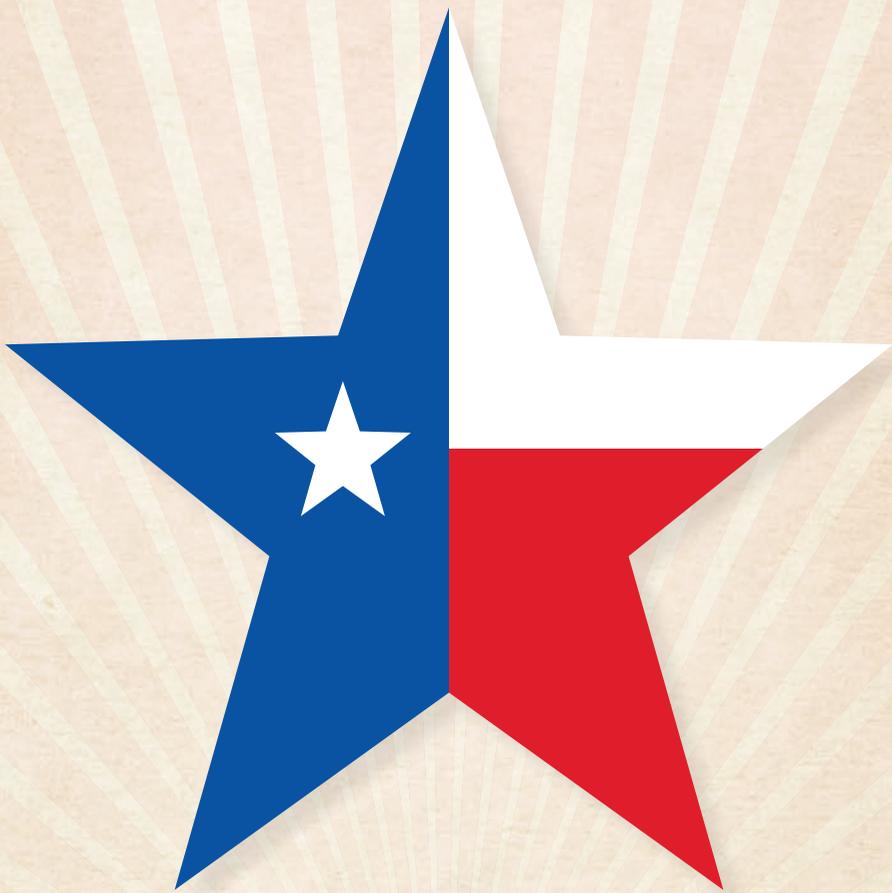




“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

COLONEL JASON K. FETTIG, DIRECTOR



TEXAS BANDMASTERS ASSOCIATION

71ST ANNUAL CONVENTION | SAN ANTONIO, TX

JULY 26-28, 2018



“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

Colonel Jason K. Fettig, Director



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71ST ANNUAL CONVENTION | SAN ANTONIO, TX



FEATURE PERFORMANCE

FRIDAY, JULY 27, 2018 | 7:30 PM
LILA COCKRELL THEATRE
HENRY B. GONZÁLEZ CONVENTION CENTER

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“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

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TEXAS BANDMASTERS ASSOCIATION 71ST ANNUAL CONVENTION
LILA COCKRELL THEATRE, HENRY B. GONZÁLEZ CONVENTION CENTER
Colonel Jason K. Fettig, conducting

John Philip Sousa* (1854–1932) March, “Sabre and Spurs”

Peter Boyer (b. 1970) Fanfare, Hymn, and Finale (2018)
world première

Frank Ticheli (b. 1958) Clarinet Concerto (2010)
Song for Aaron
Riffs for Lenny
GySgt Christopher Grant, soloist
Frank Ticheli, guest conducting

Percy Grainger (1882–1961)
edited by Frederick Fennell *Lincolnshire Posy*
“Lisbon” (Sailor’s Song)
“Horkstow Grange” (The Miser and his Man: A local Tragedy)
“Rufford Park Poachers” (Poaching Song)
“The Brisk Young Sailor” (who returned to wed his True Love)
“Lord Melbourne” (War Song)
“The Lost Lady Found” (Dance Song)

INTERMISSION

Jonathan Leshnoff (b. 1973)
transcribed by Capt Ryan J. Nowlin*

Starburst (2010)
Capt Bryan P. Sherlock, conducting

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

I Hate Music!: A Cycle of Five Kid Songs
My Name is Barbara
Jupiter Has Seven Moons
I Hate Music!
A Big Indian and A Little Indian
I’m a Person Too
GySgt Sara Sheffield, mezzo-soprano

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

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

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

GySgt Sara Sheffield, concert moderator

For future concert information, please call (202) 433-4011 or visit www.marineband.marines.mil.
PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert.

*Member, U.S. Marine Band



PROGRAM NOTES

MARCH, “SABRE AND SPURS”

JOHN PHILIP SOUSA* (1854–1932)

John Philip Sousa’s long and storied career as a bandmaster and composer began when he was appointed the seventeenth Director of the United States Marine Band. He led “The President’s Own” from 1880 to 1892, assuming command at only twenty-five years of age, and it was in his time with the Marine Band that he also began to compose some of the marches that would eventually make him a household name across the globe.

During his service in the Marine Corps, Sousa developed both a strong affinity for those who wore the military uniforms of his nation and a deep patriotism that would stay with him for his entire life. When the United States entered World War I in 1917, Sousa (then sixty-three years old) endeavored to rejoin the military to serve in some capacity. The United States Navy answered his call, placing Sousa in charge of band training at the Great Lakes Naval Reserve Station in Illinois and eventually making him a lieutenant commander in recognition of his special contribution to the Navy. Already a wealthy man by this time, one of Sousa’s conditions for service was to set his own pay; he asked for a salary of only one dollar per month.

It was during this time of war that Sousa composed some of his most inspired military marches. According to the inscription on the two known original manuscripts of “Sabre and Spurs,” the work was intended to be titled “March of the American Cavalry” and was dedicated to the officers and men of the 311th Cavalry commanded by Colonel George W. K. Kirkpatrick. In recognition of this musical tribute to the organization, Sousa was presented a scroll that designated him “an honorary life member of the Officers’ mess of the 311th Cavalry.” In the vernacular of the Army during World War I, this meant that Sousa was made a life member of the regiment itself, which was a distinguished honor and one that must have been extremely meaningful to the patriotic composer.

FANFARE, HYMN, AND FINALE (2018)

PETER BOYER (B. 1970)

world première

Grammy-nominated composer Peter Boyer’s works have received nearly 500 performances by some of the most prominent ensembles in America, including the Boston Pops Orchestra, Philadelphia Orchestra, Cleveland Orchestra, the Hollywood Bowl Orchestra, and the National Symphony Orchestra. He has conducted recordings of his music with the London Symphony Orchestra, the Philharmonia Orchestra in London, and the London Philharmonic Orchestra.

Boyer’s work *Ellis Island: The Dream of America* is scored for actors and orchestra and has enjoyed nearly 200 performances by more than eighty orchestras since its 2002 première. His recording of *Ellis Island* on the Naxos American Classics label was nominated for a Grammy Award for Best Contemporary Classical Composition. In 2010, he was chosen for the Boston Pops Orchestra’s 125th anniversary commission, honoring the legacy of John, Robert, and Ted Kennedy. The première of the work, *The Dream Lives On: A Portrait of the Kennedy Brothers*, was narrated by such actors as Robert De Niro, Morgan Freeman, Ed Harris, and Alec Baldwin and was conducted by Keith Lockhart. In addition to his work for the concert hall, Boyer is active in the film and television music industry and has contributed orchestrations to more than thirty feature film scores, including for leading Hollywood composers Michael Giacchino, James Newton Howard, Thomas Newman, Alan Menken, and the late James Horner.

*Member, U.S. Marine Band



Boyer was born in Providence, Rhode Island, and holds his bachelor's degree from Rhode Island College, which awarded him an honorary doctorate in 2004. He also earned master's and doctoral degrees from The Hartt School at the University of Hartford in Connecticut, which named him Alumnus of the Year in 2002. He studied privately with composer John Corigliano and completed the film and television scoring program at the University of Southern California's Thornton School of Music in Los Angeles, where his teachers included the late Elmer Bernstein. Boyer currently holds the Helen M. Smith chair in music at Claremont Graduate University in Claremont, California. Of his Fanfare, Hymn and Finale, the composer writes:

When I received an invitation from Colonel Jason K. Fettig to compose a work for "The President's Own" United States Marine Band in celebration of its 220th anniversary, all at once I felt both deeply honored and struck with a certain sense of trepidation. I knew immediately that I would have to undertake the rare opportunity and privilege which this commission represented; but as my compositional work has been primarily for orchestra, with only a single previous attempt at writing for concert band/wind ensemble, I realized that composing music worthy of this most renowned and historic ensemble would be quite a challenging endeavor.

As I contemplated the nature of the music I might compose for the Marine Band, and the milestone represented by its 220th anniversary, I felt that the new piece simply had to open with a celebratory fanfare. I also wanted to include contrasting music which might convey a sense of nobility, and provide the musicians an opportunity for lyrical playing, and thought that composing a hymn-like section could work well for this purpose. Finally, I thought that mixed-meter music of a jubilant, propulsive quality also would be appropriate for the occasion. These varied thoughts led me to the title of Fanfare, Hymn and Finale, which I believe clearly describes the musical content and structure of the work. It is my hope that each of these three sections of this short work may convey something of an "American quality" appropriate for this esteemed, virtuoso ensemble.

I would like to thank Col. Fettig for the unexpected honor of this commission, and all the members of "The President's Own" United States Marine Band, both for bringing this new piece to life, and for sharing their great talents with us all.



CLARINET CONCERTO (2010)

FRANK TICHELI (B. 1958)

Frank Ticheli's music has been described as being "optimistic and thoughtful" by the *Los Angeles Times*, "lean and muscular" by *The New York Times*, and "powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors" by the *South Florida Sun-Sentinel*. Ticheli's orchestral works have received considerable recognition in the United States and Europe, with performances by the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, as well as many other orchestras throughout the United States. From 1991

to 1998, Ticheli was composer-in-residence of the Pacific Symphony in Orange County, California.

Ticheli's Symphony No. 2 was named winner of the 2006 National Band Association's William D. Revelli Composition Contest. Other awards include a 2012 Arts and Letters Award from the American Academy of Arts and Letters (his third award from the prestigious organization), the Walter



Beeler Memorial Composition Prize, and first prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and the Virginia College Band Directors National Association Symposium for New Band Music. Ticheli was also awarded national honorary membership to Phi Mu Alpha Sinfonia and the A. Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in America."

Ticheli joined the faculty of the University of Southern California's (USC) Thornton School of Music in 1991, where he is professor of composition. At USC, he has received the Virginia Ramo Award for excellence in teaching and the Dean's Award for Professional Achievement. He received his doctoral and master's degrees in composition from the University of Michigan in Ann Arbor.

Ticheli's Clarinet Concerto was composed in 2010 and was transcribed for band by the composer in 2011. This performance will include only the second and third movements. The composer offers the following about the work:

I had been hoping to compose a clarinet concerto for years, and so I was delighted when a commission offer came my way from Swedish-American clarinetist Hakan Rosengren. His fiery virtuosity, combined with his poignantly beautiful sound, had a direct influence on my creative decisions throughout the work. The concerto's three movements are composed as tributes to three twentieth-century American icons: George Gershwin, Aaron Copland, and Leonard Bernstein.

The second movement, Song for Aaron, evokes the gentle, open-aired quality sometimes heard in Copland's slow movements. If the listener notices a song-like quality here, it may be because it was originally composed for voice (*An American Dream*, for soprano and orchestra, movement six). Thus, this movement is an adaptation of my earlier work, but altered significantly to suit the unique lyrical traits for the clarinet.

While composing the final movement, Riffs for Lenny, I imagined Bernstein perched on a pulpit (a podium?), passionately preaching about music as a powerful and necessary force for humanity. In a sense, I pay tribute to his lifelong enthusiasm, unleashed through his conducting, composing, performing, teaching, and in countless other ways. Like the opening movement, Riffs for Lenny is somewhat jazzy, but now in a more sultry, gospel-like manner. It swoons, sighs, seduces, and then suddenly takes off in double-time, dancing all the way.



GUNNERY SERGEANT

CHRISTOPHER GRANT, SOLOIST

Clarinetist Gunnery Sergeant Christopher Grant joined "The President's Own" United States Marine Band in July 2006. Gunnery Sgt. Grant began his musical training on the clarinet at age nine. After graduating in 2002 from James Madison High School in Vienna, Virginia, he earned a bachelor's degree in music from the University of Michigan (U-M) in Ann Arbor in 2006. His instructors included Kenneth Lee of Vienna, and Fred Ormand and Deborah Chodacki of U-M. Several notable performances include Lovreglio's Fantasy on *La traviata* in 2008, Luigi Bassi's Fantasy on *Rigoletto* in 2010, Aaron Copland's Concerto for Clarinet in 2015, and Johannes Brahms' Clarinet Quintet in 2016. In addition, he performed Vincenzo Bellini's Gran Duetto Concertato "La Sonnambula" with Gunnery Sgt. Michelle Urzynicok at the 2012 International ClarinetFest in Lincoln, Nebraska.

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LINCOLNSHIRE POSY

PERCY GRAINGER (1882–1961)
edited by Frederick Fennell

Although Percy Aldridge Grainger was born in Australia, he spent the majority of his professional life in England and America. His mother Rose was an accomplished pianist, and thus Grainger's earliest musical studies were kept within the family. He showed tremendous promise at the keyboard and began a professional career as a concert pianist in England in 1901. During this time, Grainger also composed feverishly and began to take particular interest in the native folk songs of his new homeland. In 1905, he set about in Brigg, Lincolnshire, on the first of what would become countless trips to the English countryside to collect and document the tunes often sung by the native residents. First on paper, and then with the newly developed wax cylinder, Grainger eventually documented more than 700 English and Danish folksongs. He delighted in the nuances and "imperfections" rendered by each singer and arranged dozens of these tunes for various ensembles and otherwise included them in his original compositions.

After the outbreak of the First World War, Grainger moved to New York in 1914 and called America his home for the remainder of his life. In 1917, Grainger decided to join the U.S. Army in support of the war effort. He served with the Coast Artillery Band until 1919, playing both oboe and saxophone (which he had taught himself to play, among many other instruments). This was Grainger's first true experience with a concert band, and he was immediately taken with the unique sound and capabilities of the ensemble. This encounter proved to be the beginning of Grainger's long and fruitful relationship with the band, resulting in dozens of significant works for the medium. When he died in White Plains, New York, in 1961, he left behind a collection of works that has become the cornerstone of the concert band's repertoire.

Lincolnshire Posy is Grainger's seminal work for wind band. In a colorful and remarkably extensive 1939 program note included with the score (excerpted below), the composer describes the inspiration for this collection of folk song settings:

"Lincolnshire Posy," as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up, existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case the sketches date from 1905–1937). These indebtednesses are stated in the scores. The version for two pianos was begun a half-year later after the completion of the work for wind band.

This bunch of "musical wildflowers" (hence the title "Lincolnshire Posy") is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905–1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wents of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers (dull dogs that they are—with their monotonous mooring and bellowing between *mf* and *f*, and with never a *pp* to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain—were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal re-



sources: singers with wide vocal ranges spreading their intervals over two octaves, singers with small vocal range telescoping their tunes by transposing awkward high notes an octave down....

...It is obvious that all music lovers (except a few "cranks") loathe genuine folksong and shun it like the plague. No genuine folksong ever becomes popular—in any civilized land. Yet these same music-lovers entertain a maudlin affection for the word "folksong" (coined by my dear friend Mrs. Edmund Woodhouse to translate German "volkslied") and the ideas it conjures up. So they are delighted when they chance upon half-breed tunes like "Country Gardens" and "Shepherd's Hey" (on the borderline between folksong and unfolkish "popular song") that they can sentimentalise over (as being folksongs), yet can listen to without suffering the intense boredom aroused in them by genuine folksongs. Had rural England not hated its folksong this form of music would not have been in process of dying out and would not have needed to be "rescued from oblivion" by townified highbrows such as myself and my fellow-collectors. As a general rule the younger kin of the old folksingers not only hated folksong in the usual way, described above, but, furthermore, fiercely despised the folksinging habits of their old uncles and grandfathers as revealing social backwardness and illiteracy in their families. And it is true! The measure of a countryside's richness in living folksong is the measure of its illiteracy; which explains why the United States is, to-day, the richest of all English-speaking lands in living folksong.

There are, however, some exceptions to this prevailing connection between folksong and illiteracy. Mr. Joseph Taylor, singer of "Rufford Park Poachers"—who knew more folksongs than any of my other folksingers, and sang his songs with "purer" folksong traditions—was neither illiterate nor socially backward. And it must also be admitted that he was a member of the choir of his village (Saxby-All-Saints, Lincolnshire) for over 45 years—a thing unusual in a folksinger. Furthermore his relatives—keen musicians themselves—were extremely proud of his self-earned success underlay the jaunty contentment and skittishness of his renderings. His art shared the restless energy of his life. Some of his versions of tunes were fairly commonplace (not "Lord Melbourne," however!), yet he never failed to invest them with a unique quaintness—by means of swift touches of swagger, heaps of added "nonsense syllables," queer hollow vowel-sounds (doubtless due to his lack of teeth) and a jovial, jogging stick-to-it-iveness in performance. He had an amazing memory for the texts of songs. "Lord Melbourne" (actually about the Duke of Marlborough) is a genuine war-song—a rare thing in English folksong.

Mrs. Thompson (the singer of "The Brisk Young Sailor"), though living in Barrow-on-Humber, North Lincolnshire, came originally from Liverpool.

The first number in my set, "Dublin Bay," was collected under characteristic circumstances. In 1905, when I first met its singer—Mr. Deane, of Hibbaldstowe—he was in the workhouse at Brigg, N.E. Lincolnshire. I started to note down his "Dublin Bay," but the workhouse matron asked me to stop, as Mr. Deane's heart was very weak and the singing of the old song—which he had not sung for forty years—brought back poignant memories to him and made him burst into tears. I reluctantly desisted. But a year or so later, when I had acquired a phonograph, I returned to get Mr. Deane's tune "alive or dead." I thought he might as well die singing it as die without singing it.

I found him in the hospital ward of the workhouse, with a great gash in his head—he having fallen down stairs. He was very proud of his wound, and insisted that he was far too weak to sing. "All right, Mr. Deane," I said to him, "you needn't sing yourself; but I would like you to hear some records made by other singers in these parts." He had not heard half a record through before he said, impulsively: "I'll sing for you young mahn." So the phonograph was propped up on his bed, and in between the second and third verse he spoke these words into the record: "It's pleasein' muh." Which shows how very much folksinging is part of the folksinger's natural life.

The last number of my set ("The Lost Lady Found") is a real dance-song—come down to us from the days when voices, rather than instruments, held village dancers together. Miss Lucy E.



Broadwood, who collected the tune, writes of its origin as follows, in her “English Traditional Songs and Carols” (Boosey & Co.):

Mrs. Hill, an old family nurse, and a native of Stamford (Lincolnshire), learned her delightful song when a child, from an old cook who danced as she sang it beating time on the stone kitchen floor with her iron pattens. The cook was thus unconsciously carrying out the original intention of the “ballad,” which is the English equivalent of the Italian “baletta,” (from ballare, “to dance”), signifying a song to dance measure, accompanied by dancing.

STARBURST (2010)

JONATHAN LESHNOFF (B. 1973)

transcribed by Capt Ryan J. Nowlin*

Praised by *The Washington Post* as one of the “gifted young composers” of this generation and by *The New York Times* as “a leader of contemporary American lyricism,” Jonathan Leshnoff has earned international acclaim for his compositions and their striking harmonies, structural complexity, and powerful themes. His catalog of works includes several symphonies and oratorios in addition to numerous concerti, solo, and chamber works. His music has been described by the *Baltimore Sun* as “remarkably assured, cohesively constructed, and radiantly lyrical.”

The Baltimore-based composer’s works have been performed by more than fifty orchestras worldwide. He has received commissions from Carnegie Hall and the Atlanta, Baltimore, Dallas, Kansas City, and Nashville Symphonies, the Buffalo Philharmonic, and the IRIS and Philadelphia Orchestras. Leshnoff’s compositions have been performed by some of classical music’s most celebrated soloists, such as Gil and Orli Shaham, Roberto Díaz, and Manuel Barrueco, and have been conducted by esteemed music directors including Marin Alsop, Giancarlo Guerrero, Yannick Nézet-Séguin, Robert Spano, and Michael Stern.

The 2017–18 season includes an active schedule of performances and several commissions, most notably the premières of his Symphony No. 4 and Violin Concerto No. 2. The wind ensemble version of his Clarinet Concerto, which was co-commissioned by the United States Marine Band, was also included on the 2017 recording by “The President’s Own,” featuring Philadelphia Orchestra principal clarinetist Ricardo Morales. In addition to his substantial work as an active composer, Leshnoff is professor of music at Towson University in Maryland.

Leshnoff’s *Starburst* was completed in 2010 for a joint commission from the Baltimore Symphony Orchestra, Kansas City Symphony, and Fundación Orquesta de Extremadura in western Spain. The piece has been performed more than fifty times by orchestras worldwide, and the present transcription for symphonic band was created in 2018 specifically for the U.S. Marine Band by Assistant Director Captain Ryan Nowlin. As written by Baltimore Symphony Orchestra annotator Janet E. Bedell:

Leshnoff chose the name *Starburst* because the word has a lot of energy to it and he liked the image of light. *Starburst* is structured in two parts. Two important motives are developed at the beginning: a running or ‘fleeting’ motive in the woodwinds and a rhythmically crisper, more detached idea in the strings [of the original version of the work]. The music climbs to a big outburst, and then a clarinet cadenza in a much slower tempo leads to the second phase. The fleeting motive returns in a march-like, repetitive guise. From then on, the piece gets bigger and bigger until it explodes at the end—just like its name.



I HATE MUSIC!: A CYCLE OF FIVE KID SONGS

LEONARD BERNSTEIN (1918–90)

transcribed by Capt Ryan J. Nowlin*

Leonard Bernstein’s charming song cycle *I Hate Music!* was dedicated to Edys Merrill, with whom he shared an apartment in New York City in the 1940s. As a young composer, conductor, and soloist, Bernstein often vigorously practiced piano and coached opera singers in the apartment. The incessant musical activity apparently drove Merrill to her breaking point on numerous occasions. She would run about the apartment with her hands over her ears exclaiming, “I hate music!” Amused by the declaration, Bernstein borrowed it for this unique collection of five brief songs. Each offers a perspective on the world around us through the eyes of a young girl. At times, the underlying maturity of these observations cleverly belies the innocence and inexperience of the narrator. Bernstein gives explicit instructions to the singer at the front of the score:

In the performance of these songs, coyness is to be assiduously avoided. The natural, unforced sweetness of child’s expressions can never be successfully gilded; rather will it come through the music in proportion to the dignity and sophisticated understanding of the singer.

Bernstein wrote the poems used for the text of the cycle, and the songs explore a wide variety of topics and emotions. The collection opens with a confident introduction by our protagonist (“My Name is Barbara”) after plunging into the inevitable question of where babies come from. Moving seamlessly from biology to astrophysics, in the second song, (“Jupiter has Seven Moons”) Barbara jauntily demonstrates her knowledge of celestial bodies and wonders why Earth has received short shrift. The third song serves as the centerpiece and namesake of cycle. Declaring “I Hate music! But I like to sing,” Barbara shares her plain view of the rarefied world of classical music. The fourth song (“A Big Indian and a Little Indian”) is a musical setting of a clever riddle that plays on the assumptions of grown-ups, and the final song (“I’m a Person Too”) is a poignant observation on youthful curiosity and the sometimes complex relationship between children and adults.

Jennie Tourel, a noted mezzo-soprano and friend of Bernstein, chose to include *I Hate Music!* in the program she sang for her famed New York City recital at Town Hall on November 13, 1943. A New York critic called it “Witty, alive, and adroitly fashioned.” It was an important time in Bernstein’s early professional life, for the very next day he gained instantaneous acclaim as a conductor when he stepped in at the last minute for an ailing Bruno Walter to conduct a nationally broadcast performance by the New York Philharmonic.

MY NAME IS BARBARA

My mother says babies come in bottles;
But last week she said they grew on special
babybushes.
I don’t believe in storks either!
They’re all at the zoo, bust with their babies!
And what’s a babybush anyway?
My name is Barbara.

JUPITER HAS SEVEN MOONS

Jupiter has seven moons, or is it nine?
Saturn has a million, billion, trillion
sixty-nine;
Ev’ryone is a little sun, with six little moons
of its own!
But we have only one!
Just think of all the fun we’d have if there were
nine!
Then we could be just nine times more
romantic!
Dogs would bay’ til they were frantic!
We’d have nine tides in the Atlantic!
The man in the moon would be gigantic!
But we have only one! Only one!



I HATE MUSIC!

I hate music! But I like to sing:
 La dee da da dee; la dee da dee.
 But that's not music, not what I call music.
 No, sir.
 Music is a lot of men in a lot of tails,
 Making lots of noise like a lot of females.
 Music is a lot of folks in a big dark hall,
 Where they really don't want to be at all;
 With a lot of chairs, and a lot of airs,
 And a lot of furs and diamonds!
 Music is silly!
 I hate music!
 But I like to sing: la dee da da dee.
 La dee da dee, la dee da dee.

A BIG INDIAN AND A LITTLE INDIAN

A big Indian and a little Indian were walking
 down the street.
 The little Indian was the son of the big Indian;
 But the big Indian was not the father of the
 little Indian:
 You see the riddle is, if the little Indian was
 the son of the big Indian,
 But the big Indian was not the father of the
 little Indian, who was he?—
 I'll give you two measures:
 His mother!

I'M A PERSON TOO

I just found out today, that I'm a person too,
 like you!
 I like balloons; lots of people like balloons:
 But ev'ryone says, "Isn't she cute? She likes
 balloons!"
 I'm a person too, like you!
 I like things that ev'ryone likes:
 I like soft things and movies and horses
 And warm things and red things, don't you?
 I have lots of thoughts; like what's behind the
 sky;
 And what's behind what's behind the sky:
 But ev'ryone says, "Isn't she sweet?
 She wants to know ev'rything!"
 Don't you? Of course I'm very young to be
 saying all these things
 In front of so many people like you;
 But I'm a person too!
 Though I'm only ten years old;
 I'm a person too, like you!

GUNNERY SERGEANT

SARA SHEFFIELD, MEZZO-SOPRANO

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 bachelor's 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 master's 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.



"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 premiered for Bernstein on August 28, 1988, at the Tanglewood Music Center in Lennox, Massachusetts, by the Boston Symphony Orchestra conducted by Williams.

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 *Double 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. Among the works on the last-minute 1943 concert that launched Bernstein's conducting career was Rózsa's Theme, Variations, and Finale. This transcription for symphonic band was made especially for the Marine Band by Music Production Chief and Staff Arranger Master Gunnery Sgt. Donald Patterson.



CHAMBER MUSIC PROGRAM

SATURDAY, JULY 28, 2018 | 10:30 AM

TEXAS BANDMASTERS ASSOCIATION 71ST ANNUAL CONVENTION

ROOM 214CD, HENRY B. GONZÁLEZ CONVENTION CENTER

Owen Clayton Condon (b. 1978)

Fractalia (2011)

*GySgt Steven Owen, GySgt Gerald Novak,
GySgt Michael Metzger, and GySgt Jonathan Bisesi, marimba*

Igor Stravinsky (1882–1971)

Octet (1923, revised 1952)

Sinfonia
Tema con variazioni
Finale

*GySgt Elisabeth Plunk, flute
SSgt Parker Gaims, clarinet
SSgt David Young and MGySgt Christopher McFarlane, bassoon
MGySgt John Abbracciamento and GySgt Brad Weil, trumpet
GySgt Samuel Barlow, trombone
MSgt Karl Johnson, bass trombone*

Eugène Bozza (1905–91)

Andante et Scherzo

*MGySgt Steve Longoria, soprano saxophone
GySgt Steven Temme, alto saxophone
SSgt Rachel Perry, tenor saxophone
GySgt David Jenkins, baritone saxophone*

Samuel Barber (1910–81)

Summer Music, Opus 31 (1956)

*SSgt Courtney Morton, flute
SSgt Trevor Mowry, oboe
SSgt Kristin Bowers, clarinet
SSgt Cecilia Buettgen, horn
SSgt David Young, bassoon*

Sir Malcolm Arnold (1921–2006)

Quintet, Opus 73 (1961)

Allegro vivace
Chaconne: Andante con moto
Con brio

*SSgt Brandon Eubank and MSgt Daniel Orban, trumpet
SSgt Cecilia Buettgen, horn
SSgt Russell Sharp, trombone
SSgt William Samson, tuba*



PROGRAM NOTES

FRACTALIA (2011)

OWEN CLAYTON CONDON (B. 1978)

Owen Clayton Condon composed *Fractalia* for his Grammy Award-winning chamber ensemble Third Coast Percussion. Scored for marimbas and tom-toms, the work draws inspiration from electronic music, minimalism, and Taiko drumming, a form of Japanese ensemble playing. The title is derived from the term “fractals,” which describes geometric constructs with patterns that recur at progressively smaller scales. In the opening section, syncopated fragments echo with increasing harmonic interest and coalesce into rich textures. Tom-toms struck both on the drumhead and the shell add punctuation and timbral contrast throughout.

Fractalia, as well as other works by Condon, has been featured as soundtracks to video installations at Frank Lloyd Wright’s architectural structure Fallingwater and Anish Kapoor’s celebrated sculpture *Cloud Gate* in Chicago’s Millennium Park.

OCTET (1923, REVISED 1952)

IGOR STRAVINSKY (1882–1971)

Universally considered one of the twentieth century’s greatest composers, Russian-born composer Igor Stravinsky attained an unparalleled level of sustained success during his lifetime. Though due in no small part to his incredible facility as a composer, it is perhaps owed more to his ability to adapt and develop his compositional style based on his ever-changing environment in the first half of the twentieth century. Prior to the First World War, Stravinsky composed some of his most successful music, including the monumental ballet masterworks *The Firebird* and *The Rite of Spring*. In the wake of the war, however, a newfound shortage of financing turned his attention to smaller performing forces. This fortuitous change in format was accompanied by an evolution of Stravinsky’s musical language. Simpler and less sentimental, his writing began to evoke structural forms and musical ideals of eras past. Stravinsky solidified his transition to this new compositional style in 1923 with the Paris première of his Octet for Wind Instruments. Having firmly established his reputation as a composer of bold and dramatic music for ballet, he puzzled many of his contemporaries with the Octet’s departure from the large scale, Russian-flavored symphonic works that had brought him so much acclaim. Aaron Copland recalls the reaction to Stravinsky’s rather sudden metamorphosis in his book *The New Music, 1900–1960*:

Few listeners in the early 20s ... were prepared for the final phases of [Stravinsky’s] conscious adoption of the musical ideals of the early 18th century. ... The French musical establishment first became aware of this tendency—referred to in the beginning as the “Back to Bach” movement—with the first performance of the Stravinsky Octet ... I can attest to the general feeling of mystification that followed the initial hearing. Here was Stravinsky, who had created a neo-primitive style all his own ... presenting a piece to the public that bore no conceivable resemblance to the individual style with which he had hitherto been identified. Everyone was asking why Stravinsky should have exchanged his Russian heritage for what looked very much like a mess of 18th-century mannerisms. [It] seemed like a bad joke that left an unpleasant after-effect and gained [him] the unanimous disapproval of the press. No one could have foreseen, first, that Stravinsky was to persist in this new manner of his, or second, that the Octet was destined to influence composers all over the world by bringing the latest objectivity of modern music to full consciousness by frankly adopting the ideals, forms, and textures of the pre-Romantic era. Thus was neo-classicism born.



Stravinsky detested the term “neo-classicism,” decrying it as “a much abused expression meaning absolutely nothing.” It was, however, an apt label for his new voice. Gone were the lush, earthy, romantic utterances familiar in his large-scale stage works. In their place stood an angular, contrapuntal chamber work for an odd and unique collection of wind instruments. Yet in spite of its unconventional instrumentation and plentiful mixed meters, the Octet is teeming with the clear lines and ordered themes that defined the Classical period. Its three movements also mirror the well-worn structural stencils of sonata-allegro form, theme and variations, and two-part invention. Eschewing the emotive narrative of the Romantic era, Stravinsky described the Octet as “a musical object. This object has a form and that form is influenced by the musical matter of which it is composed. ... This sort of music has no other aim than to be sufficient in itself.”

ANDANTE ET SCHERZO

EUGÈNE BOZZA (1905–91)

Eugène Bozza is fondly remembered for his light-hearted, accessible, and enduring catalogue of chamber works for a variety of wind instruments. While he did compose several large-scale works for orchestra, very few are regularly performed today. Bozza studied at the Paris Conservatory where he was a standout in violin, conducting, and composition. His cantata *La légende de Roukmāni* won both first prize at the Conservatoire de Paris and the prestigious Prix de Rome in 1934. After a ten-year term as conductor of the Paris Opéra-Comique, Bozza joined the faculty of the École Nationale de Musique in Paris in 1950, where he remained until his retirement in 1975.

Bozza was a close friend and early ally of French saxophonist Marcel Mule. Mule served as professor of saxophone at the Paris Conservatory and is credited with elevating the teaching of and significantly expanding the repertoire for this very young instrument. Mule’s friendship with Bozza resulted in more than twenty original works including saxophone, many of which remain standards in the modern saxophone repertoire. *Andante et Scherzo* was written in 1943 and dedicated to the Marcel Mule Quartet. It serves as a benchmark in Bozza’s extensive canon of chamber music, and a must-learn for all aspiring saxophonists.

The *Andante* movement begins with a plaintive and introspective melody from the tenor saxophone. As the remaining voices join, one can clearly witness Bozza’s sublime harmonic language and deep understanding of the palette of saxophone colors. The *Scherzo* movement is more indicative of the type of work that he is remembered for today. Throughout these playful and energetic three minutes, Bozza exhibits great wit and spirit, showing an intuitive understanding of idiomatic writing for this family of instruments.

SUMMER MUSIC, OPUS 31 (1956)

SAMUEL BARBER (1910–81)

Born into a musical family, Samuel Barber showed musical promise from a very young age. Having studied the piano for only a year, seven-year-old Samuel composed his first work, a short piano piece titled “Sadness.” Perhaps he created this work to musically express a concern he later shared with his mother: “Dear Mother: I have written this to tell you my worrying secret. Now don’t cry when you read it because it is neither yours nor my fault. ... I was not meant to be an athlete [sic]. I was meant to be a composer. ... Don’t ask me to try to forget this unpleasant thing and go play football.”

Encouraged in his musical studies by his aunt Louise Homer, a professional contralto, Barber enrolled at the Curtis Institute of Music in Philadelphia at age fourteen, and soon after, his musical promise blossomed into musical prowess. A gifted pianist and singer, he began to take composition



more seriously during his time at the school. His Overture to *The School for Scandal*, premièred by the Philadelphia Orchestra when Barber was only twenty-three years old, launched him into a spotlight he would occupy for the rest of his life. His works were commissioned and performed by major symphony orchestras across America and they went on to enter the canons of orchestral, opera, and notably, band repertoire. His receipt of two Pulitzer Prizes for Music, the American Prix de Rome, a Guggenheim Fellowship, and his election to the American Academy of Arts and Letters all cemented his legacy of one of America’s greatest composers. Barber’s *Commando March*, composed while he served in the Army Air Corps during World War II, won “The President’s Own” Marine Band’s 2018 March Mania competition.

Barber wrote *Summer Music* on commission for the Chamber Music Society of Detroit. Received warmly at its première, the composition remains a staple of the woodwind quintet repertoire. The work is one continuous movement divided into episodes that develop, digress, and interweave with one another. Indicating for the piece to begin “slow and indolent,” Barber further fills the episodes with such instructions as “lively,” “joyous and flowing,” and “exultant.” With each musical idea creating a nostalgic emotional snapshot, *Summer Music* emerges as a kaleidoscopic portrait of summer.

QUINTET, OPUS 73 (1961)

SIR MALCOLM ARNOLD (1921–2006)

Born in Northampton, England, Sir Malcolm Arnold studied the trumpet and performed with the London Philharmonic Orchestra until the end of the 1940s, when he devoted himself entirely to composition. Arnold composed numerous works in nearly all classical genres, including many works for wind and brass band. He is also well regarded for his film music, receiving an Academy Award in 1957 for the score to *The Bridge on the River Kwai*. Arnold’s Quintet, Opus 73 is the first, and better known, of his two brass quintets. Commissioned by the New York Brass Quintet in 1961, the work has become a core piece of the repertoire. The virtuosic demands make the piece a challenge for the performers, while Arnold’s energetic compositional style, rooted in strong rhythmic pulse and tonality, has made it a favorite among concertgoers.

Arnold was fond of “dueling” trumpet motives, and often showcased the trumpets as a duet, playing apart from the low brass trio. This texture can be heard as the piece opens with a flourish between the two trumpets echoed by the stately trio of the horn, trombone, and tuba. The second movement takes the form of a chaconne and offers a dark and foreboding contrast to the joyful exuberance of the first movement. The third movement commences with a boisterous exchange of fanfares from the trumpets, followed by diversions of jazz or “dance band” influences. The return of the trumpet fanfares and a final “whoop” from the horn bring the work to an exciting conclusion.



★

COLONEL JASON K. FETTIG UNITED STATES MARINE BAND, DIRECTOR



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 lieutenant colonel in July 2014, one week before assuming leadership of “The President’s Own.” He was promoted to his present rank in August 2017 in the Roosevelt Room by President Donald J. Trump. He is the third Director of “The President’s Own” to be promoted to colonel in a White House ceremony.

As Director, 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, 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 in New York at the invitation of Michelle Obama. 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. 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.

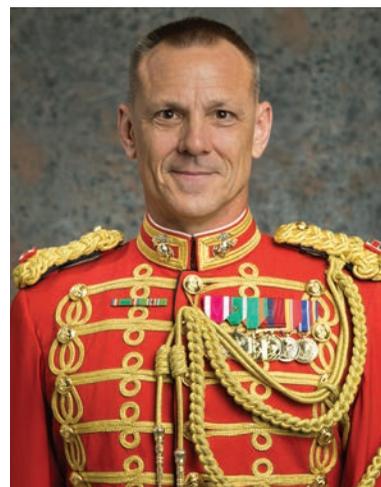
Throughout his career with the Marine Band, Col. Fettig has been deeply committed to music education and has taken an active role in the evolution and expansion of the many educational initiatives of “The President’s Own.” In addition to helping refine the Music in the Schools and Music in the High Schools 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, 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.

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, Col. Fettig has participated in workshops with several renowned conductors including Osmo Vänskä and Otto Werner Mueller.

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.

★

CAPTAIN BRYAN P. SHERLOCK UNITED STATES MARINE BAND, ASSISTANT DIRECTOR



Assistant Director Captain Bryan P. Sherlock joined “The President’s Own” United States Marine Band and received his commission in June 2018. He is the first Assistant Director in the Marine Band’s history to be appointed directly from the officer corps of the Fleet Marine Force.

Upon graduating in 1985 from F. J. Reitz High School in Evansville, Ind., Capt. Sherlock attended the University of Evansville in Indiana where he studied with Dr. William Bootz and Melissa Williams and earned a bachelor’s degree in music education in 1991. He began teaching and freelance performing in Indianapolis before attending Butler University in Indianapolis to earn a master’s degree in trombone performance in 1995 where he studied with Jared Roden and Harvey Bernstein. During this time, he held the position of principal trombone in the Lafayette Symphony Orchestra, while also performing in the Indianapolis Chamber Orchestra, the Columbus Symphony Orchestra, the Monument City Brass Quintet,

the Resurrection Brass Quintet, the Evansville Philharmonic Orchestra, the Owensboro Symphony Orchestra in Kentucky, and regional theater orchestras.

Capt. Sherlock enlisted in the Marine Corps in November 1996. Upon completing recruit training at Marine Corps Recruit Depot San Diego as the Company Honor Graduate in 1998, he received a meritorious promotion, completed Marine combat training at Marine Corps Base Camp Pendleton in California, and reported to the Armed Forces School of Music in Little Creek, Va. There he achieved an accelerated graduation and proceeded to the 2D Marine Division Band at Camp Lejeune in North Carolina. By the time he was promoted to corporal, Capt. Sherlock was principal trombone and section leader in the concert and ceremonial bands, led trombone in the jazz ensemble, and leader of the brass quintet, while simultaneously serving on the library staff and in the band administration section.

In 2000, Capt. Sherlock was assigned to the faculty of the Armed Forces School of Music as a theory and ear training instructor and was promoted to sergeant. Over the next several years, he was instrumental in redesigning and writing the theory curriculum before attending the Senior Musician Course. Promoted to staff sergeant in 2004, he returned to the faculty in 2005 and added rehearsal conductor to his duties.

Capt. Sherlock received his warrant in 2007 while attending The Basic School for Marine Officers in Quantico, Va., where he graduated among the top ten (2%) in his class. He took his first position as Officer in Charge of the U.S. Marine Corps Forces Pacific Band (MARFORPAC) in Kaneohe Bay, Hawaii, in 2007, and was promoted to chief warrant officer 2 in 2008. In 2011, Capt. Sherlock assumed leadership of the Marine Forces Reserve Band in New Orleans and was promoted to chief warrant officer 3 in 2014. He returned to the MARFORPAC Band in 2015 prior to joining “The President’s Own.”

As Assistant Director, Capt. Sherlock’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 serves as a supervisor for the acclaimed fall and winter Chamber Music Series, which feature the virtuoso musicians of “The President’s Own,” as well as all pre-concert music.

U.S. MARINE BAND CONCERT PERSONNEL

DIRECTOR

Col Jason K. Fetting
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

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Liberty, MO

*SSgt Trevor Mowry
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MSgt Michelle
Urzyznick
San Antonio, TX

B-FLAT CLARINET

GySgt William Bernier
Easthampton, MA

SSgt Kristin Bowers
Downers Grove, IL

SSgt Alexander Bullard
Louisville, KY

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

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

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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

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Abbracciamento
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SSgt Benjamin Albright
Wilson, NY

SSgt Anthony Bellino
Niskayuna, NY

SSgt Robert Bonner
Payne Springs, TX

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Tiedeman**
Tacoma, WA

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Kingwood, WV

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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

GySgt Erika Sato
Portland, OR

SSgt Chaerim Smith
Houston, TX

SSgt Foster Wang
Douglaston, NY

SSgt Sheng-Tsung Wang
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Morgantown, WV

VIOLA

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*+MSgt Christopher Shieh
Upper Marlboro, MD

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Appleton, WI

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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

GIUITAR

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Keyser, WV

GySgt Sara Sheffield,
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Taylorville, IL

+MGySgt Donald
Patterson
Galena Park, TX

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Lubbock, TX

GySgt Steven Williams
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Powhatan, VA

+GySgt Crystal Holmes
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GySgt Kira Wharton
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“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 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.



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