THE PRESIDENT'S OWN

**Colonel Jason K. Fettig, Director**

UNITED STATES MARINE BAND
Sunday, May 13, 2018 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
Colonel Jason K. Fettig, conducting

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**"To Make Us Proud: A Leonard Bernstein Centennial Celebration"**

John Williams (b. 1932)
transcribed by Paul Lavender

"For New York"

Miklós Rózsa (1907–95)
transcribed by MGySgt Donald Patterson*

Theme, Variations, and Finale, Opus 13a

Benjamin Britten (1913–76)
transcribed by MGySgt Donald Patterson*

Four Sea Interludes from *Peter Grimes*, Opus 33a

Dawn
Sunday Morning
Moonlight
Storm

**INTERMISSION**

Leonard Bernstein (1918–90)

## Prelude, Fugue and Riffs

Prelude for the Brass
Fugue for the Saxes
Riffs for Everyone

*GySgt Patrick Morgan, clarinet soloist*

Leonard Bernstein (1918–90)
transcribed by MGySgt Donald Patterson*

## Divertimento

Sennets and Tuckets
Waltz
Mazurka
Samba
Turkey Trot
Sphinxes
Blues
In Memoriam; March: "The BSO Forever"

Leonard Bernstein (1918–90)
orchestrated by Sid Ramin

## Fanfare for the Inauguration of John F. Kennedy (1961)

Leonard Bernstein (1918–90)
transcribed by Capt Ryan Nowlin*

## Scenes from A White House Cantata

Prelude
"Take Care of This House"
The President Jefferson Sunday Luncheon March
"To Make Us Proud"

*GySgt Sara Sheffield, mezzo-soprano*
*MSgt Kevin Bennear, baritone*

*Member, U.S. Marine Band

The 2018 Chamber Music Series will continue Sunday, May 20 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, DC. The program will include works by Beethoven, Mozart, and Haydn. The performance will also be streamed live on the Marine Band's website.

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# *PROGRAM NOTES*

Few have contributed more to the musical culture in America than Leonard Bernstein. Equally gifted as a conductor, composer, concert pianist, and teacher, Bernstein excelled at finding a way to connect with many different audiences, and in the nearly thirty years since his death in 1990, both his music and his status as an American icon continue to flourish. He composed in an incredibly diverse array of genres during his prolific career, blurring the lines between classical and popular styles with works not only for the serious concert stage, ballet, and opera, but also for film and Broadway, with his *West Side Story* becoming some of the most recognizable music in the musical theater repertoire. As a conductor, Bernstein established himself among the first American-born maestros to achieve international fame. His nearly fifty-year career on the podiums of the finest orchestras across the globe inspired generations of young American musicians who have followed in his footsteps. This year would have marked Bernstein's 100th birthday, and this unique collection of music celebrates his legacy as one of the most talented and influential American musicians in our history.

## "For New York"

John Williams (b. 1932)
transcribed by Paul Lavender

Like Bernstein, the work of John Williams has also become an important part of the American musical lexicon, and Williams' works have proliferated that popular culture across the globe on a similar scale. His music for film, television, and the concert stage, as well as countless national and international events, has played a major role in defining the most recent chapter in the evolution of the "American sound." In longtime collaborations with directors such as Steven Spielberg and George Lucas, Williams has composed the scores for many of the most popular and enduring films of the last fifty years. He ranks among the most honored film composers of all time, with five Academy Awards, four Golden Globes, twenty-four GRAMMY awards, and seven British Academy of Film and Television Arts awards. In addition to his multiple wins, his fifty-one Oscar nominations are the most ever received by a living person.

Williams and Bernstein enjoyed a personal friendship through the years of their parallel careers as both conductors and composers. Upon the occasion of Bernstein's seventieth birthday in 1988, Williams dedicated a brief piece to his friend in the form of variations on some of Bernstein's most popular themes. Originally titled "To Lenny! To Lenny!," the work quotes "New York, New York" and "Lonely Town" from Bernstein's early Broadway hit *On the Town*, as well as fragments of "America" from *West Side Story* and a hint of "Happy Birthday" in honor of the occasion. "For New York" was premièred for Bernstein on August 28, 1988, at the Tanglewood Music Center in Lennox, Massachusetts, by the Boston Symphony Orchestra (BSO) conducted by the composer.

## Theme, Variations, and Finale, Opus 13a

Miklós Rózsa (1907–95)
transcribed by MGySgt Donald Patterson*

In the 1930s and 1940s, the escalating chaos and destruction caused by World War II prompted several prominent European composers to immigrate to America. While some forged successful academic careers, others were lured to the bustling and lucrative world of Hollywood. The results were spectacular; as the golden era of filmmaking was emerging, a host of experienced and established composers were now penning the musical scores. Luminaries such as Franz Waxman and Erich Korngold, who had carved out stellar reputations as serious concert composers in their homelands, wrote sophisticated music for classic films such as *The Adventures of Robin Hood, Rebecca,* and *Sunset Boulevard.*

Hungarian composer Miklós Rózsa arrived in Hollywood in 1940. Although his journey was also precipitated by the war, it was not due to Nazi persecution but rather financial considerations. Rózsa had completed his studies in Paris and quickly became one of the most prominent young talents in Europe. At age twenty-six, he gained considerable recognition for his Theme, Variations, and Finale, which enjoyed performances by major orchestras throughout the continent and abroad. In addition to his success on the concert stage, he also had begun scoring for films and in 1939 was hard at work on the music for the film *The Thief of Baghdad.* However, the war dried up the movie's funds in London and forced the production to move to America. Since the score was also unfinished, Rózsa went along and arrived in

Manhattan in April of 1940. He made his way west to California, not knowing that Hollywood would become his home for the remainder of his life.

During the waning years of World War II, Rózsa established himself as one of the most sought after composers in Hollywood and wrote music for films directed by the biggest names in the industry. He composed the scores for Alfred Hitchcock's films *Double Indemnity* in 1944 and *Spellbound* in 1945, the latter of which earned him an Academy Award. Among his seventeen total nominations, Rózsa went on to win two more Oscars for his unforgettable scores to *A Double Life* and *Ben-Hur*. Although many directors loved the unusually progressive music he often wrote for their films, some of his compositional choices raised eyebrows among the conservative Hollywood establishment. Rózsa recounted a particular conflict he endured over his first score for Hitchcock:

> One of the things I quickly came to realize about Hollywood music was there was no style as such, and what I managed to do in 1944 in D*ouble Indemnity* I count (at least for myself) as something of a breakthrough…. I introduced certain asperities of rhythm and harmony which wouldn't have caused anyone familiar with the serious musical scene to bat an eyelid, but which did cause consternation in certain musical quarters in Hollywood. The musical director of Paramount couldn't stand the score from the beginning, and told me so. Did I really have a G-sharp in the second fiddles clashing with a G-natural in the violas an octave below? In his opinion, the place for such eccentricities was Carnegie Hall, not a movie studio. I refused to change a note and thanked him for the compliment…. He prophesied that the score would be thrown out lock, stock, and barrel after the sneak preview. In fact, everybody liked what I had done, and the score remained intact.

Even with his success in film composing, Rózsa continued to write music for the concert stage. These works revealed the strong influence of his Hungarian upbringing and the ever-present sounds of his native country's folk music. Like countrymen Béla Bartók and Zoltán Kodály, Rózsa avidly studied the performances of the indigenous folk musicians and spent a great deal of his youth writing down their distinctive melodies in a little notebook. He wrote in his memoirs:

> It was [this] music which intrigued me from early childhood, although of course it wasn't until later that I realized what a vital shaping force it was proving on my whole musical personality. This music was all around me; I'd hear it in the fields when the people were at work, I'd hear it emanating from festivities in the village as I lay awake at night; and the time came when I felt I had to put it down on paper and perpetuate it.

These folk elements permeate Rózsa's Theme, Variations, and Finale, which he slightly revised the year after its composition in 1933. The piece begins with a solo oboe sounding a plaintive Hungarian-influenced melody that came to the composer as he was saying farewell to his family prior to his departure from Budapest to settle in Paris, which would turn out to be the last time he saw his father. The theme then progresses through a series of eight diverse and inventive variations before culminating in a dramatic symphonic finale.

Not only did this tour de force for the orchestra put Rózsa firmly on the map in the international classical music community, it was also partly responsible for doing the same for a young Leonard Bernstein. In 1943, Bernstein was called upon at the last minute to substitute conduct the New York Philharmonic in place of their ailing Music Director Bruno Walter. This triumphant debut launched Bernstein's conducting career, and among the works on that fortuitous concert was Rózsa's Theme, Variations, and Finale. This transcription for symphonic band was made especially for the Marine Band by Master Gunnery Sgt. Donald Patterson.

## **Four Sea Interludes from *Peter Grimes*, Opus 33a**

Benjamin Britten (1913–76)
transcribed by MGySgt Donald Patterson*

English composer Benjamin Britten was a dedicated pacifist throughout his life. During the first half of World War II, he relocated to the United States and began a work intended to register his strong feelings about the conflict, titled Sinfonia da Requiem. Because of its deliberate message, the piece was met with harsh disapproval from the Japanese government that had commissioned it as part of an effort to solicit works from prominent European composers. It was therefore a much-needed consolation for Britten that the work found success in his temporary home of America. The Sinfonia da Requiem was given its première on March 31, 1941, by the New York Philharmonic conducted by Sir John Barbirolli. Less than a year later, the work was also performed by the BSO in both New York and Boston under the baton of Serge Koussevitzky.

The positive American reception of Sinfonia da Requiem led directly to the creation of Britten's very first opera, *Peter Grimes.* Koussevitzky presented Britten with a commission for the opera at a time when an idea had already been

germinating with the composer. During a visit to California, Britten came across the work of a little-known English poet named George Crabbe. Crabbe's poem "The Borough" is a tragic tale of a fisherman named Peter Grimes set in Suffolk, the hometown of both the poet and the composer. The story opens with Grimes being investigated for the death of his boy apprentice. He is acquitted of wrongdoing but warned against taking on another apprentice. He defies the order, and soon the villagers learn that not only has Grimes disobeyed it, but has also treated the new apprentice roughly. The villagers set out after Grimes, and he retreats with the boy to a cliff-top hut. As the pair try to make their escape, the boy slips and falls to his death. Three days pass before Grimes returns to the village drained both emotionally and physically. He is told that the only honorable course of action is for him to sail out to sea alone and sink his boat, which he does just as a new day dawns on the village, and life returns to normal.

The American première of the opera took place in the summer of 1946 at the Tanglewood Music Center, but Koussevitzky did not conduct the performance. Rather, he deferred the task to his young protégé Leonard Bernstein. By the time of this performance, Britten had already extracted five instrumental segments from the opera intended for the concert stage, each serving as a miniature tone poem of a colorful and evocative scene from the narrative. He crafted four of these movements into the Four Sea Interludes.

Dawn

This music links the opera's Prologue (and the inquest into the death of Grimes' first apprentice) to the first act. It portrays the dancing light across the ocean surface from the first sun of the day.

Sunday Morning

Serving as the Prelude to Act II, themes from a pivotal aria yet to be sung emerge from the playful interjections that mark the villagers' morning activity. Church bells interrupt the proceeding, calling the people to worship.

Moonlight

The introduction to Act III returns to the scene depicted at Dawn, this time with the full moon glimmering over the gentle undulations of the sea.

Storm

In one of the most stirring musical depictions of the raging sea, Britten composes a movement that encompasses the entire evolution of the storm, from the raw power of its swirling bands to an eerie calm akin to entering the eye. The brief respite echoes Grimes' lonely aria from the first act, "What Harbor Shelters Peace," before being swallowed by a final onslaught of electric fury.

Britten always maintained that the moods of the sea so vividly depicted in the interludes were the essential element that moved him to compose *Peter Grimes:*

> For most of my life I have lived closely in touch with the sea. My parents' house directly faced the sea and my life as a child was coloured by the fierce storms that sometimes drove ships onto our coast and ate away whole stretches of the neighbouring cliffs. In writing *Peter Grimes,* I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea.

Forty-three years after leading the American première of *Peter Grimes* at Tanglewood, Bernstein revisited the Four Sea Interludes on the very same stage, conducting the work with the BSO in the summer of 1990. This proved to be the ailing Bernstein's last public performance. Immediately following the emotional concert, he announced his retirement from conducting and passed away fewer than three months later.

## Prelude, Fugue, and Riffs

Leonard Bernstein (1918–90)

Although trained as a classical musician, Bernstein had a great fondness and respect for jazz and popular music. In an undergraduate thesis he wrote while attending Harvard University in 1939, Bernstein stated "jazz in the twentieth century has entered the mind and spirit of America; and if an American is a sensitive creator, jazz will have become part of his palette, whether or not he is aware of it." Whether overt or carefully woven into the texture, jazz styles permeate much of Bernstein's music, including the many pieces he composed for the concert hall.

Bernstein took his penchant for jazz composition straight to the heart of the genre when he agreed to write a piece for famed clarinetist Woody Herman and his Thundering Herd big band in 1949. The result was Prelude, Fugue, and Riffs. Herman intended the work to be part of a commissioned series of jazz-influenced pieces by prominent classical

composers, a collection that already included Igor Stravinsky's Ebony Concerto. Unfortunately, by the time Bernstein completed the score in November 1949, the Thundering Herd had disbanded, and Herman never performed the piece. Bernstein rescored some of the music for pit orchestra in 1952 as a ballet sequence in his stage comedy *Wonderful Town*, but it wasn't until 1955 that the original Prelude, Fugue, and Riffs was premièred. Famed jazz clarinetist Benny Goodman performed the piece with the composer conducting as part of a telecast hosted by Bernstein called "The World of Jazz."

Prelude, Fugue, and Riffs was largely ignored for some time afterward, as it was overshadowed by the tremendous success of *West Side Story* in 1957. It is only in the past few decades that the piece has been recognized for its singular place in the repertoire. Even though the work is scored for conventional jazz band and is thoroughly rooted in the "hot" swing and blues styles, Bernstein cleverly uses traditional classical elements in the music's construction. The Prelude is strictly for the brass, with angular syncopated statements alternating with heavy, slow swing interludes. The Fugue enters without a break and is written for the saxophone section alone. Bernstein skillfully blurs the bar lines here, moving the original fugue subject around in every direction. A solo piano takes over to start the Riffs section, and the solo clarinet is introduced for the first time. The whole band joins in with an infectious riff, combined with themes from the preceding Prelude and Fugue. No holds are barred in the final frenzied bars of the piece as the players are instructed by the composer to repeat the last phrase "as many times as seems psychologically right (that is, to an 'exhaustion point')."

## Gunnery Sergeant Patrick Morgan, clarinet soloist

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

## Divertimento

Leonard Bernstein (1918–90)
transcribed by MGySgt Donald Patterson*

In the year following the death of his wife, Felicia, in 1978, Bernstein decided to take a sabbatical from his relentless conducting engagements to focus on composing. He planned to spend a year working on a few major projects for both film and the theater, including returning to work with his old friends, lyricists Betty Comden and Adolph Green, as well as the author of *West Side Story*, Arthur Laurents. Unfortunately, neither of these collaborations came to fruition, and halfway through this self-imposed composing break, Bernstein had very little to show for it. Then, in April 1980, Bernstein was contacted by the Boston Symphony Orchestra with a special request for a new work to help the orchestra celebrate its centennial year.

Bernstein had enjoyed a long and fruitful relationship with the BSO for decades and an even longer association with the city of Boston itself. Not only had he conducted the BSO more than 130 times, Bernstein also grew up in Boston and graduated from Harvard University. He spent many summers during his youth with the orchestra at the festival that came to be known as Tanglewood, and their legendary former music director Serge Koussevitzky was his most important mentor. It was a happy marriage of circumstance to receive this commission when he finally had the time to fulfill it. He set to work on a piece that would not only serve as a tribute to the BSO, but one that would also be somewhat autobiographical.

The idea for the work began as a brief musical kernel that came to serve as the first movement of what eventually evolved into a larger suite. Each of the eight short movements of the resulting Divertimento is either a reminiscence of or tribute to the composer's formative years in Boston and with its famed orchestra. Bernstein settled on two particular notes as the structural basis for entire work: "B" for Boston and "C" for Centenary.

"Sennets and Tuckets" opens the Divertimento with a clear introduction of the two notes B and C. The opening movement derives its title from a Shakespearean stage direction for a fanfare and flourish that accompany the ceremonial entrance of an important character. A "Waltz" follows in the unconventional time of 7/8. It is a loving reference to the equally unusual 5/4 waltz of Tchaikovsky's *Pathetique* Symphony, which was a particular favorite of Koussevitzky's. The mournful "Mazurka" is scored only for double reeds and harp and includes an unmistakable quote of the oboe cadenza from Beethoven's Fifth Symphony. Both the "Samba" and "Turkey Trot" take a turn toward the popular vernacular found in Bernstein's best theater works and undoubtedly represent a nod to the famous Pops concerts so intertwined with the

artistic culture of Boston. The very brief "Sphinxes" flips the stylistic script on the previous two movements and makes a reference to modern twelve-tone music before the brass and percussion sections play a "Blues" movement that takes the listener into the Boston nightclubs of Bernstein's youth, with what sounds like a playful allusion to the composer's own Prelude, Fugue, and Riffs.

The Divertimento's final movement is cast in two parts. The first, "In Memoriam," opens with a solemn canon scored for three solo flutes, in memory of the conductors and members of the orchestra who had passed away. Without pause, the meditation leads immediately into a rousing march. Subtitled "The BSO Forever," it is an infectious mash-up that raucously invokes the ghosts of Hector Berlioz and John Philip Sousa, and intertwines their musical spirits with Bernstein's own inimitable sense of humor and zest.

## Fanfare for the Inauguration of John F. Kennedy (1961)

Leonard Bernstein (1918–90)

As has reputedly been the case for every President since Thomas Jefferson, the United States Marine Band performed for the inaugural ceremony of John Fitzgerald Kennedy on January 20, 1961. That same evening, the new President and First Lady, Jacqueline, attended several celebratory inaugural balls around Washington, D.C., as a customary part of the American inaugural tradition. At one of these celebratory events, a new fanfare composed by Bernstein specifically for the occasion was performed for the President. At the time of Kennedy's inauguration, Bernstein was the Music Director of the New York Philharmonic and had become as much of a celebrity in the country as the young new Commander-in-Chief. The special performance of this brief musical salute was conducted by the composer himself and signaled the beginning of a relationship with Kennedy that would last beyond Kennedy's brief presidency and tragic death as, a decade later, Bernstein helped dedicate the new Kennedy Center for the Performing Arts in Washington, D.C., with the première of his monumental Mass.

## Scenes from A White House Cantata

Leonard Bernstein (1918–90)
transcribed by Capt Ryan Nowlin*

*1600 Pennsylvania Avenue* was an experimental musical play created by the great American lyricist Alan Jay Lerner and Bernstein and was premièred in 1976 during the nation's bicentennial. The musical's main characters are a series of presidents and first ladies who have occupied the White House throughout its history, starting with George Washington and Abigail Adams, and continuing through to Theodore and Edith Roosevelt. In the original production, the same two actors portrayed each president and first lady. In addition to this central narrative, there is a subplot about the lives of the African-American White House servants (played by two different actors) who have provided the constant backdrop against which administrations have come and gone. Their trials and tribulations in the work are symbolic of the challenges faced by all African Americans throughout the country's development.

Although the original production is considered to be one of Broadway's most legendary flops (it closed after just seven performances), it is generally agreed that the flaws had little to do with the quality of the music. Bernstein spent more than four years writing music for the show, and in fact composed more music for *1600 Pennsylvania Avenue* than he did for any of his other musical theater works. After his death in 1990, Bernstein's family members and associates examined the mountains of music and notes from the failed show in hopes that something might be salvaged. Their efforts resulted in a streamlined version of the material retitled A White House Cantata, which was presented in concert format in a 1997 London production. .

Under the direction of the twenty-seventh Director of the Marine Band, Colonel Michael Colburn, former staff arranger of the Marine Band Captain Ryan Nowlin transcribed a suite from A White House Cantata for "The President's Own," the very ensemble that Lerner and Bernstein reference by name in their musical portrait of life inside the Executive Mansion. The four scenes presented here begin with the stoic and serene mood set in the Prelude, followed by the thoughts of First Lady Abigail Adams as she laments the unfinished condition of the new White House and beseeches the young servant Lud to protect the house as an enduring symbol of the great American experiment. This particular song has been performed on its own many times since the première of the original show, including by American mezzo-soprano Frederica von Stade at the Inauguration of President Jimmy Carter in 1977. The playful "President Jefferson's Sunday Luncheon March" is then sung by Jefferson himself, who expounds upon the fact that he was famously both a culinary and musical aficionado.

The final scene is the aspirational song that closed both the original show and the revamped White House Cantata. In this finale, Bernstein crafted one of his most emotional odes to the nation. There were many times during his prominent career and public life during which he questioned the nature of religion, war, politics and government, and these questions were often explored and even protested through his music. At the end of that process, however, Bernstein seemed so often to return to a place of peace and hope in his work. Embedded in this music is an inextinguishable drive for an ever-brighter future for America and hope for a country where all its citizens collectively strive "to make us proud."

**Take Care of This House**

ABIGAIL ADAMS
What George hath wrought by the Potomac River
Doth beggar all description
Except if you're Egyptian.
That man has caused, by the Potomac River,
An elephant to rise
Before our very…

Here in this shell of a house,
This house that is struggling to be,
Hope must have been
The first to move in,
And waited to welcome me.
But hope isn't easy to see.

Take care of this house.
Keep it from harm.
If bandits break in,
Sound the alarm.
Care for this house.
Shine it by hand.
And keep it so clean
The glow can be seen
All over the land.
Be careful at night.
Check all the doors.
If someone makes off with a dream,
The dream will be yours.
Take care of this house.
Be always on call.
For this house is the hope of us all.

Take care of this house.
Keep it from harm.
If bandits break in,
Sound the alarm.
Care for this house.
Shine it by hand.
And keep it so clean
The glow can be seen
All over the land.
Be careful at night.
Check all the doors.
If someone makes off with a dream,
The dream will be yours.
Take care of this house.
Be always on call.
Care for this house,
It's the hope of us all.

**The President Jefferson Sunday Luncheon March**

THOMAS JEFFERSON
Who is blowing on that horn
On this quiet Sabbath morn?

GUEST
The Marine Band! The Marine Band!

JEFFERSON
Who is marching four by four
Through the Presidential door?

JEFFERSON & GUEST
The Marine Band! The Marine Band!

GUEST
Mister Jefferson today
Is having a buffet.
And he thought the bunch
Who came to lunch
Would like to hear them play

JEFFERSON & GUEST
The President Jefferson March,
The President Jefferson Luncheon March,
The President Jefferson Luncheon Party March,
The President Jefferson Sunday Luncheon Party March!

THOMAS JEFFERSON
I'm the music lover who added rhythm to ragout.
And I've made my share of culinary innovations, too.
I brought waffles home from Holland,
And they're going like hotcakes ev'rywhere.

I brought ice cream back from Paris,
*Meringue, glacé et chocolate éclair.*
*Très légère.*

And from Roma I brought home a
*Qualche cosa deliziosa*
Called spaghetti!
But my favorite of all
Is the savory I like to call

Brown Betty!

So let's add a bit of cheer
To the Sabbath atmosphere.
And if God, at times,
Gets sick of chimes,
He might be pleased to hear

JEFFERSON & GUEST
The President Jefferson March,
The President Jefferson Luncheon March,
The President Jefferson Luncheon Party March,
The President Jefferson Sunday Luncheon Party March!

GUEST
Cakes and ale and buttered rum
To the drumming of the timpanum.
Foie de veau and caviar,
To the booming of the

JEFFERSON & GUEST
Oom pa pa, varoom pa
Varoom pa pa varoom pa
Varoom

GUEST
Eggs cocotte and pickled eel,
To the tinkle of a glockenspiel.

Crepes suzettes and hal'vah,
To the booming of the

JEFFERSON & GUEST
Oom pa pa!
Varoom pa pa!

THOMAS JEFFERSON
"Skål," "Salud," and "Bottoms Up!"
You can hear floating by.

JEFFERSON & GUEST
"Prost," "mein Herr," "Bon appetit,"
And "Here's mud in your eye."

So drink your glass of Anisette
To the tootle of the clarinet.
Burgundy and bouillabaisse,
To the drumming of the,
To the drum
To the drumming of

The President Jefferson March,
The President Jefferson Luncheon March,
The President Jefferson Luncheon Party March,
The President Jefferson Sunday Luncheon Party March!

**To Make Us Proud**

PRESIDENT
To burn with pride
And not with shame,
Each time I hear
My country's name:
Not hide my head when the flag goes by,
But feel I'm soaring where eagles fly:
Not walk away,
But stand and say:
I love this land!
It will prevail.
If love be strong
We will not fail.
Let rage be fearless
And faith be loud.
This land needs love
To make us proud.

FIRST LADY
To burn with pride
And not with shame
Each time I hear
My country's name:

PRESIDENT & FIRST LADY
Not hide my head when the flag goes by,
But feel I'm soaring where eagles fly:
Not walk away,
But stand and say:
I love this land!
It will prevail.
If love be strong
We will not fail.
Let rage be fearless
And faith be loud.
This land needs love
To make us proud!

## Gunnery Sergeant Sara Sheffield, mezzo-soprano soloist

Mezzo-soprano vocalist and concert moderator Gunnery Sergeant Sara Sheffield joined "The President's Own" United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history. Gunnery Sgt. Sheffield began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville (Texas) High School in 1997, she attended the University of North Texas in Denton and earned a bachelors degree in vocal performance in 2001. In 2008 she was named a regional finalist in the Mid-Atlantic Metropolitan Opera National Council Auditions. She earned an executive masters degree in business administration from George Mason University in 2016 in Fairfax, Virginia. Prior to joining "The President's Own," Gunnery Sgt. Sheffield was a member of the U.S. Army Band's Army Chorale at Fort Myer in Arlington, Virginia.

## Master Sergeant Kevin Bennear, baritone soloist

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

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