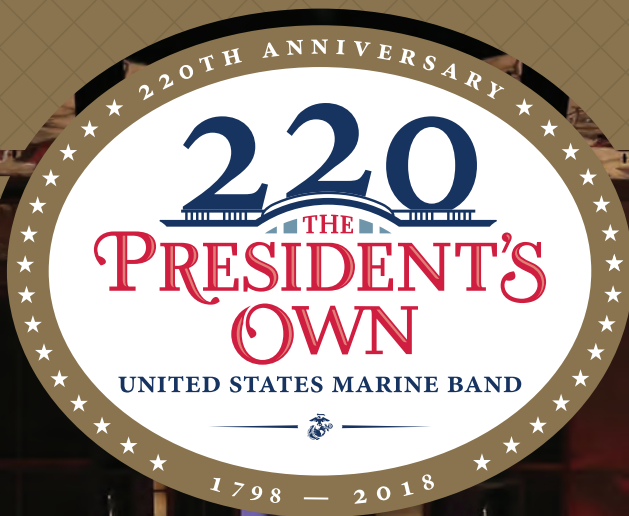




Anniversary Concert

TUESDAY, JULY 10 | 7:30 PM

THE MUSIC CENTER at STRATHMORE

Colonel Jason K. Fettig, Director



FEATURING GUEST CONDUCTOR AND SOLOIST

BRAMWELL TOVEY

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

Colonel Jason K. Fettig, Director



*A 220th
Anniversary
Concert*



**TUESDAY, JULY 10 | 7:30 PM
THE MUSIC CENTER *at* STRATHMORE
NORTH BETHESDA, MD
BRAMWELL TOVEY, GUEST CONDUCTING**

BRAMWELL TOVEY

GUEST CONDUCTOR

GRAMMY and Juno award-winning conductor/composer Bramwell Tovey was appointed music director of the Vancouver Symphony Orchestra (VSO) in 2000. Under his leadership the VSO has toured China, Korea, Canada, and the United States. Tovey is also the artistic adviser of the VSO School of Music, a state-of-the-art facility and recital hall which opened in downtown Vancouver in 2011 next to the Orpheum, the VSO's historic home. His tenure has included complete symphony cycles of Ludwig van Beethoven, Gustav Mahler, and Johannes Brahms, as well as the establishment of an annual festival dedicated to contemporary music. The 2017–18 season in Vancouver includes tours in the fall and spring showcasing the orchestra in their home state as well as key east coast Canadian cities. In 2018, the VSO's centenary year, Tovey will become the orchestra's music director emeritus. Other engagements will take him to the New York Philharmonic, the Philadelphia Orchestra, and the Indianapolis, St. Louis, Houston, Toronto, and Melbourne Symphonies, as well as to summer festivals in Vail, Tanglewood, and the Hollywood Bowl. As guest conductor during the 2016–17 season he returned to the Los Angeles Philharmonic, the Boston and Chicago Symphonies, the Philadelphia Orchestra (whose 2016 and 2017 New Year's celebrations he also directed), the Melbourne and Sydney Symphonies, and the Royal Conservatory Orchestra in Toronto.

An active composer, Tovey won the 2003 Juno Award for Best Classical Composition for his choral and brass work *Requiem for a Charred Skull*. Past commissions include the New York and Los Angeles Philharmonics, the Toronto Symphony, and Calgary Opera who premiered his first full length opera *The Inventor* in 2011. The recording by the VSO with University of British Columbia Opera and the original cast was released on the Naxos label. In 2014 his trumpet concerto, *Songs of the Paradise Saloon*, was performed by the Los Angeles Philharmonic with Alison Balsom as soloist, and was subsequently repeated by the same soloist with the Philadelphia Orchestra in December 2014. A talented pianist as well as conductor and composer, Tovey has appeared as soloist with many major orchestras including the New York, Sydney, Melbourne, Los Angeles, Pittsburgh, St Louis, Toronto, and Royal Scottish orchestras. In the summer of 2014 he played and conducted George Gershwin's *Rhapsody in Blue* at the Hollywood Bowl with the Los Angeles Philharmonic and in Saratoga Springs, New York, with the Philadelphia Orchestra. He has performed his own *Pictures in the Smoke* with the Melbourne and Helsingborg Symphonies and the Royal Philharmonic.

Tovey was music director of the Winnipeg Symphony Orchestra (WSO) from 1989 to 2001 where he founded their celebrated New Music Festival. From 2002 to 2006 he was music director of Orchestre Philharmonique du Luxembourg, leading tours of Europe, the United States, China, and Korea. He opened Luxembourg's Salle Philharmonie with the world première of Krzysztof Penderecki's *Symphony No. 8*. Tovey is a fellow of the Royal Academy of Music in London, the Royal Conservatory of Music in Toronto, and holds honorary degrees from the universities of British Columbia, Manitoba, Kwantlen, and Winnipeg. In August 2011 he was described by *Musical America* as "one of the most versatile and charismatic musicians in the world" and in 2013 was appointed an honorary Officer of the Order of Canada for services to music.



Photo by David Cooper

Program

Leonard Bernstein (1918–90)
transcribed by Clare Grundman

Overture to *Candide*

Bramwell Tovey (b. 1953)

Manhattan Music

Solo Brass Quintet

MGySgt Matthew Harding and MSgt Michael Mergen, trumpet

MSgt Hilary Harding, horn

MGySgt Chris Clark, trombone

GySgt Christopher Tiedeman, tuba

George Gershwin (1898–1937)
orchestrated by Ferde Grofé

Rhapsody in Blue

1924 Jazz Band Version

Bramwell Tovey, piano soloist

Sir Edward Elgar (1857–1934)

Introduction and Allegro, Opus 47

Solo String Quartet

SSgt Karen Johnson and SSgt Sheng-Tsung Wang, violin

MSgt Christopher Shieh, viola

SSgt Charlaine Prescott, cello

Sir William Walton (1902–83))
arranged by Paul Noble

Coronation March, *Orb and Sceptre*

Aaron Copland (1900–90)
transcribed by the composer

Suite from *The Red Pony*

Dream March; Circus Music

Walk to the Bunkhouse

Grandfather's Story

Happy Ending

John Philip Sousa* (1854–1932)

March, “The Stars and Stripes Forever”

INTERMISSION

*Member, U.S. Marine Band

Program Notes

Overture to *Candide*

LEONARD BERNSTEIN (1918–90)
transcribed by Clare Grundman

Few have contributed more to the musical culture in America than Leonard Bernstein. Equally gifted as a conductor, composer, concert pianist, and teacher, he excelled at finding ways 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. He served as music director of the New York Philharmonic and appeared in living rooms across the nation through his landmark televised *Young People's Concerts* series, which aired for many years on CBS. This year would have marked his 100th birthday.

Just a few years before the debut of *West Side Story*, Bernstein composed another innovative score for the musical theater stage. *Candide* was written between 1953 and 1956 and is based on the 1759 French satire *Candide: Optimism* by Voltaire. The libretto was both irreverent and emotionally rich, and Bernstein's brilliant music brought to life the story of Candide, his true love Cunegonde, and their tutor Doctor Pangloss. The brief overture is chock-full of the youthful optimism that underscores much of the show and quotes several of the most memorable songs. Although the initial reception and lasting success of *Candide* paled in comparison to *West Side Story*, its overture has endured as one of the most frequently performed concert openers in the orchestral and band repertoires.

Manhattan Music

BRAMWELL TOVEY (B. 1953)

In addition to being an active conductor and pianist, Bramwell Tovey is a prolific composer and has written music in virtually every genre, from concert pieces and chamber music to concertos and operas. His extensive background in both jazz and classical performance is apparent in his works, and like Bernstein, Tovey bridges the gap between classical and popular styles, forging a compositional voice that is both sophisticated and accessible.

While Tovey has primarily worked with orchestras in recent decades, he began his career steeped in the brass band and military band traditions of his native England, and he continues to maintain an affinity for the wind ensemble medium. His background made him a perfect fit for a unique recording project initiated by the famed brass quintet Canadian Brass and the Eastman Wind Ensemble. Canadian Brass approached the ensemble about collaborating on a new album of music for brass quintet and winds, in recognition of the landmark Mercury recordings made by the Eastman Wind Ensemble under the direction of legendary conductor Frederick Fennell in the 1950s and 1960s.

The challenge from the start was a lack of quality music written for this combination of instruments, so just as Fennell had done a half-century earlier for his fledgling ensemble, Canadian Brass set out to create their own

repertoire for this special project. Tovey was well aware of the stellar reputations of both the Eastman Wind Ensemble and Canadian Brass, and when they approached him about composing a major piece for the recording, he was quick to agree. *Manhattan Music* was originally scored for solo brass quintet and orchestra, which the composer then rescored for wind ensemble accompaniment. The title of the piece is a nod to New York City, and the work is one of several in Tovey's oeuvre that reveal his affection for the great metropolis. Set in a theme and variations format, *Manhattan Music* is a serious technical tour de force for the solo ensemble and was written to showcase the impressive musical versatility of Canadian Brass, specifically. The music is inspired by the jazz and popular styles that have permeated the musical culture of New York City over the last century, and the composition is a brilliant melding of the unique and diverse voices that contribute to modern music in America.



MASTER GUNNERY SERGEANT MATTHEW HARDING, TRUMPET SOLOIST

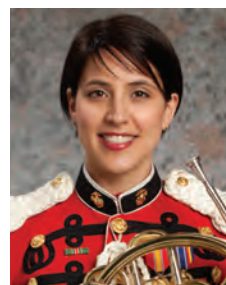
Master Gunnery Sergeant Matthew Harding joined "The President's Own" United States Marine Band in September 1998 and was appointed solo cornet in January 2000. He began his musical instruction at age nine. A 1992 graduate of Dartmouth High School in Massachusetts, he earned his bachelor's degree in music from the Eastman School of Music of the University of Rochester in Rochester, New York, in 1996, and has completed one year of master's-level study at Rice University in Houston. He has studied with John Martin of Boston, Charles Geyer of Eastman, and the late Armando Ghitalla. Prior to joining "The President's Own," Master Gunnery Sgt. Harding spent a year with the New World Symphony in Miami, toured Japan with the

Eastman Wind Ensemble, and performed at the Aspen Music Festival in Colorado, Chautauqua Music Center in New York, and Walt Disney World in Orlando, Florida. He also was a fellow at the Tanglewood Music Center in Lenox, Massachusetts.



MASTER SERGEANT MICHAEL MERGEN, TRUMPET SOLOIST

Master Sergeant Michael Mergen joined "The President's Own" United States Marine Band in May 1999. He began his musical instruction at age nine. Upon graduating from Voorhees High School in Glen Gardner, New Jersey, in 1992, he attended the University of Michigan in Ann Arbor, where he earned a bachelor's degree in music performance and education in 1996. He earned a master's degree in music performance from the Eastman School of Music in Rochester, New York, in 1998, and in 2008 he earned a doctorate in trumpet performance from The Catholic University of America in Washington, D.C. His instructors included the late Armando Ghitalla, Charles Daval, and Charles Geyer. Prior to joining "The President's Own," Master Sgt. Mergen performed with the Singapore Symphony in the Republic of Singapore, the Harrisburg Symphony in Pennsylvania, and was a fellow at the Tanglewood Music Center in Lenox, Massachusetts.



MASTER SERGEANT HILARY HARDING, HORN SOLOIST

Master Sergeant Hilary Harding joined "The President's Own" United States Marine Band in May 2003 and was appointed assistant principal horn in October 2012 and principal horn in May 2018. She began her musical training at age eleven. Upon graduating in 1996 from Caldwell County High School in Princeton, Kentucky, she attended the University of Illinois at Urbana-Champaign, where in 2000 she earned a bachelor's degree in music. She earned a master's degree in music from the Peabody Institute of The Johns Hopkins University in Baltimore in 2002, and in 2007 she earned a doctorate of musical arts at the University of Maryland-College Park. Her horn instructors included Martin Hackleman of the National Symphony Orchestra

in Washington, D.C., Peter Landgren of the Baltimore Symphony Orchestra, and Kazimierz Machala, formerly of the Sydney Symphony in Australia.



MASTER GUNNERY SERGEANT CHRIS CLARK, TROMBONE SOLOIST

Master Gunnery Sergeant Chris Clark joined “The President’s Own” United States Marine Band in August 1999 and was appointed section leader in 2008. He began his musical instruction at age eleven under the tutelage of his father, Jimmy Clark. He graduated in 1991 from Commerce High School in Texas, where he studied with the late Dr. Neill H. Humfeld. He earned a bachelor’s degree in music from the Curtis Institute of Music in Philadelphia in 1995, where he studied with Glenn Dodson, a former member of the Marine Band and principal trombone of the Philadelphia Orchestra. He earned a master’s degree in music from The Juilliard School in New York in 1997, where he studied with Joseph Alessi, principal trombonist of the New York

Philharmonic. Master Gunnery Sgt. Clark earned his doctorate of musical arts from the Catholic University of America in Washington, D.C., in 2009, where he studied with David Fedderly. Prior to joining the band, Master Gunnery Sgt. Clark was a freelance trombonist in New York.



GUNNERY SERGEANT CHRISTOPHER TIEDEMAN, TUBA SOLOIST

Gunnery Sergeant Christopher Tiedeman joined “The President’s Own” United States Marine Band in May 2002. He began his musical training at age seven. After graduating from Stadium High School in Tacoma, Washington, in 2000, he attended the Eastman School of Music of the University of Rochester in New York, where he studied with Don Harry. He also studied with Ivan Giddings of Tacoma. Prior to joining “The President’s Own,” he won the International Tuba and Euphonium Conference’s Young Artist Competition in 2000.

Rhapsody in Blue

1924 Jazz Band Version

GEORGE GERSHWIN (1898–1937)

orchestrated by Ferde Grofé

By the 1920s George Gershwin had begun to establish himself as one of the great songwriters of the twentieth century. With hits like “Someone to Watch Over Me,” “Swanee,” and “S’Wonderful,” he was a much sought-after composer of popular music. However, Gershwin was determined to be known as a serious classical musician as well. He studied formal composition and counterpoint with several notable composers, including Henry Cowell and Wallingford Riegger. After a few moderate successes writing concert music, he dove headlong into a new project in 1922, composing a twenty-minute opera he called *Blue Monday*. The work was featured as part of a show entitled *Scandals of 1922*. Unfortunately, the opera was not well received and was cut from the show after its initial performance.

Unbeknownst to Gershwin, the failure of *Blue Monday* would indirectly lead to one of the greatest achievements of his career. During the production of the opera, Gershwin became friends with the show’s conductor, Paul Whiteman. Whiteman was the leader of his own band, a hybrid jazz orchestra, and he and Gershwin discussed the possibility of writing an original concert piece for solo piano and Whiteman’s band. Gershwin was excited about the idea but apparently did not realize that in their discussions he had already committed to the project. When Gershwin’s opera was cut from Whiteman’s show, the two went their separate ways and Gershwin quickly forgot about the commission. In January 1924, Gershwin’s brother Ira brought him a copy of the *New York Tribune*, which declared, “Gershwin is at work on a jazz concerto,” stating that it was set to première in five

weeks. After a frantic call to Whiteman, Gershwin decided that he could meet the deadline and immediately began writing this new “jazz concerto.” In only twenty days he completed a two-piano score to *Rhapsody in Blue*. Because Gershwin lacked the orchestration experience to tailor the piece to Whiteman’s unusual ensemble, the bandleader’s chief arranger Ferde Grofé was enlisted to complete the arrangement. Grofé finished the orchestration a week before the première, which took place at Aeolian Hall in New York City. The four-hour concert, entitled “Experiments in Modern Music,” was attended by several musical luminaries including Leopold Stokowski, Sergei Rachmaninoff, and John Philip Sousa. With the composer at the keyboard, *Rhapsody in Blue* closed the program and was an immediate success. Grofé later created versions of the piece for small theater orchestra and full symphony orchestra, helping Gershwin’s masterpiece become one of the most frequently performed works by an American composer in the entire repertoire.

The version of Gershwin’s masterpiece most often heard is undoubtedly Grofé’s later scoring for full symphony orchestra. Due to its unusual orchestration, the original 1924 scoring for Whiteman’s hybrid jazz band largely fell out of favor for decades. However, the historical significance of the “original” *Rhapsody in Blue* has brought this version back to light in recent years, and it is the unique accompaniment first heard in 1924 that will be performed today.

Introduction and Allegro, Opus 47

SIR EDWARD ELGAR (1857–1934)

The middle child of seven, Edward Elgar grew up in a musical environment. His father owned a music store, taught lessons, tuned pianos, and played the organ for church services. Elgar learned piano and organ from his father, along with several other instruments, and he had the scores of works by the greatest composers at his fingertips. Of all the instruments he encountered in his childhood, he most loved the violin. Elgar began his professional studies on violin at age twenty in London, where he joined the Worcester City and County Pauper Lunatic Asylum Band. He later became its director in 1879. While with the asylum band, Elgar wrote and arranged music, learning both the limitations and capabilities of the various instruments. He quickly became known as a conductor, composer, and arranger, and his great affinity for string instruments came through in his original works for strings.

The inspiration for the *Introduction and Allegro* came to him in a rather roundabout manner in 1901, while he was spending some time with his wife in Cardiganshire, England. During this visit, he heard a choir singing Welsh folk tunes in the distance, and the experience prompted him to sketch out his own melodies with the intention of using them in a Welsh Overture. That work never came to fruition, but when approached for a composition to honor the newly formed London Symphony in 1905, Elgar incorporated his Welsh-inspired melodies into the piece. The request came from August Jaeger of the music publisher Novello & Company: “I hope you can write the Symphony Orchestra a short new work. Why not a brilliant quick string scherzo, or something for those fine strings only? A real bring the house down torrent of a thing as Bach could write. ... You might even write a modern Fugue.”

In the composition Elgar recalls the eighteenth-century concerto grosso by writing for a group of soloists (a string quartet, in this case) and contrasting solo passages against the orchestra, in addition to combining forces for much of the work. It is a technically demanding piece that uses a wide spectrum of string performance techniques such as open strings, triple stops, grace notes, pizzicato, *ponticello* tremolos, and mutes. Elgar’s folk-like melody is first stated in the introduction by the solo group, followed by the whole orchestra. He then introduces other melodic material, which is developed into an energetic flurry and settles back to the opening material before leading into the fugue that was requested by his publisher. Elgar immortalized the genesis of this major work for strings in his own program note: “The sketch was forgotten until a short time ago, when it was brought to mind by hearing, far down our own Valley of the Wye a song ... the work is really a tribute to that sweet borderland where I have made my home.”



STAFF SERGEANT KAREN JOHNSON, VIOLIN SOLOIST

Staff Sergeant Karen Johnson joined “The President’s Own” United States Marine Chamber Orchestra in March 2011, and was appointed concertmaster in October 2015. She began her musical training at age four. After graduating in 1996 from Highland High School in Gilbert, Arizona, she earned a bachelor of arts from The Juilliard School in New York in 2000 and a master’s degree in music from the University of Maryland in College Park in 2002. Her notable instructors include Dr. William Magers of Arizona State University, Joel Smirnoff of the Juilliard String Quartet, and William Preucil, concertmaster of The Cleveland Orchestra. Prior to joining “The President’s Own,” Staff Sgt. Johnson served as concertmaster of the Richmond Sym-

phony and guest concertmaster of the Phoenix Symphony, the Seattle Symphony, and the Oregon Symphony in Portland. In addition, she has worked with a variety of renowned conductors and musicians, such as James DePriest, Sergiu Commissiona, Yuri Temirkanov, Victor Yampolsky, Gerard Schwarz, and Joseph Silverstein.



STAFF SERGEANT SHENG-TSUNG WANG, VIOLIN SOLOIST

Staff Sergeant Sheng-Tsung Wang joined “The President’s Own” United States Marine Chamber Orchestra in June 2007. He began his musical instruction at age eight after emigrating to the United States from Taiwan. Upon graduating in 1993 from Centennial High School in Ellicott City, he earned bachelor’s (1997) and master’s (1999) degrees in violin performance from the Peabody Institute of the Johns Hopkins University in Baltimore, where he studied with Victor Danchenko. He earned his doctor of musical arts degree in 2007 at the University of Maryland in College Park, where he studied with Gerald Fischbach. His notable instructors include Eugene Drucker of the Emerson String Quartet, Elaine Mishkind, and the late Mark Ulrich. Prior to joining “The President’s Own,” Staff Sgt. Wang founded the Gemini Piano Trio and

has been heard as part of the Arts Club of Washington concert series and on National Public Radio. He has performed at the following festivals: the Quartet Program at the State University of New York in Fredonia; Yellow Barn Music Festival in Putney, Vermont; La Jolla SummerFest in California; and Taos School of Music in New Mexico. In addition, he has taught at the Peabody Preparatory in Baltimore, Howard Community College in Columbia, Maryland, and the Levine School of Music in Washington, D.C.



MASTER SERGEANT CHRISTOPHER SHIEH, VIOLA SOLOIST

Master Sergeant Christopher Shieh joined “The President’s Own” United States Marine Chamber Orchestra in June 1996, and was appointed principal in 1997. He began his musical training at age 10. After graduating in 1985 from Eleanor Roosevelt High School in Greenbelt, Maryland, he earned a bachelor’s degree in music in 1991 and continued graduate studies at the University of Maryland in College Park, where he studied with Roberto Diaz and Michael Tree. Prior to joining “The President’s Own,” Master Sgt. Shieh was principal violist with the Maryland Symphony Orchestra in Hagerstown and the Annapolis Symphony Orchestra in Maryland. He also has performed with the Kennedy Center Opera House Orchestra in Washington, D.C.,

and at the Lancaster Festival in Ohio.



STAFF SERGEANT CHARLAIRE PRESCOTT, CELLO SOLOIST

Staff Sergeant Charlaire Prescott joined “The President’s Own” United States Marine Chamber Orchestra in December 2013, and was appointed principal in April 2018. She began her musical training on piano at age six and cello at age ten. After graduating in 2005 from West Potomac High School in Alexandria, Virginia, she attended Northwestern University in Evanston, Illinois, where she earned a bachelor’s degree in cello performance in 2009. In 2011 she completed a master’s degree in classical cello from the Manhattan School of Music (MSM) in New York. She studied with Alan Stepansky at MSM, Hans Jørgen Jensen of Northwestern, and Rachel Young of the National Symphony Orchestra in Washington, D.C. Prior to joining “The President’s

Own,” Staff Sgt. Prescott was a Tanglewood Fellowship recipient in 2010 from the Tanglewood Music Center in Lenox, Massachusetts, and received the Karl Zeise Memorial Cello Award for the 2010 Tanglewood season. She was the S&R Foundation’s 2011 Washington Award and Grand Prize winner. She also was principal cello with the Chamber Orchestra of San Antonio and taught privately.

Coronation March, *Orb and Sceptre*

SIR WILLIAM WALTON (1902–83)

arranged by Paul Noble

William Walton was born in the industrial town of Oldham in Lancashire, England. Both of his parents were professional singers, and at age ten Walton entered the Cathedral Choir School of Christ Church at Oxford University. While at Christ Church as a chorister and later an undergraduate, Walton became interested in composition and began to carefully study the music of prominent masters such as Claude Debussy, Maurice Ravel, Sergei Prokofiev, and Igor Stravinsky. Unfortunately Walton failed his exit examination and left Christ Church in 1920 without a degree.

While in Oxford, Walton befriended the siblings Sacheverell, Osbert, and Edith Sitwell and lived with them for many years. The Sitwells were well acquainted with many important artists and introduced Walton to prominent composers and literary figures. Not only did they provide Walton with a lively cultural education, he was afforded time and resources to develop his own compositional talents. By the early 1930s he had earned a place of prominence in the British musical establishment that only grew in his later years. He was knighted in 1951 and received the Order of Merit in 1967.

Throughout his long and distinguished career, Walton was equally immersed in composing music for the concert hall, the stage, and for film, including the famous adaptation of *Henry V* starring Sir Laurence Olivier. As one of the leading composers in England in the early twentieth century, Walton was also often called upon to compose music for special occasions of national import. In 1936, he wrote the coronation march for King George VI, titled *Crown Imperial*, and in 1953, Walton was once again enlisted to compose another original coronation march for King George’s daughter and the present monarch, Queen Elizabeth II. *Orb and Sceptre* was modeled after the famous Pomp and Circumstance Marches Numbers 1 and 4 of Walton’s countryman Sir Edward Elgar. Beginning with bright, syncopated trumpet fanfares, *Orb and Sceptre* announces the arrival of a joyous and monumental occasion before subsiding into a stately central march section. The hymn builds to a grand statement for the full ensemble before concluding with an appropriately regal flourish.

Suite from *The Red Pony*

AARON COPLAND (1900–90)
transcribed by the composer

During his long and distinguished career, Aaron Copland earned the moniker “Dean of American Music” through his tireless efforts to codify a truly original American sound. Given the substantial mark that Copland made on the development of American symphonic music, it is interesting to note that he got off to a rather late start in his musical studies. He did not begin his formal training until he was a teenager, after taking casual piano lessons with his sister. His interest in music was piqued when he attended his first concert at age fifteen, and in 1920 he embarked on his compositional career in earnest when he was offered a scholarship to study at the American Conservatory in Fontainebleau, France, with famed teacher and muse Nadia Boulanger. After his studies in France, Copland returned to New York and continued to develop his own compositional style. His music at the time was surprisingly progressive, with heavy influences of jazz rhythms and abstract techniques, but then, rather suddenly, he dramatically simplified his approach and turned his attention to composing in a more open and accessible language. During an especially productive period between 1936 and 1948, Copland penned some of his most enduring works, including *Lincoln Portrait*, *Fanfare for the Common Man*, the ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, and the monumental Third Symphony.

Copland was also in great demand as a film music composer. He composed the music to two adaptations of John Steinbeck novels: the first in 1936, for *Of Mice and Men*, followed by *The Red Pony* in 1948. Copland often created concert suites of his film scores, and in the same year *The Red Pony* was composed he made a six-movement suite from the film score. In 1966, he chose four of these movements to create a band transcription himself, making this piece one of only a handful of concert band works done in Copland’s hand.

The screenplay for *The Red Pony* follows a ten-year old boy named Tom Tiflin and his life on a ranch in California. The first movement of the suite for band is entitled “Dream March and Circus Music,” and depicts the young boy on his way to school. In his daydream, Tom begins to march and beat against his lunch pail as he imagines himself and his ranch hand friend Billy Buck on horseback leading a parade of knights. Upon his return home, he begins feeding the chickens, and in his imagination, the chickens become a group of white horses as he transforms into a circus ringmaster. “Walk to the Bunkhouse” underscores a scene with Tom and Billy Buck walking “as pals” to the bunkhouse where Billy shows Tom his awards. The following movement, “Grandfather’s Story,” accompanies Tom’s grandfather retelling the tale of leading a wagon train across the plains to the coast. The nostalgia and sadness embedded in this music mirrors the grandfather’s emotion over the fact that “westering has died out of the people,” and Tom also experiences his own heartache over the loss of his first pony to illness. “Happy Ending” is the concluding musical episode of both the suite and the original film score and transforms the folk-like main title of the movie into a bold and joyous final chapter. In true Hollywood fashion (and unlike in the Steinbeck novel), the film has a happy ending, with Billy Buck’s mare, Rosie, giving birth to another colt for Tom.

March, “The Stars and Stripes Forever”

JOHN PHILIP SOUSA* (1854–1932)

After spending twelve years as the seventeenth director of “The President’s Own” from 1880 to 1892, John Philip Sousa went on to form his own civilian band at the urging of concert promoter David Blakely. Sousa enjoyed tremendous success with his Sousa Band, traveling extensively throughout the continental United States and abroad. It was during his time with the Marine Band and in the early years of leading his civilian band that Sousa wrote some of his most famous marches, earning him the title “The March King.”

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. For more than a century, it has captured the spirit of American patriotism perhaps better than any other composition. During the heyday of the Sousa Band, the march 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 bars as if it were the national anthem. By Act of Congress, “The Stars and Stripes Forever” became America’s national march in 1987.

Sousa was a staunch patriot, and he often insisted that the impetus for “The Stars and Stripes Forever” was born of both his love for country and divine inspiration. The following is taken from a Sousa Band program from the early part of the 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.”





“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

Established by an Act of Congress in 1798, the United States Marine Band is America’s oldest continuously active professional musical organization. Its mission is unique—to provide music for the President of the United States and the Commandant of the Marine Corps.

President John Adams invited the Marine Band to make its White House debut on New Year’s Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for Thomas Jefferson’s inauguration and it is believed that it has performed for every presidential inaugural since. In Jefferson, the band found its most visionary advocate. An accomplished musician himself, Jefferson recognized the unique relationship between the band and the Chief Executive and he is credited with giving the Marine Band its title, “The President’s Own.”

Whether performing for State Dinners or South Lawn arrivals, events of national significance, or receptions, Marine Band musicians appear at the White House an average of 200 times each year. These performances range from small ensembles such as a solo pianist, jazz combo or brass quintet to a country band, dance band or full concert band. The diversity of music often presented at the Executive Mansion makes versatility an important requirement for Marine Band members. Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for permanent duty with the Marine Band. Most of today’s members are graduates of the nation’s finest music schools, and more than 60 percent hold advanced degrees in music.

In addition to its White House mission, “The President’s Own” performs an annual season showcase series of indoor concerts and a popular outdoor summer concert series on the National Mall. Musicians from the band are frequently highlighted in solo performances and participate in more intimate chamber ensemble recitals that feature a wide range of smaller instrumental groups. Marine Band musicians also perform in many different types of ceremonies and events throughout the Washington, D.C., metropolitan area including the Presidential Inauguration, Full Honors funerals at Arlington National Cemetery, Honor Flight ceremonies for veterans at the National World War II Memorial, Friday Evening Parades at Marine Barracks, Washington, D.C., and educational programs in schools throughout the National Capital Region.

Each fall, the Marine Band travels throughout a portion of the continental United States during its concert tour, a tradition initiated in 1891 by “The March King” John Philip Sousa, who was the band’s legendary 17th Director. As Director from 1880–92, Sousa brought “The President’s Own” to an unprecedented level of excellence and shaped the band into a world-famous musical organization. Since Sousa’s time, the band’s musical reach has extended beyond America’s borders on several occasions with performances in England, Norway, Ireland, the Netherlands, Switzerland, Singapore, and the former Soviet Union. During Sousa’s tenure, the Marine Band was one of the first musical ensembles to make sound recordings. By 1892, more than 200 different titles were available for sale, placing Sousa’s marches among the first and most popular pieces ever recorded.

While the Marine Band is firmly dedicated to preserving the unique musical traditions established over its long history, it is equally committed to serving as a leading ensemble in the development of new repertoire for winds. In 2000, “The President’s Own” commissioned David Rakowski’s *Ten of a Kind*, a piece honored as a finalist for the Pulitzer Prize in music in 2002. In 2007, the band commissioned “Scamp” by Pulitzer Prize-winning composer Melinda Wagner, and the Marine Band premiered Scott Lindroth’s *Passage* at the 2010 Midwest Clinic in Chicago. In 2011, the band commissioned and premiered *Flourishes and Meditations on a*





Renaissance Theme by Michael Gandolfi at the American Bandmasters Association's annual convention in Norfolk, Va. Most recently, music written for the Marine Band has included Gerard Schwarz' *Above and Beyond*, Jacob Bancks' *The Information Age*, and Laurence Bitensky's *Fearsome Critters*, the latter of which was premièred at the Texas Bandmasters Association Convention in San Antonio in July 2012.

On July 11, 1998, the Marine Band celebrated its 200th anniversary with a command performance at the White House and a gala concert at the John F. Kennedy Center for the Performing Arts in Washington attended by President and Mrs. Clinton. Also during its bicentennial year, the Marine Band was the only ensemble inducted into the inaugural class of the American Classical Music Hall of Fame in Cincinnati.

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

The Marine Band's integral role in the national culture and in the government's official life has affirmed the importance of the arts as a bridge between people. Since 1798, the Marine Band's mission has been to provide music for the President of the United States and the Commandant of the Marine Corps. As the only musical organization with that mission, the Marine Band looks to the future, viewing its history and tradition as the foundation upon which to build its third century of bringing music to the White House and to the American people.



U.S. MARINE BAND DIRECTORS



Francis Scala



Louis Schneider



John Philip Sousa



Francesco Fanciulli



William H. Santelmann



Taylor Branson

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 Cu villier June 16, 1829 to February 25, 1835

John B. Cu villier 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



Jason K. Fetting



Michael J.



Timothy W. Foley



John R. Bourgeois



Jack T. Kline



Dale L. Harpham



William F. Santelmann



Albert F. Schoepper

U.S. MARINE BAND CONCERT PERSONNEL

DIRECTOR
Col Jason K. Fettig
Manchester, NH

ASSISTANT DIRECTOR/ EXECUTIVE OFFICER
Capt Ryan J. Nowlin
Broadview Heights, OH

ASSISTANT DIRECTOR
Capt Bryan P. Sherlock
Evansville, IN

EXECUTIVE ASSISTANT TO THE DIRECTOR
CWO4 Douglas R. Burian
Bowie, MD

ACTING OPERATIONS OFFICER
GySgt Julia Piorkowski
Aurora, IL

DRUM MAJOR
MGySgt Duane F. King
Jacksonville, FL

ASSISTANT DRUM MAJOR
GySgt Stacie D. Crowther
Alvin, TX

PICCOLO
SSgt Courtney Morton
San Jose, CA

FLUTE
GySgt Ellen Dooley
Boca Raton, FL

*+MGySgt Betsy Hill
Shepherdstown, WV

*GySgt Elisabeth Plunk
Moline, IL

SSgt Kara Santos
Iowa City, IA

GySgt Heather Zenobia
Louisville, KY

OBOE
*+MGySgt Leslye Barrett
Liberty, MO

*SSgt Trevor Mowry
Glen Ellyn, IL

OBOE/ENGLISH HORN
GySgt Joseph DeLuccio
Vernon, NJ

SSgt Tessa Vinson
Santa Monica, CA

E-FLAT CLARINET
MSgt Michelle Urzyncicok
San Antonio, TX

B-FLAT CLARINET
GySgt William Bernier
Easthampton, MA

SSgt Kristin Bowers
Downers Grove, IL

SSgt Alexander Bullard
Louisville, KY

SSgt Harrison Burks
Atlanta, GA

SSgt Lucia Disano
St. Louis, MO

SSgt Parker Gaims
Los Angeles, CA

SSgt Zachary Gauvain
Evergreen, CO

SSgt Lewis Gilmore
Eugene, OR

+MGySgt Vicki Gotcher
Tyler, TX

GySgt Christopher Grant
Oakton, VA

MGySgt Deborah Hanson-Gerber
Golden Valley, MN

SSgt Andrew Jacobi
Greenville, SC

SSgt Meaghan Kawaller
Centreville, VA

GySgt Joseph LeBlanc
Honolulu, HI

*GySgt Patrick Morgan
Maryville, TN

SSgt Jacob Moyer
Waldorf, MD

MGySgt John Mula
Monticello, IL

GySgt Harry Ong
Seattle, WA

MSgt Tracey Paddock
Alexandria, VA

*MGySgt Jeffrey Strouf
Laramie, WY

SSgt Jonathon Troy
Ann Arbor, MI

MGySgt Frederick Vare
North Syracuse, NY

BASS CLARINET
SSgt Andrew Dees
Richardson, TX

SSgt Shannon Kiewitt
Sevierville, TN

BASSOON
MSgt Bernard Kolle
Paris, France

*+MGySgt Christopher McFarlane
Williamsville, NY

SSgt David Young
Clarksville, MD

SAXOPHONE
SSgt Jacob Chmara
St. Petersburg, FL

MSgt Otis Goodlett
Lexington, SC

GySgt David Jenkins
Williamstown, MA

*+MGySgt Steve Longoria
McAllen, TX

SSgt Rachel Perry
Otselic, NY

MSgt Gregory Ridlington
Spokane, WA

MSgt Miles Smith
St. Joseph, MO

GySgt Steven Temme
Phoenix, AZ

CORNET/TRUMPET
+MGySgt John Abbracciamiento
Valley Stream, NY

SSgt Benjamin Albright
Wilson, NY

SSgt Anthony Bellino
Niskayuna, NY

SSgt Robert Bonner
Payne Springs, TX

*MGySgt Kurt Dupuis
Rochester, NH

SSgt Brandon Eubank
Tinley Park, IL

MGySgt Christian Ferrari
Rome, NY

MSgt Scott Gearhart
Beaumont, TX

*MGySgt Matthew Harding
North Dartmouth, MA

GySgt Amy McCabe
Bonfield, IL

GySgt James McClarty
Fort Worth, TX

MSgt Michael Mergen
Lebanon Township, NJ

MSgt Daniel Orban
Bowie, MD

MGySgt Susan Rider
Cedar Falls, IA

GySgt Robert Singer
Reston, VA

GySgt Brian Turnmire
Flintstone, GA

GySgt Michael Warnick
Cleveland, OH

GySgt Brad Weil
Jasper, IN

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SSgt Cecilia Buettgen
Sterling Heights, MI

*MSgt Hilary Harding
Princeton, KY

SSgt Timothy Huizenga
Lansing, IL

SSgt Brigitte Knox
Albuquerque, NM

SSgt Rebecca McLaughlin
Columbia, MD

+GySgt Jennifer Paul
Algonquin, IL

GySgt Douglas Quinzi
Las Cruces, NM

MSgt Greta Richard
White Bear Lake, MN

TROMBONE
MSgt Darren Bange
Reisterstown, MD

*GySgt Samuel Barlow
Jackson, TN

+MGySgt Chris Clark
Commerce, TX

GySgt Timothy Dugan
Ocean City, NJ

GySgt Preston Hardage
Chesterfield, MO

SSgt Christopher Reaves
Colorado Springs, CO

SSgt Russell Sharp
Mustang, OK

BASS TROMBONE
SSgt Daniel Brady
Dallas, TX

MSgt Karl Johnson
Federal Way, WA

EUPHONIUM
SSgt Hiram Diaz
Miami, FL

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Las Vegas, NV

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San Diego, CA

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Palo Alto, CA

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West Palm Beach, FL

*+MGySgt John Cradler
Lake Mills, WI

MSgt Frank Crawford
Cheboygan, MI

SSgt William Samson
Appleton, WI

MSgt Mark Thiele
Vienna, VA

GySgt Christopher Tiedeman
Tacoma, WA

SSgt Simon Wildman
Kingwood, WV

PERCUSSION
GySgt Jonathan Bisesi
Orchard Park, NY

SSgt David Constantine
Beaverton, OR

*+MGySgt Mark Latimer
St. Louis, MO

MSgt Thomas Maloy
Clinton, NY

GySgt Michael Metzger
Lilburn, GA

GySgt Gerald Novak
Alamogordo, NM

GySgt Steven Owen
Eugene, OR

MSgt Glenn Paulson
Clinton, NY

MGySgt Christopher Rose
Atlanta, GA

MSgt Kenneth Wolin
Oak Park, MI

VIOLIN
MSgt Janet Bailey
McLean, VA

GySgt Christopher Franke
Springfield, VA

*SSgt Karen Johnson
Gilbert, AZ

SSgt Sara Matayoshi
Richmond, IL

GySgt Erika Sato
Portland, OR

SSgt Chaerim Smith
Houston, TX

SSgt Foster Wang
Douglaston, NY

SSgt Sheng-Tsung Wang
Ellicott City, MD

+MGySgt Peter Wilson
Morgantown, WV

VIOLA
SSgt Sarah Hart
St. Louis, MO

*+MSgt Christopher Shieh
Upper Marlboro, MD

GySgt Tam Tran
Appleton, WI

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*+SSgt Charlaine Prescott
Alexandria, VA

SSgt Caroline Bean Stute
Lakeland, FL

SSgt Clayton Vaughn
Meridian, MS

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Fairmont, WV

MSgt Glenn Dewey
Duluth, MN

GySgt Eric Sabo
Phoenix, AZ

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MGySgt Karen Grimsey
Wheaton, IL

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MSgt Alan Prather
Cuyahoga Falls, OH

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Anchorage, AK

SSgt Christopher Schmitt
Fairfax Station, VA

GySgt Russell Wilson
Clinton, MD

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Keyser, WV

GySgt Sara Sheffield, mezzo-soprano
Jacksonville, TX

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Taylorville, IL

+MGySgt Donald Patterson
Galena Park, TX

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Lubbock, TX

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Philomont, VA

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Norwood, PA

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Pueblo, CO

SUPPLY
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Chicago, IL

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Miami, FL

Sgt Rashid Wilson
Aberdeen, MD

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Woodland Hills, CA

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Washington, DC

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Chicago, IL

PFC Chase Johnson
Ironton, OH

Cpl Timothy Murray
Boynton Beach, FL

LCpl Blake Thomas
Burnsville, MN

LCpl Ronald Workman
Landenburg, PA

LCpl Daniel Wurzer
Bath, NY

LCpl Jieyou Yin
Lexington Park, MD

Concert personnel
*Principal
+Section Leader



Marine Band Office of Communication
8th & I Streets, SE
Washington, DC 20390-5000
(202) 433-5809
marineband.communication@usmc.mil



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www.marineband.marines.mil

