

January - February 2004

NOTES



*"The President's Own" Celebrates the 150th Anniversary
of 17th Director John Philip Sousa's Birth in January*

PUBLISHED FOR THE FRIENDS OF "THE PRESIDENT'S OWN"

Celebrating Sousa

Jan. 18 Concert Honors Legendary Conductor & Composer on Sesquicentennial of Birth

The President's Own" United States Marine Band will celebrate the 150th anniversary year of 17th Director John Philip Sousa's birth in concert at 2 p.m., Sunday, Jan. 18, at George Mason University's Center for the Arts in Fairfax, VA. As Director, Sousa led "The President's Own" to an unprecedented level of excellence, and in 2004 the Marine Band will honor the great conductor and composer for his lasting imprint on the band and his indelible contributions to music.

"Sousa's influence exists in all facets of the Marine Band today," Marine Band Director Colonel Timothy W. Foley said. "His accomplishments are evident in the band's musicianship, performance, training, administration, and beyond."

The rare all-Sousa concert program, conducted by Colonel Foley, will feature selections ranging from the composer's beloved marches to his lesser-known suites and operettas, including works such as *Camera Studies*, *The Colonial Dames Waltzes*, and *Descriptive Episode from The American Maid*.

Though the program is subject to change, audiences and Sousa enthusiasts alike can expect to enjoy a command performance of works penned by "The March King," presented by the very band he led to its present day success.

During his time as Director of "The President's Own," Sousa began to compose the marches that earned him the title "The March King," including "Washington Post" and "Semper Fidelis," the official march of the United States Marine Corps. In 1896, just four years after ending his tenure as Marine Band Director, the 42-year-old Sousa composed the most beloved of all American patriotic marches, "The Stars and Stripes Forever."

This march was an immediate hit and in 1987, President Ronald Reagan sanctioned it as the official march of the United States. Today, "The Stars and Stripes Forever" is heard in communities across the nation, and is performed by "The President's Own" more than 300 times each year.

"Sousa masterfully captured American patriotism in his marches," Colonel Foley said. "Today, his works are considered emblems of national pride."

Sousa was born Nov. 6, 1854 at 636 G Street in southeast Washington, DC, two blocks from the historic Marine Barracks,



where his father, Antonio, was a trombonist with "The President's Own." As a student in Washington, DC, he studied piano and violin. At age 13, the young musician planned to join a circus band, but instead his father enlisted him into the Marine Band as an apprentice musician. Sousa's initial four-year enlistment in the United States Marine Corps ended in 1871. He reenlisted just six months after his first discharge, and stayed with the band until May 18, 1875. Sousa was 20 years old when he was honorably

discharged from "The President's Own" for a second time.

"Sousa's father, Antonio, had a tremendous influence on his son's musical future. Introducing him to the Marine Band at such a young age was a critical step in Sousa's musical training," said Marine Band Chief Librarian Master Gunnery Sergeant Michael Ressler.

"The sound of the band that Sousa heard certainly helped to shape and form the musical ideas that would later flow from his mind to paper, ideas that would help him achieve the status of 'The March King.'"

After Sousa's release from the Marine Corps in 1875, he remained in Washington, DC, playing the violin and conducting. In 1876, Sousa moved to Philadelphia where he worked as a composer, arranger, and proofreader for several publishing houses.

In 1879, Sousa toured the United States with a company that produced the musical comedy *Our Flirtations*, for which he wrote incidental music and the march, "Our Flirtation." Though Sousa had been raised around military band music, as an adult he embraced other musical forms, eventually composing 15 operettas, 11 waltzes, 11 suites, and 70 songs, including many popular tunes.

While on tour with *Our Flirtations*, the Marine Band offered the 25-year-old Sousa the opportunity to become Director. On Oct. 1, 1880, Sousa returned to his military roots, enlisting as the Marine Band's first American-born Director. His tenure as 17th Director lasted 12 years under five different presidents, and led the Marine Band to the prominence it enjoys today.

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Quotable Quote

“John Philip Sousa, the ‘March King,’ is generally considered to be the greatest bandmaster who ever lived. He took over the leadership of the Marine Band in 1880 and during his 12-year tenure, molded it into the world’s most famous band.”

—Frank L. Battisti, conductor, from his book, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*

White House Highlights

Recent Marine Band appearances at the White House include:

- Fall Garden Tour
- Reception for the Phillips Collection
- National Medal of Science and Technology Ceremony
- “Coming Up Taller” Arts and Humanities Awards
- Veterans Day Breakfast
- National Medal for Arts Ceremony
- National Humanities Medal Ceremony
- Proclamation Signing Ceremony – Guard and Reserve
- Nobel Award Winners Reception
- NCAA Sports Champions Event
- Kennedy Center Honors Reception

Colonel Foley Honored at Birthday Ball

Marine Band Director Colonel Timothy W. Foley was the guest-of-honor at this year’s Marine Corps Birthday Ball for Marine Barracks Washington (MBW), held Saturday, Nov. 15, at the Marriott Renaissance Hotel in Washington, DC. Marine Barracks Commanding Officer Colonel Daniel P. O’Brien named Colonel Foley guest-of-honor, the first time in history that a member of the Marine Band has been recognized with this honor.

On Nov. 10, 1775, the official Marine Corps birthday, the Second Continental Congress resolved to raise two battalions of Continental Marines. For more than 80 years, Marines have implemented a number of traditions associated with the Marine Corps, culminating in a birthday ball, which includes a speech by the guest-of-honor, award presentations, and a cake-cutting ceremony.

Colonel Foley’s connection with the Marine Corps and MBW runs deep. His grandfather enlisted in the Marine Corps in 1902 at age 15 and reported to MBW for his basic training. In 1968, more than 60 years after his grandfather, Colonel Foley reported to MBW for duty as a clarinetist with “The President’s Own.”

In his speech, Colonel Foley said, “Marines take care of their people; they never leave their wounded and never forget their dead.” He continued, “Of all of the events that I can recall in my career, there’s one that stands out in my mind, and that was my very first commitment as a member of the Marine Band. It wasn’t a concert or a gala White House affair, but a funeral at Arlington for a Marine captain killed in Vietnam.”

Colonel Foley concluded his address to the Marines, saying, “The sacrifices Marines and their families make are sometimes beyond words. So, poised as we are here, between our 228th birthday and Thanksgiving, I want to say thanks to all of you and to your families. No honor could be greater than to be in your company tonight.”

INTRODUCING ... The Operations Office

First in a series

Ensembles from “The President’s Own” perform more than 800 commitments within the Washington, DC, metropolitan area and across the nation each year. Whether it be a string quartet at the White House, a ceremonial band marching in a funeral procession at Arlington National Cemetery, or a concert band on tour, the musicians of “The President’s Own” know where and when they are performing, which uniform to press, and what kind of music to prepare because of the behind-the-scenes preparations by the Marine Band Operations Office.

Consisting of Operations Officer Chief Warrant Officer 4 (CWO-4) William Perry, Operations Chief Master Sergeant Frederick Lemmons, and

Operations Assistant Gunnery Sergeant Preston Mitchell, the Operations Office is responsible for coordinating performances of “The President’s Own.” The office serves as liaison to the White House Military Office for Marine Band White House musical commitments and to Headquarters Marine Corps Public Affairs for all other commitments. They also propose and implement the daily work schedule and oversee audition procedures.

CWO-4 Perry calls the Operations Office “... the nerve center of the band.”

“Our musicians can focus on making music, because they know we have taken care of all the details of a commitment,” CWO-4 Perry said.

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CONCERT PROGRAMS

**Marine Chamber Ensembles
George Washington Masonic
National Memorial Auditorium
Sunday, January 4 at 2 p.m.**

Jan Koetsier
Concertino Piccolo, Opus 101

Robert Schumann
Four Songs from *Liederkreis*, Opus 39

Franz Liszt
Hungarian Rhapsody No. 6

Paul Hindemith
Kleine Kammermusik, Opus 24, No. 2

Jean Baptiste Loeillet
Trio Sonata in F, Opus 2, No. 2

Osman Kivrak
Rhapsody for Clarinet and String Quartet

**Marine Band
UMD Clarice Smith
Performing Arts Center
Sunday, January 11 at 2 p.m.**

Captain Jason K. Fetting, conducting

STRAVINSKY'S PETRUSHKA - THE SOUNDS
OF GAMES AND FESTIVALS

John Philip Sousa
"Sesquicentennial Exposition"

Ernst Toch
Spiel, Opus 39

Leonard Bernstein/trans. Heffler
Sonata for Clarinet
MSgt Randall Riffle, soloist

Richard Strauss/trans. Hindsley
Till Eulenspiegel's Merry Pranks,
Opus 28

Igor Stravinsky/trans. Patterson
Petrushka
(Première performance)

**Marine Band
GMU Center for the Arts
Sunday, January 18 at 2 p.m.**

Colonel Timothy W. Foley, conducting

SOUSA SESQUICENTENNIAL

*A program of music
by John Philip Sousa*

Overture to *The American Maid*

Suite, *Camera Studies*

The Charlatan Waltzes

trans. Corrie
Galop, "On Wings of Lightning"

Suite, *People Who Live in Glass Houses*

ed. Rogers
The Colonial Dames Waltzes

Myrrha Gavotte

trans. Schissel
Circus Galop from *The Irish Dragoon*

compiled Schissel/trans. Patterson
Descriptive Episode, "Prelude, Battle,
and Victory" from *The American Maid*

**Marine Chamber Orchestra
NVCC Alexandria Campus
Schlesinger Concert Hall
Sunday, January 25 at 2 p.m.**

Captain Jason K. Fetting, conducting

Felix Mendelssohn
A Midsummer Night's Dream Overture,
Opus 21

Dmitri Shostakovich
Cello Concerto No. 1 in E-flat,
Opus 107
GySgt Nathaniel Chaitkin, soloist

Ludwig van Beethoven
Symphony No. 2 in D, Opus 96

**Marine Band
GMU Center for the Arts
Sunday, February 1 at 2 p.m.**

Major Michael J. Colburn, conducting

Johann Sebastian Bach/
trans. Hunsberger
Toccatina and Fugue in D minor,
BWV 565

Alexandre Tansman/trans. Heffler
Sonatine for Bassoon and Piano
(Première performance)
MGySgt Roger Kantner, soloist

Claude Debussy/trans. Patterson
"The Engulfed Cathedral"

Maurice Ravel/trans. Odom
Alborada del gracioso from *Miroirs*

John Philip Sousa/ed. Byrne
March, "The Fairest of the Fair"

Edward MacDowell/
trans. Winterbottom
Suite, *Woodland Sketches*, Opus 51

Sergei Prokofiev/trans. Knox
Andante; Allegro from Piano Concerto
No. 3 in C, Opus 26
(Première performance)
SSgt AnnaMaria Mottola, soloist

John Corigliano
Gazebo Dances

**Marine Chamber Ensembles
George Washington Masonic
National Memorial Auditorium
Sunday, February 8 at 2 p.m.**

Georg Philipp Telemann
Sonata No. 6 in G from
Sonate metodiche

William Penn
Capriccio for Tuba and Marimba

Franz Krommer
Partita in C for Wind Octet, Opus 76

André Previn
Trio for Piano, Oboe, and Bassoon

Salvador Brotons
Sinfonietta da camera

Marine Band
UMD Clarice Smith
Performing Arts Center
Sunday, February 15 at 2 p.m.

Colonel Timothy W. Foley, conducting

Program to include the following:

Jonathan Leshnoff
Concerto for Five Percussionists and Band, *Converging Worlds* (World Première)

Andrea Gabrieli/trans. Ghedini
Aria della battaglia

Marine Chamber Orchestra
NVCC Alexandria Campus
Schlesinger Concert Hall
Sunday, February 22 at 2 p.m.

Major Michael J. Colburn, conducting

Program to include the following:

Bright Sheng
Flute Moon
MSgt Betsy Hill,
flute and piccolo soloist

Igor Stravinsky
Four Norwegian Moods

Ludwig van Beethoven
Symphony No. 4 in B-flat, Opus 60

Marine Chamber Ensembles
George Washington Masonic
National Memorial Auditorium
Sunday, February 29 at 2 p.m.

Aram Khachaturian
Trio for Clarinet, Violin, and Piano

Charles Wuorinen
Saxophone Quartet

Claude Debussy/ed. Grimsey
Four Songs

Ned Rorem
Eleven Studies for Eleven Players

Programs subject to change

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Today, “The President’s Own” mirrors the Marine Band of Sousa’s time. He set in motion the structural elements that form the backbone of the modern Marine Band—diverse instrumentation and repertoire; high standards of musicianship; an extensive library of music; regular recording of Marine Band music; an annual concert tour of the United States; and a wide-reaching campaign for marketing and publicity. It has been more than a century since John Philip Sousa retired from “The President’s Own,” but his influence continues.

The Sousa Sesquicentennial Celebration concert is free and open to the public; tickets are not required. For information, call (202) 433-4011 or visit www.marineband.usmc.mil.

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Prior to 1968, the band’s operations functions were loosely structured. That year, former Marine Band Director Colonel John R. Bourgeois, a gunnery sergeant at the time, began working in a newly-formed office to coordinate the band’s approximately 200 commitments a year. In 1974, when Colonel Bourgeois became an Assistant Director, the office adopted its current structure. By that point, “The President’s Own” was performing 200-250 times annually.

The new Operations Office updated and established policies, some of which were firsts for a military band, including the establishment of a one-day national audition procedure following advertisements in the trade publication, the *International Musician*.

More ceremonial commitments created a need for an assistant drum major, who also assisted in the Operations Office. As commitments continued to increase, the office gained a full-time assistant. Today, the operations office personnel manage a tremendous workload out of the spotlight, but “The President’s Own” could not function without their continuing excellence.

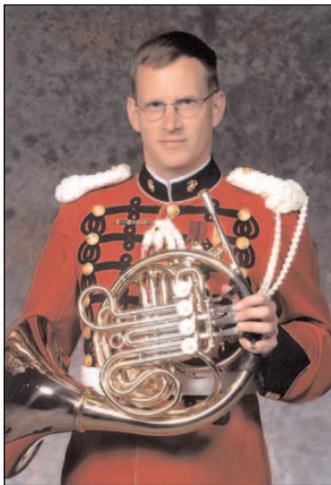


Operations Officer Promoted

During a promotion ceremony in the John Philip Sousa Band Hall, Operations Officer William A. Perry was promoted to the rank of chief warrant officer 4 (CWO-4). Commanding Officer of Marine Barracks Washington, Colonel Daniel P. O’Brien, and Bonnie Perry, CWO-4 Perry’s wife, pinned his insignia.

In his remarks CWO-4 Perry said, “I want to say special thanks to Colonel John R. Bourgeois (Ret.), Major Dennis Carroll (Ret.), Colonel Foley, and Major Colburn. Without their trust and confidence in me, I would not have had this career with the band. I also want to thank my wife, Bonnie, and my daughter, Sydney, for all their love and support.”

STAFF LINES



MSgt Max Cripe
Assistant French horn
Section Leader

Birthday: Feb. 19, 1962
Hometown: Garden City, KS
Family: Wife Irma, daughter Alexa, son Ian
Education: BA from University of Kansas in Lawrence; MA from Wichita State University in Kansas
Joined the band: July 1988
Self-portrait: Quiet, laid-back Kansan
Favorite saying: "Soli Deo Gloria"
Greatest accomplishment: Convincing my wife to marry me (she helped me answer this one)

Pet peeve: Grouchy, negative people
Favorite movie: *Monty Python and the Holy Grail*
Who would play you in a movie: Robert Redford or Danny DiVito
Walter Mitty fantasy: To engineer a high-speed train
Most memorable moment in band: Touring the former Soviet Union
Inspiration: The Apostle Paul
Best-kept secret: I've been married three times (to the same woman)
Favorite food: Deep-dish pizza
Hobbies: Reading, tennis, woodworking
Bad habit: Forgetting people's names, birthdays, phone messages ... I forget what else
Three things always found in your refrigerator: Good beer, cheese, milk for my daily cereal
Most influential teachers: David Wakefield, American Brass Quintet, New York
Professional experience before the band: Aspen Festival Orchestra in Colorado; Wichita Symphony Orchestra
Luxury defined: A first class compartment on any train
Books at bedside: *Institutes of the Christian Religion* by John Calvin, *Nicholas Nickleby* by Charles Dickens, and *New Geneva Study Bible*
Favorite piece of music: Any Gustav Mahler symphony
Place you'd most like to be stranded: Aspen
Last words: "Thanks be to God who gives us the victory through our Lord Jesus Christ."

Vacancies

"The President's Own" announces auditions for the following vacancies:

- Flute:** January 5-6
- Euphonium:** January 12-13
- French horn:** February 2-3
- Trumpet:** February 9-10
- Percussion:** February 16-17
- Saxophone:** February 23-24
- Tuba:** March 22-23
- Trombone:** March 29-30

For more information, please write to:

Operations Officer
U.S. Marine Band
8th and I Streets, SE
Washington, DC 20390-5000
(202) 433-5714
PerryWA@mbw.usmc.mil

Audition repertoire may be found at www.marineband.usmc.mil.

The Marine Band is an equal opportunity employer.

Promotions

- To Chief Warrant Officer 4:** Operations Officer William A. Perry of Houston
- To Master Gunnery Sergeant:** Clarinetist Charles Willett of Alton, IL
- To Master Sergeant:** Bass clarinetist Jay E. Niepoetter of Centralia, IL
- To Gunnery Sergeant:** Operations assistant Preston Mitchell of Lubbock, TX

New Members



Clarinetist Staff Sergeant Harry Ong of Seattle, earned a bachelor's degree from the University of Michigan in Ann Arbor. Prior to joining the band, he performed with the Henry Mancini Institute at the University of California, Los Angeles.



French hornist Staff Sergeant Gabriel Gitman of Pottsville, PA, earned a bachelor's degree from Northwestern University in Evanston, IL, and a master's degree from Boston University. Prior to joining the band, he performed with the Jacksonville Symphony Orchestra in Florida.