (b. 1973)

*The Frozen Cathedral* (2013)

*for J.P.*

*ABA Past President Dr. John Locke, Director of Bands,  
University of North Carolina, Greensboro, conducting*

INTERMISSION

**Jacques Offenbach** (1819–80)  
transcribed by Col John R. Bourgeois\*

*Overture to Voyage to the Moon*  
*Col John R. Bourgeois, USMC (ret.),*  
*Director Emeritus, U.S. Marine Band,*  
*ABA Past President and Honorary Life Member,*  
*conducting*

*transcription world première*

**Mark D. Camphouse** (b. 1954)

*Illuminations* (on “America, the Beautiful”)  
(2016)

*Capt Ryan J. Nowlin, Assistant Director,*  
*U.S. Marine Band, conducting*

**Ralph Vaughan Williams** (1872–1958)  
transcribed by MGySgt Donald Patterson\*

*Songs of Travel*

The Vagabond

Whither Must I Wander

*MSgt Kevin Bennear, baritone*

*Capt Ryan J. Nowlin, conducting*

**Arturo Márquez** (b. 1950)  
transcribed by Oliver Nickel

*Danzón No. 2* (1994)

*ABA Past President Dr. Paula Crider,*  
*Director of Bands Emerita,*  
*University of Texas, Austin, conducting*

**Karel Husa** (1921–2016)

*Persistent Bells from Les Couleurs fauves* (1995)

*LtCol Jason K. Fettig, conducting*

**James Stephenson** (b. 1969)

*Shouts and Murmurs from Symphony*  
*No. 2, Voices* (2016)

*LtCol Jason K. Fettig, conducting*

arranged by **Thomas Knox\*** (1937–2004)

*A Salute to the Armed Forces of the United*  
*States of America*

*LtCol Jason K. Fettig, conducting*

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

*March, “The Stars and Stripes Forever”*

*ABA President-Elect Gary Smith, Associate Director of*  
*Bands Emeritus, University of Illinois, conducting*

\*Member, U.S. Marine Band

★ ★ ★ **PROGRAM NOTES** ★ ★ ★

**NATIONAL ANTHEM, “THE STAR-SPANGLED BANNER”**

**JOHN STAFFORD SMITH (1750–1836)**

Oh, say, can you see, by the dawn’s early light,  
What so proudly we hail’d at the twilight’s last gleaming?  
Whose broad stripes and bright stars, thro’ the perilous fight,  
O’er the ramparts we watch’d, were so gallantly streaming?  
And the rockets’ red glare, the bombs bursting in air,  
Gave proof thro’ the night that our flag was still there.  
O say, does that star-spangled banner yet wave  
O’er the land of the free and the home of the brave?

**CANADIAN NATIONAL ANTHEM, “O CANADA”**

**CALIXA LAVALLÉE**

O Canada! Our home and native land!  
True patriot love in all thy sons command.  
With glowing hearts we see thee rise,  
The True North strong and free!  
From far and wide,  
O Canada, we stand on guard for thee.  
God keep our land glorious and free!  
O Canada, we stand on guard for thee.  
O Canada, we stand on guard for thee.

## **Festive Overture, Opus 96**

DMITRI SHOSTAKOVICH (1906–75)

transcribed by MGySgt Donald Patterson\*

By the 1950s, Dmitri Shostakovich was universally recognized as one of his country's premier musical talents, yet his personal and professional life had been incessantly plagued by the censorship of the communist Soviet regime. However, after Joseph Stalin's death in 1953, Shostakovich began to freely unravel his emotions through his music. No longer bound by fear, his works became increasingly honest and deeply personal, often expressing the desperate anguish and bitter conflict he had experienced for so many years.

Given this darker trend in his music, Shostakovich's Festive Overture is an interesting anomaly among the works from this period. In 1954, Shostakovich had been named to a position with the famed Bolshoi Ballet in Moscow, and the company was selected to play host to a celebration honoring the thirty-seventh anniversary of the 1917 October Revolution. Amidst the planning, it was decided that a musical work was needed to open the festivities. Shostakovich was the logical person to compose such a piece; however, no one informed him of the task until a week prior to the celebration. Unfazed by the challenge, he completed his Festive Overture in just three days. According to Lev Nikolayevich Lebedinsky, who was visiting the composer at the time:

Shostakovich composed the Festive Overture before my very eyes. The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes, and compose simultaneously, like the legendary Mozart. Dmitri Dmitryevich sat there scribbling away, and the couriers came in turn to take away the pages while the ink was still wet. Two days later the dress rehearsal took place. I hurried down to the Theatre and I heard this brilliant effervescent work, with its vivacious energy spilling over like uncorked champagne.

Festive Overture, performed today in a transcription by Marine Band Music production chief/staff arranger Master Gunnery Sergeant Donald Patterson, opens with a bright, heroic fanfare devoid of the serious tone of the works Shostakovich had composed immediately prior. After the noble introduction, the piece launches into an unrelenting presto that sparkles from beginning to end. The opening fanfare eventually makes a triumphant return before the work bursts forth in a mad dash to the finish line.



### **ABA PRESIDENT DR. TIM RHEA**

**DIRECTOR OF BANDS, TEXAS A&M UNIVERSITY**

Dr. Timothy B. Rhea is Director of Bands and Music Activities at Texas A&M University. As Director of Bands, he serves as administrative head of the university band program (1000 students), serves as conductor of the University Wind Symphony, and coordinates the nationally famous "Fightin' Texas Aggie Band." As Director of Music Activities, he additionally oversees the activities of the jazz ensemble, orchestra, and choral programs. Dr. Rhea has been at Texas A&M University since 1993.

Dr. Rhea grew up in the music programs of the Texas public schools. He earned the Bachelor of Music Education with honors from the University of Arkansas where he was a private conducting student of Eldon A. Janzen. He earned the Master of Music in Conducting from Texas Tech University where he studied with the late James Sudduth. Dr. Rhea was awarded the Doctor of Musical Arts in Conducting and Composition from the University of Houston. In July of 1999, he was awarded the Outstanding Young Bandmaster of the Year for the state of Texas from Phi Beta Mu. In December of 2000, Dr. Ray Bowen, former President of Texas A&M University, presented Dr. Rhea with the President's Meritorious Service Award to Texas A&M University.

Dr. Rhea was named conductor of the TAMU Wind Symphony in 1995. During his tenure at Texas A&M University, Dr. Rhea has conducted the Wind Symphony for conventions of the Texas Music Educators Association (six times), the College Band Directors National Association (two times), the Midwest International Band & Orchestra Clinic, the Western International Band Clinic, and the American Bandmasters Association (2009 convention host), as well as in settings such as New York's Carnegie Hall, the Meyerson Symphony Center of Dallas, and the Wortham Center of Houston, and on tours which have taken the band throughout the state of Texas. On five European tours Dr. Rhea has conducted the Wind Symphony during performances in Ireland, England, Austria, Germany, Italy, and the Czech Republic. Under his direction, the Wind Symphony has released several internationally popular compact discs, all with Mark Records in New York. In addition to

\*Member, U.S. Marine Band

conducting, Rhea maintains a very successful career as an arranger and composer. His output of compositions and arrangements numbers more than 300, with more than 50 publications.

Dr. Rhea maintains an internationally active schedule as conductor, clinician, and adjudicator. Currently President of the American Bandmasters Association, a member of the Board of Directors of The John Philip Sousa Foundation, and formerly on the Board of Directors of the National Band Association, Dr. Rhea additionally holds memberships in numerous professionally related organizations.

## **Masks and Machines (2015)**

PAUL DOOLEY (B. 1983)

Paul Dooley's music has been described as "impressive and beautiful" by American composer Steve Reich. Dooley's path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology, and the interactions between the human and natural worlds. At the University of Michigan, Dooley co-directed the 2009 Midwest Composers Symposium and in 2010 was coordinator of the ONCE. MORE. Festival, a 50-year anniversary of the ONCE Festival of Contemporary Music. He studied composition primarily with composers Michael Daugherty, Bright Sheng, Evan Chambers, Frank Ticheli, Stephen Hartke, Charles Sepos, and Doc Collins.

Dooley's recent orchestral works include commissions and premières from the American Youth Symphony, the Charleston Symphony, the Amarillo Symphony, the New York Youth Symphony, Santa Cruz's Cabrillo Festival Orchestra, and New York City-based new music ensemble Alarm Will Sound. His work has been read and performed by a host of prominent orchestras including the Charlotte, Omaha, and Detroit Symphonies as well as the Festival Orchestras at Aspen and Chautauqua, and has been presented across the nation in major venues such as Disney Hall in Los Angeles and Carnegie Hall in New York City. Dooley has also been exceptionally active in the band community with recent commissions by consortiums organized by the University of Miami's Frost Wind Ensemble as well as the American Bandmasters Association and the University of Florida. His creative works for winds have been performed at the College Band Directors National Association (CBDNA) National Convention and The Midwest Clinic and his *Meditation at Lagunitas* (2014) was premièred at the 2014 ABA Annual Convention by the Frost Wind Ensemble. In 2012, Dooley was composer-in-residence with the Detroit Chamber Winds and Strings, and he is currently collaborating with librettists Cameron Jackson and Jessica Cox on a new multi-media opera, *Gate of Ivory Gate of Horn* (2017).

Dooley has received a wide range of prizes for his work, including: the William D. Revelli Composition Prize co-winner for *Masks and Machines* (2015), the 2013 Jacob Druckman Award for orchestral composition for *Point Blank* (2012), a 2010 BMI composer award for *Gradus* (2009) for solo cello, a 2008 ASCAP Morton Gould Composer Award for *Dani's Dance* (2007) for piano trio, and a fellowship to the Aspen Music Festival Composition Masterclass with Christopher Rouse.

*Masks and Machines* (2015) is the 2016 winner of the American Bandmasters Association's Sousa/Ostwald Award, which honors new works for concert band. It was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green's retirement from the Frost School of Music at the University of Miami. The composer writes:

*Masks and Machines* is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer's



Figurine for "Das Triadische Ballett"—the "Triadic Ballet, 1919. Wuerttembergisches Landesmuseum. Photo credit: Erich Lessing/ Art Resource, NY



Schlemmer, Oskar (1888-1943). *Bauhaus Stairway*, 1932. Oil on canvas, 63 7/8 x 45" (162.3 x 114.3 cm). Gift of Philip Johnson. Digital image © The Museum of Modern Art/ Licensed by SCALA/Art Resource, NY

works such as the “Bauhaus Stairway” and “Triadic Ballet” as well as the renaissance and baroque musical influences in Stravinsky’s *Pulcinella*. *Masks and Machines* contains three contrasting character pieces featuring renaissance brass music, Baroque *fortspinnung* in virtuosic mallet percussion, lush oboe, clarinet and bassoon solos, and machine-like flute rips.



### **LIEUTENANT COLONEL JASON K. FETTIG**

**DIRECTOR, U.S. MARINE BAND**

Lieutenant Colonel Jason K. Fettig is the 28th 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 Aug. 1, 2001. He was commissioned a first lieutenant in July 2002, promoted to captain in August 2003, and became the band’s Executive Officer the following year. He was promoted to major in August 2007 and to his present rank in July 2014, one week before assuming leadership of “The President’s Own.”

As Director, Lt. Col. Fettig is the music adviser to the White House and regularly conducts the Marine Band and Marine Chamber Orchestra at the Executive Mansion and at all Presidential Inaugurations. 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. In his first years as Director, Lt. Col. Fettig has led the band for 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 Ft. McHenry in Baltimore, a special Veterans Day performance with the Mormon Tabernacle Choir in Salt Lake City, and an appearance on the David Letterman Show at the invitation of Michelle Obama in New York. He leads frequent concerts throughout the Washington, D.C., area and across the country during the band’s annual national tour. Live performances by the Marine Band under his direction are often heard on National Public Radio. Lt. Col. Fettig is a fervent advocate for both traditional and contemporary American music and remains dedicated to the ongoing development of music for wind band. In recent years, he has conducted world premières of substantial new works by James Stephenson, Jacob Bancks, David Rakowski, Adam Schoenberg, David Conte, and Narong Prangcharoen.

Throughout his career with the Marine Band, Lt. Col. Fettig has been deeply committed to music education and has taken an active role in the evolution and expansion of the many educational initiatives of “The President’s Own.” In addition to helping refine the Music in the Schools and Music in the High Schools programs, he has made it a priority to maintain a significant presence in schools throughout the nation during the band’s national concert tours. He also began an interactive and theatrical Young People’s Concert series in 2006 and authored, hosted, and conducted this popular annual event until 2015. In 2014, shortly after assuming command of the Marine Band, Lt. Col. Fettig launched an ambitious project to re-record all of the marches of John Philip Sousa and provide free performance and educational materials online to schools throughout the world.

Lt. 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 (UMass) in both clarinet performance (1997) and music education with an emphasis in conducting (1998). In 2005, he earned a master’s degree in orchestral conducting at the University of Maryland, College Park (UMD) where he served as assistant conductor for two productions of the Maryland Opera Studio. He studied clarinet with Michael Sussman and David Martins, and his principal conducting teachers were Malcolm W. Rowell and James Ross. Additionally, Lt. Col. Fettig has participated in workshops with several renowned conductors including Osmo Vänskä and Otto Werner Mueller.

Lt. Col. Fettig has represented the Marine Band on numerous occasions as a soloist, adjudicator, and clinician, and regularly conducts both concert bands and orchestras for all-state and honor festivals. In 2014, he was elected as a member of the prestigious American Bandmasters Association.

### **Song of Hope (2015)**

**PETER MEECHAN (B. 1980)**

The music of Canadian-based British composer Peter Meechan is performed throughout the world. His music has been commissioned, recorded, and broadcast by some of the world’s leading wind orchestras and brass

bands including the BBC Concert Orchestra, Edmonton Symphony Orchestra, the Black Dyke Brass Band, Dunshan Symphonic Wind Orchestra, the Band of the Coldstream Guards, and the RNCM Wind Orchestra, along with several distinguished conductors and soloists including Bramwell Tovey, Steven Mead, Jens Lindemann, Ryan Anthony, Les Neish, Linda Merrick, Rex Richardson, and Jacques Mauger.

Meechan's music is included on more than 100 commercial recordings and has been featured at festivals and clinics globally, including the Midwest Clinic, the International Trumpet Guild, the International Tuba and Euphonium Association, and BASBWE conferences. In 2014, his work *The Legend of King Arthur* was used as the set test piece at the British National Brass Band Championships, held in the Royal Albert Hall, London. Dr. Meechan was the first ever "Young Composer in Association" with the prestigious Black Dyke Brass Band, where he went on to serve as their Composer-in-Residence, a position he also held from 2012 to 2015 with The Band of the Coldstream Guards. He currently serves as "Musical Associate" with the Fodens Band, based in Sandbach, U.K., who released a volume of his music for brass band entitled *The Legend of King Arthur*.

Dr. Meechan holds an undergraduate degree from the Royal Northern College of Music, a master of arts degree and a Ph.D. (composition), both from the University of Salford. The composer offers the following regarding his Song of Hope:

Song of Hope is dedicated to my good friend Ryan Anthony (principal trumpet with the Dallas Symphony Orchestra) and his charity, Cancer Blows. It is a foundation set up to raise awareness and money to further the research that has helped give their family a hope for a future following Ryan's diagnosis of multiple myeloma.

Upon hearing the middle movement (simply titled "Song") of my cornet concerto, *Milestone*, Ryan asked me if I could change the end from its current reflective ending to something more uplifting, and to title it Song of Hope, giving it much more meaning than I could have ever imagined.



**RYAN ANTHONY**  
**GUEST TRUMPET SOLOIST**

Virtuoso trumpeter Ryan Anthony is noted for his varied career as soloist, educator, chamber musician and orchestral player. Having departed the world-renowned ensemble 'Canadian Brass' nearly ten years ago, Anthony quickly became one of the most sought after trumpet players in America both as soloist and an orchestral player.

While Mr. Anthony's technical skills are well known, his ability to combine that with an innate musicality and a profound connection with audiences is what sets him apart as a performer. Anthony continues to win over audiences and critics with his charismatic performances and artistic finesse. Reviews have said "In his hands, the horn gets beyond the stereotype to become a mouthpiece for the composer's voice and performer's personality" (Memphis Commercial Appeal) and "There must be other trumpet players in this world as fine as Ryan Anthony, but you'd never think so while listening to him play" (Fanfare Magazine).

Highlights from recent season's include Bach's Brandenburg Concerto No. 2 with St. Louis Symphony Orchestra, premiere recording of Lowell Liebermann's Trumpet Concerto with Dayton Philharmonic Orchestra, Artist in Residence for Arizona Musicfest, Shostakovich Piano Concerto No. 1 for Trumpet and Strings with the Dallas Symphony Orchestra, repeat visit with the Pensacola Symphony for its annual New Year's Eve Gala, recording 'Live 2013' with the All-Star Brass Quintet and premiere recording with Dallas Symphony Orchestra Brass Quintet, solo CD on Opening Day Records and numerous appearances with 'Anthony & Beard', a fun show that expands the repertoire for trumpet and organ.

Ryan Anthony's solo career started as a 16-year-old prodigy when he won the highly publicized Seventeen Magazine/General Motors Concerto Competition —the second person ever to win the Grand Prize after Joshua Bell. Subsequent teenage appearances included the Cleveland Orchestra, Detroit Symphony, Kennedy Center and State Department, Washington D.C., as well as a feature on WQXR radio New York City. Since then he has appeared as soloist with over 30 ensembles including the Dallas, St. Louis, Springfield, Dayton, Winston-Salem Symphonies, IRIS, Wisconsin, Portland Chamber Orchestras and Pershing's Own Army Band, Washington D.C..

Summer festivals with solo engagements include New Hampshire Music Festival, Eastern Music Festival, Piccolo Spoleto Festival, Sewanee Music Festival, Blast of Brass and international Pan-Pacific Music Festival, Sydney, Australia, Affinis Music Festival, Hiroshima, Japan, and Banff Music Festival, Alberta, Canada.

Mr. Anthony is currently Principal Trumpet with the Dallas Symphony Orchestra and since 2004 has also

appeared as principal trumpet for the Los Angeles Philharmonic, Cincinnati Symphony Orchestra, St. Louis Symphony Orchestra, San Diego Symphony, Colorado Symphony and played in the sections of New York Philharmonic, Cleveland Orchestra and Israel Philharmonic.

As an educator he was Assistant Professor of Trumpet at Oberlin College Conservatory of Music prior to joining the Canadian Brass and later served as Artist/Faculty at North Carolina School of the Arts. His master classes have spanned the globe to include leading conservatories in Europe, Asia, and North America. He is currently a Yamaha artist and has edited and recorded both the Haydn and Hummel Trumpet Concertos for Hal Leonard Publishing. A graduate of the Cleveland Institute of Music, Ryan Anthony received the school's Alumni Achievement Award in 2001.

The Fall of 2012 brought a change to Mr. Anthony's life and career with a diagnosis of an incurable cancer. After a stem cell transplant for Multiple Myeloma (cancer of the bone marrow and blood) he started The Ryan Anthony Foundation 501(c)(3) non-profit organization using music to promote cancer research. The concerts called "Cancer Blows" have taken off as an important vehicle for musicians and audiences to unite in finding a cure.



### **ABA PAST PRESIDENT DR. TERRY AUSTIN**

**DIRECTOR OF BANDS, VIRGINIA COMMONWEALTH UNIVERSITY**

Terry Austin is Director of Bands and Professor of Music at Virginia Commonwealth University where he oversees all aspects of the band program and teaches courses in conducting, and music education. Under his leadership, the Virginia Commonwealth University Symphonic Wind Ensemble has earned a reputation for musical excellence and has been invited to perform at many professional conferences including the American Bandmasters Association, MENC, the College Band Directors National Association, and the Virginia Music Educators Association.

He is an active guest conductor, clinician, and adjudicator; is published in numerous journals; and is the general editor of *The Journal of Band Research, A Repertoire Anthology* (1964-1989) published by GIA. He is one of the regular guest conductors of the Musashino Academia Musicae Wind Ensemble in Tokyo. In 2016 he was appointed as Guest Professor of the Center of General Education of Guangdong University of Technology in Guangzhou, China.

Austin was the 78th President of the American Bandmasters Association and is the current Chairman of the Board of Directors. He is the chairman of the National Band Association/William D. Revelli Memorial Band Composition Contest, chairman of the Bandworld/John Philip Sousa Foundation Legion of Honor, a member of the Board of Directors of the John Philip Sousa Foundation, and a past board member of the National Band Association, and the Southern Division of MENC: The National Association for Music Education. He is a member of the College Band Directors National Association, Pi Kappa Lambda, Phi Beta Mu, and an honorary member of Kappa Kappa Psi. He is a past-president of the Virginia Music Educators Association.

Dr. Austin is included in Who's Who In America, Who's Who in Fine Arts Higher Education, and Who's Who Among America's Teachers. He is a multiple recipient of the National Band Association's Citation of Excellence and in 2005 he received the Virginia Commonwealth University School of the Arts Distinguished Achievement Award of Excellence.

He founded and conducts the Greater Richmond Youth Wind Ensemble, an ensemble of the finest high school musicians in the Richmond metropolitan area, and the Commonwealth Winds, an ensemble comprised of Richmond area teachers and professional performers.

Austin earned a Bachelor of Music Education from Indiana University, a Master of Arts in Music Education from the University of Hawaii, and a Doctor of Philosophy in Music Education from the University of Wisconsin-Madison.

### **Undercurrents (2016)**

**ROBERT BUCKLEY (B. 1946)**

Robert Buckley has forged a diverse career as a composer, arranger, performer, producer, recording artist, and conductor. In the pop world, he created several albums and hit songs with labels such as CBS and A&M. The number one single *Letting Go* earned him a gold record and he has conducted and arranged for wide array of

major artists including Michael Bublé, Bryan Adams, Celine Dion, Our Lady Peace, Simple Plan, and Aerosmith. In the film and television world, he has scored numerous award-winning shows for Disney, Alliance, ABC, FOX, CBS, PBS, CBC, and the Cartoon Network. For the live stage he has composed music for contemporary dance, musicals, and large-scale worldwide television events including the Calgary Olympics, the Victoria Commonwealth Games, the Vancouver Olympics, and the FIFA World Cup Opening Ceremony with Cirque Du Soleil. He composed *This Is My Home* for the Canadian Pavilion at the World Expo; a song that has been performed at every Canada Day since and has become a Canadian tradition. In the concert world, his symphonic wind band compositions have been performed worldwide.

Buckley is a proud member of the American Bandmasters Association and the Screen Composers Guild of Canada. He shares the following regarding the genesis of his original work for winds and percussion, *Undercurrents*:

*Undercurrents* was inspired by watching schools of fish and flocks of birds perpetually moving with the ocean currents and air currents. Every once in a while a single solo shape will appear—two or three—they dance apart for a moment and then are drawn back into the ensemble. In a cinematic style, the music cuts from long shots (the whole ensemble playing quick moving unison passages), to medium shots (the various chamber groups), to close ups (solos, duets and trios). The middle section invokes the vision of shadowy, oceanic shapes moving in and out of shafts of light. *Undercurrents* was commissioned by the Naden Band of the Royal Canadian Navy, Victoria, BC, Lieutenant (Navy) Matthew Clark, Commanding Officer and Director of Music, in celebration of their 75th Anniversary.



**CAPTAIN MATTHEW CLARK**  
**DIRECTOR, ROYAL CANADIAN AIR FORCE BAND**

Captain Matthew Clark was born in Southport, England, and immigrated to Canada with his family as a young boy. He joined the Canadian Armed Forces as a Primary Reservist in 1994 and then accepted a position in the Regular Force on euphonium in 1997.

Matthew is currently in his second command tour as the Director of Music of the Royal Canadian Air Force Band after a successful and rewarding tour with the Naden Band of the Royal Canadian Navy based in Esquimalt, British Columbia. Captain Clark's artistic vision, coupled with his passion for symphonic wind music and deep regard for the military music tradition, has inspired many significant collaborations within the communities that he serves. He is in high demand as a musician and has served as a guest conductor for several ensembles including, most notably, the Victoria Symphony, and the University of Victoria Wind Ensemble on several occasions.

His keen sense of professional development has led to the production of several highly successful recordings as a Commanding Officer and the creation of new and exciting wind ensemble music with outstanding Canadian composers like Robert Buckley and Ian MacDougall. Matthew also believes in youth development and has volunteered his time with Cadet Honour Bands, community and school ensembles, and sat on the board of directors for the Youth Mentorship Program sponsored by the Esquimalt Community Arts Council. He has served as a clinician and adjudicator for several key music festivals and sat on the 2015 and 2016 selection board for the "Sing Me a Song" program sponsored by the Lieutenant Governor of British Columbia.

A graduate of the University of Toronto, Captain Clark studied conducting and wind ensemble repertoire principally with Dr. Gillian MacKay. In 2016 Matthew was elected into the prestigious American Bandmasters Association and is honoured to be only one of six Canadians within the organization. Matthew also received the Commander of the Royal Canadian Navy Commendation for his outstanding service to military music, The Commander Land Force Central Area (now the 4th Canadian Division – Ontario) Commendation, and the Spirit of Military Families Award.

Before his posting to Winnipeg, Captain Clark has proudly served the Canadian Armed Forces in Edmonton, AB, with The Royal Canadian Artillery Band; in Ottawa, ON, with the Band of the Ceremonial Guard and the Directorate of History and Heritage – Music; in Borden, ON, with the Canadian Forces Logistics Training Center Music Division; and in Victoria, BC, with the Naden Band.

An equally gifted euphonium soloist, Captain Clark has recorded on the Arktos Label and has been featured on CBC Radio and in the *British Bandsman*, the longest-running international publication of brass bands.

## **The Frozen Cathedral (2013)**

JOHN MACKEY (B. 1973)

John Mackey received his bachelor of fine arts degree from the Cleveland Institute of Music in Ohio, where he studied with Donald Erb, and his master of music degree from The Juilliard School in New York City where he was a student of John Corigliano. Mackey has received substantial commissions from major wind ensembles, orchestras, and dance companies as well as from prominent soloists including New York Philharmonic principal trombone Joseph Alessi.

His works have been performed at significant festivals and venues throughout the world, including the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; and Alice Tully Hall. He is the recipient of numerous awards and grants and has served as Composer-in-Residence with the Greater Twin Cities Youth Symphony from 2002 to 2003, with the Seattle Youth Symphony Orchestra from 2004 to 2005, at the Vail Valley Music Festival in Vail, Colorado in the summer of 2004, and at the Cabrillo Festival of Contemporary Music in August 2005. He has also held college residencies at many of the major institutions across the country.

Composing often for symphonic winds, Mackey is the youngest composer to have won the American Bandmasters Association's Sousa/Ostwald Award, which was for his first wind band work, *Redline Tango* in 2005, and was chosen for this award once again in 2009 – as well as the National Band Association's William D. Revelli Award – for *Aurora Awakes*. *The Frozen Cathedral* was premiered on March 22, 2013, with the University of North Carolina, Greensboro Wind Ensemble, led by Dr. John Locke and was inspired by a particular passion of Locke's late son. Program Note annotator Jake Wallace writes about this substantial addition to the band repertoire:

The Koyukon call it “Denali,” meaning “the great one,” and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on and in the world – a full two thousand feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey's *The Frozen Cathedral*.

The piece was born of the collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park. Mackey agreed – and immediately found himself grappling with two problems:

How does one write a concert closer, making it joyous and exciting and celebratory, while also acknowledging, at least to myself, that this piece is rooted in unimaginable loss: the death of a child?

The other challenge was connecting the piece to Alaska – a place I'd never seen in person. I kept thinking about all of this in literal terms, and I just wasn't getting anywhere. My wife, who titles all of my pieces, said I should focus on what it is that draws people to these places. People go to the mountains – these monumental, remote, ethereal, and awesome parts of the world – as a kind of pilgrimage. It's a search for the sublime, for transcendence. A great mountain is like a church. “Call it *The Frozen Cathedral*,” she said.

I clearly married up.

The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work *Turning*. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute – made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain until the end. Now, instead of anger and

bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute's melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.



### **ABA PAST PRESIDENT DR. JOHN LOCKE**

**DIRECTOR OF BANDS, UNIVERSITY OF NORTH CAROLINA, GREENSBORO**

Since 1982, Dr. John R. Locke has served on the University of North Carolina, Greensboro School of Music Faculty as Director of Bands, Director of Summer Music Camps, conductor of the Wind Ensemble, and conducting teacher. He holds the Bachelor and Master of Music degrees from West Virginia University and the Doctor of Education degree from the University of Illinois. Prior to his arrival in North Carolina, Dr. Locke held teaching positions in music at West Virginia University, Southeast Missouri State University, and the University of Illinois. He has conducted band performances throughout the world including National Conventions of the MENC, CBDNA, ABA, the Kennedy Center in Washington, D.C., the Strathmore Center in Washington, DC, Lincoln Center in New York City, Dvorak Hall in Prague, Czech Republic, Innsbruck, Austria, and Bologna and Rome, Italy. Twice, the UNCG Wind Ensemble earned critical acclaim from *The Washington Post* newspaper following concert performances in the nation's capital. Under Locke's leadership, the UNCG Wind Ensemble has released 21 commercially available compact discs including *Fireworks!* which was a Grammy Entry List 2011 CD in two categories, "Classical Album of the Year" and "Best Orchestral Performance." In addition, he has guest conducted the U.S. Air Force Band, U.S. Army Field Band, U.S. Navy Band, "The President's Own" U.S. Marine Band, the Dallas Wind Symphony, as well as numerous university bands including University of Illinois, Iowa, LSU, Alabama, Florida, West Virginia, Idaho, Georgia, Nebraska – Omaha, Long Beach State, Troy, Bowling Green, South Florida, Furman, Youngstown State, Boise State, Morehead State, Eastern New Mexico, Washburn, Kennesaw State, and numerous all-state honor bands and intercollegiate bands.

Dr. Locke has served as Editor of *The North Carolina Music Educator* and has published articles on band and wind ensemble literature in the *Journal of Band Research* and in *Winds Quarterly*. He is Past-President of the North Carolina Music Educators Association representing 2,200 members. Dr. Locke is a recipient of Phi Mu Alpha's Orpheus Award and has received the National Band Association Citation of Excellence on three occasions. He is a National Arts Associate of Sigma Alpha Iota. In 1989, Dr. Locke was among the youngest conductors ever to be elected to membership in the prestigious American Bandmasters Association. In 1994, he received the Phi Beta Mu International Fraternity Outstanding Bandmaster of the Year Award, presented at the Mid-West International Band Clinic in Chicago. Dr. Locke is Past-President of the Southern Division of College Band Directors National Association and hosted the Southern Division Convention at UNCG in February 2000. In 2002, Dr. Locke was nominated for the O. Max Gardner Award, the highest award in the 16-campus UNC System. He also received the "Outstanding Music Teacher Award" in the UNCG School of Music in 2003. In 2005, Dr. Locke was elected President of the American Bandmasters Association and received the Albert Austin Harding Award from the American School Band Directors Association. In 2007, he received The Old North State Award from NC Governor Mike Easley "for dedication and service beyond excellence to the state of North Carolina." In 2009, Locke became Editor of the *Journal of Band Research*, the premier scholarly band publication in the world begun in 1962. In July 2012, Locke was honored by NC Governor Beverly Perdue with The Order of the Longleaf Pine Award, the highest civilian honor in North Carolina. In 2014, Locke was named the Marion Stedman Covington Stedman Distinguished Professor of Music at UNCG.

At UNCG, Dr. Locke is the founder and director of the Summer Music Camp program, now the largest university music camp in America, enrolling over 1,900 students annually and served by a staff of 160 professionals. He is also the founder of the Carolina Band Festival and Conductors Conference. Since 1977, he has administered summer music camps for more than 65,000 students. He is in constant demand as a guest conductor, clinician, and adjudicator for band festivals throughout the United States and Canada.

*\*Member, U.S. Marine Band*

## Overture to *Voyage to the Moon*

JACQUES OFFENBACH (1819–80)

transcribed by John R. Bourgeois\*

German-born French composer and impresario Jacques Offenbach made his name as the creator of nearly 100 operettas. Although today he is considered a master of the comic opera, he could not find lasting favor with the management of the famous *Opera Comique* in Paris, so in 1855, he opened a small theater of his own along the Champs – Elysées that he called the Théâtre des Bouffes Parisiens. The room barely seated 300 people, but his timing was impeccable, as the opening of the theater coincided with the Paris Exposition of that year when thousands of international visitors flocked to the city. Offenbach composed a series of rapidly-produced works for the theater including his first full-length operetta, *Orphee aux enfers* (*Orpheus in the Underworld*), which continues to be one of his most often performed. The breakneck process of keeping the productions fresh and audiences entertained necessitated efficient writing; the works often featured formulaic but provocative plot elements including military satire and risqué humor, as well as the obligatory inclusion of popular dance numbers like the waltz, can-can, polka, and galop.

Offenbach found steady success in the 1860s, and his works and reputation reached beyond France. In 1862, he resigned as director of his Bouffes-Parisiens, but continued to write most of the works presented there for several years afterward. In the wake of the Franco-Prussian War of 1870, Offenbach relocated to England for a few years, finding significant success there, and then returned to Paris and to theater management, taking the reins of the Théâtre de la Gaîté in 1873. While some works, like the revival of *Orpheus in the Underworld*, were highly profitable, the lavish productions presented at the theater eventually led to financial disaster and Offenbach was forced to sell his stake in the theater.

*Le voyage dans la Lune* (*A Trip to the Moon*) was one of the more ambitious operas staged at the Théâtre de la Gaîté shortly after Offenbach left. Loosely based on the novel *From the Earth to the Moon* by Jules Verne, it premiered on October 26, 1875. The idea for the work was suggested to Offenbach when he was still director, but the expenses needed for the production were too great. Albert Vizentini, the new director, seized upon the idea later on and Offenbach served only as the composer. Albert Vanloo and Eugène Letierrier wrote the libretto in hopes that the grand spectacle would capitalize on other Jules Verne novels that had been adapted for the stage. No expense was spared in the production and scenery, with twenty-four sets that took the audience to exciting and evocative places like a volcano and an observatory. Trap doors and artifices were constructed for special effects and to keep the spectator engaged in the action. Nearly 700 costumes were employed. Despite its cost, the opera was a success, and ran for 185 performances at the Théâtre de la Gaîté, after which it was staged in London and Vienna and enjoyed a wildly successful revival at the Théâtre du Châtelet a few years later.

While the opera has not endured as one of Offenbach's most popular, the overture is a masterpiece in its own right, capturing all of the effervescence and charm of the composer's best works. Today's performance represents the première of a new transcription for band by Colonel John R. Bourgeois, USMC, (ret.).



### **COLONEL JOHN R. BOURGEOIS, USMC (RET.)**

**DIRECTOR EMERITUS, U.S. MARINE BAND,**

**ABA PAST PRESIDENT AND HONORARY LIFE MEMBER**

Colonel John R. Bourgeois, USMC (Ret), was the 25th Director of “The President’s Own” United States Marine Band. His acclaimed career spanned nine presidential administrations—from Presidents Eisenhower to Clinton.

A native of Louisiana, Colonel Bourgeois is a graduate of Loyola University in New Orleans. He joined the Marine Corps in 1956 and entered “The President’s Own” in 1958 as a French hornist and arranger. Named Director in 1979, Colonel Bourgeois was promoted to his present rank in 1983. He retired from active duty on 11 July 1996.

As Director of “The President’s Own”, Bourgeois was Music Adviser to the White House. He selected the musical program and directed the band in its traditional place of honor at the U.S. Capitol for four presidential inaugurations, a Marine Band tradition dating to 1801. He regularly conducted the Marine Band and the Marine Chamber Orchestra at the White House, appearing there more frequently than any other musician in the nation.

Under Bourgeois’ leadership the Marine Band presented its first overseas performances in history, traveling

to the Netherlands in 1985 where “The President’s Own” performed with the Marine Band of the Royal Netherlands Navy. In February 1990, Bourgeois led the Marine Band on an historic 18-day concert tour of the Soviet Union as part of the first U.S.-U.S.S.R. Armed Forces Band Exchange. He also directed the Marine Band on 19 nationwide tours, bringing the music of “The President’s Own” to the American people.

Bourgeois has served as President and CEO of the John Philip Sousa Foundation for over 20 years, past president of the American Bandmasters Association, past president of the National Band Association, and the American vice president of the International Military Music Society. He has served on the board of directors of the World Association for Symphonic Bands and Ensembles and the Association of Concert Bands. As Director of the Marine Band, Bourgeois was the Music Director of Washington D.C.’s prestigious Gridiron Club. He is a member of the Military Order of the Carabao, The Alfalfa Club, and the College Band Directors National Association.

In 1982, Bourgeois initiated a Marine Band Commissioning Project to commission prominent wind composers to write for the organization. Robert Jager, Martin Mailman, Clare Grundman, James Barnes, Claude T. Smith, David Holsinger, Thomas Knox, Mark Camphouse, and Warren Benson contributed exceptional repertoire for the modern concert band.

Among the many honors and awards Bourgeois has received are the 1986 Phi Beta Mu Outstanding Bandmaster Award, and the 1987 Kappa Kappa Psi Distinguished Service to Music Award for “contributions to the growth and developments of modern college and university bands.” In 1993, he was awarded The Midwest Clinic Medal of Honor. Colonel Bourgeois was elected to the Academy of Wind and Percussion Artists of the National Band Association in 1988 and received the 1991 Phi Mu Alpha Sinfonia National Citation “for service and dedication to music and country.” In 1994 he was awarded the Grainger Medallion of the International Percy Grainger Society and in 1996 the A.A. Harding Award of the American School Band Directors’ Association. In 2009 he was granted Honorary Membership in Tau Beta Sigma National Band Fraternity and in 2014 he was elected to Honorary Life Membership in The American Bandmasters Association.

Bourgeois conducted his final concert as Director of “The President’s Own” on 11 July 1996 (the band’s 198th birthday), at DAR Constitution Hall in Washington, D.C. More than 3,500 people, including prominent musicians and government dignitaries, attended the gala event. Presidents Clinton, Bush, Ford and Carter and Mrs. Reagan sent letters of gratitude and praise which were read at the concert. Secretary of the Navy John H. Dalton hailed Bourgeois as “a national treasure” and presented him with the Distinguished Service Medal from President Clinton. Marine Corps Commandant General Charles C. Krulak compared Bourgeois to the band’s 17th Director, John Philip Sousa, saying, “Our Corps has not only had John Philip Sousa, we have also had a John Bourgeois. His legacy will never be forgotten by the Marine Corps or our nation.” The concert was covered by media giants *CNN*, *ABC*, *CBS*, *The New York Times*, *The Wall Street Journal*, and *The Washington Post*. James Brady featured Bourgeois’ profile in his “Brady’s Bits” in the 7 July edition of “Parade Magazine,” and *ABC*’s Peter Jennings selected Colonel Bourgeois as the Evening News “Person of the Week.”

After the change-of-command concert, *The Washington Post*’s Chief Music Critic, Tim Page wrote, “Bourgeois leaves his ensemble in terrific shape; indeed, it would be hard to imagine any band playing with greater vigor, precision, and timbrel variety. ... Washington is very generous with its standing ovations. But Bourgeois deserved each and every one he received last night.”

In August 2000 Bourgeois was named “American Man of Music” for the triennium 2000-2003 by Phi Mu Alpha Sinfonia National Music Fraternity. In December 2000 he was elected to the National Band Association’s Hall of Fame of Distinguished Band Conductors with induction ceremonies held at Troy State University in February 2001. In March 2005 he was installed as a Lowell Mason Fellow of the Music Educators National Conference and in May he was awarded a Doctor of Music “Honoris Causa” from Loyola University, New Orleans.

In his retirement Bourgeois stays busy as a guest conductor, clinician, visiting professor, and Artist-in-Residence at Loyola University New Orleans in a chair endowed in his name. He has lectured and conducted at the University of Nevada, Las Vegas as Artist-in-Residence for the past eight years. He continues to produce wind band arrangements and editions for Wingert-Jones in a series known as “The Bourgeois Editions.” He is also published by Ludwig Masters and Hal Leonard. He is active in his local community of Washington, Virginia, where he has served as President of the Rappahannock Historical Society and President of the Board of the Child Care and Learning Center. He has served on the Board of Directors of Rappahannock’s cat rescue orga-

nization, RappCats, which is dedicated to the welfare, care, and placement of homeless cats as well as spaying and neutering of the county's feline population. In December 2011, he served as Grand Marshall of the town of Washington's Christmas Parade. In July 2014 he was asked to conduct an "All American" band concert at the Castleton Festival under the aegis of the late maestro Lorin Maazel and was invited to conduct a chamber series in October of 2014. He has presented numerous lectures regarding the performance practices of John Philip Sousa and his band and he is considered an authority on achieving sonority and musicality from the modern concert band. Also he has authored a chapter on the history of the United States Marine Band titled, "The President's Own" in the book, *The Marines*.

Bourgeois was privileged to be a colleague of the late Lorin Maazel and he conducted his setting of Bach's Goldberg Variations for the late Maestro's memorial service at Castleton in November, 2014. He is director of The Castleton Festival Winds and serves on the advisory board of The Castleton Foundation.

### ***Illuminations (on "America, the Beautiful") (2016)***

MARK D. CAMPHOUSE (B. 1954)

A product of the rich cultural life of Chicago, composer-conductor Mark Camphouse was born in Oak Park, Illinois, in 1954. He received undergraduate and graduate degrees in music from Northwestern University where he studied composition with Alan Stout, conducting with John P. Paynter, and trumpet with Vincent Cichowicz. A scholarship from the Civic Orchestra of Chicago enabled Camphouse to study trumpet privately for two years with the late, legendary Chicago Symphony principal trumpet emeritus, Adolph Herseth.

Camphouse began composing at an early age, with the Colorado Philharmonic premiering his First Symphony when he was seventeen. His twenty-eight published works for wind band have received widespread critical acclaim and are performed frequently in the United States and abroad, in such prestigious venues as Carnegie Hall, The Kennedy Center, Orchestra Hall-Chicago, Royal Albert Hall-London, and at conferences such as the World Association for Symphonic Bands and Ensembles, College Band Directors National Association, National Association for Music Education, American Bandmasters Association, Texas Bandmasters, and the Midwest International Band and Orchestra Clinic. Principal commissions include those by the William D. Revelli Foundation, The U.S. Army Band, The U.S. Marine Band, Northshore Concert Band, and some of America's finest high school, college-university, and community bands.

Camphouse has served as guest conductor, lecturer, and clinician in forty-three states, Canada, Europe, and China. He was elected to membership in the American Bandmasters Association in 1999 and has served as founding coordinator of the National Band Association Young Composer Mentor Project since 2000. He also conceived of and edited the unique four-volume book series for GIA Publications, *Composers on Composing for Band*. In 2006, Camphouse joined the faculty of George Mason University (GMU) in Fairfax, Virginia, where he serves as conductor of the wind symphony and teaches courses in composition and conducting.

In fall 2016, Camphouse described the inspiration for *Illuminations*:

Robert D. Jorgensen

December 26, 1945 – July 4, 2015

*Illuminations* (On "America, the Beautiful"), is respectfully dedicated to the life and legacy of Robert D. Jorgensen, United States Army Veteran and Director of Bands Emeritus at The University of Akron. Bob served as a Euphonium Soloist in the United States Army Field Band in Washington, D.C. (1969–1972) before embarking on a forty-year teaching career that included faculty appointments at Morehead State University (KY), Midwestern State University (TX), and a twenty-six year tenure as Director of Bands at The University of Akron (1987–2013). His musicianship and leadership in our profession was recognized through the Outstanding Bandmasters Award from the International Assembly of Phi Beta Mu at the Midwest Clinic in 1999, the Citation of Excellence Award from the National Band Association in 1981, and the A. Frank Martin Award from Kappa Kappa Psi in 1992. In 1991, Jorgensen was elected to membership in the American Bandmasters Association and was a Past-President, having been elected to the office at the 74th annual convention in Miami, Fla., in March 2008. He was also a Past-President of the Mid-American

Conference Band Directors Association. Jorgensen received unanimous support from his colleagues for the distinction of Professor Emeritus at The University of Akron and was later honored by the City of Akron with a proclamation declaring October 5, 2013, as “Robert D. Jorgensen Day.” He was also honored on December 6, 2013, as a recipient of The University of Akron Honorary Alumni Award. Prior to, and beyond his retirement from UA, Bob conducted the Freedom Brass Band, a local brass band comprised of community musicians as well as UA alumni and current student musicians.

On July 4th, 2015 Bob fell ill during a performance with the Freedom Brass Band. Even as his health was failing, Bob remained true to his patriotism and completed the performance of “America, the Beautiful” before stepping off the podium. Later that evening, after suffering a more substantial heart attack, Robert D. Jorgensen passed from this life. Bob’s legacy is evident in the countless lives he touched both musically and personally. Surely this composition will serve as a timeless tribute to the life and legacy of a distinguished educator, colleague, and mentor in our profession.

Bob Jorgensen was the ‘real deal’ – a superb musician, extraordinary teacher and motivator, and a wonderfully warm human being. His work ethic and dedication to his family, The University of Akron, and our profession was always inspiring. Many of his former students have gone on to enjoy highly successful careers in music throughout America, truly ‘from sea to shining sea.’ I will always remember Bob Jorgensen as one who was always sincere and direct in expression. I hope *Illuminations* will reflect those personal qualities and his rich artistic and educational legacy.

## **Songs of Travel**

RALPH VAUGHAN WILLIAMS (1872–1958)

transcribed by MGySgt Donald Patterson\*

*Songs of Travel* was among British composer Ralph Vaughan Williams’ first forays into writing songs and it coincided with a very important time in his compositional career. The songs were composed between 1901 and 1904 when the young Vaughan Williams was beginning to emerge as a unique voice among the luminaries of English classical music. It was the same year he completed this song cycle, in 1904, that he also discovered his passion for the traditional English folk songs that would become a central character in the next fifty years of his compositional life. Although *Songs of Travel* immediately predates this period, this music is filled with folk-like character. The pairing of Vaughan Williams’ lush and evocative music with the colorful prose of Robert Louis Stevenson brings to life these stories of a weary wanderer in search of something meaningful.

The nine songs in the cycle were originally conceived by Vaughan Williams as a set, but the first eight were released and published separately in two volumes in 1903 and 1905. These first eight songs were performed together in 1904; the final song in the modern edition of the cycle, “I Have Trod the Upward and the Downward Slope” was clearly composed as an epilogue to the entire narrative of the collection, but was not formally published and performed until 1960, when Vaughan Williams’ widow discovered it among his papers after the composer’s death. All of the songs were originally composed for baritone voice and piano, but Vaughan Williams orchestrated the first, third, and eighth songs almost immediately after their composition. His assistant, Roy Douglas, orchestrated the remaining songs with the same instrumentation several years after Vaughan Williams’ death.

MGySgt Patterson crafted a transcription of five of the *Songs of Travel* specifically for the Marine Band and two of the most well-known of the set are presented today. “The Vagabond” introduces the traveler, with heavy tramping chords depicting a rough journey on the open road and through the English countryside. “Whither Must I Wander” is the earliest song composed of the set and shares its character with Vaughan Williams’ most famous song, “Linden Lea,” which was composed the year before. It is a bittersweet reminiscence of warm memories of home and family, now lost to the traveler’s past and never to return.

### The Vagabond

Give to me the life I love,  
Let the lave go by me,  
Give the jolly heaven above,  
And the byway nigh me.  
Bed in the bush with stars to see,  
Bread I dip in the river –  
There's the life for a man like me,  
There's the life forever.

Let the blow fall soon or late,  
Let what will be o'er me;  
Give the face of earth around,  
And the road before me.  
Wealth I seek not, hope nor love,  
Nor a friend to know me;  
All I seek, the heaven above,  
And the road below me.

Or let autumn fall on me  
Where afield I linger,  
Silencing the bird on tree,  
Biting the blue finger.  
White as meal the frosty field –  
Warm the fireside haven –

Not to autumn will I yield,  
Not to winter even!  
Let the blow fall soon or late,  
Let what will be o'er me;  
Give the face of earth around,  
And the road before me.  
Wealth I ask not, hope nor love,  
Nor a friend to know me;  
All I ask, the heaven above,  
And the road below me.

### Whither Must I Wander

Home no more home to me, whither must I wander?  
Hunger my driver, I go where I must.  
Cold blows the winter wind over hill and heather:  
Thick drives the rain and my roof is in the dust.  
Loved of wise men was the shade of my roof-tree,  
The true word of welcome was spoken in the door–  
Dear days of old with the faces in the firelight,  
Kind folks of old, you come again no more.

Home was home then, my dear, full of kindly faces,  
Home was home then, my dear, happy for the child.  
Fire and the windows bright glittered on the moorland;  
Song, tuneful song, built a palace in the wild.  
Now when day dawns on the brow of the moorland,  
Lone stands the house, and the chimney-stone is cold.  
Lone let it stand, now the friends are all departed,  
The kind hearts, the true hearts, that loved the place of old.

Spring shall come, come again, calling up the moorfowl,  
Spring shall bring the sun and the rain, bring the bees and flowers;  
Red shall the heather bloom over hill and valley,  
Soft flow the stream through the even-flowing hours.  
Fair the day shine as it shone on my childhood–  
Fair shine the day on the house with open door;  
Birds come and cry there and twitter in the chimney–  
But I go for ever and come again no more.



### **MASTER SERGEANT KEVIN BENNEAR**

#### **BARITONE SOLOIST**

Baritone vocalist and concert moderator Master Sergeant Kevin Bennear of Keyser, W.Va., 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.

Master Sgt. Bennear began his musical instruction at age 9. After graduating in 1990 from Elk Garden High School in West Virginia, he attended Potomac State College in Keyser and earned a bachelor’s degree in music in 1996 from West Virginia University (WVU) in Morgantown, where he studied with Peter Lightfoot. In 1999, he earned a master’s degree in vocal performance from the University of Tennessee (UT), in Knoxville, where he studied with George Bitzas.

Prior to joining “The President’s Own,” he 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.

As Marine Band vocalist and concert moderator, Master Sgt. Bennear is a soloist at White House State Dinners and the Commandant of the Marine Corps’ residence, and a featured performer in the annual musical productions of Washington’s Gridiron Club and Military Order of the Carabao. He performs regularly in the Washington, D.C., area and across the country during the band’s annual concert tour.



### **CAPTAIN RYAN J. NOWLIN**

#### **ASSISTANT DIRECTOR, U.S. MARINE BAND**

Assistant Director Captain 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 and was promoted to his current rank in July 2016.

With “The President’s Own,” Capt. Nowlin has arranged and composed a variety of music for the Marine Band, Marine Chamber Orchestra, brass ensemble, and various small ensembles. In 2013, Nowlin collaborated with Kelly Clarkson (“America”) and arranged a setting of “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. Capt. Nowlin’s music has been heard in performance at many White House events, including state dinners and the Kennedy Center Honors and Medal of Freedom receptions. His transcription of Johann Sebastian Bach’s Toccata and Fugue in D Minor was featured on the 2013 Marine Band recording *From the Keyboard*, and most recently his setting of David Conte’s *A Copland Portrait* was included in the band’s 2016 release, *Picture Studies*. 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.

As Assistant Director, Capt. 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 conducted the band at Wolf Trap National Park for the Performing Arts in Vienna, Va.; at The Midwest Band Clinic in Chicago; and on the Marine Band’s national concert tour. He has served as a producer for Marine Band recordings since 2014 as well as for The Complete Marches of John Philip Sousa recording project since its inception.

Throughout his career Capt. Nowlin 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, and the Concerto Competition for High School Musicians, and he has assisted in the production of the Marine Band’s Young People’s Concerts since 2011. Prior to joining “The President’s Own,” Capt. Nowlin was a music teacher in the state of Ohio for ten years, most recently as the director of bands at Brecksville-Broadview Heights City School District in Ohio.

Capt. 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, Capt. Nowlin frequently appears as a guest conductor, clinician, and adjudicator with high school honor bands and music festivals, with community and municipal bands, and with university ensembles across the country. He can frequently be found providing clinics and master classes to student musicians in classrooms around the country either in person or via satellite.

## **Danzón No. 2 (1994)**

**ARTURO MÁRQUEZ (B. 1950)**

Arturo Márquez is one of the leading composers of contemporary Mexican art music. The son of a mariachi musician and the grandson of a Mexican folk singer, Mexico's musical culture enveloped Márquez from his earliest days. Following in the family tradition, he became a musician as well, studying piano, violin, and trumpet. At age sixteen he discovered his ultimate outlet of musical expression, composition, which he studied at the National Conservatory of Music of México in Mexico City, the Taller de Composición of the Institute of Fine Arts of México in Mexico City, with Jacques Castérède in private lessons in Paris, and at the California Institute of the Arts in Valencia. The distinct sounds of the Mexican dance salons, which Márquez knew so well from childhood, became an important influence on his mature work. In fact, he is best known for a series of compositions based on the danzón. One of these, Danzón No. 2, is so well-loved it has been referred to as a second national anthem for Mexico. Márquez provides this account of Danzón No. 2:

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.



### **ABA PAST PRESIDENT DR. PAULA CRIDER**

**DIRECTOR OF BANDS EMERITA, UNIVERSITY OF TEXAS, AUSTIN**

Following a distinguished 33 year teaching career, Professor Paula A. Crider continues to share her passion for making music through an active schedule as guest conductor, lecturer, clinician, and adjudicator. She has enjoyed engagements in 47 states, Canada, Ireland, the United Kingdom, France, Singapore, Italy, Germany, Spain, Hong Kong, and Australia. Professor Crider has taught in the public schools at all levels, and holds the unique distinction of having been the first female in the state of Texas to serve as director of bands at a class 5-A high school. Her Crockett High School Bands in Austin, Texas, enjoyed both state and national recognition for musical excellence on the concert stage, and were twice named Texas 5A State Marching Champions.

A tenured Full Professor at The University of Texas, Crider conducted the Symphony Band and was Director of the acclaimed University of Texas Longhorn Band. During her 17 year tenure, she was twice accorded the "Eyes of Texas" Award for distinguished teaching. She continues to serve as visiting guest professor at universities throughout the country. She has written numerous articles for *The Instrumentalist*, *The Band Director's Guide*, the *National Band Association Journal*, and has published manuals for *Brass Techniques*, *Marching Band Methods*, and *Instrumental Conducting*. She is co-author for the Hal Leonard "Masterwork Studies" series and author of *The Composer's Legacy*, *Conductors on Conducting for Wind Band* published by GIA.

Professor Crider has presented professional teacher seminars throughout the United States and has served as Chief Adjudicator for the London New Year's Day Parade. She is coordinator for the National Band Association Young Conductor/Mentor Program, is an Educational Consultant for Conn-Selmer, Inc., and serves on the Midwest International Band and Orchestra Board of Directors. Crider is a Past President of the National Band Association and the American Bandmaster's Association. Awards and honors include the Tau Beta Sigma/Kappa Kappa Psi Distinguished Service to Music Award, the Sudler Legion of Merit, The Women Band Director's International Rose, The Grainger Society Medal, the National Band Association AWAPA Award, 2004 Texas Bandmaster of the Year, Phi Beta Mu Hall of Fame, and the Midwest Medal of Honor. In 2013, she was honored with a Doctor of Music Education Honoris Causa from the Vandercook School of Music. She was inducted into both the Women Band Directors International and the National Band Association Hall of Fame, and in 2015 was elected to the Phi Beta Mu International Hall of Fame.

## **Persistent Bells from *Les Couleurs Fauves* (1995)**

**KAREL HUSA (1921–2016)**

Karel Husa was born in Prague, Czechoslovakia, in 1921. After the Nazi occupation of World War II, Husa left his native country for Paris in 1946 and continued his composition studies with several notable teachers, including Nadia Boulanger and Darius Milhaud. He subsequently immigrated to the United States and became a U.S. citizen in 1959. Husa joined the composition faculty at Cornell University in Ithaca, New York, in 1954, teaching there until his retirement in 1992. He held honorary degrees from several institutions, including Ithaca College, Baldwin-Wallace College, Coe College, and the Cleveland Institute of Music and won countless awards for his work, including a fellowship from the Guggenheim Foundation, awards from the American Academy of Arts and Letters, the National Endowment for the Arts, the Koussevitzky Foundation, the Grawemeyer Award, and the Pulitzer Prize in music, which he received in 1969 for his String Quartet No. 3. He was also commissioned by numerous major orchestras including the New York Philharmonic and the Baltimore and Chicago Symphony Orchestras.

Anchored by his monumental masterpiece, *Music for Prague: 1968* in versions for both band and orchestra, Husa secured a place among the most significant composers of the twentieth century. His music has explored the creative possibilities of virtually every type of musical ensemble and his collection of original works for winds forms a substantial part of the most significant music for the medium. On December 14, 2016, Husa passed away at the age of ninety-five after a remarkable career as one of the most truly original, compassionate, and expressive musical voices of our time.

*Les Couleurs Fauves* was commissioned by alumni and friends of the Northwestern University School of Music, in honor of the fortieth anniversary of John P. Paynter's appointment to the faculty. Sadly, Paynter died before the work's première, which was given by the university's Symphonic Wind Ensemble at a memorial concert for the legendary conductor and teacher on November 16, 1996 and conducted by the composer himself. Husa wrote the following about *Les Couleurs Fauves*:

I have always been fascinated by colors, not only in music but also in nature and art. The paintings of the Impressionists and Fauvists have been particularly attractive to me, and their French origin accounts for the French title of my piece. The two movements (Persistent Bells and Ritual Dance Masks) gave me the chance to play with colors – sometimes gentle, sometimes raw – of the wind ensemble, something John Paynter also liked to do in his conducting.

I was reminded of those French painters, whom I admired as a young student in Paris. They called themselves fauvists (vivid, wild), for they used both, often powerful strokes of brushes with unmixed colors. Their paintings, though, breathe with sensitivity, serenity, and gentleness. John's transcriptions as well as his conducting had these characteristics and hopefully *Les Couleurs Fauves* will remind you of them.

The Marine Band's performance today of the first movement of *Les Couleurs Fauves*, Persistent Bells, is offered in loving memory not only of Karel Husa the master composer, but also of Karel Husa, our gentle and generous colleague and friend.

## **Shouts and Murmurs from *Symphony No. 2, Voices* (2016)**

**JAMES STEPHENSON (B. 1969)**

James Stephenson has quickly emerged as one of the most sought-after composers working today. Leading American orchestras, wind ensembles, and instrumentalists around the world have performed the "straightfor-

ward, unabashedly beautiful sounds,” (*Boston Herald*) found in his music and he has been engaged by numerous major ensembles and prominent soloists in recent years. Stephenson’s 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 clarinetist John Yeh. He recently 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. Upcoming projects also include two new bass trombone concertos; one that will receive its première from the St. Louis Symphony conducted by David Robertson in the 2017–18 season and one at the request of Charles Vernon, bass trombonist of the Chicago Symphony, which will be premiered by the orchestra during the 2018–19 season under the direction of Riccardo Muti. Other upcoming premières include a works for the Minnesota Orchestra and the Montreal Symphony, and a cantata for the McGill Chamber Orchestra. Additionally, he has been recently commissioned by thirty bands to commemorate the 500th anniversary of the Lutheran Reformation with a new work to be debuted in the fall of 2017.

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 U.S. His music is represented on more than thirty CD recordings and 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 also served as Composer-in-Residence with the Lake Forest Symphony in Illinois for six years and regularly conducts the orchestra. 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 of the Chicago Symphony. Since that time, the Marine Band has performed six of his works in as many years including his Symphony No. 2, which was commissioned by “The President’s Own” and premiered at The Midwest Band and Orchestra Clinic in Chicago in December 2016.

The inspiration for the new symphony for wind ensemble was detailed by the composer:

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.

I would like to personally thank Lieutenant Colonel Jason K. Fettig for his invitation to compose such a significant work, and also the members of the band – many of whom I’m honored to call friends – for their remarkable musical gifts and dedication to our country.

## **March, “The Stars and Stripes Forever”**

JOHN PHILIP SOUSA\* (1854–1932)

edited by The United States Marine Band

Since its première in Philadelphia on May 14, 1897, “The Stars and Stripes Forever” has easily secured its place as the most popular and widely recognized march of all time. It has for more than a century captured the spirit of American patriotism perhaps better than any other composition. During the heyday of the Sousa Band, “The Stars and Stripes Forever” was performed as an encore at the end of nearly every concert. Audiences expected, and sometimes even demanded, to hear the piece and eventually began to stand upon recognizing its opening

\*Member, U.S. Marine Band

bars as if it were the national anthem. “The Stars and Stripes Forever” officially became America’s national march in 1987.

John Philip Sousa was a staunch patriot and he often insisted that the impetus for “The Stars and Stripes Forever” was borne of both his love for country and divine inspiration. The following is taken from a Sousa Band program from the early part of the 20th century:

Someone asked, “Who influenced you to compose ‘The Stars and Stripes Forever,’” and before the question was hardly asked, Sousa replied, “God—and I say this in all reverence! I was in Europe and I got a cablegram that my manager was dead. I rushed...to Paris and then to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing ‘Stars and Stripes Forever.’ Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas day, 1896.”

Sousa later added that some of the initial melodic material was conceived while he was still in Europe and it was then that the image of the American flag came to the forefront of the homesick composer’s mind. In an interview, Sousa said, “In a kind of dreamy way I used to think over the old days at Washington when I was leader of the Marine Band . . . when we played at all public official functions, and I could see the Stars and Stripes flying from the flagstaff on the grounds of the White House... [T]o my imagination it seemed to be the biggest, grandest flag in the world, and I could not get back under it quick enough.”

A recording of this march, the full score and parts, and a video of the score synchronized with the audio are available in Volume 3 of “The Complete Marches of John Philip Sousa” available on our website.



### **ABA PRESIDENT-ELECT GARY SMITH**

**ASSOCIATE DIRECTOR OF BANDS EMERITUS, UNIVERSITY OF ILLINOIS**

Gary Smith received his B.A. degree from Butler University and his M.A. degree from Ball State University. From 1976 to 1998 and again in 2004, Gary was the Associate Director of Bands at the University of Illinois, Urbana – Champaign, where he conducted the nationally recognized Marching Illini, Basketball Band, Symphonic Band II, and in addition to teaching marching band procedures and band arranging in the School of Music. Previously he served as Assistant Director of Bands and Marching Band Director at Indiana State University in Terre Haute, Indiana, Director of Bands at Saint Joseph’s College in Rensselaer, Indiana, and Director of Bands at Northside High School in Fort Wayne, Indiana.

In 1988 Gary was elected to membership in the prestigious American Bandmasters Association and will serve as its president in 2018. In addition, he is a member of Phi Beta Mu, Phi Mu Alpha, and Kappa Kappa Psi music honorary fraternities and participates in the College Band Director’s National Association, National Band Association, and the Florida Music Educators Association. In 2017 he was inducted into the Phi Beta Mu Illinois Chapter Band Director Hall of Fame. In 2005, he assisted with the production of the Orange Bowl Halftime. In 2007, Gary served as co-director of the Oklahoma Centennial All State Marching Band, which was featured during the 2007 Rose Bowl Parade opening ceremonies.

Recent awards include the University of Illinois Alumni Association “Outstanding Educator,” the Mary Hoffman “Outstanding Music Educator,” the “Spirit of the Illini” from the University of Illinois Athletic Association, and the Kappa Kappa Psi Distinguished Service to Music Medal and the 2015 Outstanding Alumni Award in the School of Music at Ball State University.

Over his entire career, Gary has served as a consultant, guest conductor, and clinician throughout the United States, Singapore, China, Australia, Japan, Canada, Ireland, and France. In 2015 Smith designed and produced the Singapore Youth Honor Marching Band for the finale performance for Singapore’s 50th Anniversary of Independence youth celebration.

Presently, he serves as the producer of the annual Disney Thanksgiving Parade of Bands held at Disney World in Orlando, FL. In addition, he is the coordinator of the pre-game, halftime and parade festivities for the Chick-fil-A Peach Bowl. In addition he serves as the conductor for the Bonita Springs Concert Band in Bonita Springs, FL.

Gary is the former owner of the Smith Walbridge Clinics for drum majors, color guard, marching percussion, marching band student leaders, and directors where he continues to serve as a clinician. Since 1949, these clinics have attracted thousands of high school and college students from across the United States and several foreign countries.

Several of his articles have been published in *The Instrumentalist*, *The School Musician*, and the *Band Director’s Guide*. His book, *The System: Marching Band Methods*, is used as a textbook in several university marching band courses and marching band clinics.



★ ★ ★ U.S. MARINE BAND HISTORY ★ ★ ★



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 is believed to have performed for every presidential inaugural since. An accomplished musician himself, Jefferson 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. Every fall, the Marine Band performs throughout a portion of the continental United States during its National Concert Tour, a tradition initiated in 1891 by "The March King" John Philip Sousa, who was the band's legendary 17th Director from 1880-92.

While preserving its musical traditions, the Marine Band is equally committed to serving as a leading ensemble in the development of new repertoire for winds. In recent years, "The President's Own" has commissioned David Rakowski's *Ten of a Kind* (Symphony No. 2), "Scamp" by Pulitzer Prize-winning composer Melinda Wagner, and *Flourishes and Meditations on a Renaissance Theme* by Michael Gandolfi. Additionally, the band has premiered works by composers such as Scott Lindroth, James Stephenson, Gerard Schwarz, Jacob Bancks, Laurence Bitensky, and Narong Prangcharoen. "The President's Own" also continues to attract prominent guest conductors to its podium including Osmo Vänskä, Leonard Slatkin, José Serebrier, Gerard Schwarz, Giancarlo Guerrero, and John Williams. During its bicentennial year in 1998, the Marine Band was the very first ensemble inducted into the Classical Music Hall of Fame in Cincinnati.

Now well into its third century of bringing music to the White House and to the American public, "The President's Own" continues to affirm that the arts are an invaluable bridge between people.



# U.S. MARINE BAND DIRECTORS



Francis Scala



Louis Schneider



John Philip Sousa



Francesco Fanciulli



William H. Santelmann



Taylor Branson



William F. Santelmann



Albert F. Schoepper



Jason K. Fetting



Michael J. Colburn



Timothy W. Foley



John R. Bourgeois



Jack T. Kline



Dale L. Harpham

- Jason K. Fetting . . . . . July 12, 2014 to present
- Michael J. Colburn . . . . . July 17, 2004 to July 12, 2014
- Timothy W. Foley . . . . . July 11, 1996 to July 17, 2004
- John R. Bourgeois . . . . . May 31, 1979 to July 11, 1996
- Jack T. Kline . . . . . November 1, 1974 to May 31, 1979
- Dale L. Harpham . . . . . April 28, 1972 to October 31, 1974
- Albert F. Schoepper . . . . . May 1, 1955 to April 28, 1972
- William F. Santelmann . . . . . April 3, 1940 to April 30, 1955
- Taylor Branson . . . . . May 2, 1927 to April 1, 1940
- William H. Santelmann . . . . . March 3, 1898 to May 1, 1927
- Francesco Fanciulli . . . . . November 1, 1892 to October 31, 1897
- John Philip Sousa . . . . . October 1, 1880 to July 30, 1892
- Louis Schneider . . . . . September 2, 1873 to October 1, 1880
- Henry Fries . . . . . December 14, 1871 to August 27, 1873
- Francis Scala . . . . . September 9, 1855 to December 13, 1871
- Raphael R. Triay . . . . . July 8, 1848 to September 9, 1855
- Antonio Pons . . . . . October 26, 1846 to July 7, 1848
- Joseph Lucchesi . . . . . May 1, 1844 to July 31, 1846
- Antonio Pons . . . . . May 22, 1843 to May 1, 1844
- Raphael R. Triay . . . . . December 10, 1836 to May 22, 1843
- Francis Schenig . . . . . February 26, 1835 to December 9, 1836
- Joseph Cuvillier . . . . . June 16, 1829 to February 25, 1835
- John B. Cuvillier . . . . . September 3, 1827 to June 16, 1829
- Venerando Pulizzi . . . . . February 19, 1818 to September 3, 1827
- John Powley . . . . . April 10, 1817 to February 18, 1818
- Venerando Pulizzi . . . . . October 17, 1816 to April 9, 1817
- Charles S. Ashworth . . . . . November 24, 1804 to October 16, 1816
- William Farr . . . . . January 21, 1799 to November 22, 1804

★ ★ ★ **U.S. MARINE BAND PERSONNEL** ★ ★ ★

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**SSgt Andrew Jacobi**  
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**SSgt Meaghan Kawaller**  
*Centreville, VA*

**SSgt Shannon Kiewitt**  
*Sevierville, TN*

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**MGySgt Elizabeth Matera**  
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**\*GySgt Patrick Morgan**  
*Maryville, TN*

MGySgt John Mula  
*Monticello, IL*

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**\*MGySgt Matthew Harding**  
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**GySgt Amy McCabe**  
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*Lebanon Township, NJ*

MSgt Daniel Orban  
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MGySgt Susan Rider  
*Cedar Falls, IA*

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*Reston, VA*

GySgt Brian Turnmire  
*Flintstone, GA*

GySgt Michael Warnick  
*Cleveland, OH*

GySgt Brad Weil  
*Jasper, IN*

**FRENCH HORN**

**\*+MGySgt Max Cripe**  
*Garden City, KS*

**GySgt Hilary Harding**  
*Princeton, KY*

**SSgt Timothy Huizenga**  
*Lansing, IL*

SSgt Brigitte Knox  
*Albuquerque, NM*

**SSgt Cecilia Buettgen**  
*Sterling Heights, MI*

**SSgt Rebecca McLaughlin**  
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GySgt Jennifer Paul  
*Algonquin, IL*

MSgt Mark Questad  
*West Orange, NJ*

GySgt Douglas Quinzi  
*Las Cruces, NM*

GySgt Greta Richard  
*White Bear Lake, MN*

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*Reisterstown, MD*

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<b>+MGySgt Chris Clark</b> <i>Commerce, TX</i>	<b>SSgt Gerald Novak</b> <i>Alamogordo, NM</i>	<b>GUITAR</b> MSgt Alan Prather <i>Cuyahoga Falls, OH</i>	<b>PUBLIC AFFAIRS</b> MSgt Kristin duBois <i>Westfield, MA</i>
GySgt Timothy Dugan <i>Ocean City, NJ</i>	<b>GySgt Steven Owen</b> <i>Eugene, OR</i>	<b>KEYBOARD</b> +GySgt AnnaMaria Mottola <i>Anchorage, AK</i>	GySgt Rachel Ghadiali <i>Clendenin, WV</i>
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SSgt Christopher Reaves <i>Colorado Springs, CO</i>	<b>MGySgt Christopher Rose</b> <i>Atlanta, GA</i>	GySgt Russell Wilson <i>Clinton, MD</i>	<b>+MSgt Amanda Simmons</b> <i>Manheim, PA</i>
<b>SSgt Russell Sharp</b> <i>Mustang, OK</i>	<b>MSgt Kenneth Wolin</b> <i>Oak Park, MI</i>	<b>CONCERT MODERATORS / VOCALISTS</b> <b>MSgt Kevin Bennear, baritone</b> <i>Keyser, WV</i>	<b>INFORMATION SYSTEMS ADMINISTRATOR</b> SSgt Jamie Schwendinger <i>Freeport, IL</i>
<b>BASS TROMBONE</b> SSgt Daniel Brady <i>Dallas, TX</i>	<b>VIOLIN</b> MSgt Janet Bailey <i>McLean, VA</i>	GySgt Sara Sheffield, mezzo-soprano <i>Jacksonville, TX</i>	<b>RECORDING ENGINEERS</b> SSgt Christian Amonson <i>Philomont, VA</i>
<b>MSgt Karl Johnson</b> <i>Federal Way, WA</i>	SSgt Christopher Franke <i>Springfield, VA</i>	<b>MSgt Michael Ducassoux</b> <i>Norwood, PA</i>	<b>+GySgt Jeffrey Higgs</b> <i>Pueblo, CO</i>
<b>EUPHONIUM</b> SSgt Hiram Diaz <i>Miami, FL</i>	<b>*SSgt Karen Johnson</b> <i>Gilbert, AZ</i>	<b>SUPPLY</b> Sgt Clifton Davenport <i>Chicago, IL</i>	Cpl Conner Richards <i>Clay, NY</i>
<b>*+MSgt Mark Jenkins</b> <i>Las Vegas, NV</i>	MSgt Regino Madrid <i>Panorama City, CA</i>	+GySgt Zoraida Rodriguez-Keeton <i>Miami, FL</i>	GySgt Rashid Wilson <i>Aberdeen, MD</i>
GySgt Ryan McGeorge <i>San Diego, CA</i>	GySgt Erika Sato <i>Portland, OR</i>	<b>STAGE MANAGERS</b> GySgt Richard Dickerson <i>Woodland Hills, CA</i>	<b>+MGySgt Charles Terry</b> <i>Washington, DC</i>
<b>MSgt Matthew Summers</b> <i>Palo Alto, CA</i>	SSgt Chaerim Smith <i>Houston, TX</i>	<b>STAGE CREW</b> <b>Cpl Jonathon Bauer</b> <i>Philadelphia, PA</i>	<b>LCpl Swen Gonzalez</b> <i>Miami, FL</i>
<b>TUBA</b> SSgt Landres Bryant <i>West Palm Beach, FL</i>	SSgt Foster Wang <i>Douglaston, NY</i>	<b>Cpl Jesse Muñoz</b> <i>San Antonio, TX</i>	<b>LCpl Blake Thomas</b> <i>Burnsville, MN</i>
<b>*+MGySgt John Cradler</b> <i>Lake Mills, WI</i>	SSgt Sheng-Tsung Wang <i>Ellicott City, MD</i>	<b>PFC Ronald Workman</b> <i>Landenburg, PA</i>	<b>PFC Daniel Wurzer</b> <i>Bath, NY</i>
GySgt Frank Crawford <i>Cheboygan, MI</i>	+MGySgt Peter Wilson <i>Morgantown, WV</i>	<b>PFC Jieyou Yin</b> <i>Lexington Park, MD</i>	
SSgt William Samson <i>Appleton, WI</i>	<b>VIOLA</b> SSgt Sarah Hart <i>St. Louis, MO</i>		
<b>MSgt Mark Thiele</b> <i>Vienna, VA</i>	<b>*MSgt Christopher Shieh</b> <i>Upper Marlboro, MD</i>		
GySgt Christopher Tiedeman <i>Tacoma, WA</i>	GySgt Tam Tran <i>Appleton, WI</i>		
<b>SSgt Simon Wildman</b> <i>Kingwood, WV</i>	<b>CELO</b> *MGySgt Marcio Botelho <i>Rochester, NY</i>		
<b>PERCUSSION</b> GySgt Jonathan Bisesi <i>Orchard Park, NY</i>	SSgt Charlaine Prescott <i>Alexandria, VA</i>		
<b>SSgt David Constantine</b> <i>Beaverton, OR</i>	SSgt Caroline Bean Stute <i>Lakeland, FL</i>		
<b>*+MGySgt Mark Latimer</b> <i>St. Louis, MO</i>	<b>DOUBLE BASS</b> *+MGySgt Aaron Clay <i>Fairmont, WV</i>		
GySgt Thomas Maloy <i>Clinton, NY</i>	MSgt Glenn Dewey <i>Duluth, MN</i>		
<b>GySgt Michael Metzger</b> <i>Lilburn, GA</i>	<b>GySgt Eric Sabo</b> <i>Phoenix, AZ</i>		



**Marine Band Public Affairs**  
**8th & I Streets, SE**  
**Washington, DC 20390-5000**  
**(202) 433-5809**  
**marineband.publicaffairs@usmc.mil**



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