

THE ORIGINAL WIND BAND COMMISSIONS OF
“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

by

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ABSTRACT

THE ORIGINAL WIND BAND COMMISSIONS OF “THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

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Historically, the act of commissioning has been a primary method of bringing new works into the wind band repertoire. It is essential to the growth and development of the genre and the ensemble itself. Throughout the twentieth and into the twenty-first century, conductors and composers have collaborated together to establish a robust canon of music for concert bands of all skill levels. These collaborations have been initiated by groups like the Goldman Band, the American Wind Symphony, the American Bandmasters Association, the College Band Directors National Association, and numerous college, high school, and professional bands across the country. America’s oldest, continuously active professional musical organization, “The President’s Own” United States Marine Band, has been actively commissioning new works for wind band since 1980. Although the reputation of the band is world-renowned, the music that it has commissioned deserves more attention.

Since 1798, “The President’s Own” has been the standard-bearer for wind band music. In addition to its historical and ceremonial functions, the Marine Band is a leader in concert programming and musical execution. The commissioning of new literature is a relatively new objective in Marine Band history, but it has made a significant contribution to the canon of wind band repertoire.

The United States Marine Band has commissioned twenty-five original works for wind band. The composers they have engaged represent a wide array of backgrounds, compositional style, and experience. The commissions from “The President’s Own” made significant impacts on the composer’s careers and reputations. In addition, the composers experience working with the Marine Band directors and musicians allowed them to write challenging and substantial new works. These pieces have elevated the quality and depth of band repertoire. Also, the composers have been inspired to write more music for band and encourage others to do the same.

CHAPTER 1: INTRODUCTION

Introduction

The United States Marine Band, otherwise known as “The President’s Own,” is America’s oldest military band. It was founded in 1798 and is considered to be one of the finest concert bands in the world today. President Thomas Jefferson gave the organization its illustrious nickname in 1801 because of the band’s primary mission of providing musical support for the President of the United States and the Commandant of the U.S. Marine Corps.¹ The duties of the band cover the gamut of military and presidential ceremonies, parades, inaugurations, and military funerals. The band also presents numerous concerts in the Washington, DC, area and around the country during its annual concert tours. The Marine Band has a long history of being at the forefront of premiering and performing new works for wind band throughout the 20th century. These premieres include works by many notable composers such as Gustav Holst, Ottorino Respighi, Darius Milhaud, William Schuman, H. Owen Reed, and John Philip Sousa.² Since 1980, the Marine Band has contributed to the canon of the wind band repertoire by commissioning composers to write new music and transcriptions.

1. “Marine Band History,” United States Marine Band, accessed September 2018. <https://www.marineband.marines.mil/About/Our-History/>.

2. U.S Marine Band Library, “Compositions Premiered by the U.S. Marine Band,” (Washington, DC).

Beginning during the tenure of Colonel John Bourgeois, the band's 25th director, and continuing with Colonels Timothy Foley, Michael Colburn, and Jason Fetting, the Marine Band has commissioned twenty-five (as of this writing) new works for wind band, four transcriptions, and one work for chamber orchestra.³ The first half of the list of commissions (1980-1998) features composers who are well-known for their wind band compositions. Names such as Robert Jager, Claude T. Smith, Mark Camphouse, Clare Grundman, James Barnes, David Holsinger, Warren Benson, and W. Francis McBeth make up most of the commissions during this time.⁴ Since the turn of the 21st century, however, the majority of composers commissioned are writers primarily established in the orchestral or chamber music world. For some of these composers, the opportunity to work with the Marine Band was their first foray into writing music for concert band.

Commissioning music for band is not new. It has been essential to the development of wind literature since early in the 20th century. Organizations such as the Goldman Band, the American Wind Symphony, the West Point Band, the American Bandmasters Association, and the College Band Directors National Association have been highly active in commissioning composers to write for the wind ensemble. Their commissioning projects have produced an enormous amount of new music for the wind band repertoire. Also, there has been extensive and useful research conducted about these organizations and their various commissioning projects. It is evident from this research

3. U.S. Marine Band Library, "Compositions Commissioned by the U.S. Marine Band," (Washington, DC).

4. Ibid.

that commissioning composers to write new music for wind band furthers the development of quality repertoire, creates opportunities for composers, and enhances the reputation of the organization that initiates the commission.

Purpose of the Study

The three purposes of this study are: (1) to document the history of the commissions by the United States Marine Band, (2) to examine the process undertaken by Marine Band Directors when they commission a new work, and (3) to explore the influence that the commissions may have had on the composers themselves, either in their careers or in what they learned through the commissioning process. By studying the commissioned pieces and interviewing the conductors and living composers of the works, this study will seek to find answers to the following questions:

- Has the composer's reputation been enhanced by collaborating with the U.S. Marine Band? If so, how?
- What were the purposes or occasions for commissioning these works?
- Why is it important for U.S. military bands to commission new works?
- How did the conductor and composer collaborate?
- How were the composers selected?

This study is a comprehensive document that will bring increased attention to the works and the composers themselves. It will show the contributions the Marine Band has made to wind band repertoire and highlight the importance this organization places on promoting new American music. Finally, it will give interested readers a unique glimpse into the commissioning process of this historic ensemble.

Background/Literature Review

The topic of concert band music commissions is of interest to conductors, composers, performers, and other scholars of music. Numerous projects explore and document the history, process, and importance of commissioning new works for wind band. In considering relevant resources, this review focuses on those that explore not only the history, importance, and process of commissioning but also the role of military bands in commissioning and the particular composers that have been commissioned by the Marine Band.

The topic of the process and benefits of commissioning new works for wind band was well presented in the dissertation “A Study in the Process of Commissioning New Music for the Concert Band,” by J.R. McAllister in 2012. McAllister’s purpose was to examine the commissioning process thoroughly. He did this by commissioning a new work for a school band and studying the student learning process throughout the implementation of the new piece. Interestingly, he examined the attitudes and motivating factors of the composer and conductor involved in the commissioning projects.⁵ McAllister’s document helps establish evidence of the importance of commissioning new music for band, both as an educational tool and as a means of furthering the development of repertoire. He found that as the interview subjects debated the merits between so-called “educational music” and “art music” in the wind band world, they all agreed the “wind band is the medium of choice for composers who are interested in having a large

5. James R. McAllister, "A Study of the Process of Commissioning New Music for the Concert Band." (D.M.A. diss., University of Kansas, 2012), 5-7, accessed September 18, 2018. <https://search-proquest-com.mutex.gmu.edu/docview/1038974673?accountid=14541>.

ensemble perform their music.”⁶ This reinforces the notion that commissions are useful as a means of adding music to the canon of wind band music. However, because McAllister’s study focused exclusively on student-level music, it is not known whether his conclusions would apply to music commissioned for a professional ensemble. Also, while McAllister considered the motivating factors of the composers, he did not evaluate the resulting impact of the commissions on the composer’s career.

A second document that discusses the process of commissioning new music for wind band is “Commissioning a Work for Wind Band: From Concept to Premiere” by Michael Robinson. Like McAllister, Robinson took on the task of commissioning a new work for wind band in order to examine and document the process so that others would be encouraged to commission music.⁷ The author states his rationale plainly: “The key to the artistic acceptance of the wind band is the quality of the repertoire,” and “it is the job of the wind conductor, mainly through the commissioning process, to keep this dynamic evolution moving forward.”⁸ The main focus of Robinson’s dissertation is a description of the actual process of commissioning a new piece through the phases of conception, production, and preparation. As with McAllister, this dissertation focused on music for students rather than professional level music.

6. McAllister, "A Study of the Process of Commissioning New Music," 5-7.

7. Michael C. Robinson. "Commissioning a Work for Wind Band: From Concept through Premiere." (D.M.A. essay, University of Miami, 1998), 11, accessed September 18, 2018. In ProQuest Dissertations & Theses Global, <https://search-proquest-com.mutex.gmu.edu/docview/304430291?accountid=14541>.

8. Ibid., 11.

Several books and documents explore the history of bands and commissioning projects in the United States. These histories are significant and provide context for the commissioning work begun by the Marine Band in 1980. One such history is *The Winds of Change* by renowned band conductor Frank Battisti. In chapter 9, Battisti chronicles a detailed history of the many contributions to band literature that have come about through the commissioning process. He states that “since World War II, the practice of commissioning works for the contemporary wind band/ensemble has motivated and stimulated composers to view the wind band/ensemble as a new and interesting medium.”⁹ This chapter, in particular, is a valuable resource for anyone wanting to study the extensive history of wind band commissioning. Notably, it includes a list of the Marine Band’s contributions between 1980 and 1998.¹⁰ It does not, however, go any further than merely listing the works and their date of composition.

Battisti continues the chronicle in his 2018 book, *The New Winds of Change*, again listing the commissioned works and their respective dates, but with a bit more detail and some program notes. In this volume, the author describes more recent commissions, including Marine Band commissions by David Rakowski, Michael Gandolfi, and Melinda Wagner.¹¹ Battisti’s volumes include helpful records of

9. Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Conductor* (Galesville, MD: Meredith Music Publications, 2002), 186.

10. Ibid., 204.

11. Frank L. Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Music* (Delray Beach, FL: Meredith Music Publications, 2018), 201-202, 296-297, 334-335.

commissioned works; however, those records are brief entries amongst over 400 pages of band history. Battisti's scope did not include specific consideration of the influence of the Marine Band or the composer/conductor relationship within the commissioning process.

In 1994, a dissertation by Robert Belser explored the rich history and contributions of Edwin Franko Goldman and his son, Richard Franko Goldman, to the band repertoire. In the document titled "Original Works for Concert Band Premiered or Commissioned by Edwin Franko Goldman, Richard Franko Goldman, and the Goldman Band, 1919-1979," Belser concluded that:

At the beginning of the Goldman Band's history in 1911, the original literature was predominantly light in nature. This literature consisted of transcriptions, arrangements of works from other media, and marches. The growth in the repertory of serious wind band literature was a direct result of the influence of Edwin Franko Goldman, his son Richard Franko Goldman, and Ainslee Cox, the assistant director of the band with Richard Franko Goldman.¹²

According to Belser's research, the Goldmans were directly responsible for commissioning over 40 new works for concert band during the 20th century,¹³ essentially setting the groundwork and establishing the template for conductors and organizations to follow their example. This history helps to establish the need for further study of other commissioning projects and their respective ensembles.

Another document that explores and documents the history of wind band commissioning was written in 1980 by William Nicholls. In "Factors Contributing to the

12. Robert Steven Belser. "Original Works for Concert Band Premiered or Commissioned by Edwin Franko Goldman, Richard Franko Goldman, and the Goldman Band, 1919-1979." (D.M.A diss., The University of Iowa, 1994), 2, accessed September 20, 2018, <https://search-proquest-com.mutex.gmu.edu/docview/304096870?accountid=14541>.

13. Ibid., 60-61.

Commissioning of American Band Works Since 1945,” Nicholls set out to “examine the commissioning process as it relates to musical composition for the American Wind Band” and “to determine certain influences and circumstances which have acted upon the commissioning of band works.”¹⁴ This is another comprehensive study on the importance, history, and process of new commissions for band. Nicholls chronicles the commissioning efforts of professional organizations/associations, educational institutions, and professional bands between 1945 and 1980. He stresses that it is vital for conductors to commission new works and to teach young conductors to do the same.¹⁵ In the section on military bands, he observes that the first significant commission by a military band was Hindemith’s *Symphony in Bb*, commissioned by the United States Army Band in 1951.¹⁶ Up until that point, military bands were not responsible for much in terms of commissioning new works. Nicholls even refers to the amount of “red tape” involved in this venture and the frustration it brought for military bandsmen.¹⁷ In a fascinating 1979 interview with former Marine Band Director Dale Harpham (1972-1974), Nicholls learned that Harpham attempted to go through the commissioning process with the Marine Band during his tenure. Harpham stated:

Though I attempted several times, I was never successful in convincing the Marine Corps authorities that a high priority should be given with their annual

14. William D. Nicholls. "Factors Contributing to the Commissioning of American Band Works Since 1945." (D.M.A. diss., University of Miami, 1980), Abstract and 1, accessed September 20, 2018. In ProQuest Dissertations & Theses Global, <https://search-proquest-com.mutex.gmu.edu/docview/303010575?accountid=14541>.

15. Ibid., 57.

16. Ibid., 25.

17. Ibid., 25.

budgeting considerations for the commissioning of new band compositions. To my knowledge, no director of the U.S. Marine Band, before or after me, had been successful in that respect.¹⁸

Interestingly, only one year after Nicholls's interview with Harpham, the Marine Band, under the direction of Colonel John Bourgeois, commissioned their first new work for band.

There have been a few documents that directly relate to military bands and their commissioning efforts. One, written in 2004 by Kevin Griggs, is titled "The Role of Military Bands as Professional Ensembles in the Wind Genre: A Study of Selected Works Commissioned by the United States Air Force Band During the Tenure of Colonel Lowell Graham." The purpose of Griggs's study was:

To examine the structure, benefits, performance level, and general musical philosophy of military bands, consider repertoire and concert programming considerations as they relate to military musical philosophy, and study certain representative works commissioned for the Air Force Band in Washington, DC and the Air Force Heritage of America Band at Langley Air Force Base."¹⁹

A large part of the document focuses on two commissions by Colonel Lowell Graham while he was the director of the Air Force Band. Griggs set out to determine the quality of the commissioned pieces and their value to wind band repertoire. He concluded that the quality of these works was high and that the military would continue to be an

18. Nicholls, "Factors," 26.

19. Kevin D. Griggs. "The Role of Military Bands as Professional Ensembles in the Wind Genre: A Study of Selected Works Commissioned by the United States Air Force Band during the Tenure of Colonel Lowell Graham." (D.M.A. diss., University of Northern Colorado, 2004), 12, accessed September 19, 2018. In ProQuest Dissertations & Theses Global, <https://search-proquest-com.mutex.gmu.edu/docview/305135334?accountid=14541>.

excellent source for adding quality literature to the repertoire.²⁰ Additionally, he concludes and emphasizes that the military band is a viable career option for performing musicians and a vehicle for serious band literature.

It is helpful to consider Griggs's study and his conclusions. However, his study is limited to only one branch of the military, only two bands within that branch, and only one conductor of those bands. The conclusions he draws are dependent upon many factors specific to the United States Air Force Band, including its duties and programming history. Are Griggs' conclusions consistent with the commissioning history of the U.S. Marine Band under multiple conductors? A study with such a scope could shed further light on the value and impact of military band commissions.

In 2017, Matthew Morse wrote a dissertation in which he endeavored to create a record of the U.S. Military Academy Band's Wind Commissioning Project, which celebrated the bicentennial of the West Point Academy in 2002. In addition to creating the record, Morse strove to describe the process and circumstances by which the project's music was created and premiered. Last, Morse sought to bring increased attention to the project and its music.²¹ The result is a history of the project with brief descriptions of each work that was commissioned by the U.S. Military Academy Band between 1996 and 2002. Morse interviewed many of the commissioned composers and conductors to learn about their experiences and to gather information about the music itself. Most of the

20. Griggs. "The Role of Military Bands as Professional Ensembles," 12.

21. Matthew Morse. "The West Point Band's Wind Commissioning Project in Celebration of the Bicentennial of the United States Military Academy." (D.M.A. diss., University of North Texas, 2017), 3, accessed September 18, 2018. In ProQuest Dissertations & Theses Global, <https://search-proquest-com.mutex.gmu.edu/docview/2008972345?accountid=14541>.

composers' comments were limited to the structure of the music, and not on the impact or process.

Similar to Morse, Jeffrey Renshaw cataloged new works in *The American Wind Symphony Commissioning Project*, published in 1991. This volume is a descriptive catalog of the works commissioned by the American Wind Symphony between 1957 and 1991. It was designed “to serve as a reference source for the conductor, music librarian, and concert program writer as well as a basis for the music scholar, historian, and composition student who may wish to view these works individually or as a unit, studying their content and historical reflection of the era in which they were created.”²² For each work in Renshaw's catalog, the author used the following subheadings: number of performers, date of composition, publisher number, duration, score accessibility, composer's nationality, composer dates, and biographical information, instrumentation, compositional characteristics, and programming category.²³ Notably, Morse used the same format for entries in his dissertation. Both researchers provided the first page of each score as a visual aid, adding even greater detail and clarity to a format that is worth replicating. My study of the Marine Band commissions, including a catalog formatted similarly to Morse's and Renshaw's, will be a valuable resource for conductors, music librarians, and other scholars of music.

22. Jeffrey H. Renshaw. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991*. (New York: Greenwood Press, 1991), xi.

23. Ibid., xii-xiii.

In addition to the literature on the topic of commissioning music for band, there is some research on the Marine Band itself and on a select number of works commissioned by the Marine Band. In 1970, Kenneth Carpenter wrote a dissertation on the history of the Marine Band, which could prove to be a valuable resource for citing the historical importance of the band but does not cover the period that includes any commissions. Jeffrey Malecki's dissertation, "Colonel John R. Bourgeois: A Biography and Analysis of Transcription Style," contains a brief biographical sketch of the former Marine Band director but focuses primarily on Bourgeois' methods of transcribing music for wind band. Malecki does state that Bourgeois was reluctant to replace traditional repertoire with new compositions yet positively recognized the contributions of late 20th century composers such as Barnes, Benson, Jager, Smith, Gandolfi, and Wagner, all of whom were eventually commissioned by the Marine Band.²⁴ Ironically, he was the first director to commission new music for the Marine Band and was responsible for eleven new works. The topic of Bourgeois' role in the establishment of commissions by the Marine Band is worthy of further consideration.

An unpublished paper by Art Pittman (1997) contains brief sketches of the pieces commissioned by the Marine Band between 1980 and 1990. The paper also highlights commissioned works by the Army Band and Air Force Band during this period. Although helpful in elemental content, this is an unpublished source. The concise descriptions

24. Jeffrey Alan Malecki. "Colonel John R. Bourgeois: A Biography and Analysis of Transcription Style." (D.M.A diss., University of Nevada, Las Vegas, 2011), 14, Accessed September, 2018. <https://search-proquest-com.mutex.gmu.edu/docview/886761314?accountid=14541>.

(eleven works covered in eight pages) that Pittman offers will be expanded and updated in this study of all Marine Band commissions.²⁵

The literature that exists regarding specific composers and compositions that make up the commissions of the Marine Band is vast and varied. Program notes and biographies are available in the Marine Band library, on composers' websites, and in other published sources. There are a few scholarly dissertations that discuss some of the commissions made by the Marine Band. However, these resources stop short of explicitly addressing the questions which are the focus of this study. For example, in her "Study of Three Works for Wind Ensemble," Anne-Marie Houy analyzed Michael Gandolfi's *Flourishes and Meditations on a Renaissance Theme*, commissioned by the Marine Band in 2011. Although Houy's project contains a thorough musical analysis of the piece, it does not specifically address the topic of the commissioning process. The author does quote Gandolfi as stating that he considers the Marine Band to be "the quintessential concert band of our time," and he also "commented favorably on this historically symbiotic relationship between commissioners and composers, believing that writing for someone or something brings forth ideas for the composer that may not have existed otherwise."²⁶ These statements reveal that there is more to uncover about the relationship between the "quintessential concert band of our time" and the many composers that have been asked to write for it.

25. Art Pittman. "Commissioned Works for Winds and Percussion by Three Washington, DC Military Bands." (M.M. paper, George Mason University, 1997), 26-34.

26. Anne-Marie Houy. "Living Tradition in Music: A Study of Three Recent Works for Wind Ensemble." (D.M.A. diss., Baylor University, 2015), 60, accessed September 19, 2018. In ProQuest Dissertations & Theses Global, <https://search.proquest.com/docview/1694871166?accountid=14541>.

In the book series *Composers on Composing for Band*, compiled and edited by Mark Camphouse, there is some useful information about some of the composers who have written pieces for the Marine Band. In addition to biographical information, the chapters include comments from each composer about commissioning music. Volumes One and Two of this resource contain comments from composers Robert Jager, James Barnes, Mark Camphouse, David Holsinger, and W. Francis McBeth, who discuss their thoughts about the process and philosophy of commissioning music. Prominent band composer James Barnes poignantly said, “For more mature ensembles, a new work becomes a gift to the whole world of wind band music.”²⁷ This resource certainly supports the assertion that commissioning music benefits the entire musical community. Unfortunately, the scope of the resource does not contain any information specific to works composed for the Marine Band.

A final, rich resource that contains valuable information regarding some of the specific pieces commissioned by the Marine Band is the book series, *Teaching Music Through Performance in Band*, compiled and edited by Richard Miles. This exhaustive, ten-volume set contains entries on hundreds of concert band works; it includes biographical information on the composers as well as formal and historical analysis of the music. Of the twenty-five pieces commissioned by the Marine Band, six are represented in this book series.²⁸ In order for historians, composers, and others to gain a

27. James Barnes, *Composers on Composing for Band*, ed. Mark Camphouse (Chicago, GIA Publications, 2002), 16.

28. Richard Miles, ed., *Teaching Music through Performance in Band, Vol. 1-10*. (Chicago: GIA Publications, 1997-2015).

comprehensive appreciation for the scope and significance of Marine Band commissions, more research is needed.

As a result of literature review, it is clear that conductors, composers, and music scholars desire information regarding the process and history of commissioning new works for concert band. It is evident that commissioning has been a primary and effective method of bringing new music into the repertoire. Since the premiere military bands are an essential part of band culture, any commissioning activity done by them is worthy of being studied. After my review of the existing literature surrounding the topic of commissioning new music for the wind band, military band commissioning, and the Marine Band, I found there to be research documents that are similar, but not specific to, the topic and works that will be considered here.

Research Design and Methodology

This dissertation consists of two main sections. Section One contains a brief history of “The President’s Own” plus chapters on each director that has been involved in the commissioning process. This establishes the importance of the organization and includes the directors’ approach to selecting a composer and their perspective on the importance of commissioning new music for band. Section Two comprises information about the commissioned works themselves. It is organized in chronological order. The content of these chapters focuses on information about the commissioned works, brief biographical information about each composer, and relevant information obtained from personal interviews with the conductors and composers. Specifically, it includes composition/premiere date, instrumentation, duration, number of performances by the Marine Band, basic compositional characteristics, and relevant program notes.

The research for this project uses a combination of methods for gathering data. A primary method is direct interaction with the musical scores of the selected works. The Marine Band library in Washington, DC contains all of the relevant scores as well as program notes, composer information, performance history, and primary source material that has been needed. Articles, interviews, reviews, or scholarly documents that are relevant to this music are also studied. Where possible, composers who have been commissioned to write music for the Marine Band were interviewed. The interviews were conducted either in person or by email, phone, or Skype. Each person interviewed was provided an approved Informed Consent Form, which they signed and returned. Interviews with the four most recent Marine Band directors were also undertaken.

The structure for documenting/cataloguing each individual work will be based on the format used by Morse and Renshaw (mentioned in the literature review section of this document). I will not be conducting a thorough harmonic or formal analysis of each work. The information provided will include:

- Premiere date/location/conductor
- Instrumentation
- Publisher
- Brief description of:
 - Form
 - Melodic Content
 - Harmonic Content
 - Rhythmic Content
 - Performance Challenges

Due to the amount of music that the Marine Band has produced, this project will be limited to a discussion of the original works for wind band that the group has commissioned since 1980. The four commissioned transcriptions will briefly be mentioned but will not be discussed in depth. There is a plethora of other transcriptions that Marine Band arrangers and others have produced, but they will not be considered here. In addition, there are numerous works that have been dedicated to “The President’s Own” or premiered by the organization that are not a part of this research. In considering which original works to include, the following definition was used: a Marine Band

commission is a work that the Marine Band and its directors *requested a composer to write for them.*

CHAPTER 2: THE UNITED STATES MARINE BAND AND ITS ORIGINAL COMMISSIONS

A Brief History of the United States Marine Band

In order to understand the potential impact and importance that the Marine Band has had on American band music, a short introduction to the storied history of the “The President’s Own” is necessary. The United States Marine Band was established by an act of Congress, signed by President John Adams on 11 July 1798.²⁹ The act stated that the newly re-established Marine Corps employ thirty-two fifers and drummers, whose primary duties were recruitment and entertainment of local residents.³⁰ The “fifes and drums” performed their first public concert in Washington, DC on 21 August 1800 and made their White House debut in the yet unfinished executive mansion on 1 January, 1801. The performance was part of a New Year’s Day celebration hosted by President John Adams and his wife, Abigail.³¹ On 4 March 1801, the band performed at the inauguration ceremony of third President Thomas Jefferson and has been featured at every Presidential inauguration since that time. Jefferson, an avid music lover, is credited

29. “Our History,” United States Marine Band, accessed March 24, 2019, <https://www.marineband.marines.mil/About/Our-History/>.

30. Ibid.

31. Ibid.

with giving the band its prestigious nickname, “The President’s Own.”³² Other important milestones in the band’s history include performances at James Madison’s inaugural ball in 1809, the groundbreaking of the C & O Canal in 1828, the laying of the cornerstone of the Washington Monument in 1848, the dedication of the National Cemetery at Gettysburg in 1863, the unveiling of the Statue of Liberty in 1886, and leading the funeral procession for John F. Kennedy in 1963.³³

As will be seen throughout this research, it was the leaders of the Marine Band who eventually made it the prestigious ensemble it is today. Most band scholars recognize the significant achievements and innovations that were made by the legendary John Philip Sousa, who led the Marine Band from 1880-1892. However, more attention should be paid to one of his predecessors, Francis Scala, who led “The President’s Own” from 1855-1871. The Italian born musician inherited a band that was very different from the one we know today and helped modernize both the repertoire and the instrumentation. He increased the size of the band from around ten to approximately thirty-five and established a full complement of woodwinds, at a time when brass instruments dominated most bands.³⁴ Scala also composed and arranged many new works for the band during his tenure as director, expanding the repertoire and impressing audiences. These included popular songs of the day as well as standard works from classical repertoire and well-

32. “Our History,” United States Marine Band, accessed March 24, 2019, <https://www.marineband.marines.mil/About/Our-History/>.

33. “Our History,” United States Marine Band.

34. “Francis Scala,” History of Our Directors, United States Marine Band, accessed March 24, 2019, <https://www.marineband.marines.mil/About/Our-History/History-of-the-Directors/Francis-M-Scala>.

known Italian operas and overtures.³⁵ Scala left the Marine Band in 1871, entrusting a legacy that would be even further expanded by Sousa beginning in 1880.

John Philip Sousa is the most famous director of the Marine Band, leading the band from 1880-1892. In addition to composing many marches that won him much acclaim, he replaced much of the band's repertoire with orchestral transcriptions, established a stricter rehearsal schedule, obtained better personnel, and took the band on its first national concert tour.³⁶ The tours have become an important tradition of the Marine Band and a primary way for the band to connect with the American people. The Marine Band made its first recordings under Sousa, and by 1897, over 400 titles on wax cylinders were available, making Sousa's marches some of the most popular pieces of the day.³⁷ After leaving the Marine Band in 1892, Sousa started his own professional band and would eventually take them on a worldwide tour, cementing his reputation as one of the most famous musicians in the world.

Throughout the twentieth century, the Marine Band continued to establish its reputation as a world-class musical organization, especially under the leadership of William H. Santelmann (1898-1927) and his son William F. Santelmann (1940-1955). The elder Santelmann was responsible for establishing the Marine Orchestra, showcasing

35. Michael Ressler, "Historical Perspectives on The President's Own United States Marine Band," Marine Band library, Washington, DC, 11-12.

36. "John Philip Sousa," Our History, United States Marine Band, accessed March 23, 2019, <https://www.marineband.marines.mil/About/Our-History/John-Philip-Sousa/>.

37. Ibid.

the band on the radio, and increasing the concert schedule in the Washington DC area.³⁸

The band also began performing at band conventions and events around the country, premiering many new works for wind band. At the third annual convention of the American Bandmasters Association in 1930, the Marine Band premiered Gustav Holst's *Hammersmith* and Ottorino Respighi's *Huntingtower: Ballad for Band* under the baton of Taylor Branson.³⁹ In 1950, the younger Santelmann conducted the premiere of *La Fiesta Mexicana* by H. Owen Reed, which was dedicated to the Marine Band and has become a standard in wind band repertoire.

The reputation of "The President's Own" as a premiere ensemble in the wind band world persisted throughout the latter half of the twentieth century as the group performed at more band conventions and important events around the country. Since 1970, the band has been featured at every significant band convention around the world. These include the conventions of the American Bandmasters Association (1977, 1981, 1982, 1984, 1987, 1990, 1993, 2011, 2017), College Band Directors National Association (1999, 2008), National Band Association (1984, 1992, 1996), National Association for Music Educators (1988, 2008, 2012), Texas Bandmasters Association (1988, 2007, 2012, 2018), and the World Association for Symphonic Bands and Ensembles (1987, 2001, 2009).⁴⁰ The band performed at the Mid-West Band and Orchestra Clinic (1958, 1982, 1988,

38. Kenneth W. Carpenter, "A History of the United States Marine Band," (Ph.D. diss., University of Iowa, 1970), 3.

39. U.S. Marine Band Library, "Compositions Premiered by the U.S Marine Band," (Washington, DC).

40. Ibid.

1993, 1998, 2004, 2010, and 2016),⁴¹ the 1960 Winter Olympic Games, and at the 1964 New York World's Fair.⁴² In addition to the musical contributions of the four most recent directors (who will be featured later), the Marine Band has been a part of many more recent historical events in our country. The band performed at the re-dedication ceremony of the Statue of Liberty in 1986, the National Victory Parade for those who served in Desert Storm in 1991, at Ground Zero for the first anniversary of the 9/11 attacks in New York City, and at the state funeral procession for former President Ronald Reagan in 2004.⁴³

In an article in *Time Magazine* highlighting the 200th anniversary of “The President’s Own” in 1998, Hugh Sidey praised the band as not only an historic part of American life, but an accomplished and highly respected musical ensemble. He said, “The U.S. Marine Band, a band now judged by experts to be the best the world has ever produced,”⁴⁴ a bold statement that is echoed by many throughout the critical and musical world. Reviews from newspapers and magazines paint a picture of how important and revered this ensemble has become. Effusive quotes are found throughout time and the pages of the *Washington Post* and other publications. Joseph McLellan, in a review of an All-Wagner concert at the Kennedy Center, wrote, “...some of the most glorious sounds I have ever heard in the Kennedy Center Concert Hall. In sheer power, precision, and

41. U.S. Marine Band Library, “Compositions Premiered.”

42. Carpenter, “A History,” 208-209.

43. “Our History,” United States Marine Band, accessed March 24, 2019, <https://www.marineband.marines.mil/About/Our-History/>.

44. Hugh Sidey, “Glory Raised High By Horns,” *Time Magazine*, July 20, 1998, 8.

opulence of tone, the Marine Band is a most impressive organization....”⁴⁵ Tom Huizenga wrote, “...[The Marine Band] proved once again that it’s a vital, super-polished ensemble, unafraid to add challenging, contemporary pieces to its cache of John Phillip Sousa marches and wind transcriptions...Foley and the USMB played flawlessly throughout the concert.”⁴⁶ John Williams, one of the most well-known and respected film composers in history, has a deep admiration and respect for “The President’s Own.” After the ceremony in which Williams received the Kennedy Center Honor Award, his quote speaks volumes. “What thrilled me was the Marine Band...I just love the level of the sound and breadth of what they can do.”⁴⁷ It is clear that the United States Marine Band has had a significant role in American history and American music. Its association with the White House and its primary mission of providing musical support for the President and the Commandant of the Marine Corps have put it on the front lines of many historical events in our country, making it unique among the service bands. Today the Marine Band participates in hundreds of ceremonies and concerts each year. In addition to its primary mission at the White House, other events include Full Honors funerals at Arlington National Cemetery, military functions, Honor Flight ceremonies, Friday Evening Parades at Marine Barracks, indoor and outdoor concerts, and educational programs throughout

45. Joseph McLellan, “The Marine Band’s Musical Muscle,” *The Washington Post*, March 10, 1983.

46. Tom Huizenga, “Performing Arts,” *washingtonpost.com*, April 10, 2002, accessed in Marine Band Library, Washington, DC.

47. John Williams, quoted in Kathy Blumenstock, “Six Stars Glitter Along the Potomac,” *washingtonpost.com*, December 14, 2004, accessed in Marine Band Library, Washington, DC.

the Washington, DC area.⁴⁸ The diversity of duties and musical demands of “The President’s Own” require musicians of a high level of accomplishment. They are selected from auditions, much like those of major symphony orchestras.⁴⁹ Many have advanced degrees from some of the most prestigious music schools in the country, such as the Juilliard School, the Eastman School of Music, the New England Conservatory, the University of Michigan, Indiana University, and the University of North Texas.

48. “About The President’s Own,” United States Marine Band, accessed April 23, 2019, <https://www.marineband.marines.mil/About/>.

49. Ibid.

John R. Bourgeois

The person first responsible for commissioning new works for the “The President’s Own” was the twenty-fifth director of the Marine Band, Colonel John R. Bourgeois. His leadership and vision began an ongoing tradition of commissioning high-quality repertoire for concert band that continues to this day.

Bourgeois was born in 1934 in Gibson, Louisiana and began playing the French horn in high school.⁵⁰ While in high school, his band director primarily programmed orchestral works arranged for winds. Because of this, Bourgeois developed a lifelong interest in and advocacy for quality transcriptions for the band. His exposure to standard band repertoire came during his studies at Loyola University in New Orleans, Louisiana. While at Loyola, Bourgeois observed conductors keenly. He was especially interested in conductors from the Italian opera tradition, such as Renato Cellini, who directed the New Orleans Opera from 1954-1964.⁵¹ Bourgeois’s initial conducting training came not from formal study but his observations of Cellini and other well-known conductors such as Leopold Stokowski and Arturo Toscanini.⁵²

John Bourgeois joined the United States Marine Corps in 1956; he worked as a copyist, arranger, and hornist for a Marine fleet band in San Francisco, CA. In 1958 he won an audition with “The President’s Own” and joined the premiere band as a hornist

50. Jeffrey Alan Malecki. “Colonel John R. Bourgeois: A Biography and Analysis of Transcription Style,” (D.M.A. diss., University of Nevada, Las Vegas, 2011), 3.

51. Ibid., 5.

52. Ibid., 4.

and arranger.⁵³ Dale Harpham, who served as Marine Band Director from 1972-1974, became a mentor to Bourgeois.⁵⁴ After Harpham's retirement, Jack Kline became director and selected Bourgeois as assistant director. Five years later, in 1979, John Bourgeois became the twenty-fifth director of the United States Marine Band.

There are many legacies left by Colonel Bourgeois on the Marine Band. One concerned the perception that the Marine Band, which had a high level of technical proficiency, simply could not play softly and with nuance and finesse. The term "machine band" had been used to describe the group that Bourgeois inherited. One of Bourgeois' first goals as director was to change this. He focused on the ensemble's ability to play softly, especially in the clarinet section.⁵⁵ It took several years to get a large section of virtuoso players on board with the idea of softer dynamic playing. However, Bourgeois persisted in his quest and eventually succeeded in changing the entire sound of the band. One of the highest compliments he ever received was from a patron at one of the band's concerts who remarked, "You know, your band can play soft, softer than an orchestra."⁵⁶ Bourgeois would also break ground by taking his new-sounding band outside of the United States for its first-ever overseas performances. The

53. "Colonel John R. Bourgeois biography," jrbourgeois.com, accessed February 26, 2019, <http://jrbourgeois.com/>.

54. Malecki, "Colonel John R. Bourgeois," 9.

55. John Bourgeois, phone interview with author, February 25, 2019.

56. Ibid.

band traveled to the Netherlands in 1985 and went on an historic tour of the former Soviet Union in 1990.⁵⁷

John Bourgeois had a close association with the band world outside of the Marine Band. He served as president of the American Bandmasters Association, the National Band Association, and the John Phillip Sousa Foundation, as well as on the boards of the World Association of Symphonic Bands and Ensembles and the Association of Concert Bands.⁵⁸ Through his involvement with these organizations, Bourgeois developed connections with numerous composers. Undoubtedly, the first commissions from “The President’s Own” grew out of these connections.

Throughout his career, John Bourgeois received numerous high accolades. Notably, upon his promotion to Colonel in 1983, he was only the second Marine Band Director to-date to reach the rank of Colonel.⁵⁹ His other awards include the Phi Beta Mu Outstanding Bandmaster Award (1986), the Kappa Kappa Psi Distinguished Service to Music Award (1987), the Mid-West Medal of Honor (1993), and a distinguished service medal from President Bill Clinton.⁶⁰ In 1988 he was elected to the Academy of Wind and Percussion Artists of the National Band Association. He received a Phi Mu Alpha Sinfonia citation “for service and dedication to music and country” in 1991.

57. “History of the Directors,” United States Marine Band, accessed February 25, 2019, <http://www.marineband.marines.mil/About/Our-History/History-of-the-Directors/John-R-Bourgeois/>.

58. Ibid.

59. Malecki, “Colonel John R. Bourgeois,” 11.

60. “Colonel John R. Bourgeois biography,” jrbourgeois.com, accessed February 26, 2019, <http://jrbourgeois.com/>.

In seventeen years as director of “The President’s Own” United States Marine Band, John Bourgeois had changed the perception and sound of the ensemble, made it internationally respected, and helped launch twelve brand-new pieces for concert band. He retired from the Marine Band in 1996, leaving the band in the capable hands of Timothy Foley. The change of command ceremony received national attention, attracting reporters from all of the major news networks. Peter Jennings, then the evening anchor for ABC News, selected Bourgeois as “Person of the Week.”⁶¹ After the change of command concert, Washington Post music critic Tim Page wrote, “Bourgeois leaves his ensemble in terrific shape; indeed, it would be hard to imagine any band playing with greater vigor, precision, and timbral variety...Washington is very generous with its standing ovations. But Bourgeois deserved each and every one he received last night.”⁶²

It is unclear why the Marine Band began commissioning music in 1980, but it is clear that John Bourgeois was responsible for starting this tradition. He wanted to showcase the Marine Band when it performed at special events around the country and bring new music into the repertoire at the same time. When one looks at the composers that Colonel Bourgeois worked with and commissioned to write for the Marine Band, it is clear that most were born from his association with the numerous band organizations such as the ABA and the Sousa Foundation. Most of the composers were members of these organizations and had composed many works for concert band. Bourgeois considered many of them also to be close friends, including Robert Jager, Claude T.

61. “Colonel John R. Bourgeois biography,” jrbourgeois.com.

62. Ibid.

Smith, Warren Benson, Clare Grundman, James Barnes, and Francis McBeth.⁶³ It was important to him that the band stood as a vehicle for bringing new music into the repertoire and as an example of what a wind band could do. He believes that the concert band is a viable, even “magical” ensemble, and the music that the band is commissioning now is “heads and tails above anything else he is hearing or seeing.”⁶⁴

Table 1. Works Commissioned by John Bourgeois

Title	Composer	Year of Commission
<i>Sea Songs</i>	Thomas Knox	1980
<i>Tableau</i>	Robert Jager	1982
<i>Esprit de Corps</i>	Robert Jager	1984
<i>Variations of a Hymn by Louis Bourgeois</i>	Claude T. Smith	1984
<i>A Rhapsody on Christmas Carols</i>	Claude T. Smith	1986
<i>The Deathtree</i>	David Holsinger	1986
<i>Concord</i>	Clare Grundman	1987
<i>Elegy</i>	Mark Camphouse	1987
<i>Fantasy Variations on a Theme by Niccolo Paganini, Opus 71</i>	James Barnes	1988
<i>Concertino for Clarinet and Winds, Opus 83</i>	Martin Mailman	1990
<i>Meditation on “I Am For Peace”</i>	Warren Benson	1990
<i>When Honor and Whisper Shouts</i>	W. Francis McBeth	1998

63. Bourgeois, phone interview with author, February 25, 2019.

64. Ibid.

Timothy Foley

A Pennsylvania native, Timothy Foley studied clarinet with Anthony Gigliotti, who was principal clarinet in the Philadelphia Orchestra for forty-seven years.⁶⁵ Foley continued his clarinet studies at Oberlin Conservatory, where his association with student composers led to an interest in studying their music.⁶⁶ Foley took it upon himself to put together an ensemble of musicians to play some of these new compositions. In order to do this, he needed to gather musicians, learn a score that no conductor had ever seen before, rehearse the music, and perform it in a concert. There was no conducting major at that time at Oberlin, so Foley did this all on his own. The experience ignited his love of new music and leading musicians to perform it.

Foley joined the Marine Band in 1968 as a member of the clarinet section. After several years, he recognized an opportunity to continue his interest in conducting through the band's newly established chamber music series. Begun in the early 1970s, the series allowed individual musicians from the band to choose programs featuring small ensembles. After coincidentally finding the parts and score to a favorite work, Foley jumped at the chance to program and conduct it on one of the Marine Band's early chamber music concerts.⁶⁷ The piece was Mozart's Serenade No. 10 (K-361, "Gran Partita") for twelve wind instruments and string bass. On the day of the performance, future Marine Band Director John Bourgeois happened to be in the audience to witness

65. "Timothy Foley," History of the Directors, U.S. Marine Band, accessed January 20, 2019, <https://www.marineband.marines.mil/About/Our-History/History-of-the-Directors/Timothy-W-Foley/>.

66. Timothy Foley, interview with author, Washington, DC, January 16, 2019.

67. Ibid.

Foley's conducting.⁶⁸ Bourgeois would not become the band's director for several years, but he recognized Foley's conducting potential as early as this concert.

Over the next few years, Foley continued to lead small groups of Marine Band musicians in chamber music concerts, programming pieces such as the Stravinsky *Octet*, Robert Kurka's *The Good Soldiers Schweik Suite*, and Walter Hartley's *Double Concerto for Saxophone, Tuba, and Wind Octet*.⁶⁹ It was through these performances that he honed his conducting skills and demonstrated his musical leadership.

When John Bourgeois became the Marine Band's 25th Director in 1979, he wanted Timothy Foley to become one of the assistant directors.⁷⁰ Although Foley did not have an extensive background in large concert band literature and tradition, Bourgeois knew him to be a gifted conductor and musician. Foley accepted the honor and became the Assistant Director of the Marine Band in 1979. He spent the next seventeen years strengthening his knowledge and skills, building on the foundation of his experience and education. His work and dedication culminated in his appointment as Director of the Marine Band on the 198th birthday of "The President's Own": 11 July 1996.⁷¹

As Foley ushered "The President's Own" into the twenty-first century, he is credited with "lifting the organization to new heights in terms of its musical and

68. Foley, interview with author.

69. Ibid.

70. Ibid.

71. "Timothy Foley," History of the Directors, U.S. Marine Band.

ceremonial reputation.”⁷² In 1998, Foley led the band in its 200th-anniversary gala concert at the Kennedy Center for the Performing Arts in Washington, DC. He also oversaw the production of the ten CD box set of Marine Band recordings, *The Bicentennial Collection*. In 1998, Foley conducted the band for the inaugural ceremonies of the American Classical Music Hall of Fame in Cincinnati, Ohio. The Marine Band was the first musical institution to be selected for the Hall of Fame.⁷³ In 1999, Foley was promoted to Colonel by President Bill Clinton at a ceremony in the Oval Office. At the same ceremony, U.S. Marine Corps Commandant Charles Krulak awarded to Foley the Legion of Merit, given for exceptionally meritorious conduct.⁷⁴

When asked about his memorable experiences as Director of the Marine Band, Foley shared that he most enjoyed engaging and working with composers.⁷⁵ In a simple yet entirely true statement, he quipped, “I wouldn’t be a conductor if it wasn’t for composers.”⁷⁶ Over the years, Foley enjoyed working with numerous composers. One such composer was David Rakowski, from whom the band commissioned a work to be performed in 2001 at the tenth International Conference of the World Association of Symphonic Bands and Ensembles in Luzern, Switzerland. Foley masterfully led the band in the international premiere performance of Rakowski’s *Ten of a Kind* and cemented his

72. “Timothy Foley,” History of the Directors, U.S. Marine Band.

73. Ibid.

74. Ibid.

75. Foley, interview with author.

76. Ibid.

reputation as a proponent of new music and excellent artistry.⁷⁷ Although he did not engage in as many commissioning projects as the other directors, Foley's philosophy of "finding the best composers and having them write whatever they want"⁷⁸ made an impact on the music that the Marine Band performed and commissioned in the years after Foley's time as director.

Timothy Foley retired from "The President's Own" in 2004, after just eight years as director and an impressive thirty-six years of active duty service.⁷⁹ He desired to balance the necessity of pleasing the band's core audience with keeping the musicians excited and motivated.⁸⁰ He accomplished this through his innovative programming, and through inviting numerous guest conductors to lead the band. These included legendary band conductor Frederick Fennell as well as the renowned film composer John Williams.⁸¹ In a new collaborative effort, Foley also invited well-known orchestral conductors such as Leonard Slatkin and Osmo Vanska to conduct the Marine Band. This association with orchestral conductors continued long after Foley's time as the director came to a close.

Through the leadership of Timothy Foley, the Marine Band made a successful transition into the twenty-first century. Foley succeeded in elevating the quality of the

77. "Timothy Foley," History of the Directors.

78. Foley, interview with author.

79. "Timothy Foley," History of the Directors.

80. Foley, interview with author.

81. "Timothy Foley," History of the Directors.

musicianship and general musical culture of the Marine Band during his tenure as director.

Table 2. Works Commissioned by Timothy Foley

Title	Composer	Year of Commission
<i>The Alcotts</i>	Ives/ Elkus	1998
<i>Ten of a Kind, Symphony No. 2</i>	David Rakowski	2000
<i>Celebration</i>	David Chaitkin	2007

Michael Colburn

Michael Colburn, the twenty-seventh director of “The President’s Own,” began his musical training on the euphonium at the age of ten in St. Albans, Vermont.⁸² His desire to be a professional musician began with an encounter with a Marine Band euphonium player while at a junior high school music camp. Luke Spiros, principal euphonium in the Marine Band at the time, made a positive impression on Colburn.⁸³ Spiros’s playing impressed and inspired Colburn. The experience planted the seed for his future musical career.

After high school, Colburn attended the Crane School of Music in Potsdam, New York for two years before transferring to Arizona State University to study euphonium with Daniel Perantoni.⁸⁴ He earned a bachelor’s degree in euphonium performance from Arizona State University in 1986. In 1987, the Marine Band held an audition for two euphonium openings. Colburn auditioned but placed third. In a fortunate turn of events a few months later, the band expanded its euphonium section from three players to four. Colburn got the call to join “The President’s Own.”⁸⁵

82. “Michael Colburn,” History of the Directors, United States Marine Band, accessed March 24, 2019, <https://www.marineband.marines.mil/About/Our-History/History-of-the-Directors/Michael-J-Colburn/>.

83. “Colonel Colburn Reflects on His Time in the Marine Band,” United States Marine Band, posted July 2, 2014, accessed March 24, 2019, <https://www.youtube.com/watch?v=SygnAe1rQNQ>.

84. “Colburn,” History of the Directors.

85. “Colonel Colburn Reflects on His Time.” United States Marine Band.

Quickly, Colburn made a positive impression on the leadership of the Marine Band and was a featured soloist on numerous occasions, including the band's 1992 national concert tour. His musical recognition continued when he was named principal euphonium in 1990.⁸⁶ Although his main ambition was to be a professional euphonium player, Colburn also wanted to expand his musical training at the same time. In 1991, he earned a master's degree in conducting from George Mason University in Fairfax, Virginia, where he had the opportunity to study conducting with Anthony Maiello.⁸⁷ Similar to his predecessor, Timothy Foley, Colburn cut his teeth conducting chamber groups in Marine Band chamber music concerts. One notable concert featured Stravinsky's *L'Histoire du Soldat*.⁸⁸ Colburn recalls that shortly after that performance, Assistant Director Foley pulled him aside and asked if he might consider being a conductor of the Marine Band.⁸⁹ When Foley became Marine Band Director in 1996, he appointed Michael Colburn as one of the assistant directors. Following Foley's retirement, Colburn became Director of the Marine Band in 2004.

As the director, Colburn continued the tradition of bringing guest conductors to lead the band. He attracted numerous notable conductors such as Leonard Slatkin, Jose Serebrier, and John Williams to the podium. Colburn was responsible for the band's close and ongoing relationship with John Williams, who conducted the band in arrangements

86. "Michael Colburn," History of the Directors.

87. Michael Colburn, phone interview with author, March 19, 2019.

88. Ibid.

89. Ibid.

of his film music on the band's 205th and 210th-anniversary concerts (2003, 2008).

Williams respected the Marine Band so highly that he requested the band as a featured performing ensemble at the award ceremony when he was a recipient of the Kennedy Center Honors Awards in 2004. In 2013, Williams wrote *For The President's Own*, a new work dedicated to the Marine Band on the occasion of the band's 215th birthday.⁹⁰

Commissioning new works for the band was an important part of Colburn's legacy as Director of the Marine Band. He was directly involved in the commissions by David Rakowski, Melinda Wagner, Jennifer Higdon, Randol Alan Bass, Michael Gandolfi, and Laurence Bitensky.⁹¹ Colburn was able to attract composers who were not, at the time, "successful band composers," but whom he thought could effectively transfer their skills to the band medium. In other words, his goal was "to find a composer who's achieved great success, or...has the potential for great success, but perhaps has not yet written for band, and to really encourage them to consider the band as a serious medium...to break down those barriers between the orchestra world and the band world."⁹² This is a philosophy that continues to this day and is a hallmark of the commissioning process of the Marine Band.

After retiring from the Marine Band in 2014, Michael Colburn was named Director of Bands at Butler University in Indianapolis, Indiana, where he also teaches euphonium, conducting, and wind band history courses.

90. Colburn, phone interview with author.

91. Ibid.

92. Ibid.

Table 3. Works Commissioned by Michael Colburn

Title	Composer	Year of Commission
<i>Scamp</i>	Melinda Wagner	2008
<i>A New Birth of Freedom</i>	Randol Alan Bass	2009
<i>Percussion Concerto</i> (Transcription)	Jennifer Higdon	2009
<i>Flourishes and Meditations on a Renaissance Theme</i>	Michael Gandolfi	2011
<i>Fearsome Critters</i>	Laurence Bitensky	2012
<i>Sounds Awakened</i> (Transcription)	James Stephenson	2013
<i>The Information Age</i>	Jacob Bancks	2013
<i>March, "The Montford Point Marines"</i>	Ryan J. Nowlin	2014

Jason Fettig

Colonel Jason Fettig became the twenty-eighth director of “The President’s Own” in 2014 after serving thirteen years as the Assistant Director and Executive Officer.⁹³ Similar to his predecessors, Fettig entered the band as an instrumentalist. He was a member of the clarinet section after winning an audition in 1997.⁹⁴ Before joining the Marine Band, Colonel Fettig grew up in New Hampshire and received two bachelor’s degrees from the University of Massachusetts, one degree in clarinet performance and the other degree in music education with an emphasis in conducting.⁹⁵ He also, like Colonel Timothy Foley, performed with the American Wind Symphony before coming to the Marine Band. The American Wind Symphony was known for its innovative programming and its prolific commissioning projects for wind ensemble, characteristics that informed many of Colonel Fettig’s ideas about commissioning music for the Marine Band.⁹⁶ After three years in the clarinet section, Fettig auditioned for the assistant director position and was selected by Colonel Timothy Foley. He was then able to further his conducting studies under James Ross at the University of Maryland, where he received his master’s degree in 2005.⁹⁷ In 2014, he was elected as a member of the American Bandmasters Association.

93. “Jason Fettig,” History of the Directors, United States Marine Band, accessed September 25, 2019, <https://www.marineband.marines.mil/Members/Officers.aspx#fettig>.

94. Ibid.

95. Ibid.

96. Jason Fettig, interview with author, April 4, 2019, Washington, DC.

97. “Jason Fettig,” History of the Directors.

Although Fettig has been the director for a relatively short time, he has already made some significant impacts on the band and its mission. In addition to his commitment to performing and commissioning new works for wind band, he has expanded the educational and outreach pursuits of the organization. In 2006, he initiated the popular Young People's Concerts in the Washington, DC area. He also expanded and refined the Music in the Schools program as well as the educational initiatives during the Marine Band National Concert tours. Dedicated to preserving the history and legacy of the Marine Band, Fettig is currently editing and recording every march of John Philip Sousa, the seventeenth Director of the Marine Band.⁹⁸

In his current position as director of "The President's Own," Colonel Fettig continues to uphold the band's unofficial artistic mission of promoting new music for wind band. He sees the organization as a standard-bearer in American music, an innovator in adding to the canon of band repertoire, and a leader in erasing the artistic distinction between bands and orchestras. He said, "We are really artistic ambassadors...in using music to identify what our artistic identity as Americans means, and also for the educational and musical community who look to us to set the standard for wind ensemble music."⁹⁹ It is clear that the band community is committed to commissioning new music and building a substantial repertoire, especially among educational institutions. Colonel Fettig desires the Marine Band to be a large part of that repertoire-building. "It's incumbent upon all of us to continue to look for opportunities to

98. "Jason Fettig," History of the Directors.

99. Fettig, interview with author.

create that canon, but if you don't commission pieces, you will have nothing. You have to keep looking for those great pieces to add to the canon."¹⁰⁰

In selecting composers to commission, Fettig, like Foley and Colburn, continues to engage people who are not from the traditional band community. "One of my goals is also to try and erase the distinctions, as far as artistic achievement is concerned, between band and orchestra."¹⁰¹ He has engaged composers whom he thinks could have a significant impact on wind band repertoire, and some who had never written for band in the past. He calls it "cross-pollinating the worlds." The goal is to collaborate with composers who may not have written for band in order to give them the chance to write a significant piece for an ensemble that can play anything.¹⁰² This will, in turn, cause the composer to explore and write more music for concert band in the future. Fettig is also determined to commission composers whose work will have a life that goes beyond that of the Marine Band. He said, "I'm interested in helping to create art that we can all share now and also moving forward."¹⁰³

100. Fettig, interview with author.

101. Ibid.

102. Ibid.

103. Ibid.

Table 4. Works Commissioned by Jason Fettig

Title	Composer	Year of Commission
<i>Symphony No. 2, "Voices"</i>	James Stephenson	2016
<i>Clarinet Concerto, "Nekudim" (Trans.)</i>	Jonathan Leshnoff	2017
<i>Occidental Symphony</i>	Jacob Bancks	2017
<i>Fanfare, Hymn, and Finale</i>	Peter Boyer	2018
<i>Silent Moves the Symphony True</i>	Dominick DiOrio	2019
<i>Usonian Dwellings</i>	Michael Gilbertson	2019

CHAPTER 3: WORKS COMMISSIONED BY JOHN R. BOURGEOIS

Sea Songs
Thomas Knox
1980

Composer Information

Thomas Knox was born on 24 December 1937 in Danville, Kentucky. As a young man, Knox heard the Marine Band on a national concert tour and, having been so taken with the performance, decided that he wanted to become a member of the well-known organization someday.¹⁰⁴ He studied trumpet and composition at the University of Illinois, where his teachers included Mark Hindsley, Haskell Sexton, and Gordon Blinkerd.¹⁰⁵ After further study under the great Adolf Herseth in Chicago, Knox won a position with the United States Marine Band as a trumpet player in 1961. He became the band's chief arranger in 1969 and remained in that position until his retirement in 1985.¹⁰⁶

During his time with "The President's Own," Knox wrote hundreds of arrangements and numerous original works for wind band, including several that are

104. Patricia Sullivan, obituary for Thomas Powell Knox, *The Washington Post*, May 22, 2004, accessed in Marine Band Library, Washington, DC.

105. Thomas Knox, *Sea Songs* (Ludwig Music Publishing; Cleveland, OH, 1983).

106. Sullivan, obit., *The Washington Post*.

regularly performed by the band to this day. His stirring version of *Armed Forces Medley* is performed at the conclusion of every Marine Band tour concert, and his arrangement of the hymn, *God Of Our Fathers*, is featured at every presidential inauguration ceremony.

Former Director Timothy Foley held Knox in high esteem and said:

He was really responsible, both through his original compositions and through his arranging, for creating a lot of the sound of the Marine Band. Other people heard that and wanted to emulate it. One of the ways to do that was by going to Tom's music and playing it as well. He had a very profound influence on band music in the latter part of the twentieth century.¹⁰⁷

Knox loved his time in the band. He was quoted as saying, "Once you put on that red coat, you never really take it off."¹⁰⁸ His other significant works for band include

American Pageant (1973), *Melita* (1987), *American Hymn Variant* (a memorial for the bombing victims in Oklahoma City) (1995), and *Symphony No. 1* (1996).¹⁰⁹ Thomas Knox died suddenly in 2004 at the age of sixty-six.

Sea Songs: Background

The Marine Band commissioned *Sea Songs* in 1980 for the 350th anniversary of the founding of the city of Boston.¹¹⁰ The premiere took place in May of that year at Boston's Hatch Memorial Shell, with Colonel John Bourgeois conducting.¹¹¹ The work is a medley of sea songs and chanties, including the tunes *Rio Grande*, *Haul Away Joe*,

107. Sullivan, obit.

108. Ibid.

109. Norman Smith, *Program Notes for Band* (Chicago: GIA Publications, 2002), 351.

110. Knox, *Sea Songs*.

111. Ibid.

Lowlands Away, Shenandoah, and twelve variations on *What Would You Do With a Drunken Sailor*.¹¹² Notable performances of *Sea Songs* by the Marine Band include the 1982 Mid-West Band and Orchestra Clinic, the 1984 New Orleans World's Fair, and the 1996 American Bandmasters Association Convention in San Antonio, Texas. Also, the band featured it on three national concert tours (1980, 1981, 1989), and on its historic tour of the Soviet Union in 1990.¹¹³ It is a rousing and highly enjoyable treatment of well-known "songs of the sea." It would be a valuable addition to concerts given by experienced high school and college ensembles alike.

Significance/Impact

Sea Songs is a work that fits into the category of "asked and not tasked" in the canon of Marine Band commissions. Thomas Knox was a member of the band when he wrote it, but according to John Bourgeois it was not part of his official duties as staff arranger.¹¹⁴ Its significance is marked by the occasion for which it was composed. Also, it was a catalyst for the future commissions. It is not clear what impact the piece had on Knox's career. He was already well-established with many compositions and arrangements to his credit prior to writing *Sea Songs*. The piece has been in regular rotation in Marine Band performances. In fact, the band has featured it more than forty

112. Knox, *Sea Songs*.

113. U.S. Marine Band performance archives, Washington, DC.

114. John Bourgeois, phone interview with author, February 25, 2019.

times since 1980.¹¹⁵ According to most of the people who were interviewed for this research, musicians and conductors pay attention to what the Marine Band is programming. As a result, they program some of the same music as well as other music from the same composers. If this is true, it would be safe to assume that *Sea Songs* was significant for the career of Thomas Knox, even after his time with “The President’s Own.”

Publisher

Ludwig Masters Publishing

Duration

9 minutes, 30 seconds

Instrumentation:

Picc., 2 Fl., 2 Ob., Eng. Hn. (can be optional), 3 Bb Cl., Alto Cl., Bass Clar., Contrabass Cl., 2 Bsn., 2 Eb Alto Sx., Bb Ten. Sx., Eb Bari. Sx., 3 Bb Cor., 2 Bb Tpt., 4 F Hn., 3 Tbn., Euph., Tuba, St. Bass, Harp (Optional), Timp., Percussion

Percussion

- Timpani
- Part 1: Bass Drum, Snare Drum, Triangle, Sus. Cymbals, Wood Block
- Part 2: Chimes, Xylophone, Cymbals, Gong, Bells

Distinctive Characteristics

Form

- One movement
- Through-composed in sections
 - Slow introduction, mm. 1-19 (Brief “Lowlands” motive)
 - Allegro Introduction, mm. 19-35 (“Drunken Sailor” motive)
 - A, mm. 35-88, Allegro (“Rio Grande”)
 - B, mm. 88-145, Allegro (“Haul Away Joe”)
 - C, mm. 145-186, Slowly (“Lowlands Away”)

115. U.S. Marine Band performance archives.

- D, mm. 186-197, Slowly (Shenandoah)
- E, mm. 197-340, Fast (“Drunken Sailor” variations)
- Coda, mm. 340-372 (A few tunes come back)

Harmony

- Tonal, traditional

Melody

- The melodies are traditional sea songs and chanties.
- The melodies are passed through many instruments.

Rhythm

- It contains mostly straightforward and sub-divided rhythms throughout the band.
- Several 32nd and 16th notes passages in woodwinds create grand flourishes.
- There are minimal meter changes (mainly simple meters with 6/8 included).

Texture

- The woodwinds masterfully create flourish and color.
- The brass add more power and strength.
- Thinner textures highlight solo passages.
- The thin woodwind texture in slow section is contrasted with full band in more other sections.
- The low brass create percussive textures.

Performance Considerations/Difficulties

- English Horn is preferred, but there are cues in other instruments.
- Woodwind parts contain some technical sixteenth-note runs.

Conducting Challenges

- There are some meter changes and tempo changes between sections, but nothing too difficult.

Tableau
Robert Jager
1982

Composer Information

Robert Jager was born on 25 August 1939 in Binghamton, New York, to parents who were active in Salvation Army Brass Bands. His father was a Baptist minister and trumpet player, frequently playing duets with his young son.¹¹⁶ As a high school student, Jager began writing and arranging music for his school band, then spent one year at Wheaton College in Illinois before transferring to the University of Michigan.¹¹⁷ It was there that he had the privilege of working under the renowned band directors William Revelli and George Cavender.¹¹⁸ In 1962, Jager enlisted in the United States Navy music program, where he was the staff arranger and taught music theory at the Armed Forces School of Music.¹¹⁹ In 1964, while in the U.S. Navy, he won his first of three Ostwald Awards, a composition prize awarded each year by the American Bandmasters Association, for his Symphony No. 1 for band.¹²⁰ The other two awards came in 1968 (*Diamond Variations*) and 1972 (*Sinfonietta*).¹²¹ After his Naval service, Robert Jager

116. Robert Jager, *Composers on Composing for Band, Vol. 2*, ed. Mark Camphouse (Chicago: GIA Publications, 2004), 125.

117. *Ibid.*, 126.

118. *Ibid.*

119. Norman Smith, *Program Notes for Band* (Chicago: GIA Publications, 2002), 324.

120. Jager, *Composers on Composing*, 127.

121. "Sousa/ABA/Ostwald Contest," American Bandmasters Association, accessed January 16, 2019, <http://www.americanbandmasters.org/sousa-aba-ostwald-contest/>.

returned to Michigan, where he completed both his bachelor's and master's degrees in music.¹²² He went on to teach at Old Dominion University in Norfolk, Virginia, and later became a professor of composition and theory at Tennessee Tech University in Cookeville, Tennessee in 1971. He taught there for thirty years until his retirement in 2001.¹²³

Robert Jager enjoyed a highly successful career as a composer, conductor, and music educator. He received commissions from many of the top universities in the country, all five premiere military bands, the Tokyo Kosei Wind Ensemble, and the Republic of China Band Association.¹²⁴ Among his many awards are the National School Orchestra Associations Roth Award (two times), the National School Band Association Volkein Award, and the Kappa Kappa Psi Distinguished Service to Music Medal. Jager is the only composer to have been awarded three American Bandmasters Association Ostwald awards. Notably, in 1998 he received Tennessee Tech's highest faculty award, the Caplenor Faculty Research Award.¹²⁵ Jager also has had the distinct honor of being added to the Grove Dictionary of Music and Musicians in 2009.¹²⁶

Robert Jager's composition catalog comprises over 150 works, with a large percentage written for concert band. Many of these pieces were commissions, two of

122. Jager, *Composers on Composing*, 127.

123. *Ibid.*, 129.

124. "Biography," robertjager.com, accessed January 16, 2019, <http://www.rjager.com/bio.php>.

125. Mark Whitlock, *Teaching Music through Performance in Band. Vol. 8*, ed. Richard Miles (Chicago: GIA Publications, 2011), 818.

126. "Biography," robertjager.com.

which came from the United States Marine Band. In an interview with Catherine Lenzini in 1998, Jager spoke about commissions and, more specifically, concert band commissions. He said that no other medium has as many commissioned works than the wind band and that it is challenging to get performances of new orchestral or choral music, especially repeat performances.¹²⁷ According to the composer, the commissioning process has another benefit for musicians: it “shows students that composers are still alive.”¹²⁸

Tableau: Background

The Marine Band commissioned *Tableau* in 1982, the second Marine Band commission under Colonel John Bourgeois. The Burbank Detachment of the Illinois Marine Corps League commissioned the piece. The Marine Band premiered it, with Bourgeois conducting, at the Mid-West Band and Orchestra Clinic in Chicago, Illinois, on 15 December, 1982.¹²⁹ The composer conducted “The President’s Own” in the performance of *Tableau* at the American Bandmasters Association Convention in 1984.¹³⁰ The work is a thrilling addition to any concert program. Although there are no program notes to indicate what the “tableau” may be representing, it evokes a wide range of emotions in its musical depictions. According to Jager, the opening three notes (C, F,

127. Catherine Sell Lenzini, “A Conversation with Robert Jager, *‘The Instrumentalist,’* 53:5 (December 1998): 37-38, 40, 42.

128. Ibid.

129. Art Pittman, “Commissioned Works for Winds and Percussion by Three Washington, DC Military Bands.” (M.A. Paper, George Mason University, 1997), 28, U.S. Marine Band Library.

130. Ibid., 28.

B) are the initials of a close friend killed in Vietnam.¹³¹ He took those three notes and developed them throughout the work. The bright opening and closing sections evoke a sense of danger and anticipation, while the middle, slow section conjures feelings of reflection and tenderness. The overall sound and texture of the piece exhibit qualities similar to those of many twentieth-century film scores.

Significance/Impact

Tableau has been performed by the Marine Band five times, but not since 1984.¹³²

Even though the work has not become a staple in the band's repertoire or of the band world as a whole, it led to the subsequent commissioning of *Esprit de Corps*.

Publisher

Marks/Leonard

Duration

7 minutes

Dedication

To John Bourgeois, an excellent musician, full of great wit and sensitivity, and a very good friend! Robert Jager, September 10, 1982.

Instrumentation

Picc., 2 Fl., 2 Ob., 2 Bsn., Eb Cl., 3 Bb Cl., Alto Cl., Bass Cl., Eb Contrabass Cl., 2 Alto Sx., Tn. Sx., Bari. Sx., Harp, 3 Bb Tpt., 4 Hn., 3 Tbn., Euph., St. Bass, Tuba, Timp., Percussion

Percussion

- Timpani

131. Robert Jager, phone interview with author, January 23, 2019.

132. U.S. Marine Band performance archives, Washington, DC.

- Mallets: Xylophone, Bells, Vibraphone
- Other Percussion: Sm. Triangle, Snare Drum, Sus. Cymbals, Tambourine, Tam-Tam, Crash Cymbals, Bass Drum

Distinctive Characteristics

Form

- One movement
- ABA form
 - “Spirited,” Beginning to J
 - “Slowly,” J to L
 - “Brightly,” L to end

Harmony

- Tonal
 - Some non-traditional harmonies
 - Some bi-tonality/stacked chords
 - Example: m.3 (Eb major and f#dim together)
 - Minor chords with raised 7ths
 - No indicated key changes
 - All instruments are written in the key of C
 - Score in C

Melody

- The melodic theme is based on an interval of a P4 and tri-tone.
 - Starts in trumpets at the beginning.
 - It is found throughout all sections.
 - Melody is then turned around/notes not in the same order.
- There are fragments of the melodic material found throughout.

Rhythm

- There are many meter changes.
- Many of the entrances are syncopated or off of the beat.
- There are many driving, sub-divided rhythms underneath melodic content.

Performance Consideration/Difficulties

- The balance between instrument families is delicate and important.
- The melody should be clear and stand out over rhythmic content.

Conducting Challenges

- The numerous meter changes need to be carefully executed.
- The entrances need to be clearly cued.
- The pacing of the ritardando sections is important.

Esprit de Corps
Robert Jager
1984

Composer Information

See information for *Tableau*

Esprit de Corps Background

In 1984, John Bourgeois needed a new work for “The President’s Own” to premiere at the National Band Association Convention in Knoxville, Tennessee. Having worked successfully with composer Robert Jager on a previous Marine Band commission, Bourgeois reached out to him once again. At the time, Jager was teaching at Tennessee Tech, just over 100 miles from Knoxville. In conceiving *Esprit de Corps*, Jager wished to honor the Marine Corps after the tragic 1983 Marine Barracks bombing in Beirut, Lebanon.¹³³ He decided to write music that embodied the true spirit of what it means to be a Marine, what Jager calls “a stand-up and do” attitude.¹³⁴ The result could be considered a thrilling “fantasy march” with melodies that are derived from sections of “The Marines Hymn.” It displays the energy and virtuosity of the Marine Band as well as to honor the fighting spirit of United States Marines. The unique tempo marking is “Tempo di Bourgeois.” This is Jager’s indication of a fast pace and a tribute to a “dramatic and spirited conductor, who reflects the excitement of the music being played.”¹³⁵ The piece is an exciting showcase that has become one of the standards in the

133. Robert Jager, phone interview with author, January 23, 2019.

134. Ibid.

135. Robert Jager, *Esprit de Corps*, (Edward Marks/Hal Leonard, 1985).

repertoire of the Marine Band, with performances on over eight national concert tours, six major music conferences, three presidential inaugurations, and countless other performances throughout the Washington, DC area. It is also one of Jager's more famous works and has been performed thousands of times worldwide.¹³⁶

Significance

When asked if *Esprit de Corps* has given his music more recognition and exposure, Robert Jager answered with a resounding yes. He said that the work is played around the world and is beloved by bands of all levels.¹³⁷ His experience with the Marine Band was a positive one. He stated, "The Marine Band is about as professional as you can get. In music, not just in band."¹³⁸ This also inspired his compositional approach. He believes that when writing for a group like the Marine Band, any flaws in the music are going to be exposed. Jager said, "it's a whole different mindset. You have to think professionally because that's the way it is going to be played."¹³⁹

Publisher

Marks/Leonard Publishing

Duration

Five minutes

136. Robert Jager, interview with author.

137. Ibid.

138. Ibid.

139. Ibid.

Dedication

Commissioned by and for the United States Marine Band, Colonel John R. Bourgeois, conductor

Instrumentation

Picc., 2 Fl., 2 Ob., 2 Bsn., Eb Cl., 3 Bb Cl., Eb Alto Cl., Bb Bass Cl., Eb Contrabass Cl., 2 Eb Alto Sx., Bb Tenor Sx., Eb Bari. Sx., 4 F Hn., 3 Bb Tpt., 3 Tbn., Baritone, Tuba, Timpani, Percussion

Percussion

- Timpani
- Part 1: Snare Drum, Bass Drum
- Part 2: Crash Cymbals, Tam-Tam
- Part 3: Bells, Xylophone, Chimes

Distinctive Characteristics

Form

- One Movement
- ABA form
 - A: Beginning to H
 - B: I to L
 - A: L to end with coda

Harmony

- Traditional and triadic
- Shifts between major and minor tonalities

Melody

- The melody is based on “The Marines’ Hymn.”
- New melodies are created from the original tune.
- There are three themes:
 - “Heroic” theme in trumpets
 - Theme two in trombones and horns
 - Lyrical theme first heard in clarinets
- The theme is inverted and augmented throughout the work.

Rhythm

- The sixteenth-note scalar passages in woodwinds create flourishes underneath the melodic content.

- Most of the rhythms are not unusual or complicated.
- The sixteenths and eighth/sixteenth rhythms in the piccolo parts begin on the second sixteenth starting at letter I.

Texture

- It uses standard band orchestration.
- The texture is largely thick with block scoring.
- The woodwinds are used for color and exciting rhythmic underpinning.

Performance Considerations/Difficulties

- Accomplished high school bands should be able to perform this work.
- In order for the piece to be effective, it must be played at a quick tempo.
- Two solid piccolo players are needed for the section at letter I.

Conducting Challenges

- The balance between woodwinds and brass is essential to bringing out the intended colors.
- The management of the tempo is critical. The ensemble will tend to slow down.

Variations on a Hymn by Louis Bourgeois
Claude T. Smith
1984

Composer Information

Claude T. Smith was born on 14 March 1932 in Monroe City, Missouri. When he was in eighth grade, he begged his parents to give him a cornet for Christmas so he could play in his school band. His wish was granted.¹⁴⁰ In 1950, Smith began his freshman year as a music major at Central Methodist College in Fayette, Missouri, where he switched from playing cornet to horn due to the needs of the band.¹⁴¹ During the Korean War, Smith joined the Army as a musician in the 371st Army Band at Fort Leavenworth, Kansas. He began composing and arranging music during his time in the military. He continued developing these critical skills after he went back to school, this time at the University of Kansas.¹⁴² Writing for and performing in the University of Kansas band, under the direction of Russell Wiley, had an enormous impact on the young Smith. The sound of this band formed the foundation for many of his compositions and arrangements in the future.¹⁴³

140. Mary Louise Jones, "Claude Thomas Smith: American Composer, Conductor, and Music Educator" (D.M.A. diss., University of Missouri - Kansas City, 1992), 3, accessed February 12, 2019, <https://search-proquest-com.mutex.gmu.edu/docview/304010294?accountid=14541>.

141. Ibid., 7

142. Ibid., 8-9, 11.

143. Ibid., 12.

After graduating from the University of Kansas in 1958, Claude Smith worked in high school music programs in Missouri and Nebraska for nearly twenty years.¹⁴⁴ He wrote and arranged specifically for his high school bands and began publishing his music with the Wingert-Jones Company in 1964.¹⁴⁵ This brand new publishing company featured Smith's *Emperata Overture* at its booth at the Mid-West Band and Orchestra Clinic that year; it was the only piece in the display.¹⁴⁶ *Emperata* was Smith's first published work and became a standard in the repertoire of middle school and high school bands throughout the country. Smith wrote and published many excellent compositions during his time as a public school music educator. His treatment of the Navy Hymn, *Eternal Father, Strong to Save*, written for the United States Navy Band for its fiftieth anniversary in 1975, was a turning point in his career.¹⁴⁷ Although he was not paid for this commission, Smith realized that the exposure would be extremely valuable to his career as a composer.¹⁴⁸ It did indeed lead to numerous other commissions from the premiere military bands, including the United States Air Force Band, the United States Army Field Band, and two from the Marine Band.

Smith entered the world of college teaching in 1976 when he began a two-year tenure as a theory/composition professor and director of the orchestra at Southwest

144. Norman Smith, *Program Notes for Band* (Chicago: GIA Publications, 2002), 546.

145. Jones, "Claude Thomas Smith," 19.

146. Ibid. 19.

147. Ibid., 36.

148. Ibid., 37.

Missouri State University. His teaching schedule did not allow him to compose as much as he would have preferred, and in 1978 he retired from full-time music education.

During the last nine years of his life, Smith continued in many other roles: staff composer for Jenson Publications, educational consultant for Wingert-Jones, church choir director, and highly sought-after clinician and guest conductor throughout the country.¹⁴⁹ Claude Smith died on 13 December 1987 at age fifty-five.

Claude T. Smith was a prolific composer of band music, with over 110 published works. He was known for his skill in writing music that is technically challenging for the performers yet also engaging for the audience. In his music, he expanded the role of the timpani and wrote innovative percussion parts to challenge the players.¹⁵⁰ He also developed a signature technique of inserting 7/8 measures in much of his music, just to make it more interesting.¹⁵¹ His many awards include the Composer's Award given by the American Society of Composers, Authors and Publishers, the Hall of Fame Award from the Missouri Bandmasters Association, the National Band Association Award, and an honorary doctorate from Central Methodist College.¹⁵²

149. Jones, "Claude Thomas Smith," 19.

150. Jones, "Claude Thomas Smith," 55.

151. *Ibid.*, 52.

152. "About Claude T. Smith," *Claudetsmith.com*, accessed February 12, 2019, <https://claudetsmith.com/about-claude-t-smith/>.

Variations on a Hymn by Louis Bourgeois: Background

“The President’s Own” commissioned *Variations on a Hymn by Louis Bourgeois* in 1984, and premiered it alongside Robert Jager’s *Esprit de Corps*, at the National Band Convention in Knoxville, Tennessee. It is one of eleven compositions that Smith based on hymn tunes, this one being “All People That on Earth Do Dwell,” otherwise known as “Old Hundredth,” or “Doxology.” The tune was written by Louis Bourgeois in 1551 and first published in the Geneva Psalter of 1562.¹⁵³ *Variations*, written just three years before the composer’s death, is a virtuosic showcase for almost every section of the band. It is evident that Smith wanted to write a piece that would highlight the virtuosity of the Marine Band, and he succeeded. After the premiere, the Marine Band performed *Variations* on three concert tours, numerous Washington, DC concerts, and at the historic Mid-East Peace Treaty Signing in September 1993.¹⁵⁴ The band has not performed it since 1995.

Significance/Impact

Claude T. Smith was one of four composers who were commissioned twice by “The President’s Own.” The two commissions came as a result of his close association with John Bourgeois and due to his status in the world of band music at the time. The works did not have a significant impact on the composer’s career, mainly because they came late in his life.

153. Art Pittman, “Commissioned Works for Winds and Percussion by Three Washington, DC Military Bands.” (M.A. Paper, George Mason University, 1997), 29, U.S. Marine Band Library.

154. U.S. Marine Band performance archive, Washington, DC.

Publisher

Original publisher: Jenson Publications

Now available through Claude T. Smith Publications

Duration

9 minutes, 30 seconds

Dedication

Commissioned by and for the United States Marine Band, Colonel John R. Bourgeois, director

Instrumentation

Picc., 2 Fl., 2 Ob., 2 Bsn., Eb Cl., 3 Bb Cl., Alto Cl., Bb Bass Cl., 2 Alto Sx., Tn. Sx., Bari. Sx., 3 Bb Cnt., 4 F Hn., 4 Tbn., Euph., Tuba, St. Bass

Percussion

Bells, Vibraphone, Celesta, Xylophone, Chimes, Marimba, Bass Drum, Cr. Cym., Gong, Triangle, Snare Drum, Sus. Cym, Timpani

Distinctive Characteristics

Form

- One movement, Theme and Variations

Harmony

- Traditional Harmonies
- Bi-tonality is also used, but sparingly.
- There is some use of major seventh and major ninth chords.

Melody

- The melody is based on the hymn, “Doxology.”
- It was originally “All People That on Earth Do Dwell” by Louis Bourgeois.
- The theme is passed through most instruments.
- There is the use of melodic augmentation, diminution, and fragmentation within and between variations.

Rhythm

- It is technically challenging in all instruments.

- Although the rhythms are not complicated or unusual, many fast sixteenth-note passages exist in numerous sections and almost all instruments.
- The fugue section at measure 151 contains intricate rhythmic entrances in trumpets and horns.
- Smith inserts his signature 7/8 measures, especially in variation three.

Texture

- The texture varies between variations.
- There is thick full band orchestration with many parts in unison at introduction and coda.
- The texture is thinner in sections with solos in trumpet, oboe, saxophone, etc.
- The woodwind sixteenth-note passages create rhythmic moving lines over longer, sustained melodies in other instruments.
- The use of keyboard percussion instruments accentuate many woodwind passages.

Performance Considerations/Difficulties

- Most instruments are required to perform fast sixteenth-note passages.
- There are numerous tempo and mood changes.

Conducting Challenges

- The thick texture may result in some sections overpowering the melody in some sections. Care should be taken to balance these sections.
- The ritardando and transitions between variations need to be carefully paced and executed.
- Precise and articulate gestures through 7/8 measures are important.

A Rhapsody on Christmas Carols
Claude T. Smith
1986

Composer Information

See information for *Variations on a Hymn by Louis Bourgeois*

A Rhapsody on Christmas Carols: Background

Each December since 1969, “The President’s Own” has performed a holiday concert and sing-a-long at the Filene Center of Wolf Trap National Park for the Performing Arts in Vienna, Virginia.¹⁵⁵ According to Marine Band Assistant Director, Captain Ryan Nowlin, this yearly concert has “become a treasured family tradition” in the Washington, DC area.¹⁵⁶ In 1986, less than a year before his death, Claude T. Smith wrote a work to be featured at this special Marine Band performance. The Marine Band commissioned *A Rhapsody on Christmas Carols*, which premiered on 7 December 1986.¹⁵⁷ It features eight traditional Christmas carols laid out in an episodic fashion and without much embellishment or enhancement. The carols are *In Dulci Jubilo*, *O Come, O Come Emmanuel*, *We Three Kings*, *What Child is This?*, *Joy to the World*, *Away in a Manger*, *Deck the Halls*, and *Angels We Have Heard on High*. According to Marine Band

155. Chase Baran, “Holiday Sing-A-Long at Wolf Trap,” “The President’s Own” United States Marine Band, November 29, 2018, accessed February 18, 2019.
<https://www.marineband.marines.mil/News/article/1700917/holiday-sing-a-long-at-wolf-trap/>.

156. Ibid.

157. U.S. Marine Band Library, “Compositions Commissioned by the United States Marine Band,” (Washington, DC).

performance records, the band performed *Rhapsody* only one time.¹⁵⁸ The reason for this is unclear.

Publisher

Originally: Jenson Publications

Currently: Hal Leonard

Duration

7 minutes, 20 seconds

Dedication

Commissioned by and for the United States Marine Band, Col. John Bourgeois, Director

Instrumentation

Picc., 2 Fl., 2 Ob., Eng. Hn., 2 Bsn., Eb Cl., 3 Bb Cl., Alto Cl., Bb Bass Cl., Eb ContraBass Cl., 2 Alto Sx., Ten. Sx., Bari. Sx., 3 Bb Tpt., 4 F Hn., 4 Tbn., Euph., Tuba., St. Bass, Percussion

Percussion

Bells, Xylophone, Marimba, Chimes, Vibraphone, Snare Drum, Tambourine, Bass Drum, Crash Cym., Triangle, Bell Tree, Finger Cym., Sus. Cym., Tam-Tam, Timpani

Distinctive Characteristics

Form

- One movement
- Eight episodes with short transitions

Harmony

- Traditional, tonal harmonies throughout

Melody

- The melodies are based on traditional Christmas Carols.
- The melodies are passed through most instruments in the band.
- In most cases, melodies are not changed from their original form.

158. U.S. Marine Band performance archives, Washington, DC.

Rhythm

- Most of the rhythmic material is straight-forward.

Texture

- Each episode has a unique texture.
- Thinner textures are contrasted beautifully with thicker, full band scoring.

Performance Considerations/Difficulties

- It includes some technical challenges, especially in woodwinds.
- There are exposed solo passages in bassoon, oboe, clarinet, trombone, and flute: these require strong players.

Conducting Challenges

- The rubato and transitional sections require careful attention and pacing consideration.
- The tempo changes between episodes could be challenging to lead an ensemble of younger players.

The Deathtree
David Holsinger
1986

Composer Information

Composer David Holsinger was born in 1945 near Kansas City, Missouri, and began playing piano around age five.¹⁵⁹ For as long as Holsinger can remember, music was always a part of his life, especially as he began playing the trumpet and learning improvisation in junior high school. The band was such a central part of Holsinger's musical experience that he calls it "all he knew."¹⁶⁰ After high school, Holsinger attended Central Methodist College in Fayette, Missouri, as a piano major. Though he had embouchure problems on the trumpet, he was able to play baritone in the band while at Central Methodist.¹⁶¹ A turning point in his life came in the fall of 1965 when composer Vaclav Nelhybel conducted two of his own works with the Central Methodist band on a concert tour. Holsinger says that "in that one electrifying moment, I saw brutality, beauty, angst, anguish, joy, triumph, sorrow, exhilaration, devastation, despair, hope, faith ... all in the eyes of one man conducting HIS music."¹⁶² Holsinger decided to become a composer after that tour because of his experience with Nelhybel. The following week,

159. David Holsinger, *Composers on Composing for Band Vol. 1*, ed. Mark Camphouse (Chicago: GIA Publications, 2002), 166.

160. Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, (Galesville, MD: Meredith Music Publications, 2006), 113.

161. *Ibid.*, 113.

162. Holsinger, *Composers*, 169.

Holsinger wrote his first work for band: *Prelude and Rondo*.¹⁶³ He decided to concentrate on composing for wind band due to the palette of colors he could create and because it “matched his character.”¹⁶⁴

After graduating from Central Methodist College in 1967, Holsinger attended Central Missouri State University, where he studied composition with David Bohlen. Under the tutelage of Bohlen, Holsinger learned the compositional techniques of counterpoint, melodic development, and tonal vocabulary.¹⁶⁵ These skills were essential to his development, as they enhanced his ability to write more personal, programmatic works. After a short tenure in the military and nearly ten years of teaching in public high schools, Holsinger attended the University of Kansas, where he studied composition with Charles Hoag and earned a doctorate in music.¹⁶⁶ He then spent fifteen years as Minister of Music and composer-in-residence at Shady Grove Church in Grand Prairie, Texas. During this time, he composed over forty works for band.¹⁶⁷ In 1999 Holsinger began his current tenure as Professor of Composition and Director of Bands at Lee University in Cleveland, Tennessee.

David Holsinger is one of the most prolific composers of contemporary music for wind band with over eighty works for the medium.¹⁶⁸ He is a member of the American

163. Holsinger, *Composers*, 169.

164. Salzman, *A Composer's Insight*, 114.

165. *Ibid.*

166. *Ibid.*, 114.

167. *Ibid.*, 114.

168. *Ibid.*, 113.

Bandmasters Association and a two-time winner of the Ostwald Award for *Armies of the Omnipresent Otserf* (1982), and *In the Spring, At the Time the Kings Go Off To War* (1986). Other well-known works include *To Tame The Perilous Skies*, *On a Hymnsong of Phillip Bliss*, *Liturgical Dances*, and *The War Trilogy*. Holsinger's music is highly programmatic, meant to elicit emotion from both the listener and the performer. He usually begins his compositions with a title and draws inspiration from people he knows or from biblical stories.¹⁶⁹

The Deathtree: Background

Unique among Marine Band commissions, *The Deathtree* was presented as a gift from the Marine Corps Historical Foundation to the Marine Band in 1987. Holsinger had already completed the work when Bourgeois offered the opportunity for the commission.¹⁷⁰ It was premiered by the band on 19 April 1987 in Washington, DC, and was performed often at Easter concerts while Bourgeois was director.¹⁷¹ *The Deathtree* refers to the cross on which Jesus died, and the work depicts the arrest, trial, and crucifixion of Christ. The Passion of Christ has always been important to the composer, and he refers to this composition as “the piece I was supposed to write.”¹⁷² *The Deathtree* would eventually become the second movement in a fifty-five minute “Passion-Cantata” for band, the outer movements written nearly ten years later. It was a finalist in the

169. Salzman, *A Composer's Insight*, 115.

170. David Holsinger, Skype interview with author, January 29, 2019.

171. U.S. Marine Band library performance archives, Washington, DC.

172. Holsinger, interview with author.

National Band Association-DeMoulin composition contest and the Sudler International Competition.

Significance/Other

David Holsinger was one of the only composers interviewed who said that the commissioning of *The Deathtree* did not have a significant impact on his career.¹⁷³ He had already been well-established and would go on to write for the United States Air Force Band in Washington, DC. Due to the particular program of the music and its level of difficulty, *Deathtree* is not often played by less experienced ensembles. It was, however, featured by the Marine Band on a Spring concert every year between 1987 and 1996, which was the last time the band performed it.¹⁷⁴

Publisher

Rental from Southern Music

Duration

14 minutes

Instrumentation

Picc., 2 Fl., Ob., Eb Cl., 3 Bb Cl., Eb Alto Cl., Bb Bass Cl., 2 Bsn., 2 Alto Sx., Tenor Sx., Bari. Sx., 3 Cnt., 2 Tpt., 4 F Hn., Baritone, 3 Tbn., Tuba, Piano, Percussion, Baritone Vocalist

Percussion

Timpani, Wind Chimes, Vibraphone, Tamb., 3 Triangles, Marimba, Jingle Bells, Temple Blocks, Sus. (Sizzle) Cymbal, B.D., Gong, Chimes, Bells, Xylophone, Snare Drum, Crash Cymbal, Tubular Chimes, Vibraslap

173. Holsinger, interview with author.

174. U.S. Marine Band performance archive.

Distinctive Characteristics

Form

- Through-composed
- Five sections
 - “The Garden”
 - Trial
 - Crucifixion
 - Lament
 - Anticipation

Harmony

- Tonal
- The harmony moves through many tonal centers.

Melody

- There are sustained, heroic melodies underneath woodwind sub-divided ostinato patterns.

Rhythm

- It is marked by driving, repetitive rhythms, eighth-note and triplet ostinato patterns.
- There are 108 meter changes and numerous odd/compound meters.

Texture

- The piece is thickly scored throughout with block scoring.
- There is also some thinner texture during the introduction and in the vocal section.

Performance Considerations/Difficulties

- It contains an important solo for baritone vocal soloist.
- There are aleatoric (timed, non-metered) sections. Measures are held for a period of time where players are asked to speak or play notes at random. Percussion plays a hammer-like sound to represent nails driven into the cross.
- Percussion is used extensively.
- There are numerous special effects, including vocalizing by band members.

Conducting Challenges

- There are many meter changes that could pose a challenge.
- The management and pacing of the unmetered sections and special effects is paramount to a successful performance.

Concord
Clare Grundman
1987

Composer Information

Clare Grundman was born on 11 May 1913 in Cleveland, Ohio.¹⁷⁵ As he grew up, he played clarinet and saxophone in his school bands and majored in education at Ohio State University. After graduation in 1934, Grundman taught instrumental music in Ohio and Kentucky for three years before returning to Ohio State University for his Master of Arts degree.¹⁷⁶ It was under the tutelage of the director of bands at Ohio State, Manley Whitcomb, when the young Grundman began writing and arranging for band.¹⁷⁷ He became a professor at Ohio State University and taught orchestration, band, and woodwinds from 1939-1941. Then he further developed his compositional skills under Paul Hindemith at the Berkshire Music Center in Massachusetts. During World War II, Grundman served as a chief musician in the United States Coast Guard.¹⁷⁸ After the war, Grundman began to gain recognition for his scores and arrangements for television, radio, musicals, and movies.

175. Rod Chestnutt, *Teaching Music through Performance in Band. Vol. 4*, ed. Richard Miles, (Chicago: GIA Publications, 2002), 293.

176. Ibid.

177. Ibid.

178. Ibid.

Grundman is best known as a prolific composer of educational music for middle school and high school bands. His oeuvre of over seventy pieces for young ensembles, many based on American and English folk music, includes *Kentucky 1800*, *An Irish Rhapsody*, *Little Suite for Band*, *Fantasy on American Sailing Songs*, and four *American Folk Rhapsodies*.¹⁷⁹ It is clear from his musical output that Grundman had a passion for teaching history, geography, and culture through music. He consistently drew from popular and folk melodies in order to accomplish his educational and musical goals, and the result is an impressive catalog of high-quality music for young ensembles. Grundman garnered tremendous respect from his peers, having been honored by the American Bandmasters Association, the National Band Association, the Mid-West Band and Orchestra Clinic, the Women Band Directors National Association, and the John Phillip Sousa Foundation.¹⁸⁰ Grundman died in 1996 at the age of eighty-three.

Concord: Background

The Marine Band commissioned *Concord* in 1987 and gave the work's first performance in Washington, DC on 15 July of that year. Its official premiere, however, took place on 21 July 1987 at the third conference of the World Association of Symphonic Bands and Ensembles Conference in Boston, Massachusetts, with Colonel John Bourgeois conducting.¹⁸¹ Grundman, already well established in his career as a

179. Jack Kopstein, "Clare E. Grundman," Altissimo Recordings, July 23, 2013, accessed February 18, 2019, <https://militarymusic.com/blogs/military-music/13516333-clare-e-grundman>.

180. Ibid.

181. U.S. Marine Band Library, "Compositions Commissioned by the United States Marine Band," (Washington, DC).

composer, again chose to use American and British folk songs to construct this piece. The three tunes are based on “traditional tunes from old New England.”¹⁸² *The White Cockade*, a fife and drum marching tune popular during the American Revolution, opens the work. It is followed by *America* by William Billings (1746-1800), and a unique treatment of Yankee Doodle in 7/8 time.

The piece is not a technical challenge for a professional group such as the Marine Band. It is quite accessible for an accomplished middle school ensemble.¹⁸³ The educational aspects of the piece are abundantly clear. *Concord* exposes young musicians to the history and music of eighteenth-century America and teaches them how to play music in odd and compound meters using a well-known melody (Yankee Doodle). “The President’s Own” has frequently performed this commission at presidential inaugurations, White House ceremonies, and summer concerts in Washington, DC. The Marine Band also recorded the piece on the CD, *From Fife and Drum*, a historical retrospective recording celebrating the 190th anniversary of the band.

Publisher

Boosey and Hawkes

Duration

Five minutes

Dedication

Commissioned by, and dedicated to, The United States Marine Band, Washington DC, Col. John Bourgeois, Conductor

182. Clare Grundman, *Concord*, (Boosey and Hawkes, 1988)

183. Chestnutt, *Teaching Music*, 295.

Instrumentation

Picc., 2 Fl., 2 Ob., Eb Cl., 3 Bb Cl., Alto Cl., Bass Cl., Eb Contralto Cl., (part provided for Bb Contra Bass Cl.), 2 Bsn., 2 Alto Sx., Ten. Sx., Bari Sx., 3 Bb Cnt., 2 Bb Tpt., 4 F Hn., 3 Tbn., Baritone, Tuba, St. Bass

Percussion

Timpani, Xylophone, Bells, Chimes, Field Drum, Snare Drum, Bass Drum, Cymbals, Triangle

Distinctive Characteristics

Form

- One movement in three sections

Harmony

- The harmonies are tonal and traditional.

Melody

- The melodies are based on eighteenth-century American folk tunes.

Rhythm

- The rhythmic material is simple in the first two sections.
 - It includes sixteenth notes in all instruments.
- The 7/8, 2/4, and 6/8 rhythms in the third section are probably unfamiliar to young players.

Texture

- The texture is mainly block or section scoring.
- Solo instruments are featured in the middle section with a thinner accompaniment.
 - Piccolo and field drum (measure 19)
 - Piccolo, horn, bassoon, and field drum (measures 79-98)

Performance Considerations/Difficulties

- Young bands require strong piccolo, bassoon, horn, and baritone players, although doubling in other instruments alleviates these issues.
- Odd meter section could be challenging for younger players.
- Some of the tessituras/ranges could be challenging for younger players.

Conducting Challenges

- The tempo and style changes require careful attention and clear gestures.
- The odd meter section requires clear direction to all players.

Elegy
Mark Camphouse
1987

Composer Information

Mark Camphouse is currently Director of Concert Bands and Professor of Music at George Mason University in Fairfax, Virginia. He was born in Illinois in 1954 and began playing trumpet at an early age.¹⁸⁴ Composing was an integral part of his life as a teenager, and his first symphony (for orchestra) was premiered by the Colorado Philharmonic when he was seventeen years old.¹⁸⁵ After graduating early from high school, Camphouse studied music at Northwestern University, where he received both his bachelor's and master's degrees. While there, he studied trumpet with Vincent Cichowicz, conducting with John P. Paynter, and composition with Alan Stout.¹⁸⁶

After teaching appointments at the University of Oklahoma, St. Cloud State University (Minnesota), and Blackburn College (Illinois), Camphouse spent twenty-two years as Director of Bands at Radford University in Radford, Virginia (1984-2006).¹⁸⁷ By this time, he had begun composing primarily for concert band, drawing on his previous orchestral performance and compositional experience. According to Camphouse, "I came to writing for band first through the symphony orchestra. That's an important thing in

184. Mark Camphouse, *Composers on Composing for Band Vol. 1*, ed. Mark Camphouse (Chicago: GIA Publications, 2002), 79.

185. *Ibid.*, 80.

186. *Ibid.*, 79.

187. *Ibid.*, 79.

terms of listening to my music ... I strive for orchestral colors, textures, and transparencies.”¹⁸⁸ Many of his most successful compositions for wind band were written during his tenure at Radford, including *Tribute* and *Elegy*, both runners-up for the prestigious American Bandmasters Association Ostwald Award. *To Build a Fire*, composed in 1991, won the National Band Association Composition Contest. Camphouse also won critical acclaim for his compositions that depicted and commemorated important people and events. The most notable among these are *A Movement for Rosa* (1992), honoring Rosa Parks, *Symphony from Ivy Green* (1999) for soprano and wind orchestra with texts by Helen Keller, and *The Shining City* (2001), a tribute to President Ronald Reagan.¹⁸⁹

In 2006, Mark Camphouse was appointed to his current position at George Mason University. He has remained active, nationally and internationally, as a composer and conductor over the past fourteen years. In addition to taking on at least one commission every year, he continued editing his book series, *Composers on Composing for Band*. His fifth book with GIA publications, *Whatever Things...The Life and Teachings of John P. Paynter*, was published in 2014.¹⁹⁰ Camphouse has a strong desire to mentor young composers as well. He was the founding coordinator of the National Band Association’s

188. Mark Camphouse, interview with author, Fairfax, VA, January 29, 2019.

189. “Published Works,” Mark Camphouse, accessed March 23, 2019, <https://www.markcamphouse.com/published-works.html>.

190. “Mark Camphouse,” Faculty and Staff, George Mason University School of Music, accessed March 23, 2019, <https://music.gmu.edu/staff/mark-camphouse/>.

Young Composer Mentor Project in 2000, which pairs young aspiring composers with veteran composers “for an intense four-day collaborative period.”¹⁹¹

Camphouse is a member of the American Bandmasters Association, and his awards and commissions are extensive. He has been commissioned by the Marine Band, the U.S. Army Band, the U.S. Air Force Band, the Revelli Foundation, Florida Bandmasters Association, the John P. Paynter Foundation, and numerous college, high school, and community bands.¹⁹² In 1992, he attained regional finalist status in the White House Fellowship Competition, and received a 2002 Outstanding Faculty Award from Virginia Governor Mark Warner (the highest honor for university faculty), for his outstanding achievements in teaching, research, and public service.¹⁹³ In 2011, he received the Distinguished Service to Music Award from Kappa Kappa Psi.¹⁹⁴

Elegy: Background

Colonel John Bourgeois commissioned *Elegy* after being introduced to the music of Mark Camphouse through John P. Paynter, a mentor of Camphouse. Unlike some of the other composers commissioned by Bourgeois during this time, Camphouse was at an early stage in his career. *Elegy* became his second published work for band.¹⁹⁵ The work

191. “Young Composer & Conductor Mentor Projects,” National Band Association, accessed March 23, 2019, <https://nationalbandassociation.org/mentor-projects/>.

192. “Biography,” Mark Camphouse, accessed March 23, 2019, <https://www.markcamphouse.com/bio.html>.

193. Camphouse, *Composers on Composing*, 81.

194. “Biography,” Mark Camphouse.

195. “Published Works,” Mark Camphouse.

was premiered on 11 July 1998 at the Kennedy Center for the Performing Arts in Washington, DC, for the 190th anniversary of “The President’s Own.”¹⁹⁶ The composer described *Elegy* as “an elegiac tribute to my late father as well as a sincere musical memorial to the heroic sacrifices made by men and women of the armed forces in defense of freedom.”¹⁹⁷ The primary melodic material for *Elegy* is derived from a previous acapella choral work by the composer, which was based on the John Henry Mackay poem, *Morning*.¹⁹⁸ There are also small parts of the hymn, *The Church in the Wildwood*, which Camphouse recalls his father singing to him as a child.¹⁹⁹ *Elegy* is a solemn, slow-moving work that requires patience and expressivity on the part of the entire ensemble.

The commission of this work from the Marine Band had an enormous impact on the career of Mark Camphouse. He recalls that “it was an important stepping-stone of recognition,” and “it had an enormously beneficial impact on my career as a composer.”²⁰⁰

196. U.S. Marine Band Library, “Compositions Commissioned by the United States Marine Band,” (Washington, DC).

197. Gregory C. Simmons, “Analysis: *Elegy* by Mark Camphouse,” *Journal of Band Research* 27, no.2 (Spring 1992): 45.

198. Ibid.

199. Mark Camphouse, “Composers Comments on *Elegy*,” *The Instrumentalist* 45 no. 12 (July 1991), 16.

200. Camphouse, interview with author.

Significance/Other

Mark Camphouse, when writing *Elegy*, wanted the work to have a life after the Marine Band. He says, “it’s a very challenging work; it’s a long piece that requires great stamina and sensitivity. I think we always conceive works to have a great premiere by a wonderful band, but you do want it to be accessible to college bands and advanced high school bands.”²⁰¹ He did, however, echo the sentiment of many of the other composers who were interviewed. He said, “you can write pretty much anything you want, and you know it’s going to get played well.”²⁰² Camphouse also believes that it is “vitally important” for the American military bands to continue to commission new music. The music that they are able to play and the composers that they are able to commission are “essential for the betterment of the wind band medium, and for the betterment of American music and music education.”²⁰³

Publisher

TRN Music

Duration

13 minutes

Dedication

Commissioned by and for The United States Marine Band, Colonel John R. Bourgeois, director

201. Camphouse, interview with author.

202. Ibid.

203. Ibid.

Instrumentation

Picc., 2 Fl (Alto Fl.), 2 Ob. (E. Horn), 3 Bb Cl., Bb Bass Cl., 2 Bsn., Contrabassoon, 2 Eb Alto Sx., Bb Tenor Sx., Eb Bari Sx., 3 Bb Tpt., 4 F Hn., 3 Tbn., Euph., Tuba, Harp, Percussion

Percussion

Timpani, B.D., Sus., Cym., Vibraphone, Tam-Tam, Cr. Cym., Tubular Bells, Glockenspiel, Triangle, Tenor Drum, Snare Drum

Distinctive Characteristics

Form

- One movement
- Four sections with introduction and coda
- “Rhapsodic, quasi-fantasia”

Harmony

- Tonal, with much chromaticism
- There are sections of poly-tonality, in which part of the band plays in one key, and part in another.

Melody

- The melodies are interwoven throughout rhapsodic episodes.
- Some melodies are played together at the same time in different instrument groups.
- There are solo passages in numerous instruments that need to be exposed as melody.

Rhythm

- The accompaniment contains sustained rhythms as well as challenging rhythmic figures.
- The sustained texture is interrupted by more complex rhythmic figures. Some are very difficult and complex.
- Poly-rhythmic textures are created with instruments playing triplets over eighths and other groupings of rhythms.

Texture

- The texture moves back and forth between thin and full band textures.

Performance Considerations/Difficulties

- Exposed solo passages should be carefully executed. They need to be heard above the texture.
- The execution of the difficult poly-rhythmic sections is important.

Conducting Challenges

- The tempo changes are subtle and should be treated with care.
- The sustained and exposed passages should be carefully balanced and controlled.
- The dynamics and pacing to climactic sections is extremely important.

Fantasy Variations on a Theme by Niccolo Paganini, Opus 71
James Barnes
1988

Composer Information

James Barnes was born in 1949 and grew up on a cattle ranch in Oklahoma. When asked how he became a composer, Barnes said that he just started writing music in the eighth grade, and “I’ve never seen a saddle yet that had an air conditioner on it, and I was too lazy to cowboy the rest of my life.”²⁰⁴ He joined the band in sixth grade and started playing the tuba in junior high school. After hearing the United States Navy Band perform near his hometown, he decided that he wanted to become a musician, and he never looked back.²⁰⁵ In 1967, Barnes entered the University of Kansas, where he studied composition with Dr. John Pozdro. He soon became the staff arranger and director of the basketball pep band.²⁰⁶ His association with the University of Kansas would continue over the next forty years, as he would eventually become Director of Bands and Professor of Theory and Composition at the school.

According to Barnes, composing has always been easy for him, and he never thought of doing anything else with his life.²⁰⁷ He has written for many different mediums and ensembles, but concert band is what he knows best. Most of his acclaim has

204. James Barnes, phone interview with author, February 28, 2019.

205. James Barnes, *Composers on Composing for Band*, ed. Mark Camphouse (Chicago: GIA Publications, 2002), 2.

206. *Ibid.*, 2.

207. Barnes, interview with author.

come from his concert band compositions. Barnes has more than eighty published works for band, including *Appalachian Overture*, *Crossgate*, *Pagan Dances*, *Yorkshire Ballad*, *Invocation and Toccata*, and several symphonies for band.²⁰⁸ He received commissions from every premiere service band and has written over twenty works for military bands across the country. He is a two-time winner of the American Bandmasters Associations Ostwald Award for his *Symphony, Opus 35* (1978), and *Visions Macabre* (1981).²⁰⁹ Barnes is a member of the American Bandmasters Association and the American Society of Composers, Authors, and Publishers (ASCAP).

Fantasy Variations on a Theme by Niccolo Paganini, Opus 71: Background

John Bourgeois and “The President’s Own” commissioned James Barnes to write a work for the Marine Band’s performance at the 1988 Music Educators National Conference in Indianapolis, Indiana. After Bourgeois requested the commission, Barnes was eager to get started on an idea that he had been contemplating for many years, essentially a “Young Person’s Guide to the Band” based on the twenty-fourth Caprice for violin by Niccolo Paganini.²¹⁰ He wanted to write a piece that the audience would enjoy and the performers would love to play more than once. The result was a set of twenty variations on the famous work and a showcase for every section of the band. Barnes sketched the work in one week, writing the variations separately and then placing them in

208. “James Barnes”, Wind Repertory Project, updated September 15, 2017, accessed March 23, 2019, http://www.windrep.org/James_Barnes.

209. Ibid.

210. Barnes, interview with author.

an appropriate order.²¹¹ The Marine Band premiered the *Fantasy Variations* on 14 February 1988. It has since been performed by the Marine Band many times, including performances at the 1988 Mid-West Band and Orchestra Clinic, tours of Norway (1989) and the U.S.S.R. (1990), and two U.S. concert tours (1989, 1995).²¹² The work has also become a staple for college and high school bands around the United States and is popular around the world.²¹³

Significance/other

Fantasy Variations was a result of the strong relationship between the composer and director, Colonel John Bourgeois. The two had known each other for many years, and Bourgeois had also worked closely with the Director of Bands at the University of Kansas, where Barnes was teaching.²¹⁴ At the time of the commission, Barnes had won two Ostwald awards. He was an established composer and had written many works for band before *Fantasy*. The commission did, however, still garner him a large amount of attention and had a positive impact on his career as a composer. The work appears on many state band lists and has been played around the world by countless ensembles.²¹⁵

Barnes likened his experience of writing for the Marine Band to writing for a major symphony orchestra. He said, “they can play anything you put in front of them, so

211. Barnes, interview with author.

212. U.S. Marine Band performance archives, Washington, DC.

213. Barnes, interview with author.

214. Ibid.

215. Ibid.

you can be more creative.”²¹⁶ Barnes also believes that the military bands should be commissioning new music more regularly. “The military bands in Washington are like the symphony orchestras of the band world. They need to be commissioning the top of the line music, just like the Philadelphia, Chicago, and Boston Symphonies do.”²¹⁷ In order to get a quality piece of music, he believes the selected composers should already have a substantial amount of experience writing for winds. This is in contrast to the opinions of most of the other research subjects, but Barnes felt very strongly about it. He said he wrote at least ten pieces for concert band “before I had any idea what I was doing with it.”²¹⁸

Publisher

Southern Music Company

Duration

14 minutes

Dedication

Commissioned by the United States Marine Band, Colonel John Bourgeois, director

Instrumentation

Picc., 3 Fl., 2 Ob (English Horn), 2 Bsn., 3 Bb Cl., Bb Bass Cl., Eb Contralto Cl., 2 Eb Alto Sx., Bb Tenor Sx., Bari. Sx., 3 Cnt., 2 Tpt., 4 F Hn., 3 Tbn., Baritone, Tuba, St. Bass, Percussion

216. Barnes, interview with author.

217. Ibid.

218. Ibid.

Percussion

Timpani, Xylophone, Snare Drum, Tamb, Cymbals, B.D., Triangle, Whip, Chimes, Wood Block, Bells, Castanets, Bell Tree, Vibraphone, Pang. Cym, Ratchet, Temple Blocks, Tom-Toms

Distinctive Characteristics

Form

- Theme and Variations
- Twenty variations

Harmony

- Tonal, traditional classical harmony

Melody

- All melody is based on the original theme.
- Every instrument is featured.

Rhythm

- The rhythms are not unusual but can be technically challenging.
- Some variations contain very fast sixteenth-note passages, especially in woodwinds.

Texture

- Each variation has a different texture and style.
- Some variations have a thinner texture, some are full band.

Performance Considerations/Difficulties

- The technical passages could be a challenge for inexperienced players.
- The percussion section is used extensively and as soloists.

Conducting Challenges

- The tempo and meter variations and changes should be handled carefully.
- The different styles in each section should be carefully and thoughtfully interpreted.

Concertino for Clarinet and Winds
Martin Mailman
1990

Composer Information

Martin Mailman was born on 30 June 1932 and wrote his first composition when he was nineteen years old.²¹⁹ Mailman studied music at the Eastman School of Music, where he earned a bachelor's degree (1954), a master's degree (1955), and a Ph.D. (1960) in composition.²²⁰ His teachers included Louis Mennini, Wayne Barlow, Bernard Rogers, and Howard Hanson.²²¹ In 1959, Mailman was one of the first young American composers selected to participate in the newly-formed Young Composers Project, sponsored by the Ford Foundation and the National Music Council.²²² The project, which ran from 1959 through 1973, placed composers (age thirty-five and younger) into public schools in order to help educate teachers and students about contemporary music. The National Music Council later expanded the program to include workshops and seminars at universities, "focusing on the teaching of comprehensive musicianship" and fostering musical creativity in young students.²²³ After spending two years in the United States

219. "Bio," Martin Mailman, composer, accessed February 21, 2019, <http://www.martinmailman.com/bio.html>.

220. "Martin Mailman, biography," The Wind Repertory Project, last modified January 5, 2017, accessed February 21, 2019, https://www.windrep.org/Martin_Mailman.

221. "Bio," Martin Mailman.

222. Ibid.

223. "Contemporary Music Project," University of Maryland, Special Collections in Performing Arts, last modified, August 9, 2012, accessed February 19, 2019, <https://www.lib.umd.edu/scpa/nafme/cmp/home>.

Navy, Mailman became the first composer-in-residence at East Carolina University (1961-1966). He then served as the coordinator of composition and composer-in-residence at the University of North Texas until his death in 2000.²²⁴ His many prestigious awards include two Ostwald Awards from the American Bandmasters Association (*Exaltations*, 1983, and *For Precious Friends Hid in Death's Dateless Night*, 1989), the National Band Association/Band Makers company award for composition, and the 1982 Queen Marie-Jose Prize for composition in Geneva, Switzerland (*Concerto for Violin and Orchestra*).²²⁵

Concertino for Clarinet and Winds, Opus 83: Background

The *Concertino for Clarinet and Winds* was the first solo commission by the Marine Band. The band premiered the work on 17 October 1990 in New Orleans, Louisiana, on the band's annual concert tour.²²⁶ Christine MacDonnell performed the clarinet solo, Colonel John Bourgeois conducted. The work is quite a departure from the traditional band repertoire of the time due to its sparse texture, atonal harmonic language, disjunct entrances, and pointillistic accompaniment. There are also elements of neo-classicism, with two of the sections leaning towards an ABA form or possibly a modified sonata form. Mailman uses the instrument families to create his color palette and rarely has the entire wind ensemble playing together at the same time.²²⁷ The *Concertino*

224. "Martin Mailman, biography," The Wind Repertory Project.

225. "Bio," Martin Mailman.

226. U.S. Marine Band performance archives.

227. Martin Mailman, *Concertino for Clarinet and Winds*, (Self-published, 1990).

requires a highly skilled soloist and an experienced ensemble that is capable of playing delicate and exposed accompaniments. Large interval leaps, whole-tone scalar passages, wide tessituras, and extreme dynamic changes permeate the work.

The *Concertino* stands alone in the list of Marine Band commissions. It is the only original work for solo instrument and winds. The other three works for soloist are all transcriptions from orchestral versions. This unique piece, however, is relatively unknown and was only performed twice by the Marine Band, both in October 1990.²²⁸ It was another outcome of the friendship between John Bourgeois and the composer.²²⁹

Publisher

Unpublished

Available for rent from Carl Fischer Music

Duration

13 minutes

Dedication

Commissioned by and for the United States Marine Band

Instrumentation

Solo Bb Cl., Picc., 2 Fl., 2 Ob., Eb Cl., 3 Bb Cl., Bb Bass Cl., Bsn., Eb Alto Sax., Bb Ten. Sax., Eb Bari. Sax., 4 F Hn., 4 Bb Tpt., 3 Tbn., Euph., Tuba, Piano (Celeste)

Percussion

Timpani, Temple Blocks, Deep Gourd, Triangle, Vibraphone, Sus. Cym., Marimba, Tambourine, Xylophone, Glockenspiel

228. U.S. Marine Band performance archives.

229. John Bourgeois, phone interview with author.

Distinctive Characteristics

Form

- Through-composed in three distinct sections/movements
- First and third sections are in an ABA form, or possibly a modified Sonata form.

Harmony

- Atonal with chromaticism and dissonant harmonies

Melody

- Clarinet solo melodies derive mainly from an initial series of intervals that are inverted and re-arranged throughout the work.
 - Initial statement is E, C, A, Ab (G#), B, E
 - Contains many large intervals
- The sixteenth-note passages in all instruments are made up of five note sequences of whole tones.

Rhythm

- First “movement”
 - Solo rhythms contain some sixteenth-note runs and much syncopation, and entrances occur on weak beats and off-beats.
 - Rhythms are disjunct and pointillistic in accompaniment, some single eighth or quarter notes occurring on off-beats in different parts of measures.
 - Moving lines in accompaniment are mainly triplet figures (Some are quarter-eighth triplets which occur in both the first and third section).
- Second “movement”
 - Accompaniment mainly plays quarter notes underneath lyrical solo passages.
 - Rhythms build to more eighth notes toward the end of the section.
- Third “movement”
 - Solo rhythms are “dance-like” (quarter-note, eighth-note in 12/8 time).
 - Accompaniment contains many entrances that occur on off and weak beats in a disjunct and pointillistic style.

Texture

- The full band is rarely used.
- Small groups of instrument families are used throughout the work.
- The percussion, especially mallets, is used for color and support of other wind instruments.

Performance Considerations/Difficulties

- The soloist must be highly skilled.
- Contains some special effects from the soloist (wave sounds, alternate fingerings).

- The range, rhythmic complexity, and atonal intervals are challenging for younger ensembles.

Conducting Challenges

- The balance between soloist and ensemble is challenging and important.
- Special care should be given to cueing gestures for entrances on syncopated beats.

Meditation on "I Am for Peace"
Warren Benson
1990

Composer Information

Warren Benson was born in Detroit, Michigan, in 1924 to non-musical but musically supportive parents. He began percussion lessons at the age of eight, and although the lessons were free, he had to walk over an hour just to get there.²³⁰ In high school, Benson began to show his dedication and aptitude for music when he taught himself how to play the cornet, trombone, double bass, and piano. He also studied French horn with Francis Hellstein, who was the principal horn in the Detroit Symphony.²³¹ Percussion, however, which would eventually be a hallmark of Benson's compositions, was always his first love. He continued taking near-daily lessons on all of the percussion instruments throughout his teenage years.²³² During this time, Benson began to lay the groundwork for his career as a composer by studying orchestration and arranging music for his high school jazz ensembles.

In 1943, Benson enrolled at the University of Michigan, where he studied percussion and played French horn in the university orchestra. At the time, Michigan did not have a percussion instructor. Consequently, Benson was called into his first teaching

230. Alan Dale Wagner, "The life and works of Warren Benson: A descriptive catalog." (D.M.A diss., Florida State University, 2000), 14, accessed March 4, 2019, <https://search-proquest-com.mutex.gmu.edu/docview/304606348?accountid=14541>.

231. Ibid., 15.

232. Ibid., 15.

role as a college freshman. He taught percussion methods for Music Education majors as well as lessons for percussion majors.²³³ Benson was an exceptional musician, even at a young age. The Detroit Symphony hired him as timpanist in 1946, but Benson had to resign after a year due to a prolonged recovery from surgery.²³⁴ Benson graduated from the University of Michigan in 1949 with a bachelor's degree in music theory, and again in 1951 with a master's degree in music theory.²³⁵

The early 1950s were exciting and busy for the young composer. Benson received two Fulbright Scholarships to teach at Anatolia College in Salonica, Greece between 1950 and 1952. Then, after directing the band and orchestra at Mars Hill College in North Carolina for a year, he began a fourteen-year tenure as Professor and Composer-in-Residence at Ithaca College in New York.²³⁶ While at Ithaca, Benson explored and implemented a highly interdisciplinary approach to his teaching, introducing poetry, literature, art, and other styles of music. This approach would profoundly influence Frank Battisti, the band director at nearby Ithaca High School at the time, who incorporated the interdisciplinary arts into his teaching as well.²³⁷ The relationship between Benson and Battisti resulted in one of Benson's first works for wind ensemble, *Night Song* (1959). It was the first commissioned work for the Ithaca High School Band, who would

233. Wagner, "The Life and Works," 17.

234. Ibid., 18.

235. Ibid., 21.

236. Ibid., 25.

237. Ibid., 27.

subsequently commission twenty-nine new works over the next thirteen years.²³⁸ The objective of these commissions “was to improve the quality of literature available for performance by American high school bands.”²³⁹ The initial collaboration between Battisti and Benson was an important one in paving the way for other composers to write for the Ithaca High School Band. Some of these composers had never written for band before; none had written for high school band. The list of these composers includes Vincent Persichetti, Karel Husa, Gunther Schuller, Alec Wilder, Leslie Bassett, Alan Hovhaness, Carlos Chavez, Alvin Etler, and Samuel Adler.²⁴⁰

In 1967, after fourteen years at Ithaca College, Benson was appointed Professor of Composition at the Eastman School of Music, where he would remain until his retirement in 1994. His list of accomplishments and compositions is staggering. He was awarded four Fulbright Fellowships, three Consortium composer fellowships from the National Endowment for the Arts, and a Guggenheim fellowship. He was elected to the National Band Association Academy of Wind and Percussion Arts and the Percussive Arts Society Hall of Fame.²⁴¹ Also, he was a founding member of the World Association of Symphonic Bands and Ensembles. Commissions came from groups such as the Kronos Quartet, Rochester Philharmonic, International Horn Society, Swiss Ulster Festival, and

238.. Frank L. Battisti, *The New Winds of Change, The Evolution of the Contemporary American Wind Band/Ensemble and its Music* (Delray Beach, FL: Meredith Music Publications, 2018), 95.

239. Ibid., 95.

240. Battisti, *The New Winds of Change*, 96.

241. “Long Biography,” Warren Benson, accessed March 3, 2019, <https://www.warrenbenson.com/long-biography.html>.

the National Endowment for the Arts. According to Alan Wagner, Benson developed a strong relationship with “The President’s Own” under John Bourgeois and Timothy Foley, leading to several guest conducting appearances and the commission for *I Am For Peace*.²⁴²

Meditation on “I Am for Peace”: Background

Warren Benson’s music is described as “inclusive music, incorporating tonality, free tonality, serialism, ethnic elements, and other strains.”²⁴³ Also:

His music has range, scope, and above all, a clear-cut feeling for the capabilities of instruments and voices. It is often based on the manipulation of small motives, but the composer is also capable...of sustained melodic invention. Above all, most notably in his celebrated wind ensemble works, there is a brilliance of his instrumental writing... painting his music with bold colors but also mastering delicate hues and timbral shadings.²⁴⁴

These statements perfectly describe *I Am for Peace*. They also illustrate why Benson was commissioned to write a piece to commemorate the laying of the final stone of the Washington National Cathedral in September 1990. The occasion needed music with both “bold colors” and “delicate hues,” and Benson’s music fit that need. In a review in the Washington Post following the ceremony, the reviewer described *I Am For Peace* as a work “with its carefully wrought subtleties and pacific breadths, was a perfect foil for the bombast.”²⁴⁵

242. Wagner, “The Life and Works of Warren Benson,” 41.

243. Elliot Schwartz and Daniel Godfrey, *Music Since 1945: Issues, Materials, and Literature* (New York: Schirmer Books, 1993), 274.

244. “Long Biography,” Warren Benson.

245. Wagner, “The Life and Works of Warren Benson,” 65.

The *Meditation* is a chorale-prelude based on Benson's own acapella setting of a text by Peter Folger, Benjamin Franklin's grandfather.²⁴⁶ The text, published in 1763, reads,

If that the Peace of God did rule with power in our heart, then outward war would flee and rest would be our part. If we could love our brethren and do to them as we would they should do to us, we should be quiet straight away. But if we a-smiting go of fellow servants so, no marvel if our wars increase and things heavy go. Thus I, in love to all, leave these few words with thee. I am for peace and not for war, and that's the reason I speak more plain than some do that used (sic) to daub and lie.²⁴⁷

After the performance at the National Cathedral, the Marine Band performed *I Am For Peace* at the 1991 Texas Music Educators Association Convention, the Marine Band's 195th-anniversary concert, the 1991 Marine Band national concert tour, and at the Mid-East Peace Treaty signing in 1993.²⁴⁸

Publisher

Score Published by Edward Marks Music
Parts available for rent from Theodore Presser

Duration

Ten minutes, thirty seconds

Instrumentation

Picc., 2 Fl., 2 Ob., Eng. Hn., 3 Bb Cl., Bas Cl., ContraBass Cl., Bb Soprano Sx., Eb Alto Sx., Bb Tenor Sx., Eb Bari. Sx., 4 F Hn., 3 Bb Tpt., 3 Tbn., Euph., Tuba, St. Bass

246. Wagner, "The Life and Works of Warren Benson," 65.

247. Art Pittman, "Commissioned Works for Winds and Percussion by Three Washington, DC Military Bands." (M.A. Paper, George Mason University, 1997), 29, U.S. Marine Band Library.

248. U.S. Marine Band performance archives.

Percussion

Timpani

Part 1: Glockenspiel

Part 2: Vibraphone

Part 3: Chimes

Part 4: Snare Drum, Tambourine, Triangle, Sus. Cym., Bongos

Part 5: Sus Cym., Giant Tam-tam, Large Bass Drum, Tambourine

Distinctive Characteristics

Form

- Through composed choral fantasia

Harmony

- The tonal center is ambiguous.
- At times, it centers around c and f minor.

Melody

- The melody is reflective and like a chant.
- The melody passes between solo instruments and instrument sections.
- There is a section of “Klangfarbenmelodie”
 - “Sustained melodic line in upper woodwinds is doubled in unison or octaves by various combinations of percussion and wind instruments creating subtle differences of timbre on each melodic note.”²⁴⁹

Rhythm

- The rhythms are mainly sustained and reflective.
- The use of triplet and quintuplet rhythms is also evident throughout the piece.
- Entrances often occur off of the prominent beat.
- The use of multiple rhythmic cells create combined poly-rhythms between instruments.

Texture

- The texture is mainly thin in nature.
- “Variety is achieved through textural density and by increasing tempo and rhythmic activity.”²⁵⁰
- Pedal point and pointillistic accompaniment support melodic figures.

249. Wagner, “The Life and Works of Warren Benson,” 65.

250. Wagner, “The Life and Works,” 65.

Performance Considerations/Difficulties

- Percussion is used extensively and needs to be used to accentuate wind colors and textures.
- Care should be taken in rhythmic accuracy at such a slow tempo.

Conducting Challenges

- The cues should be executed clearly, especially in syncopated entrances.
- The proper balance needs to be maintained between melody and accompaniment.
- The pacing of the tempo changes and rubato sections needs to be subtle and carefully executed.

When Honor Whispers and Shouts
W. Francis McBeth
1998

Composer Information

In the second volume of *A Composer's Insight*, J. Bradley McDavid states that Francis McBeth's works have been among the "most performed in the American symphonic band repertoire."²⁵¹ This prolific composer, born in Texas in 1933, was highly influenced by his parents and his high school band director, Hal J. Gibson.²⁵² Gibson would eventually become the director of the U.S. Army Band at West Point and then the U.S. Army Field Band in Columbia, Maryland. McBeth received a bachelor's degree in music from Hardin-Simmons University (Abilene, Texas) in 1954; he later received a master's degree from the University of Texas in 1957.²⁵³ From 1959 to 1963, McBeth studied composition with Howard Hanson and Bernard Rogers at the Eastman School of Music. His other composition teachers included Macon Sumerlin (Hardin-Simmons), Kent Kennan (University of Texas), and Clifton Williams (University of Texas).²⁵⁴ McBeth received an honorary doctorate from Hardin-Simmons University in 1971.

After serving in two Army division bands, Francis McBeth became Professor of Music and chair of the theory/composition department at Ouachita Baptist University in

251. J. Bradley McDavid, "Francis McBeth," in *A Composer's Insight*, ed. Timothy Salzman (Galesville, MD: Meredith Music Publications, 2003), 128.

252. Francis McBeth, *Composers on Composing for Band*, ed. Mark Camphouse (Chicago: Gia Publications, 2002), 275.

253. McDavid, "Francis McBeth," 128.

254. McBeth, *Composers on Composing*, 275-276.

Arkadelphia, Arkansas. He served in this position for nearly forty years, from 1957 until his retirement in 1996.²⁵⁵ While McBeth composed for many different ensembles, by 1960 he had begun to compose almost exclusively for concert band.²⁵⁶ His total compositional output totals over seventy works, nearly sixty of which are for wind band. During his tenure at Ouachita Baptist University, McBeth was a well-respected conductor and music educator, as well as a notable composer. In 1962, he conducted the Arkansas All-State Band, where he first met the young saxophonist, Bill Clinton.²⁵⁷ After the 1998 premiere of *When Honor Whispers and Shouts* at the Kennedy Center for the Performing Arts, McBeth and his wife stayed in the White House Lincoln Bedroom as a guest of President and Mrs. Clinton.²⁵⁸

Francis McBeth was a pre-eminent figure in the band world throughout the 1970s, 1980s, and 1990s. His awards include the American School Band Directors Association's Edwin Franko Goldman Award (1983), Phi Mu Alpha's Man of Music Award (1988), Kappa Kappa Psi's Distinguished Service to Music Medal (1989), the Mid-West Band and Orchestra Clinic Medal of Honor (1993), and the Sousa Foundation Sudler Medal of Honor (1999). In addition to being a member and former president of the American Bandmasters Association, McBeth was a member of the National Band Association,

255. McBeth, *Composers on Composing*, 275-276.

256. Keith Y. Preston, "William Francis McBeth (b. 1933): Composer, Conductor, Music Educator." (D.M.A. diss., Arizona State University, 2006), 125, accessed March 13, 2019, <https://search-proquest-com.mutex.gmu.edu/docview/305354508?accountid=14541>.

257. William Francis McBeth, Wind Repertory Project, accessed March 13, 2019, https://www.windrep.org/William_Francis_McBeth.

258. Timothy Foley, interview with author, January 15, 2019, Washington, DC.

Kappa Kappa Psi Music Fraternity, Phi Beta Mu, and the Tri-M Music Honor Society.²⁵⁹

Francis McBeth died in 2012 at the age of seventy-nine.

When Honor Whispers and Shouts: Background

Two years after Timothy Foley began his tenure as director of “The President’s Own,” he coordinated the bicentennial celebration of the Marine Band. The 200th-anniversary concert took place on 11 July, 1998, in the concert hall of the John F. Kennedy Center for the Performing Arts in Washington, DC. Numerous dignitaries attended, including President Bill Clinton and First Lady Hilary Clinton. Francis McBeth conducted the world premiere of his own *When Honor Whispers and Shouts*, commissioned at the request of his close friend, former Marine Band Director John Bourgeois.²⁶⁰ The work is sub-dedicated to the former governor of Arkansas, Bob C. Riley, the composer’s favorite Marine and best friend.²⁶¹ Riley was severely wounded while serving with the Marines on Guam in 1944, leaving him hospitalized for more than a year.²⁶² The work conveys a sense of determination and heroism, using music to depict the honor and respect that McBeth had for the Marine Corps. It also presents a very

259. McBeth, *Composers on Composing*, 277.

260. Foley, interview with author.

261. Program notes, U.S. Marine Band Bicentennial concert, July 11, 1998, U.S. Marine Band archives, Washington, DC.

262. “Bob Cowley Riley,” Encyclopedia of Arkansas, accessed March 13, 2019, <http://www.encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?entryID=2458>.

martial and dignified picture of military service and military music. According to Marine Band records, the piece was not performed after the bicentennial concert in 1998.²⁶³

Publisher

Southern Music Company

Duration

Seven minutes, thirty seconds

Dedication

Commissioned by and dedicated to The United States Marine Band, Lt. Col. Timothy Foley and Col. John Bourgeois, conductors

Instrumentation

Picc., 3 Fl., 2 Ob., 3 Bb Cl., Bb Bass Cl., 2 Bsn., 2 Eb Alto Sx., Bb Tenor Sx., Eb Bari. Sx., 3 Bb Tpt., 4 F Hn., Euph., Tuba., Timpani, Percussion

Percussion

Bass Drum, Sus. Cym., Cr. Cym., Glock., Snare Drum, Tamb., Xylophone, Gong

Distinctive Characteristics

Form

- One movement, through-composed

Harmony

- Tonal, traditional harmonies

Melody

- The melodies are derived from the opening melodic statement (C, Db, F, G).
- Sustained melodies are usually played over a rhythmic, driving accompaniment.

Rhythm

- The repeated use of triplet rhythms and sub-divided patterns is prevalent throughout.
- The triplets are used as accompaniment and for heroic fanfare figures.

263. U.S. Marine Band performance archives.

Texture

- The opening sections are thin.
- Most of the piece uses thick, tutti, full band textures with block scoring.

Performance Considerations/Difficulties

- Maintaining balance between melody and rhythmic accompaniment is essential.
- Clarity of triplet figures throughout the band is required to maintain the rhythmic integrity.

Conducting Challenges

- A number of tempo changes need preparation and clarity.
- The pacing of ritardando sections is important.

CHAPTER 4: WORKS COMMISSIONED BY TIMOTHY FOLEY

Ten of a Kind, Symphony No.2
David Rakowski
2000

Composer Information

Composer David Rakowski hails from the same hometown as former Marine Band director Michael Colburn, St Alban's, Vermont.²⁶⁴ Born in 1958, Rakowski played the trombone in his high school band, which happened to be conducted by Colburn's father.²⁶⁵ His compositional endeavors began when he found out that another student had won \$150 in a Vermont student composition competition, and he thought, "I can do that!" After writing a piece for his high school band, he recalls, "I enjoyed the process of hearing something that I imagined and then bringing it to life. Also, understanding all of the work that it took because I copied every part by hand...That was when I decided to try and become a composer."²⁶⁶ Rakowski wrote another work for band the following year, which won the Vermont student composition competition. He included it in his application for the composition program at the New England Conservatory, and it helped

264. James Popejoy, *Teaching Music Through Performance in Band, Vol. 5*, ed. Richard Miles (Chicago: GIA, 2004), 833

265. David Rakowski, phone interview with author, February 11, 2019.

266. Rakowski, interview with author.

him get in. Although it was band music that helped to get him into college, he would not write anything for concert band again until his commission from “The President’s Own.”²⁶⁷

Rakowski received his Bachelor of Music degree in composition from the New England Conservatory, where he studied with Robert Ceely and John Heiss.²⁶⁸ He then attended Princeton University, studied composition with Milton Babbitt, Peter Westergaard, and Paul Lansky, and left with a master’s degree and a Ph.D. in composition. During this time, his early influences were Donald Martino, Mario Davidovsky, and Alban Berg.²⁶⁹ Rakowski has held teaching positions at Stanford University, Harvard, and Columbia University before becoming the Walter W. Naumberg Professor of Composition at Brandeis University in Waltham, Massachusetts, a position he has held since 1995.²⁷⁰ The awards and commissions that David Rakowski has received are impressive. These include the Rome Prize, an Academy Award from the Academy of Arts and Letters, the Elise Stoecker Prize from the Chamber Music Society of Lincoln Center, the Barlow Prize, and fellowships from Guggenheim and the National Endowment for the Arts.²⁷¹ In addition to the Marine Band, his many commissions come from the Orpheus Chamber Orchestra, Speculum Musicae, Parnassus, Ensemble 21, and

267. Rakowski, interview with author.

268. Popejoy, *Teaching Music*, 833.

269. Rakowski, interview with author.

270. Popejoy, *Teaching Music*, 833.

271. “David Rakowski,” Brandeis Faculty Guide, accessed April 5, 2019, <http://www.brandeis.edu/facultyguide/person.html?emplid=6ee236eb2da77fafef6562efbe36e87776dfb285>.

the Koussevitsky Music Foundation.²⁷² Most notably, Rakowski has twice been a finalist for the Pulitzer Prize in music. His work for chamber orchestra, *Persistent Memory*, in 1999, and *Ten of a Kind (Symphony No. 2)*, in 2002.²⁷³ *Ten of a Kind*, commissioned by the Marine Band, was the first (and only) composition for concert band ever to be considered as a finalist for the prestigious prize.

Ten of a Kind, Symphony No. 2: Background

David Rakowski's relationship with Michael Colburn (and Colburn's father) was the impetus for the commissioning of *Ten of a Kind*. Colburn's father influenced the young composer while he was in high school and encouraged him in many of his musical endeavors. When Michael Colburn became assistant director of the Marine Band, he introduced the composer's music to Timothy Foley by conducting Rakowski's *Sesso e Violenza* with the Marine Chamber Orchestra.²⁷⁴ The work intrigued Foley due to its subtle transparency and chamber music quality, and he wanted to re-create that sound with the concert band.²⁷⁵ The result was a twenty-eight minute symphony/concerto for ten clarinets and concert band that premiered in Fairfax, Virginia, on 20 May 2001. The

272. "Ten of A Kind," U.S. Marine Band program notes, Washington, DC.

273. "Music," The Pulitzer Prizes, accessed April 10, 2019, <https://www.pulitzer.org/prize-winners-by-category/225>.

274. U.S. Marine Band Program notes, Washington, DC.

275. Timothy Foley, interview with author, Washington, DC, January 15, 2019.

Marine Band featured the monumental work in July of the same year at the World Association for Symphonic Bands and Ensembles Conference in Luzern, Switzerland.²⁷⁶

When Rakowski set out to compose *Ten of a Kind*, he admits that he had no idea how to write for the band.²⁷⁷ He received an instrument list and a collection of Marine Band recordings, which helped to form his original ideas for the sound of the piece. *American Games*, by Nicholas Maw, stood out to him because it “treated everyone very soloistically and had some virtuosic woodwind writing. I found it attractive because it was a piece that was quite different from all the others in the way that treated this big “bunch o’ winds.”²⁷⁸ When presented with thirteen clarinets, and because of his “love affair” with the clarinet (his wife also plays clarinet), Rakowski was intrigued. He decided to use ten of them together (like ten fingers used to play the piano) as a giant soloist in a concerto-like work.²⁷⁹ He admits that he did not write a “band piece.” Instead he set out to write his own style of music, just for band instruments. He also knew that the Marine Band could play whatever he put in front of them due to the superb virtuosity of the players.²⁸⁰ *Ten of a Kind* is intended for an ensemble with advanced technical abilities, and can be summed up from the Marine Band program notes:

Ten of a Kind is structured like a four-movement symphony and acts like a concerto with a section of ten variously sized clarinets acting as the concerto

276. U.S. Marine Band performance archives. Washington, DC.

277. David Rakowski, interview with Captain Michael Colburn, re-printed in *CBDNA Report*, Fall 2001.

278. Ibid.

279. Ibid.

280. Ibid.

soloist. The first movement, Labyrinth, travels through various musics and tempi as if the listener is moving from room to room; all the musics in all of the rooms unfold bits of the work's thematic material, not heard in full until the second movement. The entry of the "soloist" in this movement is like someone at a party who does not know anyone there and blurts out, "Hey, I'm here!" The second movement is the slow movement, which introduces and passes the thematic materials through the various sections. Yoikes and Away is a scherzo with several overstated climaxes, taking the Warner Brothers cartoon "Robin Hood Daffy" as its inspiration. The finale, Martian Counterpoint, is built around several canonic treatments of a new theme which dissolve into various syncopated patterns to end the movement.²⁸¹

Significance/Impact

Ten of a Kind is a significant work in both the band repertoire and in the history of commissions within the Marine Band. David Rakowski came from outside the "educational band world," and wrote something that a typical military band audience was not accustomed to hearing. It did, however, push the boundaries of sounds and colors a band can produce and begin a trend toward commissioning composers not steeped in the band tradition. According to Rakowski, "The music the band is commissioning now totally skews the kinds of things that people think about what a band can do."²⁸² The experience also made a significant impact on the composer's perception of military bands. He says, "I never realized that there was some really fine and beautiful music making in the military. I didn't realize at first that the Marine Band is the best band in the world. But once I wrote them a piece and they rehearsed it, I knew it."²⁸³ This realization not only changed the composer's view of how the band played, but in what it represented.

281. U.S. Marine Band program notes.

282. David Rakowski, phone interview with author, February 11, 2019.

283. Ibid.

The traditional role of the Marine Band (and military bands in general) has been ceremonial. However, Rakowski found that it is “not all about the pomp and circumstance; it’s about the art. They are willing to jump through a lot of hoops for things that they think are good for the band world and for band literature.”²⁸⁴

Writing *Ten of A Kind* made an impact on Rakowski and his music as well. He says, “It’s one of the things that made my name. It’s very well known that there is only one band piece on the Pulitzer Prize website. So I’m practically legendary in the band world, even though everyone knows that only the Marine Band can really play it.”²⁸⁵ The work also caused the composer to receive future commissions. In 2006 Rakowski won the Barlow Prize and received a large commission for a second piece for band. He wrote *Cantina*, another large-scale work that was premiered by “The President’s Own” in 2008.²⁸⁶ In addition to the attention the composer received from writing *Ten of a Kind*, he said it also affected his compositional style. In his first piano concerto, written in 2006, Rakowski drew from his experience and used colors and textures that he may not have used before writing for the band. In a section in which only the winds are playing, Rakowski says, “I just thought I would never have written this if I had not written a band piece. It brought a new kind of shading to my own music...But also learning how to

284. Rakowski, interview with author.

285. Ibid.

286. Frank L. Battisti, *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music* (Delray Beach, FL: Meredith Music Publications, 2018), 294.

blend mallet percussion instruments with wind instruments is something that has shaded so much of my music since this piece (*Ten of a Kind*). ”²⁸⁷

Publisher

C.F Peters

Duration

Twenty-eight minutes

Dedication

Commissioned by “The President’s Own” United States Marine Band, Colonel Timothy Foley, director

Dedicated to the lapsed clarinetist Milton Babbitt on the occasion of his 85th birthday

Instrumentation

Picc., 2 Fl., Alto Fl., 2 Ob., English Horn, Eb Cl., 6 Bb Cl., Eb Alto Cl., Bb Bass Cl., Bb Contrabass Cl., 2 Bsn., Contrabassoon, 2 Alto Sx., Tenor Sx., Bari Sx., 4 F Hn., 4 C Tpt., 4 Tbn., 2 Euph, Tuba, Percussion

Percussion

- Part 1: 4 Timpani, Party Whistle (a cheap plastic cylinder with rotating metal inside that is blown to produce a shrill whistle sound), Tambourine, Crotales (upper octave, shared with perc. 2) 4 Temple Blocks
- Part 2: Crotales (upper octave shared with part 1) Ratchet machine, Bass Drum, Vibraphone
- Part 3: 4 Tom-toms, Snare (Shared with 4), Glockenspiel, Cymbal, Medium sus. Cymbal, Large sus. Cymbal, Ratchet machine
- Part 4: Snare Drum, Large Sus. Cym., Marimba, Triangle

Distinctive Characteristics

Form

- Four movements
 - I. Labyrinth
 - Plays with conventional concerto form.
 - II. Song Stylings

287. Rakowski, interview with author.

- Fashioned like a concertino.
 - Sections are treated like choirs.
- III. Yoikes and Away
 - Title comes from the cartoon “Robin Hood Daffy.”
 - Gestures signify swinging from a rope and hitting a tree.
- IV. Scherzo: Martian Counterpoint
 - The movement is full of contrapuntal, polyphonic writing.
 - A canon is built on two-note figures.
- Concerto writing within a symphony.

Harmony

- Atonal and contemporary
- Uses all twelve notes of the chromatic scale

Melody

- Many short fragments make up the melodic idea.
- The fragments are largely chromatic in nature.
- It is difficult to find a “melody.”

Rhythm

- The rhythms involve incredibly intricate and complicated interplay.
- All of the instruments are treated independently.
- There is a consistent absence of rhythmic pulse throughout the work.
- There are many meter changes.
 - Fourth movement uses sixteenth note as the unit of measure.
- The tempos are extremely fast or extremely slow.

Texture

- Ten clarinets are used as one soloist, always as a full section or in smaller groups.
- The use of polyphony is found throughout.
- The instruments are usually written in small choirs.
- Tutti, full band writing is hardly used.
- Most of the writing is in a chamber music style.

Performance Considerations/Difficulties

- It is required to have very advance players on every instrument.
- It requires ten virtuosic clarinetists.
- The extreme dynamic ranges will also challenge all players.
- Percussion is used extensively.

Conducting Challenges

- Extreme care needs to be taken to maintain rhythmic pulse and constant meter changes.
- The balance between soloists and accompaniment is challenging.
- According to Timothy Foley, it took twenty minutes per measure to learn the piece and to figure out the rhythms alone.²⁸⁸

288. Timothy Foley, interview with author,

Celebration
David Chaitkin
2007

Composer Information

Composer David Chaitkin was born in New York City in 1938. With a background primarily in jazz music, Chaitkin studied composition at Ponomo College (Claremont, California) and at the University of California at Berkeley, where he received the prestigious *Prix de Paris* for composition.²⁸⁹ His composition teachers included Luigi Dallapiccola, Seymour Shifrin, Max Deutsch, Andrew Imbrie, and Karl Kohn.²⁹⁰ After graduate school, Chaitkin held teaching positions at Reed College (Portland, Oregon), New York University, and Brooklyn College. He also received fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the New York Foundation for the Arts.²⁹¹ In 1994, he received an Academy Award in music from the Academy of Arts and Letters.

David Chaitkin's music, predominantly written for orchestra and chamber ensembles, has been described as "subtle, powerful works of a knowing musical intelligence," and "effortlessly original."²⁹² His compositions have been performed by the BBC Philharmonic, Tanglewood Music Center Orchestra, DaCapo Players, and St.

289. "Celebration," U.S. Marine Band program notes, Washington, DC.

290. Ibid.

291. "Biography," David Chaitkin, composer, accessed March 25, 2019, <http://www.davidchaitkin.com/david-chaitkin-biography.htm>.

292. Ibid.

Luke's Chamber Ensemble. He received commissions from the Koussevitsky Foundation, Chamber Music America, New York State Council on the Arts, and the New Hampshire Music Festival.²⁹³ Chaitkin died of cancer in 2011 at the age of seventy-three.

Celebration: Background

David Chaitkin's association with the "The President's Own" began in 2002 when Colonel Timothy Foley programmed *Summersong*, a work Chaitkin wrote for twenty-three wind instruments in 1981.²⁹⁴ Foley then commissioned Chaitkin to compose a work expressly for the Marine Band. In the program notes for the piece, the composer expressed his admiration and enthusiasm for writing for the Marine Band, saying, "I responded immediately and wholeheartedly since my experience as a composer in hearing the band's work on *Summersong* was one of complete musical satisfaction. Their work was peerless and definitive."²⁹⁵ Since the new piece was not finished until after Foley had retired, Lieutenant Colonel Michael Colburn conducted the premiere of *Celebration* on 4 March 2007 in Alexandria, Virginia.²⁹⁶ According to Colburn, it was "one of the most difficult things that I have ever done with the band." Colburn described the work as "very lyrical, with incredibly intricate rhythmic interplay between the voices, and really quite lovely."²⁹⁷ The composer describes *Celebration* this way:

293. "Biography," David Chaitkin.

294. U.S. Marine Band program notes.

295. Ibid.

296. Michael Colburn, phone interview with author, March 19, 2019.

297. Ibid.

As the title suggests, this piece celebrates the extraordinary musicianship of the band. It opens with a variety of figures that feature the brilliance of the ensemble, from which a single melodic line emerges and is carried forward, beginning with solo oboe. Though continuous in nature, this one-movement work divides into three large sections, the first ending with a clear cadence and a change to a faster tempo. The second contains two contrasting ideas, one brisk and fragmentary, the other lyrical and flowing. These are repeated in a varied, developed way and grow directly into the final section as ideas from the opening are reintroduced within the continuously evolving melodic context.²⁹⁸

Significance/Impact

It is difficult to gauge the impact of *Celebration* because it was written so late in the composer's life. It also has only been performed twice by "The President's Own."²⁹⁹ However, when looked at through the lens of the direction and history of Marine Band commissions, it does make a significant contribution. Composed between *Ten of a Kind* and *Scamp*, it can be considered a part of a change in the style of composers that were asked to write for the band. The colors and sounds that Chaitkin achieves are unlike many other band works but are similar to that of Rakowski and Wagner. These new works, commissioned by Timothy Foley and Michael Colburn, although not widely performed, built a new foundation on which future composers could build on.

Publisher

Nottingham Square Publications

Duration

12 minutes, 30 seconds

298. Colburn, interview with author.

299. U.S. Marine Band performance archive.

Dedication

Commissioned by and dedicated to Col. Timothy W. Foley, Lt. Col. Michael J. Colburn and the United States Marine Band

Instrumentation

3 Fl. (1 Picc.), 2 Ob., Eng. Hn., 3 Cl. (3rd doubles on Eb Cl.), 3 Bsn. (3rd doubles on Contrabassoon), 4 F Hn., 3 C Tpt., 2 Tbn., Bass Tbn., Tuba, St. Bass

Percussion

None

Distinctive Characteristics

Form

- Through-composed, one movement

Harmony

- It contains a mixture of tonal and atonal harmony, and a non-traditional harmonic structure.

Melody

- There are small melodic fragments found throughout the work.
- Most of the work is an exploration in colors and textures.

Rhythm

- There is a very intricate poly-rhythmic interplay among all instruments.
- The juxtaposed poly-rhythms create a pulsing sensation at times.

Texture

- The instrumentation is for a small wind ensemble and calls for one player per part.
- The high woodwind tessituras create wide spatial textures.
- It is very thinly scored to highlight differences in texture and color.
- There are many dynamic shifts that create sudden changes in texture.

Performance Considerations/Difficulties

- The tessituras, especially in woodwinds, are challenging.
- The complex rhythmic figures in all instruments are a unique challenge.
- The exposed solo passages require excellent players on all instruments.
- There are many complex meter changes.

Conducting Challenges

- The meter and tempo changes need to be carefully executed.
- Management of extreme dynamic differences and balance between instruments.

CHAPTER 5: WORKS COMMISSIONED BY MICHAEL COLBURN

Scamp
Melinda Wagner
2008

Composer Information

Born in 1957 in Philadelphia, Pennsylvania, composer Melinda Wagner is described as “an eloquent, poetic voice in contemporary music.”³⁰⁰ Wagner received graduate degrees in composition from the University of Chicago and the University of Pennsylvania and studied her craft with George Crumb, Richard Wernick, Shulamit Ran, and Jay Reise.³⁰¹ She currently serves on the faculty of the Juilliard School in New York City. She has also taught or lectured at Swarthmore College, Syracuse University, Hunter College, Brandeis University, Smith College, and the University of Pennsylvania.³⁰² In addition to three commissions from the Chicago Symphony Orchestra, Wagner has been highly sought after by numerous other organizations such as the American Composers Orchestra, American Brass Quintet, and the Philadelphia Chamber Music Society.³⁰³ She

300. “Biography,” Melinda Wagner, accessed March 25, 2019, <https://www.melindawagnermusic.com/>.

301. Wendy McCallum, *Teaching Music Through Performance in Band, Vol. 8*, ed. Richard Miles (Chicago, GIA Publications, 2011), 1125.

302. Ibid.

303. “Biography,” Melinda Wagner.

received three MacDowell Colony Resident Fellowships, a Guggenheim Memorial Foundation Fellowship, a Yaddo Resident Fellowship, and three young composer awards from the American Society of Composers, Authors, and Publishers.³⁰⁴ Perhaps her most significant award, however, was winning the Pulitzer Prize in music for her *Concerto for Flute, Strings, and Percussion*, in 1999.

Scamp: Background

The Marine Band's first encounter with the music of Melinda Wagner came when the band performed her Pulitzer Prize-winning flute concerto in 2002.³⁰⁵ Colonel Michael Colburn, after getting to know the composer in person, set out to convince her to write a new work for the organization, even though she had never before composed for concert band. The persistent director tasked Don Patterson, the chief arranger for "The President's Own," to create a band transcription of Wagner's *57/7 Dash*, originally written for orchestra. According to Colburn, Wagner loved the sound of the transcription and agreed to write a brand-new work for the Marine Band.³⁰⁶ The world premiere of *Scamp* took place on 11 April 2008 at the Music Educators National Conference in Milwaukee, Wisconsin, with Colonel Colburn conducting.³⁰⁷

304. McCallum, *Teaching music*, 1125.

305. U.S. Marine Band program notes.

306. Michael Colburn, phone interview with author, March 19, 2019.

307. U.S. Marine Band, "Compositions Commissioned by the Marine Band," Washington, DC.

Scamp is a highly energized exploration of timbral color and a “masterful manipulation of intervallic and motivic cells.”³⁰⁸ An atonal work, the piece uses short melodic motives, pyramids of sound, extreme dynamic changes, and shifting rhythmic meters to create a unique sound world. A challenge to any professional ensemble, the rhythms, tessituras, and techniques necessary to perform this piece are significant.

According to the composer:

“The title *Scamp* is a nod to its mischievous character. After the roguish wink of its opening bars, a bright and rollicking scherzo of sorts takes hold. Throughout the piece, the music makes several attempts at a serious turn, morphing into more lyrical passages. A quasi hymn-tune emerges multiple times, trying in vain to calm the skittering arguments between the choirs of winds, but the efforts are repeatedly foiled. The interruptions continue until the “Scamp” at the heart of the piece finally wins the battle once and for all and dashes for the end with one final, incorrigible poke at the ribs.”³⁰⁹

Significance/Impact

Even though Melinda Wagner never composed for concert band previously, she admits to having a “great experience” with the musicians and directors of “The President’s Own.”³¹⁰ She also says this experience helped her to be “more comfortable” writing for band. Since the premiere took place at a large convention, many people heard

308. McCallum, *Teaching music*, 1126.

309. U.S. Marine Band program notes.

310. Melinda Wagner, email correspondence with author, April 5, 2019.

the piece, which undoubtedly led to more widespread exposure to her music.³¹¹ The Marine Band has only performed *Scamp* one time.³¹²

Publisher

Theodore Presser (rental only)

Duration

Nine minutes

Dedication

Commissioned by “The President’s Own” United States Marine Band, Col. Michael J. Colburn, Director

Instrumentation

Picc, 3 Fl., 2 Ob., Eng, Hn., Eb Cl., 6 Bb Cl., Eb Alto Cl., Bb Bass Cl., Bb Contrabass Cl., 2 Bsn., Contrabassoon, Bb Soprano, Sx., Eb Alto Sx., Bb Tenor Sx., Eb Bari. Sx., 4 C Tpt., 4 F Hn., 2 Tbn., Bas Tbn., 2 Euph., Tuba, St. Bass, Percussion

Percussion (requires six players)

- Timpani
- Percussion 1: Xylophone, Mounted Tambourine, Snare Drum (with xylophone mallet)
- Percussion 2: Glockenspiel., Crotales (w/bow), Small Triangle
- Percussion 3: Vibraphone, Med. Sus. Cymbal
- Percussion 4: Marimba, 2 Sus. Cym. (large and small), Claves, Tam-Tam
- Percussion 5: Bass Drum, Sm. Triangle, Tamb., Chimes

Distinctive Characteristics

Form

- Through-composed, one movement

311. Melinda Wagner, email correspondence with author, April 5, 2019.

312. U.S. Marine Band performance archives.

Harmony

- It is considered to be Post-tonal.³¹³
- There is significant use of intervals of perfect fifths, major and minor seconds.
- It contains traditional jazz harmonies.

Melody

- Short motives are juxtaposed against ascending and descending canonic passages.³¹⁴
- The melody is disjunct and not readily evident.

Rhythm

- The use of syncopation and poly-rhythms create a layering effect.
- The rhythmic patterns are changed using augmentation and diminution.
- There are constant meter changes and irregular meters.

Texture

- Polyphonic textures are prevalent.
- Small chamber groups, exposed solo passages, and instrument family groups are interspersed throughout.
- The thin textures bring out independent colors and timbres.

Performance Considerations/Difficulties

- The highly intricate rhythmic patterns are a challenge for inexperienced ensembles.
- The wide tessituras and ranges in most instruments need to be considered.
- There are a number of extended techniques that are used as well.

Conducting Challenges

- The meter changes and irregular meters need to be carefully executed.
- Cueing canonic and frequent syncopated entrances is a challenge.
- The pacing and execution of extreme dynamic changes is important.

313. McCallum, *Teaching music*, 1128.

314. Ibid., 1127

A New Birth of Freedom
Randol Alan Bass
2009

Composer Information

Randol Alan Bass, a native of Fort Worth, Texas, was born in 1953 and began studying piano at a young age. He received his bachelor's degree in music from the University of Texas in 1976 and his master's degree in choral conducting from the Cincinnati Conservatory of Music in 1980.³¹⁵ While at the University of Texas, he became the arranger for the marching band, an experience which taught him how to write and orchestrate for bands.³¹⁶ He continued to write marching band music for nearly fifteen years after college, and he wrote his first orchestral work in 1985. Since that time, his principal output has been for orchestra and chorus, and he has enjoyed a long relationship with the Boston Pops Orchestra.³¹⁷ Bass has found much success as a full-time composer, garnering commissions from the Chicago Symphony, the National Symphony Orchestra, the Mormon Tabernacle Choir, and the Dallas Symphony.³¹⁸ Although a pianist and singer, he founded and conducted numerous non-professional ensembles in order to further the arts in his community. He also arranged and composed

315. "Biography," Randol Alan Bass, accessed May 3, 2019, <https://randalbassmusic.com/biography/>.

316. Randol Alan Bass, phone interview with author, March 8, 2019.

317. Ibid.

318. U.S. Marine Band program notes.

extensively for these groups. In 2018, Bass was composer-in-residence for the Distinguished Concerts International in New York City.

A New Birth of Freedom: Background

In 2009, Colonel Michael Colburn asked Randol Alan Bass to write a work for band and narrator to honor the 200th anniversary of the birth of Abraham Lincoln. The text was Lincoln's full Gettysburg Address. It would be the first time a composer would set this iconic text with concert band accompaniment.³¹⁹ The new piece was premiered on a concert, with a focus on Abraham Lincoln, by the Marine Band on 16 February 2009 at the Strathmore Concert Hall in Bethesda, Maryland. Colonel Colburn conducted, and the narrator was Dr. Alan Guelzo, Professor of the Civil War Era at Gettysburg College in Pennsylvania. It was a fitting historical tribute, especially given the fact that the Marine Band accompanied President Lincoln to Gettysburg for the dedication of the new National Cemetery there in 1863.

The composer had written several other works for narrator and concert band before writing *A New Birth of Freedom*. Two of these pieces, *Casey at the Bat* and *The Night Before Christmas*, had been played often by "The President's Own," paving the way for this new commission. Bass was close friends with one of the band's saxophonists, and his friend was a strong advocate for his music for band, often bringing it to the attention of the organization's leadership.³²⁰ Michael Colburn explained that he

319. U.S. Marine Band program notes.

320. Bass, phone interview with author.

wanted a piece that would not only capture the spirit of the famous speech but something that the band would be able to take on tour throughout the country.³²¹ Bass was the perfect choice for this project because “he is very adept at creating music that can sound almost like John Williams, very film score oriented...that style would work for this context.”³²² The Marine Band went on to perform *A New Birth of Freedom* many times on its 2009 concert tour and as part of the Lincoln bicentennial tribute.

Significance/Impact

Randol Bass is another unique story in the history of Marine Band commissions. Although he spent much time writing for bands early in his career, he does not currently make his living in the wind band medium, and his Marine Band commissioning experience has not impacted his writing or career very much. The composer states that the work is playable by good high school bands, but not many play it because of the specific nature of the narration.³²³ He also notes that it has not led to further commissions. The commission was a result of the relationship that the band and Michael Colburn had with the composer.

Bass is very supportive of a continuation of new commissioning by the Marine Band as a part of its mission. He said that “The President’s Own” can be a good influence on music in our country by “getting better music out there.”³²⁴ Echoing the sentiments of

321. Michael Colburn, phone interview with author, March 19, 2019.

322. Colburn, interview with author.

323. Bass, interview with author.

324. Ibid.

many of the other composers, he feels that the wind band needs better quality music in order to establish a repertoire like that of a symphony orchestra, not just “educational music.” This is where the Marine Band, as well as other military bands, can stand in the gap. Bass states, “A military band has the capability of putting on essentially an orchestral performance for people who never go to live performances.”³²⁵ When asked about the kind of composer the band should be commissioning, Bass believes that the organization should first decide what kind of piece they want to play, then find someone who has written something like that. It should not matter whether they have written for wind band previously or not.³²⁶ He says, “The band asked me to write accessible high-end pop music because that is my specialty.”³²⁷

Publisher

Alfred Music Publishing

Duration

Four minutes

Dedication

Commissioned by “The President’s Own” United States Marine Band, Colonel Michael Colburn, director

Instrumentation

Picc., 2 Fl., 2 Ob., Eng. Horn, 2 Bsn., Eb Cl., 3 Bb Cl., Bass Cl., ContraAlto Cl., 2 Alto Sx., Tenor Sx., Bari Sx., 4 Hn., 3 Tpt., 3 Tbn., Euph., Tuba., St. Bass., Harp, Percussion

325. Bass, interview with author.

326. Ibid.

327. Ibid.

Percussion

Timpani, Piccolo Snare, Field Drum, Bass Drum, Chimes, Bells, Sizzle Cymbal, Chinese Cymbal, Large Sus, Cym., Vibraphone, Triangle (Large and Small), Marimba, Xylophone, Crash Cymbals

Distinctive Characteristics

Form

- Through-composed, one movement

Harmony

- The harmonies are tonal and traditional.

Melody

- The heroic melodies begin as fanfares in brass.
- The melodies in woodwinds (under narration) are based on opening brass theme.

Rhythm

- There are many meter changes and tempo fluctuations that occur throughout the work.
- Most of the rhythms are not overly complicated.
- The sixteenth and thirty-second note passages in woodwinds add flourish to the narration.

Texture

- It is very thinly scored under narration.
- The full band enters in between narration and at end.

Performance Considerations/Difficulties

- The narrator entrances need to be cued well.
- The balance of the ensemble with the narration is essential to good performance.

Conducting Challenges

- See Performance Considerations

Flourishes and Meditations on a Renaissance Theme
Michael Gandolfi
2011

Composer Information

Born in New England in 1956, composer Michael Gandolfi began his musical journey by learning the guitar at the age of eight.³²⁸ Initially self-taught, he was strongly influenced by rock and jazz music of the sixties and began studying composition during his teenage years. Gandolfi took a keen interest in the music of composers such as Arnold Schoenberg, Igor Stravinsky, Bela Bartok, and Sergei Prokofiev.³²⁹ As he continued to perform on the guitar, his influences expanded to include jazz legends John Coltrane, Miles Davis, and Chick Corea.³³⁰ Although he did not play a traditional band or orchestral instrument, he entered the New England Conservatory as a composition student, where he studied with Oliver Knussen, Williams Thomas McKinley, Donald Martino, and John Heiss.³³¹ In addition to receiving both his bachelor's and master's degrees from NEC, he received fellowships at the Yale Summer School of Music and studied at the Tanglewood Music Center in Massachusetts.³³² His compositional interest during this time was not in traditional band styles, but in the twelve-tone music of

328. U.S. Marine Band program notes.

329. "Michael Gandolfi," New England Conservatory Faculty, accessed April 24, 2019, <https://necmusic.edu/faculty/michael-gandolfi>.

331. Michael Gandolfi, phone interview with author, February 20, 2019.

332. "Michael Gandolfi," NEC faculty, <https://necmusic.edu/faculty/michael-gandolfi>.

composers like Messian, Boulez, Stockhausen, Ligeti, and Berio.³³³ In reflecting on his education, Gandolfi said that he was not discouraged from writing for band, but he also did not know anyone among his colleagues who wrote for it.³³⁴

Michael Gandolfi is now the chair of the composition department at the New England Conservatory in Boston and has received numerous awards and commissions from major symphony orchestras. He has received two consortium commissions grants from the National Endowment for the Arts, a Guggenheim Foundation Fellowship, two Fromm Foundation grants, and a 2009 Grammy nomination for “Best Classical Contemporary Composition” for *The Garden of Cosmic Speculation*.³³⁵ His list of commissions come from the Koussevitsky Foundation, the Grant Park Festival Orchestra, Memphis Symphony, Boston Symphony, Boston Musica Viva, and the Atlanta Symphony. He is considered a part of the “Atlanta School” of composers because of his close association with the Atlanta Symphony and its music director, Robert Spano.³³⁶ The other composers from the “Atlanta School” include Jennifer Higdon, Christopher Theofanidis, Osvaldo Golijov, and Adam Schoenberg. Gandolfi was composer-in-residence at the 2016 Chelsea Music Festival and the 2017 Cabrillo Festival of Contemporary Music in California.³³⁷

333. U.S. Marine Band program notes.

334. Gandolfi, phone interview with author.

335. Ibid.

336. “About Michael Gandolfi,” Michael Gandolfi, Composer/Educator, accessed April 24, 2019, <http://michaelgandolfi.com/about/>.

337. Ibid.

Gandolfi did not write anything for the concert band until 2003 when he was asked to compose a new work for the seventieth birthday of Frank Battisti, the renowned wind ensemble director at the New England Conservatory. The composition was *Vientos y Tangos*, which was premiered by “The President’s Own” that same year. Battisti was scheduled to conduct the premiere with the Marine Band but was too ill to attend the concert, so Colonel Michael Colburn stepped in. This relationship would lead to the subsequent commission of *Flourishes and Meditations on a Renaissance Theme* from the Marine Band nearly seven years later.³³⁸

Flourishes and Meditations on a Renaissance Theme: Background

Flourishes and Meditations on a Renaissance Theme was commissioned by the Marine Band in 2010 and premiered on 4 March 2011, at the American Bandmasters Convention in Norfolk, Virginia. It is essentially a theme and seven variations on an anonymous Renaissance melody entitled *Spagnoletta*, which the composer first heard quoted by Rodrigo in his *Fantasia para un Gentihombre* for guitar and orchestra.³³⁹ Gandolfi had played the tune many times on some of his early guitar gigs and thought it to be a recognizable tune that could be manipulated to showcase the many sections of the band.³⁴⁰ Similar to the Barnes *Variations on a Theme by Paganini*, the piece is a quasi-concerto for concert band. It requires advanced technical skills on the part of the

338. “About Michael Gandolfi,” Michael Gandolfi.

339. Gandolfi, interview with author.

339. Michael Gandolfi, *Flourishes and Meditations on a Renaissance Theme*, (M51 music, 2010).

340. Gandolfi, interview with author.

woodwind instruments and patience and concentration throughout the entire ensemble due to its repetitive nature. Some of the variations stay harmonically close to the original, while others are mere reflections of the melody. Since its premiere, the Marine Band has recorded the work on its educational album, *Flourishes and Meditations*, and it has been performed by many bands, both college and high school, around the country. It was the winner of the American Bandmasters Association Ostwald Award in 2012.³⁴¹

Significance/Impact

Michael Gandolfi was in his forties before he composed anything for concert band, and he admits that he has much catching up to do.³⁴² He has since written five new works for band (according to his website at the time of this writing), including a new commission from the College Band Directors National Association. This would never have happened without the commissioning of *Flourishes and Meditations*, and its positive reception.³⁴³ Due to the reputation of the Marine Band and the way the band has represented his music, Gandolfi believes that the commission “put him on the map in a much stronger way.”³⁴⁴ In addition to the recording, the band has played *Flourishes* on two national concert tours, including a performance at Boston Symphony Hall with Gandolfi in attendance. He thought that it was “probably the single best performance of any piece I’ve ever had in my life,” and it “had the sound of a piece that is so well

341. Gandolfi, interview with author.

342. Ibid.

343. Ibid.

344. Ibid.

understood.”³⁴⁵ This kind of attention affords any composer an opportunity for better recognition and representation of their music.

In the program notes to the score, Gandolfi says, “I cannot overstate the significance of being called upon by such a magnificent assembly of dedicated and supremely skilled musicians,” and refers to the Marine Band as “the quintessential concert band of our time.”³⁴⁶ Gandolfi’s experience with the organization changed his perspective on what a wind band can do and gave him a new-found respect for military bands in general. Before the premiere of *Vientos y Tangos* and the Marine Band commission, he did not know much about military bands. However, Gandolfi quickly learned that they are great ensembles to which musicians can aspire, similar to major symphony orchestras. He said, “that turned my head around, and I realized that I was the one who needed the education, and I was just misguided in my understanding of the military service bands.”³⁴⁷ It is clear that Gandolfi’s output of music for wind band has increased tremendously over the past eight years as a result of his commission from the Marine Band. He plans to continue to write more in this medium. In addition, Gandolfi thinks it is vitally important for “The President’s Own to continue to commission new works from both established and new composers. “I think there is something about “The President’s Own” getting behind a piece that’s probably unlike any other band getting

345. Gandolfi, interview with author.

346. Michael Gandolfi, *Flourishes and Meditations on a Renaissance Theme*.

347. Gandolfi, interview with author.

behind a piece. They are such a lead ensemble that if they do something, people are going to stand up and take notice.”³⁴⁸

Publisher

Michael Gandolfi

Duration

15 minutes

Dedication

To Colonel Michael Colburn, Major Jason Fettig and “The President’s Own” United States Marine Band

Instrumentation

Picc., 2 Fl., 2 Ob., Eng. Hn., 2 Bsn., Contrabassoon, Eb Cl., 3 Bb Cl., Bb Bass Cl., Bb Soprano Sx., Eb Alto Sx., Bb Ten. Sx., Eb Bari. Sx., 4 F Hn., 3 Bb Cnt., 2 C Tpt., 3 Tbn., Euph., Tuba, St. Bass, Percussion

Percussion

Timpani, Hand Bells, Xylophone, Glock., Crotales, Snare Drum, Bongos, Tenor Drum, Tom Toms, Bass Drum, Tam- Tam, Large Sus., Cym., Crash Cym., Hi-Hat, Wood Block, Wood Slap, Claves, Castanets, Tambourine, Triangle, Mark Tree, Sleigh Bells

Distinctive Characteristics

Form

- Theme and Variations
 - Theme
 - Variation 1 “A Cubist’s Kaleidoscope”
 - Variation 2 “Cantus in augmentation: Speed Demon”
 - Variation 3 “Carnival”
 - Variation 4 “Tune’s in the Round”
 - Variation 5 “Spike”
 - Variation 6 “Rewind/Fast Forward”
 - Variation 7 “Echoes: A Surreal Reprise”
- Theme is AA, BB, coda form

348. Gandolfi, interview with author.

- Entire structure is in three parts
 - Part 1: Theme, Variation 1 and 2
 - Variations follow the form of the original tune
 - Part 2: Variations 3-5
 - Part 3: Variation 6-7

Harmony

- Uses traditional Renaissance harmonic structure in most variations
- Tonal

Melody

- The melody is based on *Spagnoletta*, or “Little Spanish Tune.”

Rhythm

- The rhythms are mainly straight-forward but contain difficult sixteenth note passages in clarinets and other woodwinds.
- The use of hemiola is also prevalent.

Texture

- The full band is rarely used except for emphasis.
- Small groups/choirs of instruments are used to create assorted colors.

Performance Considerations/Difficulties

- Considerable technical demands in woodwinds and mallet percussion will be difficult for younger ensembles.
- Maintaining musicians’ focus through repetitive passages is a challenge.

Conducting Challenges

- The interpretation of Renaissance style is important.
- Due to length and sparse scoring at end, pacing is critical.

Fearsome Critters
Laurence Bitensky
2012

Composer Information

Laurence Bitensky was born in New York in 1966 and began his musical training on piano at the age of six.³⁴⁹ He continued as a pianist at Skidmore College in New York, where he was introduced to the music of George Crumb and Oliver Messian. This exposure led him to become interested in composing, and he transferred to the New England Conservatory to finish his bachelor's degree. He would go on to study composition at Ithaca College with Dana Wilson, who furthered his interest in writing for wind ensemble. Wilson encouraged Bitensky that it was "a good vehicle for writing pieces for large forces that will actually get played."³⁵⁰ Bitensky also studied at Cornell University and is now Professor of Composition and Theory at Centre College in Danville, Kentucky, a position he has held for twenty-one years. His music reflects a broad range of influences from many different cultures, countries, and traditions. According to his biography, "he often seeks to merge the complex structures and expressive range of the classical masters...with the melodic and rhythmic invention...of musical traditions from India, Indonesia, the Islamic and Jewish worlds, jazz, and The Grateful Dead."³⁵¹

349. "Biography," Laurence Bitensky, composer, accessed June 8, 2019, <http://larrybitensky.com/bio/bio.html>.

350. Laurence Bitensky, phone interview with author, April 18, 2019.

351. "Biography," Laurence Bitensky.

Bitensky has been commissioned by and received awards from several highly respected orchestras and organizations. They include the Omaha Symphony, the New England Philharmonic, the Big Ten Band Commission, the St. Mary's University Kaplan Commissioning Project, the World Association of Symphonic Bands and Ensembles, the International Trumpet Guild, the Fromm Foundation, the Kentucky Arts Council, and the ASCAP Foundation Rudolf Nissim Award.³⁵² His catalog includes seven works for wind ensemble, six for orchestra, and numerous compositions for chamber ensembles, piano, and chorus. His commission from the Marine Band, *Fearsome Critters*, won the American Prize for band composition in 2014.³⁵³

Fearsome Critters Background

Fearsome Critters was premiered by "The President's Own" on 20 July 2012, at the Texas Bandmasters Association Convention in San Antonio, Texas. Michael Colburn conducted the premiere, and the narrator was baritone Kevin Bennear, the band's baritone vocalist.³⁵⁴ Colburn had approached the composer about a commission after performing his trumpet concerto, *Awake, You Sleepers*, at the Mid-West Band and Orchestra Clinic in 2010. The trumpet soloist, John Hagstrom, with whom Bitensky had previously collaborated, is a former member of the Marine Band and current member of the Chicago Symphony Orchestra. Although, at the time, Bitensky was only aware of the Marine

352. "Biography," Laurence Bitensky.

353. "Prizeworthy," The American Prize, accessed Dec. 26, 2019, <http://www.theamericanprize.org/compwinners2013.html>.

354. U.S. Marine Band, "Compositions Commissioned by the United States Marine Band," Washington, DC.

Band through its reputation, his experience hearing and working with the band had a positive effect. He was flattered to “write for the greatest wind ensemble in the world,” and said that it was the “best group of musicians I’ve ever worked with, before or after.”³⁵⁵

Fearsome Critters is a nine movement, programmatic work based on the descriptions of stories told by American lumberjacks in the early twentieth century. At night, around the campfire, these men would tell fictional tales of fantastic and deadly creatures they had encountered in the woods. These tales were recorded in the books, *Fearsome Critters of the Lumberwoods* by William T. Cox (1910), and *Fearsome Critters* by Henry H. Tryon (1939).³⁵⁶ Bitensky intended to write something similar to the *Carnival of the Animals*, except with scary, ugly, fictional animals from American folklore. The composer effectively created a mood of dark unease around musical representations of frightening fictional creatures. Bitensky’s use of the extensive color palette of the concert band is unique and creative. It would be a perfect addition to a Halloween or animal-themed program.

Significance/Impact

Although written for the Marine Band, Bitensky intended the piece to have a life outside of the organization. He said that it gets a fair number of performances around the country, including from some good high school bands.³⁵⁷ He also said the commission

355. Bitensky, interview with author.

356. Laurence Bitensky, *Fearsome Critters*, (Silly Black Dog Music, 2012).

357. Bitensky, interview with author.

and association with the Marine Band has had a positive effect on his reputation. He has seen a rise in interest in his previous compositions. Former director Michael Colburn believes that Bitensky received much attention from a community that did not know about him before the concert in San Antonio, and “it was very beneficial to him.”³⁵⁸

Publisher

Silly Black Dog Music

Duration

Twenty-two minutes

Dedication

Commissioned in 2012 by “The President’s Own” United States Marine Band. Col. Michael Colburn, director

Instrumentation

Narrator, Picc., 2 Fl. (one doubles on Alto), 2 Ob., Eng. Hn., 3 Bb Clar. (One doubles on Eb if available), Bb Bass Cl., 2 Bsn. (One doubles on Contrabassoon), 2 Alto Sx., Tenor Sx., Bari. Sx., 4 Hn., 3 Bb Tpt., 3 Tbn., 2 Euph., Tuba, St. Bass, Piano/Celeste, Percussion

Percussion

- Part 1: Xylophone
- Part 2: Bass Drum, Glock., Marimba, 2 Tom-toms, Triangle
- Part 3: Bass Drum, Med. Gong, Tambourine, Tam-Tam, Triangle
- Part 4: Shekere, Timpani, Triangle
- Part 5: Brake Drum, Drum Set, Wood Block, Med. Sus. Cymbal, Rainstick, Shekere, Tambourine, Tam-Tam, Thunder Sheet, Toys (for “Night Sounds”)

Distinctive Characteristics

Form

- Nine Movements
 - 1. Night; In The Woods

358. Michael Colburn, phone interview with author, March 19, 2019.

- 2. The Hodag
 - “The ferocious Hodag has bulging eyes, a maniacal smile, a row of spikes down its back, the head of an ox, the body of a dinosaur, and a shovel-like nose. He feasts upon white bulldogs (but only on Sundays), and he hates when you laugh at him.”
- 3. The Hidebehind
 - “The only one to see the grizzly Hidebehind are its victims. Stealthily concealed behind tree trunks, the critter leaps on the unsuspecting lumberjack, disemboweling him with one swipe. The Hidebehind has a severe aversion to alcohol – one shot of good whiskey is a successful repellent.”
- 4. Night; In The Woods
- 5. The Squonk
 - “With its misfitting skin covered with warts and moles, the melancholy Squonk may be heard weeping under the boughs of dark hemlock trees on frosty moonlight nights”
- 6. The Goofus Bird
 - “Frequently heard but seldom seen, this poor creature doesn’t care where it’s going. Only caring where it’s been, it flies backwards. Also known as the Filla-Ma-Loo Bird, it usually builds its best upside down, and its eggs are Grade D.”
- 7. The Snoligoster
 - “The huge snoligoster resembles a crocodile, but it has no legs or fins-just one large spike on its back. Its body is covered with long glossy fur, and it propels itself through the swamp with a propeller-like tail.”
- 8. Night; In The Woods
- 9. The Whirling Whimpus Meets the Cactus Cat
 - “At sundown, the Whirling Whimpus stands by a bend in the trail and whirls on its single hind hoof. It whirls so fast that it becomes invisible, and all you can hear is a strange droning sound. Meanwhile, the Cactus Cat greedily gets drunk on the sap of giant cacti and runs off howling into the night. Watch out cat! The Whimpus is about to turn you into syrup.”

Harmony

- All movements are tonal, with mainly minor tonalities and chromaticism.
- Harmonies are meant to evoke a mysterious and somewhat scary feeling.
- Movement seven is the most dissonant of all movements.
- Movement nine uses jazz harmonies in the B section.

Melody/Rhythm/Texture

- Movement 1
 - Solo instrument fragments make up the melody.

- The texture is thin with interjecting solo fragments.
 - The rhythms involve 32nds, quintuplets, triplets, and more.
- Movement 2
 - “Hodag’s Song” played by euphoniums, evokes a melancholy feeling. The melody is based on rising perfect fourth and falling major third.
 - The A section is in “ferocious” 3/8 time, but meter changes many times.
 - The B section is slow. The melody is played over sustained notes and under clarinet sextuplet rhythms.
 - The A section returns, imitating the original theme.
- Movement 3
 - There is no actual melody.
 - It uses woodwinds and percussion only, thin texture.
 - It is marked “stealthily.” Rhythms include sixteenths and thirty seconds entering in different places in measures.
- Movement 4
 - Similar to Movement 1
- Movement 5
 - Descending chromatic figures in tuba, English Horn, and saxophone depict another melancholy creature, “The Squonk.”
 - Straight-forward rhythms with thirty-seconds and quarter note triplets in solo instruments are abundant.
 - The texture is thin with solo voices building to full band and back again.
- Movement 6
 - Whirling sixteenths, thirty-seconds, and sextuplets over triplets are meant to depict a crazy bird-like creature.
- Movement 7
 - There is constant chromatic eighth notes underneath sustained chromaticism and interjecting pointed “hits.”
 - It has a thicker texture than most other movements.
- Movement 8
 - Similar to Movement 1
- Movement 9
 - “Whirling” sixteenth notes over sustained bass are interspersed with a jazz-like “swing” section. Each represents the characters in the story.

Performance Considerations/Difficulties

- This is written for one on a part but parts can be doubled if needed.
- Strong soloists are needed in almost every instrument section. Some would be considered professional level only, especially in the tuba.
- The rhythms in some sections would be unfamiliar to younger players.
- Some of the movements could be left out if too difficult.

Conducting Challenges

- There are many meter and tempo shifts and changes throughout.
- Maintaining a sense of mystery and character through every movement is important.

The Information Age
Jacob Bancks
2013

Composer Information

Jacob Bancks was born in 1982 in Minnesota and then raised in South Dakota, where he enjoyed writing and performing music.³⁵⁹ According to the composer, “for as long as I can remember, I’ve been a composer. The first piece I wrote before I knew how to read music.”³⁶⁰ Later, Bancks played piano and viola but never a band instrument. He credits the director of the Sioux City, South Dakota youth orchestra, Ray Sidoti, with introducing him to serious classical music and encouraging his composing.³⁶¹ Bancks attended Wheaton College in Illinois, where he studied composition with Augusta Read Thomas and went on to get a master’s degree in composition from the Eastman School of Music, and a Ph.D. from the University of Chicago.³⁶² His composition teachers include Shulamit Ran, Marta Ptaszynska, Carlos Sanchez-Guitierrez, and Ricardo Zahn-Muldoon.³⁶³ Among his numerous awards and accomplishments are two BMI Student Composer Awards, a Century Fellowship from the University of Chicago, the Howard Hanson Orchestral Prize, a grant from the Foundation for Contemporary Arts, a

359. Jonathan Turner, “Augie Composer Greet the Season with New Work,” *Dispatch-Argus-QCOnline*, accessed October 13, 2018, https://qconline.com/life/augie-composer-greet-the-season-with-new-work/article_7dc682fd-bdfe-55c7-abd9-22e983e72d27.html.

360. Jacob Bancks, phone interview with author, March 21, 2019.

361. Ibid.

362. Ibid.

363. Turner, “Augie Composer.”

nomination for the Lili Boulanger Memorial Prize, and the 2008 Charles Ives Scholarship from the Academy of Arts and Sciences.³⁶⁴ In addition to two commissions from the U.S. Marine Band, Bancks has had commissions and premieres by the St. Paul Chamber Orchestra, Annapolis Symphony, South Dakota Symphony, Tanglewood Festival of Contemporary Music, Soli Deo Gloria, and The Commissioning Project.³⁶⁵ He is currently Associate Professor of Music Theory and Composition at Augustana College in Rock Island, Illinois. He is also the Director of Music at St. Paul the Apostle Catholic Church in Davenport, Iowa.³⁶⁶ The composer describes his music as “rust belt meets corn belt meets Bible belt,” and employs themes from post-industrial American and Illinois history, poetry, and religion.³⁶⁷

The Information Age: Background

The relationship between Jacob Bancks and “The President’s Own” began when the composer was as a semi-finalist for the band’s vacant staff arranger position. Even though Bancks did not get the job, Colonel Jason Fettig was intrigued and impressed with the young composer and his music.³⁶⁸ He gave Bancks the green light to write something for the Marine Band, and the result was *The Information Age*. Bancks wrote *The Information Age* in 2013 when he was just thirty-one years old. It was his first full-scale

364. “Bio,” Jacob Bancks, Composer, accessed October 13, 2018, <http://jbancks.com/bio/>.

365. Ibid.

366. Ibid.

367. Bancks, interview with author.

368. Jason Fettig, interview with author, April 4, 2019, Washington, DC.

work for wind ensemble, his second coming four years later in another commission from the Marine Band. Bancks says this about *The Information Age*:

“I wrote *The Information Age* to attempt to put into music the ceaseless information tsunami that we in Western developed nations now take for granted. You’ll hear a lot of chaos, comprised of what I hope you find to be an overwhelming multiplicity of musical ideas. But I also hope you notice that, for all the sheer variety of musical information, all these supposedly autonomous, freethinking elements in *The Information Age* eventually end up saying essentially the same thing. And by the end it’s not a particularly insightful thing, but it is at least, very, very loud.”³⁶⁹

The Marine Band premiered *The Information Age* on 17 March 2013, at the Rachel M. Schlesinger Concert Hall in Alexandria, VA. The premiere was conducted by then Major Jason K. Fetting.³⁷⁰

Publisher

Available from composer

Duration

Eleven minutes

Dedication

For “The President’s Own” United States Marine Band

Instrumentation

3 Fl. (Part 1 divisi, Part 2 and 3 include picc.), 2 Ob., Eng. Hn., 3 Bb Cl., Bass Cl., Contrabass Cl., 2 Bsn. (Part 2 includes Contrabassoon), 2 Eb Alto Sx., Bb Ten. Sx., Eb Bar. Sx., 3 Bb Cor., 2 C Tpt., 4 F Hn., 4 Tbn. (1 Bass Tbn.), 2 Euph., Tba. (split), String Bass

369. U.S. Marine Band program notes.

370. U.S. Marine Band, “Compositions Commissioned by the United States Marine Band,” Washington, DC.

Percussion

- Timpani
- Percussion 1: Small Sus. Cymbal, Hi-Hat, Kick Drum, Vibes, Glass Bottle, Flexatone
- Percussion 2: Large Sus. Cymbal, Glockenspiel, 3 Cowbells, Brake Drum
- Percussion 3: Bass Drum, Bongos, High Triangle, Crotales, Medium Sus. Cymbal, Ratchet
- Percussion 4: Temple Blocks, Finger Cymbals, Med. Triangle, Agogo Bells, Cabasa, Picc. Wood Block, Tam-Tam
- Percussion 5: Marimba, Xylophone, Cabasa, Sizzle Cymbal

Distinctive Characteristics

Form

- One movement in four sections
 - A, mm. 1 – 236 (*Intense, frenetic, relentless*)
 - B, mm. 238 – 283 (*Spacious, mysterious*)
 - C, plus transition, mm. 284 – 319 (*Very slow, drifting*)
 - A prime, mm. 320 – 400 (quarter note = 144)

Harmony

- Largely atonal
- Dissonant/Chromatic intervals are common.

Melody

- There is no evident melodic material.
- Texture and color are used to create an atmosphere of chaos.

Rhythm

- The driving rhythms in bass instruments underscore very jagged rhythms in other instruments.
- There are many changing meters, including compound meters.
- Many instruments interject throughout to create a sense of turmoil and commotion.
- The slow sections contain long notes in some instruments while short, pointillistic interjections are juxtaposed over them by other instruments.
- It is full of compound and syncopated rhythmic content.

Texture

- The instruments are used very independently. This is followed by sections of homophony for impact.
- It is extremely pointillistic with large interval leaps.
- There is wide dynamic contrast for effect and color.

- The percussion is used extensively.

Performance Considerations/Difficulties

- It is very challenging for all instruments in both rhythmic and technical content. It is good for professional and high-level college bands.
- The extensive percussion needs create a challenge for younger groups.
- The entrances are staggered and scattered in many instruments, often starting off of the beat.

Conducting Challenges

- The numerous meter changes, staggered entrances, and independent voices can be challenging to keep together.
- Challenges include making sure that the independent voices are heard through the dense texture and determining what should be in the background and foreground.
- It is important to control dynamic contrast in order to interpret the composer's intentions for texture and color.

The Montford Point Marines
Ryan Nowlin
2014

Composer Information

Composer, arranger, and conductor Ryan Nowlin is from Cleveland, Ohio, where he graduated from North Royalton High School in 1996.³⁷¹ A hornist, he went to college at Bowling Green State University and received his bachelor's degree in music education and his master's degree in music education and conducting. While at Bowling Green, Nowlin studied horn with Herbert Spencer, conducting with Bruce Moss and Emily Freeman Brown, and composition with the renowned Anne McGinty.³⁷² After graduation, the young musician taught in public schools in Ohio for ten years. During this time, he was an arranger and composer for his band programs and active in the music education community at large. He co-authored the beginning band method, *Tradition of Excellence*, with Bruce Pearson, who is well-known for his beginning band books and music education materials.³⁷³ Nowlin attributes much of his success as a composer and arranger to Bruce Pearson and Anne McGinty, both of whom encouraged him to compose for young bands.³⁷⁴

371. "Ryan Nowlin," Officers, United States Marine Band, accessed September 30, 2019, <https://www.marineband.marines.mil/Members/Officers.aspx#nowlin>.

372. Ibid.

373 Bruce Pearson and Ryan Nowlin, *Tradition of Excellence* (San Diego, CA, Kjos Music, 2016).

374. Ryan Nowlin, interview with author, March 29, 2019, Washington, DC.

When a position for staff arranger for “The President’s Own” became available, Nowlin applied and won the job in 2010. In his new position, he arranged and composed for the band, orchestra, chamber groups, and many other combinations of instruments. The Marine Band has recorded his arrangements and performed many of them at Presidential Inaugurations and the White House.³⁷⁵ In 2014, Nowlin became the assistant director of the Marine Band and currently serves as the organization’s Executive Officer. In addition to conducting the band, he is using his educational background to manage the Marine Band’s Music in the Schools program and Young Peoples Concerts, while still maintaining an active composing and guest conducting schedule. He is credited with over thirty compositions or arrangements for winds. His music is published by Kjos music publishers.

The Montford Point Marines: Background

Ryan Nowlin wrote *The Montford Point Marines* for the Marine Band to celebrate the groundbreaking work and accomplishments of the first African-Americans to serve in the United States Marine Corps. In 1942, these brave men began Marine training at Camp Montford Point in Jacksonville, North Carolina, after President Franklin D. Roosevelt issued an executive order that established the Fair Employment Practices Commission in 1941.³⁷⁶ Between 1942 and 1949, over 20,000 men trained at Montford Point and fought in some of the most important battles during that time, including at Iwo Jima and the

375. “Ryan Nowlin,” United States Marine Band.

376. “Who is a Montford Point Marine?” National Montford Point Marine Association, accessed September 29, 2019, <https://montfordpointmarines.org>.

Choisin Reservoir.³⁷⁷ Even though these men fought beside white Marines on the battlefield, segregation at home was still normal. At the time, the Marines from Montford Point were not even allowed on Camp LeJeune, a large Marine base located in the same town of Jacksonville, North Carolina. The march that Nowlin composed is a tribute to those men who paved the way to an integrated Armed Forces.

The Montford Point Marines is in traditional march form and contains trumpet fanfares meant to evoke a feeling of “answering the call to service.”³⁷⁸ While composing this march, Nowlin set out to evoke the sounds of World War II.³⁷⁹ The march is intense and dramatic while still in traditional march form. The themes contain hints of the Marines Hymn, and the tempo is supposed to be the same as *Semper Fidelis*, the official march of the United States Marine Corps.³⁸⁰ Nowlin further evokes the style of *Semper Fidelis* by including measures where the band plays the downbeat, followed by a rest and a half note on the second beat. The Marine Band premiered *The Montford Point Marines* at the Friday night parade on 27 June 2014, on the Parade Deck of Marine Barracks, Washington, DC.³⁸¹ Drum Major Duane King conducted the premiere with President Barack Obama in attendance.³⁸²

377. “The Montford Point Marines,” Military.com, accessed September 29, 2019, <https://www.military.com/marine-corps/the-montford-point-marines.html>.

378. Ryan Nowlin, interview with author.

379. Ibid.

380. Ryan Nowlin, *The Montford Point Marines*, U.S. Marine Band, Washington, DC, 2014.

381. U.S. Marine Band, “Compositions Commissioned by the United States Marine Band,” Washington, DC.

382. Ryan Nowlin, interview with author.

Publisher

Unpublished, available from the U.S. Marine Band

Duration

Three minutes

Instrumentation

Picc., 2 Fl., 2 Ob., Eb Cl., 3 Bb Cl., Bass Cl., 2 Bsn., 2 Eb Alto Sx., Tenor Sx., Baritone Sx., 3 Bb Tpt., 4 Hn., 3 Tbn., Euph., Tuba, Percussion

Percussion

Glockenspiel, Snare Drum, Bass Drum, Crash Cymbals

Distinctive Characteristics

Form

- Traditional March form

Harmony

- Tonal and traditional

Melody

- The original melodic material contains fragments of *The Marines Hymn*.

Rhythm

- The rhythms are standard for a march and in cut time.

Texture

- The texture is homophonic and uses full band.

Performance Considerations/Difficulties

- Appropriate march style is necessary.

Conducting Challenges

- See Performance Considerations

CHAPTER 6: WORKS COMMISSIONED BY JASON FETTIG

Symphony No. 2, Voices
James Stephenson
2016

Composer Information

James Stephenson was born in 1969 and grew up around Chicago, Illinois. He began playing the trumpet at the age of ten. The instrument quickly became a passion for the young musician, and he was soon playing in an orchestra at the Interlochen Fine Arts Academy in Michigan, where he also attended high school.³⁸³ Stephenson went on to get a degree in trumpet performance from the New England Conservatory of Music (1990) in Boston, Massachusetts, and studied with the principal trumpet in the Boston Symphony, Charlie Schlueter.³⁸⁴ Just as he was about to graduate, his dream of becoming a professional trumpet player came to fruition when he won an audition with the newly-formed Naples Philharmonic in Florida. One of its founding members, he spent seventeen seasons in the orchestra.

383. "Jim Stephenson; Composer, Arranger, and Conductor," Ictus Music, published June 12, 2017, accessed April 16, 2019, <https://www.youtube.com/watch?v=ocBytdU0WvM>.

384. Ibid.

Stephenson was never formally trained as a composer, and he never composed in high school or college. His career as a composer began when he started to arrange new music for educational concerts with the Naples Philharmonic Brass Quintet.³⁸⁵ He then began arranging music for the Naples Pops Orchestra under Erich Kunzel, and this experience changed his career as he began to hear his ideas come to life.³⁸⁶ His first original composition, a trumpet duet he composed for a summer class (the class was called “Adventures in Bad Music”), inspired Stephenson to continue his foray into writing his own music.³⁸⁷ While performing full-time with the Naples Philharmonic, he began writing music for brass. He then expanded to larger ensembles such as orchestra and band. Finally, due to the rise in popularity of his compositions, Stephenson left Naples and become a full-time composer in 2007.³⁸⁸

James Stephenson’s catalog boasts works for almost every group of instruments, including more than fifty each for band and orchestra. His compositions include a sonata or concerto for nearly every symphonic instrument. This led Chicago Symphony clarinetist John Yeh to call him “The Concerto King”.³⁸⁹ Stephenson’s landmark educational work for young audiences, *Compose Yourself*, has been performed more than

385. “Jim Stephenson; Composer,” Ictus Music.

386. Ibid.

387. Ibid.

388. Ibid.

389. “About Jim Stephenson,” Stephenson Music, accessed April 16, 2019, <https://composerjim.com/composer/>.

350 times since its inception in 2002.³⁹⁰ Stephenson's list of commissions is equally impressive. He has been in high demand, having been commissioned by the Chicago Symphony, the St. Louis Symphony, the Minnesota Commissioning Club, and musicians in orchestras from Boston, Philadelphia, Washington, DC, Dallas, and Milwaukee.³⁹¹

Symphony No. 2, Voices: Background

The relationship between the Marine Band and James Stephenson began in 2011 when the band premiered his *Duels and Dances*, a concerto for oboe and wind ensemble, under the direction of Major Jason Fettig.³⁹² Since that time, the band has performed six of his works, including a transcription of *Sounds Awakened*, originally for horn and orchestra. The Marine Band also commissioned this transcription for horn and wind ensemble. *Voices* was commissioned at the request of Colonel Fettig and premiered at the Mid-West Band and Orchestra Clinic in 2016.³⁹³ It has consequently been the recipient of two significant awards for wind band music: the 2017 William D. Revelli Composition Contest (sponsored by the National Band Association) and the 2018 Sousa/Ostwald Award from the American Bandmasters Association.³⁹⁴ "The President's Own" recorded *Voices* on its thirty-third educational recording, *Arioso*, in 2017.

390. "About Jim Stephenson," Stephenson Music.

391. Ibid.

392. U.S. Marine Band Program notes.

393. Ibid.

394. "Symphony No. 2, Voices," Stephenson Music, accessed April 17, 2019, <https://composerjim.com/works/symphony-no-2/>.

The symphony is an extensive work for wind band. Stephenson conceived it while waiting for an international flight at the airport:

Recently, I was awaiting an international flight when I heard the distinct sound of laughter coming from behind me. Because I could not see the people laughing, it occurred to me that it was a universal language of happiness; one which cannot evoke any judgment based on racial, religious, gender, social, or any other type of prejudice. I decided to not turn around, but rather to enjoy the laughter for what it was. It was this decidedly delightful sound of the human voice that inspired my Symphony No. 2 for wind ensemble.³⁹⁵

In addition to the theme of voices from different backgrounds and cultures, this work has a deeper meaning for the composer:

On a personal note, the symphony also represented a struggle for me to overcome the recent loss of my own mother. Even though I won't hear her voice anymore, she is represented throughout the symphony, in struggled and pained emotions of loss, and then finally in celebration of life and love, as I reach the long-awaited E-flat Major resolution near the end of the work.³⁹⁶

Significance/Impact

Symphony No. 2 has certainly made an impact in the world of wind band music and the career of James Stephenson. According to the composer, the piece was performed more than fifteen times in 2019 alone, and it is beginning to get international exposure as well.³⁹⁷ The influence of the Marine Band commission, its subsequent performances at the Mid-West Clinic and the American Bandmasters Convention, and the Marine Band recording have made a “huge difference” and achieved a large amount of exposure for

395. U.S. Marine Band program notes.

396. Ibid.

397. James Stephenson, phone interview with author, February 23, 2019.

Stephenson's music. He believes the commission has increased exposure to his music for "those who want to play music at that level, like college and professional bands," and that it has led to other commissions.³⁹⁸ Although he comes from primarily an orchestral background, his experience in writing for "The President's Own" had a tremendous impact on Stephenson. He said that "writing for the Marine Band and recording this piece with them has been a true highlight of my career, no doubt. The whole process was just amazing from beginning to end."³⁹⁹

Stephenson is another example of a composer who was selected by the Marine Band though he was not firmly established in the band world. He had written several pieces for band prior to this commission, but Stephenson admits that he may have had a previous bias towards orchestral music. His experience working with the Marine Band has "changed his perception of what a band can do," and he is now "shouting it from the rooftops to whoever will listen."⁴⁰⁰ He believes that it is vital that "The President's Own" continues its tradition of commissioning composers to write music for the band. Stephenson thinks the sound of band music is changing due to the kinds of composers that are asked to write for it. He says, "the work that the Marine Band is doing is raising some eyebrows ... and it is influencing other composers to write more for band."⁴⁰¹

398. Stephenson, interview with author.

399. Ibid.

400. Ibid.

401. Ibid.

Publisher

James Stephenson Music

Duration

Twenty-One minutes

Dedication

Commissioned by The United States “President’s Own” Marine Band, Lieutenant Colonel Jason K. Fettig, Director

Instrumentation

Mezzo-Soprano Voice, Picc., 3 Fl., 2 Ob., Eng. Hn., Eb Cl., 3 Bb Cl., Alto Cl., Bass Cl., 2 Bsn., Contrabassoon, Sop. Sx., Alto Sx., Tenor Sx., Bari. Sx., 4 F Hn., 3 Cnt., 2 Bb Tpt., 4 Tbn., 2 Euph., Tuba, St. Bass, Piano/Celeste, Harp, Percussion

Percussion

- Timpani
- Part 1: Marimba, Glock., Crotales, Xylophone, Chimes, Cymbals, Triangle
- Part 2: Xylophone, Cymbals, Vibraphone, Marimba, Glock.
- Part 3: Snare Drum, Triangle, Tam-Tam, Sus. Cymbal (20”)
- Part 4: Triangle, Tam-Tam, Woodblock, Sus. Cymbal (13”), Slap-stick
- Part 5: Sus. Cymbal (17”), Triangle, Tambourine, Chimes
- Part 6: Bass Drum, Djembe, Sus. Cymbal (20”)

Distinctive Characteristics

Form

- 3 Movements
 - I. Prelude: “Of Passion”
 - II. Shouts and Murmurs
 - III. Of One

Harmony

- Tonal, traditional harmony

Melody

- Movement One
 - Small melodic fragments are played by solo instruments and mezzo-soprano voice.

- Movement Two
 - Two melodies are represented in first section that are used throughout the movement, both in 7/8 time.
 - Melody One in clarinets and saxes at letter A
 - Melody Two in saxes and flutes at letter D
- Movement Three
 - There are sustained melodic fragments in solo instruments and vocal part.

Rhythm

- Movement One
 - There is poly-rhythmic juxtaposition between instrument families. These include thirty-second notes over sixteenths and sextuplets over eighths and triplets.
- Movement Two
 - Odd and compound meters are common with rhythms with rhythms that cross the bar lines.
 - Many fast sixteenth-note passages continue through the movement.
- Movement Three
 - The rhythms are straight-forward and mostly sustained.

Texture

- Movement One
 - There is a mixture of thick full band scoring and thinner scoring that highlights instrument colors.
- Movement Two
 - Similar to movement one, there is a mixture of full band and solo/instrument families.
- Movement Three
 - There are thinner textures build to enormous full band chords.

Performance Considerations/Difficulties

- The mezzo-soprano voice plays an important role in this piece. It is a unique feature that adds to the texture.
- The challenging rhythms in movement two need to be considered if performing with younger players.
- The ranges of multiple instruments may be difficult for younger players.

Conducting Challenges

- The odd/compound meters in the second movement will be challenging.
- The pacing of final movement is vitally important. It must build to a powerful climax.

Occidental Symphony
Jacob Bancks
2017

Composer Information
See *The Information Age*

Occidental Symphony: Background

Banck's *Occidental Symphony* is a massive work for wind band that was commissioned by then Lieutenant Colonel Jason Fettig and premiered in Alexandria, Virginia on 19 March 2017.⁴⁰² The programmatic four-movement work is based on the expansive poem *Bryan, Bryan* by Vachel Lindsey. The poem chronicles the presidential campaign of 1896 between William Jennings Bryan and William McKinley. Coincidentally, this is the same year John Phillip Sousa wrote his most famous march, *The Stars and Stripes Forever*. The poet recalls his own experience as a teenager during the tumultuous election in which he supported the eventual loser. According to the program notes from Jacob Bancks, "Lindsay portrays the 1896 election not simply as a dispute over currency, but as a battle in the war between the vigorous, unrefined, optimistic West ("prairie schooner children/Born beneath the stars") and the decadent, self-interested East ("plutocrats in miles/With dollar signs upon their coats").⁴⁰³ The composer intended to use the poem as "an inspirational starting point from which to

402. U.S. Marine Band, "Compositions Commissioned by the United States Marine Band," Washington, DC.

403. "Occidental Symphony," U.S. Marine Band program notes.

wander freely, rather than a dramatic narrative to be followed strictly.”⁴⁰⁴ The four movement titles are drawn directly from the text of the poem, and help give the listener a broad overview of the themes that Bancks is trying to express through music. They include:

A panoramic view of the Mississippi and the western United States (“Blue Border of the West”), the enduring conflict between insiders and outsiders (“Nebraska’s Cry Went Eastward”), the ephemeral, transitory nature of once-important civic heroes and villains (“Gone to Join the Shadows”), and the intoxicating power of political speech (“And the bands played strange and stranger music”).⁴⁰⁵

Occidental Symphony is an epic combination of the composer’s interest in the poetry and politics of middle America and the historic presidential mission of the United States Marine Band. Bancks says, “the more I delved into that poem, the more I realized it was actually ideal for what I wanted to say, and the fact that there was a presidential theme made it even more perfect for the Marine Band.”⁴⁰⁶

Significance/Impact

The only music for wind band Jacob Bancks has ever written has been for “The President’s Own,” and the experience made a significant impact on him. He said that “writing for the Marine Band is one of the greatest joys I’ve had as a composer so far.”⁴⁰⁷ He believes that the two pieces he wrote for the band are “emblematic of his development

404. Ibid.

405. U.S. Marine Band program notes.

406. Jacob Bancks, phone interview with author, March 21, 2019.

407. Ibid.

as a composer over the past five to ten years.”⁴⁰⁸ Writing for a group that he considers “the best band in the world” allowed him to stretch his composing wings, so to speak, and grow as a composer. While writing *The Information Age* in 2013, he wanted to “be on the cutting edge of band music,” and attempted to extract an orchestral sound out of it.⁴⁰⁹ While preparing to write *Occidental Symphony*, however, he listened to more band music in order to get that sound in his head. He believes there is “more heritage of band music” in the symphony and that it is a far superior work to *The Information Age*.⁴¹⁰

Bancks separates the benefits of being commissioned by the Marine Band into two categories: internal and external. The internal benefits stem from his experience working with “such phenomenal musicians.” According to Bancks, the opportunity to hear his music played by the Marine Band, to witness the response of the audience, and the internal exercise of thinking deeply about a musical subject significantly affected the rest of his music.⁴¹¹ It is clear that the process helped him to mature and develop as a composer, and it allowed him to “undergo the transformation that the pieces exhibit.”⁴¹² There have also been external benefits associated with Bancks’s collaboration with the Marine Band. The recordings obtained from the live performances have been a valuable resource in gaining more grants and contracts. Also, the concert in which the band

408. Bancks, interview with author.

409. Ibid.

410. Ibid.

411. Ibid.

412. Ibid.

premiered *Occidental Symphony* featured a clarinet concerto performed by Ricardo Morales, the principal clarinetist in the Philadelphia Orchestra. Bancks is in the process of writing a concerto for Morales because of the relationship that began at the premiere.⁴¹³

Due to the difficulty of *The Information Age* and the sheer length and scope of *Occidental Symphony*, the pieces have not been widely performed outside of the Marine Band. Bancks admits that he wanted to write something specifically for “The President’s Own,” and said that “he considered the cost...and the possibility that neither piece may have a wide performing life.”⁴¹⁴

Publisher

Available from the composer

Duration

Thirty-five minutes

Dedication

Dedicated with admiration and gratitude to Lt.Col. Jason Fettig and the musicians of “The President’s Own” United States Marine Band

Instrumentation

3 Fl. (3rd doubles on Picc.), 2 Ob. English Hn., Eb Cl., 6 Bb Cl., Bb Bass Cl., BBb ContraBass Cl., 2 Bsn., Contrabassoon, Soprano Sx., Alto Sx., Tenor Sx., Bari. Sx., 6 Bb Tpt., 4 F Hn., 4 Tbn., 2 Euph., 2 Tuba, St. Bass, Harp, Piano/Celeste, Percussion

413. Bancks, interview with author.

414. Ibid.

Percussion

- Timpani
- Part 1: Finger Cymbals, Med. Sus. Cymbal, Kick Drum, Guiro, Sanctus Bells, Ratchet, Snare Drum
- Part 2: Crotales, High Triangle, Two bottles (different pitches), Waterbird Whistle, Sandpaper Blocks, Crash Cymbals
- Part 3: Handbells, Glock., Two Coffee Cans (different pitches), Thunder Sheet, Medium Triangle
- Part 4: Handbells, Vibraphone, Chimes, Xylophone, Brake Drum, Concert Toms, Clocktower Bell, Snare Drum
- Part 5: Almglocken, Bass Drum, Waterphone, Three graduated cowbells, Claves
- Part 6: Large Tom-Tom, Snare Drum, Two graduated Wood Blocks, Coconut shells, Washboard

Distinctive Characteristics

Form

- Four movements
 - I. “Blue Border of the West”
 - II. “Nebraska’s Cry Went Eastward”
 - III. “Gone to Join the Shadows”
 - IV. “And the bands played strange and stranger music”

Harmony

- There is a lot of mixture of tonality and bi-tonality. Chromaticism is also common.
- Some moments “could be conceived of in Bb minor.”⁴¹⁵
- The fourth movement sounds like a march by Charles Ives. It sounds like two bands are playing at the same time in different keys.

Melody

- The melodic material comes in fragments and is passed between multiple instruments.
- Some melodic material is pointillistic and disjunct.
- Some of the melodic material is hidden and embedded in the total soundscape in many sections.

Rhythm

- A combination of syncopation and poly-rhythms are utilized. Many meter changes and compound meters are also common.

415. Jacob Bancks, interview with author.

Texture

- Movement I. The texture is thin and families of instruments are used for different colors. The full band is used for emphatic effect and expansive colors.
- Movement II. There are many dynamic shifts and quick style changes. Some sections sound like a train moving and then a calliope or circus.
- Movement III. An extensive use of harp, celeste and percussion make up an ethereal mood and soundscape. The texture is mainly thin in nature, but full band is also used. Different instruments soloists are used for color changes.
- Movement IV. The texture builds from small groups to large band.

Performance Considerations/Difficulties

- Due to its thirty-five minute length, endurance may be an issue.
- Percussion is used extensively, and the correct instruments are necessary for proper performance.

Conducting Challenges

- See all above

Fanfare, Hymn, and Finale
Peter Boyer
2018

Composer Information

Peter Boyer was born in 1970 in Providence, Rhode Island. He began composing at the age of fifteen.⁴¹⁶ He had no prior musical training or experience with school bands or orchestras. He simply fell in love with the music of Billy Joel and wanted to write pop songs.⁴¹⁷ He credits his grandmother with buying his first piano, driving him to lessons, and being a considerable influence on his life. During his last year in high school, two very impactful events changed Boyer's life and started him on his current career path: his first introduction to Mozart's Requiem, and the death of his beloved grandmother.⁴¹⁸ Boyer decided to compose a requiem to honor and remember his grandmother. Although he had no formal composition instruction, he spent the next three years writing the forty-minute requiem and conducted the premiere with over 300 performers and 1000 people in attendance.⁴¹⁹ The requiem performance garnered Boyer a great deal of attention, especially after he raised \$20,000 to produce it.⁴²⁰ USA Today named him to their All-

416. Peter Boyer, phone interview with author, April 6, 2019.

417. Ibid.

418. Ibid.

419. Ibid.

420. Ibid.

USA College Academic Team, comprised of “the 20 best and brightest college students in the nation.”⁴²¹

Boyer received his Bachelor of Arts degree from Rhode Island College and proceeded to get both his master’s and doctoral degrees in music from the Hartt School of Music.⁴²² While in school and on the east coast, he studied composition with Larry Alan Smith and John Corigliano, and conducting with Harold Farberman.⁴²³ Boyer’s love of composition and film music took him to California, where he completed the film and television scoring program at the University of Southern California.⁴²⁴ Since then he has composed, orchestrated, and arranged music for over thirty-five Hollywood films, two Academy Award broadcasts, and programs on the History Channel. His compositions have been performed by the world’s leading orchestras. His most well-known work, *Ellis Island: The Dream of America* for orchestra and actors, has been performed more than 200 times by more than 100 orchestras since 2002. The commercial recording on Naxos American Classics was nominated for a Grammy Award for Best Contemporary Classical Composition.⁴²⁵ In addition to composing and orchestrating, Boyer is Professor of Music at the Claremont Graduate University in Claremont, California.

421. “About Peter Boyer,” Peter Boyer, Propulsive Music, accessed November 12, 2019, <https://propulsivemusic.com/about/>.

421. Peter Boyer, interview with author.

423. Ibid.

424. Ibid.

425. Ibid.

Fanfare, Hymn, and Finale: Background

As “The President’s Own” approached its 220th anniversary in 2018, Colonel Jason Fettig sought to commission a piece to celebrate the occasion. He also wanted a new work to perform at the Texas Bandmasters Association Conference that summer. Colonel Fettig wanted an “American showcase by an American composer,” and was pointed toward Peter Boyer by fellow composer Sam Jones.⁴²⁶ “His (Boyer’s) music grabs you right away and it has a really strong narrative to it. I knew he was the perfect composer for this kind of piece that we wanted to feature.”⁴²⁷ *Fanfare, Hymn, and Finale* was premiered by “The President’s Own” on 27 July, 2018 at the Texas Bandmasters Association Convention in San Antonio, Texas.⁴²⁸ Boyer had previously written one other work for band, *Curtain Raiser*, and was honored by the opportunity to write for the organization he calls “the crème de la crème.”⁴²⁹ He was excited to take on the challenge of writing for an unfamiliar ensemble, following in the footsteps of legendary film composer John Williams, who wrote and dedicated his work, *For The President’s Own*, for the Marine Band in 2013. Although not a commission, *For The President’s Own* is a testament to the unique and close relationship that the Marine Band has with John Williams. This fact, and the respect that Boyer has for John Williams, may have influenced his decision to accept the commission from the band. According to Boyer, he

426. Jason Fettig, interview with author, April 4, 2019, Washington DC.

427. Ibid.

428. Peter Boyer, *Fanfare, Hymn and Finale*, (Propulsive Music, 2018).

429. Boyer, interview with author.

looked to *For The President's Own* to see “how the master approached writing for band.”⁴³⁰

Fanfare, Hymn, and Finale is a work in three sections that evokes a celebratory mood. Boyer wanted to write something that sounded uniquely “American” with a distinct “propulsive quality.”⁴³¹ Colonel Fettig was impressed with the result:

He (Boyer) knew that, because of the diversity of the organization and all of the things that we mean in American culture, both patriotic American culture and also the artistic American culture, that the piece should have different sections and really portray a couple different emotions that speak to those aspects of our organization.⁴³²

The opening is a rousing fanfare that uses all eight trumpets in the Marine Band section. The hymn section is more reverent. “Speaking more to those moments of national repose that we (the Marine Band) are so often involved in, whether it be with state funerals or at Arlington National Cemetery, or just moments of reflection in our country, where music plays such an important role of framing that emotion.”⁴³³ The finale is in a mixed meter that gives it the propulsive “groove” that Boyer intended.

Significance/Impact

Boyer believes that, primarily due to the credibility and reach of the Marine Band, this commission will have a positive outcome and lasting impact on his career. He said

430. Boyer, interview with author.

431. United States Marine Band, “Interview with Peter Boyer, composer – Fanfare, Hymn and Finale,” August 24, 2018, 14:54, accessed November 13, 2019, <https://www.youtube.com/watch?v=MaHZ8SXEsIU>.

432. Jason Fettig, interview with author.

433. Ibid.

that “it has been extremely helpful in getting my name into the band world.”⁴³⁴ At the time of the interview, the piece already had twenty performances during the past year, including ten from the Marine Band on its national concert tour. Colonel Jason Fettig also believes this commission and the resulting exposure is positive for Boyer. “We really have re-introduced Peter to the band community and bands all over the country are now playing his piece and are also going back to *Curtain Raiser*. It’s gotten renewed life as well...it’s really forged a brand-new relationship with him and with his world in California as well.”⁴³⁵

When asked about the importance of “The President’s Own” continuing to commission new works, Boyer stated that he believes it to be a very significant aspect of what the Marine Band does. He says that because of the way the band represents the country, “they have an important role in promoting American music and bringing new music to life...and it is important for them to commission new music and promote new composers.”⁴³⁶ Boyer, another example of a composer who had not written many previous works for band, believes that finding new composers to write for the ensemble brings diversity to the genre.⁴³⁷

434. Boyer, interview with author.

435. Fettig, interview with author.

436. Peter Boyer, interview with author.

437. Ibid.

Publisher

Propulsive Music (Rental only)

Duration

Seven minutes

Dedication

Commissioned by “The President’s Own” United States Marine Band, Colonel Jason K. Fettig, conductor, in celebration of their 220th anniversary

Instrumentation

Picc., 3 Fl., 2 Ob., Eng. Hn., Eb Cl., 6 Bb Cls., Bb Bass Cl., Bb Contrabass Cl., 2 Bsn., Contra Bsn., Sop. Sx., Alto Sx., Ten. Sx., Bari., Sx., 8 C Tpt., 4 Hn., 4 Tbn., 2 Euph., 3 Tuba., St. Bs., Harp, Piano, Percussion

Percussion

Timpani, Glock., Vibraphone, Xylophone, Marimba (optional), Tubular Bells, Tam-Tam, Large Sus. Cymbal, Mark Tree, Triangle, Snare Drum, Bass Drum

Distinctive Characteristics

Form

- One movement, three distinct sections

Harmony

- Tonal, traditional harmony throughout
- The opening fanfare is in the key of CM
- The hymn begins in EbM, moves to GM
- The finale is back in CM

Melody

- Fanfare: There are heroic melodic fanfare figures in brass.
- Hymn: The lyrical melody begins in trumpets, then moves to woodwinds. There is a fourteen-measure theme with a two-measure tag
- Finale: The melody is in rhythmic 7/8.

Rhythm

- Fanfare: Triplets figures dominate brass sections. The woodwinds mainly provide sextuplets over melody in brass

- Hymn: Rhythms include sixteenths and eighths over sustained bass notes
- Finale: It is in 7/8 time (Two plus two plus three). It contains mainly eighth notes with some sixteenths in woodwinds

Texture

- The texture is mostly homophonic.
- The instrument families are used as choirs.

Performance Considerations/Difficulties

- It contains large groupings of instruments: eight trumpet parts, six clarinet parts, etc. Many parts are doubled.
- Harp and piano parts are included. Much is doubled in woodwinds.
- The brass ranges could be challenging for younger groups: trumpets go up to a C above the treble clef staff.

Conducting Challenges

- The energy should be maintained consistently through the Fanfare and Finale sections.
- The musical line in the hymn section needs to be expressive.

Silent Moves the Symphony True
Dominick DiOrio
2018

Composer Information

Dominick DiOrio, Associate Professor of choral conducting at the Indiana University Jacobs School of Music, was born in 1984.⁴³⁸ He began his musical training on the piano, but also played saxophone, horn, and trombone throughout his youth.⁴³⁹ In addition, DiOrio played mallet instruments in his high school marching band. It was there that he began arranging music for the “front ensemble” of the band.⁴⁴⁰ After high school, he studied composition with Dana Wilson and Gregory Woodward at Ithaca College in New York and earned his Bachelor of Music degree in 2006.⁴⁴¹ DiOrio went on to get his master’s and doctorate in music from Yale University (2008, 2012). According to chorusamerica.org, he is one of the youngest people ever to be hired on the conducting faculty at Indiana University.⁴⁴²

Mainly known for choral works, DiOrio has written music that has been performed around the world. He has received commissions from the Cincinnati Vocal Arts Ensemble, the Cincinnati Chamber Orchestra, and colleges and universities such as

438. “Dominick DiOrio,” Music Sales Classical, accessed Dec. 4, 2019, <http://www.musicsalesclassical.com/composer/long-bio/Dominick-DiOrio>.

439. Dominick DiOrio, email correspondence with author, September 26, 2019.

440. Ibid.

441. Ibid.

442. “Member Spotlight: Dominick DiOrio, Composer and Choral Conductor, Indiana University,” accessed December 26, 2019, <https://www.chorusamerica.org/conducting-performing/member-spotlight-dominick-diorio-composer-and-choral-conductor-indiana-univers>.

Princeton, Smith, Michigan, Oregon, and Illinois.⁴⁴³ He has received numerous prizes for his compositions, including the 2014 American Prize for choral music. The judges for the prize remarked that “his depth of vision, mastery of compositional technique and unique style, set him in a category by himself.”⁴⁴⁴ DiOrio is also an accomplished conductor and singer, having worked with groups such as the Houston Chamber Choir and the Young People’s Chorus of New York City.⁴⁴⁵ DiOrio said that he gravitates more toward writing choral music but has written several works for chorus and large ensemble, including three for wind band. Before being commissioned by the Marine Band, he wrote a choral symphony for chorus and band for the 150th anniversary of the University of Illinois.⁴⁴⁶

Silent Moves the Symphony True: Background

In 2018, Dominick DiOrio was co-commissioned by the Choral Arts Society of Washington, DC, and the United States Marine Band to write a work in honor of the 200th birthday of poet Walt Whitman. In 2011, the Marine Band collaborated with the Choral Arts Society to produce an album of music by Percy Grainger, and subsequently, Colonel Jason Fettig sought another opportunity to work together. The Whitman anniversary was the perfect vehicle for the second collaboration. According to Fettig,

443. “Dominick DiOrio,” Indiana University, Jacobs School of Music Faculty, accessed December 26, 2019, <http://info.music.indiana.edu/faculty/current/diorio-dominick.shtml>.

444. “Prizeworthy: Winners of the American Prize in Composition, 2011-2014,” The American Prize, accessed December 26, 2019, <http://www.theamericanprize.org/compwinners2013.html>.

445. Ibid.

446. Dominick DiOrio, email with author.

Whitman was a music lover himself and had a connection to the Marine Band, having written reviews of the band's performances during the 1860s.⁴⁴⁷ Also, much of Whitman's poetry contains musical references. DiOrio created a libretto which he adapted from the words of the famous writer. DiOrio said that he "combined various texts from *Leaves of Grass* to create a narrative arc in words that mirrored the arc I wished to create in music ... it seemed the perfect way to honor him and his commitment to music, humanity, and democracy."⁴⁴⁸ The piece is a joyous celebration of poetry and music. According to the program notes, DiOrio "wanted to create a work that combined the best sounds of both genres: the hushed pianissimo cluster chords and declamatory fortissimos that choruses do so well, and the grand sweep of lyric wind and brass lines, the pulsating underpinning of drums and mallets, of the band."⁴⁴⁹ *Silent Moves the Symphony True* was premiered by "The President's Own" and the Choral Arts Society of Washington on 11 March, 2019, at The Music Center at Strathmore in Bethesda, Maryland.⁴⁵⁰ The Marine Band featured the piece on its thirty-fifth educational recording, *Anthems*, released in December 2019.

DiOrio stated that "this was one of the most enjoyable commissions I have done because I had the opportunity to design the text."⁴⁵¹ He has a high amount of respect for

447. Jason Fetting, interview with author.

448. Dominick DiOrio, email interview with author.

449. Dominick DiOrio, *Silent Moves the Symphony True*, (Dominick DiOrio, 2018).

450. U.S. Marine Band Library, "Compositions Premiered by the United States Marine Band," (Washington, DC).

451. DiOrio, email interview with author.

military bands because of his time at Ithaca College, which boasts a storied band tradition. He said, “The Marine Band has a storied tradition and is an ensemble for which I am absolutely elated to have been able to create a new piece of art. I knew I would be collaborating with and writing for some of the best instrumentalists in the United States.”⁴⁵² In terms of exposure to his music, DiOrio believes that this commission is going to have a significant impact, especially after receiving his first-ever review in the Washington Post after the premiere performance.⁴⁵³

Significance/Impact

At the time of this writing, *Silent Moves the Symphony True* is one of the more recent commissions of the Marine Band. It is difficult to tell what the ultimate impact will be on the composer or band music in general. DiOrio, however, believes that the organization already makes an impact on both composers and music in America. He said, “The Marine Band has an enormous impact on the new music conversation when it brings new music to the world through commission, recording, and premiering new works.”⁴⁵⁴ The composer echoed the thoughts of many of the other living composers interviewed. He is grateful for the openness that the Marine Band has to “new voices.” He says, “I believe the Marine Band does an excellent job in cultivating commissions from both those composers who are already established in the band world and those

452. DiOrio, email interview with author.

453. Ibid.

454. Ibid.

composers, like myself, who have achieved success elsewhere but have yet to develop a profile in the band community.”⁴⁵⁵

Publisher

Dominick DiOrio, DD₃ Publications

Duration

Eleven minutes

Dedication

Commissioned by “The President’s Own” United States Marine Band, Colonel Jason Fetting, and the Choral Arts Society of Washington, Scott Tucker, Artistic Director in honor of the 200th anniversary of the birth of Walt Whitman

Instrumentation

Picc., 3 Fl., 2 Ob., Eng. Hn., 2 Bsn., Contra Bsn., Eb Cl., 3 Bb Cl., Bb Bass Cl., Bb Contrabass Cl., Bb Sop. Sx., Eb Alto Sx., Bb Tenor Sx., Eb Bari. Sx., Solo Bb Tpt., 4 Bb Tpt. (separate from solo part), 4 Hn., 4 Tbn., Euph., Tuba, St. Bass, Harp, Piano, Percussion, Chorus

Percussion

Timpani, Marimba, Crotales, Vibraphone, Sus. Cymbal, Tom-Toms (four drums), Bass Drum

Distinctive characteristics

Form

- One movement, through-composed

Harmony

- The harmony is tonal with added diatonic and chromatic chord tones.
- It centers around Bb minor with added dissonances and cluster chords.
- It cycles through g minor and Eb Major.
- The end is in Db major.

455. DiOrio, E-mail interview with author.

Melody

- The melody in the chorus is generally homophonic and rhythmic in nature.
- The trumpet soloist is a large melodic feature of the work.

Rhythm

- There are many straight-forward rhythms with use of rhythmic acceleration.
- It contains mostly quarters, eighths, and triplets over sustained chords.

Texture

- The instrument families are mainly used together as choirs.
- Smaller groups accompany the chorus, then shift to full band for impact.

Performance Considerations/Difficulties

- The balance between chorus and band needs to be handled with care.
- The piece needs a large chorus.
- The range of the trumpet solo requires an accomplished player (to a written Eb above the treble clef staff).
- The harp and piano are important elements.

Conducting Challenges

- The pacing and balance are extremely intricate and important.

Usonian Dwellings
Michael Gilbertson
2019

Composer Information

Michael Gilbertson was born in 1987 in Dubuque, Iowa. He studied piano as a child and realized his love for composition after being encouraged to write down his own improvisations by his piano teacher.⁴⁵⁶ At age fourteen, Gilbertson began violin lessons with a teacher who was also a composer. She encouraged him to compose further, getting him his first commission.⁴⁵⁷ He earned his bachelor's degree from The Juilliard School, where he studied composition with Samuel Adler, John Corigliano, and Christopher Rouse. A master's degree from Yale University followed with composition mentorship from Aaron Jay Kernis, Martin Bresnick, David Lang, Christopher Theofanidis, Hannah Lash, and Jeanine Tesori.⁴⁵⁸ Gilbertson currently teaches theory, ear training, and music history at the San Francisco Conservatory and is the BMI composer-in-residence with the San Francisco Chamber Orchestra. His numerous composition awards include five Morton Gould awards from the American Society of Composers, Authors, and Publishers, and the Charles Ives Scholarship from the Academy of Arts and Letters. Additionally, he was a finalist for the 2018 Pulitzer Prize in music.⁴⁵⁹ His works have

456. Michael Gilbertson, phone interview with author, September 20, 2019.

457. Ibid.

458. "Bio," Michael Gilbertson, composer, accessed December 30, 2019, <https://michaelgilbertson.net/bio/>.

459. Ibid.

been performed by orchestras around the United States, including the Minnesota Orchestra, the Pittsburgh Symphony, the Grand Rapids Symphony, and the Washington National Opera. His opera, *Breaking*, was commissioned by the Washington National Opera and premiered in 2013.⁴⁶⁰

Usonian Dwellings background

Michael Gilbertson was introduced to Colonel Jason Fettig by James Stephenson, who had previously collaborated with the Marine Band in 2016. Fettig was looking to work with a composer whom he believed “was on the brink of something really big.” Fettig wanted to help promote their music.⁴⁶¹ Gilbertson had been trying to break into the band world for some time, and this was an opportunity he could not pass up. Although he had never previously written an original work for band, he thought, “the best place to start in the band world is with the Marine Band.”⁴⁶² The new commission would be premiered on the Marine Band’s historic trip to Japan for the fiftieth anniversary of the Japan Band Clinic in May 2019. It was the perfect chance for Gilbertson to musically portray the work of architect Frank Lloyd Wright. This was something he had always wanted to do. Wright, an American architect, was highly influenced by Japanese art and architecture. Gilbertson believed Wright would be an appropriate musical subject for the Marine Band’s performances in Japan. The movements are descriptive of two of Wright’s famous homes: Taliesin West in Arizona, and Fallingwater in Pennsylvania.

460. “Bio,” Michael Gilbertson.

461. Jason Fettig, interview with author, April 4, 2019, Washington, DC.

462. Gilbertson, phone interview with author.

Usonian Dwellings is a descriptive and programmatic work with sounds that evoke images of the Southwest and of shimmering waterfalls. *Taliesin West* is a technically challenging movement that uses extensive percussion, woodwind key clicking, and chant-like melodies to create the sound of Native American singing and dancing rituals. The sustained melody is off-set by a measure or two at times, and rhythmic sixteenth-note interjections give the movement a sense of exciting forward motion. In *Fallingwater*, Gilbertson masterfully creates a soundscape of water falling by using piano, harp, keyboard percussion, and high woodwinds in a descending whole tone/chromatic scale pattern. A rhythmic combination of tremolo, triplets, sixteenths, quintuplet, and sextuplet figures add to the effect of a light waterfall. Interspersed with a melancholy chorale in both woodwinds and brass, the movement builds to an incredible climax with the full ensemble. It then ends softly with the sounds of percussion playing a slower version of the descending “water” pattern.

Even though the world premiere of *Usonian Dwellings* took place in May 2019 in Japan, the American premiere, along with a studio recording, will take place in early 2020. Gilbertson says that the real impact that the piece may have on his career will take place after those events.⁴⁶³ He hopes to write more for concert band in the future and already has another band commission on his schedule. The opportunity to go to Japan and work with Colonel Fettig and the musicians of the Marine Band was a highlight of his experience with “The President’s Own.” He was impressed with both the quality of the musicians and by the conducting of Colonel Fettig. He says, “he (Fettig) is one of the best

463. Michael Gilbertson, interview with author.

conductors I've ever worked with. It was clear that Jason understood my music and the piece. Part of the benefit of this experience was working with someone who musically understands my intention and who can help me navigate an ensemble that I've never worked with before."⁴⁶⁴

Publisher

From composer

Duration

Seventeen minutes

Instrumentation

Picc., 2 Fl. (Fl. 2 doubles alto), 2 Ob., Eng. Hn., 2 Bsn., ContraBsn., Eb Cl., 3 Bb Cl., Bass Cl., Contralto Cl., 2 Alto Sx., Ten. Sx., Bari. Sx., 3 C Tpt., 4 Hn., 3 Tbn., Euph., Tuba., St. Bass, Piano/Celeste, Harp, Percussion

Percussion

- Timpani
- Part 1: Guiro, Marimba, Xylophone, Vibraphone, Crash Cym., Maracas, Sus. Cym., Splash Cym.,
- Part 2: Wood Blocks, Marimba, Chimes, Cuica (Lion's Roar), Egg Shakers, Glock., Maracas, Thundersheet,
- Part 3: Temple Blocks, Sus. Cym., Crotales, Maracas, Wind Chimes, Bell Tree, Triangle
- Part 4: 3 Tom-toms, 2 bongoes, Sus. Cym., Gong, Tam-Tam, 3 Triangles
- Part 5: Bass Drum, Tam-tam, Crash Cym., Sus. Cym., Bell Tree,
- Extra percussion in trumpet parts call for Jawbone and Vibraslap

Distinctive Characteristics

Form

- Two movements
 - *Taliesin West*
 - *Fallingwater*

464. Michael Gilbertson, interview with author.

Harmony

- Tonal, with bitonality and chromatic intervals
- Chord clusters are used to create tension.

Melody

- Movement I. The main melodic themes are off-set by a measure or two.
 - Main theme intervals: Ascending m3, P5, M2, descending tri-tone.
 - The “heroic” theme in brass sounds like a Native American chant melody.
- Movement II. There is melodic material in horn and oboe followed by chorale melody in woodwinds and brass.

Rhythm

- Movement I. There are sixteenth-note interjections over sustained melodic material. It includes many meter changes throughout movement.
- Movement II. Rhythms that feature descending patterns in many rhythmic divisions create an effect of water falling. This movement makes use of tremolo, triplet, sixteenth, quintuplet, and sextuplet.

Texture

- The instrument families are used in choirs throughout.
- The full band is used for huge impact.
- There is consistent use of long sustained chords under sub-divided rhythms in the upper parts.

Performance considerations/difficulties

- The percussion is utilized extensively, sometimes using hard-to-find instruments.
- The harp and piano are essential to performance.
- The ranges, tessituras, and technique require advanced players.

Conducting challenges

- The numerous meter changes need to be carefully considered.
- Players will need help with cues for times of silence and rest, so they don’t enter at the wrong time.

Note on Commissioned Transcriptions

Transcriptions have been an essential staple in the repertoire of the Marine Band for most of its existence. The band has long had an arranger on staff whose job it is to arrange and transcribe works from orchestral literature or popular music. At times, however, the organization has looked outside its walls to engage composers to transcribe something new for the band. Although the focus of this project is on the original band works commissioned by “The President’s Own,” there are four commissioned transcriptions that deserve attention. Three are solo works originally for orchestra, and one was originally for piano. In 1998, Colonel Timothy Foley commissioned Jonathan Elkus to transcribe *The Alcotts*, from Piano Sonata No. 2, by Charles Ives. Elkus masterfully transcribed this work, also known as the *Concord Sonata*, for band from Ives’s 1946-1947 revision of the original. The Marine Band recorded this transcription on *Charles Ives’s America* in 2003.

Jennifer Higdon, a Grammy and Pulitzer prize-winning composer, transcribed her *Percussion Concerto* (for percussion and orchestra) for the Marine Band in 2009. Colonel Michael Colburn and Marine Band percussionist Christopher Rose approached Higdon about the possibility of transcribing the concerto. She was excited to accept the proposal because of her respect for the organization.⁴⁶⁵ Michael Colburn believed that having a composer transcribe his or her orchestral music for concert band would encourage the composer to write original works for the ensemble. Higdon said that the experience was

465. Jennifer Higdon, email interview with author, February 21, 2019.

extremely positive, and “it was a thrill to work with the group.”⁴⁶⁶ Even though it is difficult to gauge the impact this commission had on her career, it certainly has opened doors into the band world. The transcription has become quite popular, having three performances by college bands in October 2018, and giving Higdon a certain “street cred” among bands and band directors.⁴⁶⁷ The Marine Band recorded the concerto in 2015 on the CD, *Elements*.

James Stephenson transcribed his *Sounds Awakened* for horn soloist and orchestra for the Marine Band in 2013. The premiere featured horn soloist Hilary Harding and conductor Captain Michelle Rakers.⁴⁶⁸ This commission partially paved the way for the commissioning of *Symphony No. 2* in 2016.

The most recent of the commissioned transcriptions is Jonathan Leshnoff’s *Clarinet Concerto, Nekudim*. The piece was originally for clarinet and orchestra. The Marine Band was part of a joint commission to engage the composer to transcribe the work for band in 2017. The band recorded the concerto with soloist Ricardo Morales on its CD, *Arioso*. Leshnoff is another example of a composer who writes more frequently for groups other than bands, but he says that the commission, and the resulting recording, has “certainly helped in the dissemination of this work.”⁴⁶⁹

466. Ibid.

467. Ibid.

468. U.S. Marine Band Library, “Compositions Premiered by the U.S. Marine Band,” Washington, DC.

469. Jonathan Leshnoff, email interview with author, March 15, 2019.

CHAPTER 7: CONCLUSION

It is abundantly clear that “The President’s Own” United States Marine Band and its directors are dedicated and committed to commissioning new compositions for concert band. Since 1980, works brought forth by leadership of the band run the gamut of style, scope, and compositional depth. The works were commissioned for special occasions and featured at numerous conventions and events around the world. The composers themselves are diverse in their backgrounds, compositional style, and experience at the time of their particular commission. Some were established composers in the traditional band world, having composed many works for bands of multiple levels or for the purpose of music education. Others were writing for wind band for the very first time or had limited output or experience writing for bands. Out of this group, some were already experienced or established in writing orchestral or chamber music and were highly recognized for their craft, while others were still at the beginning of their careers as composers. In all cases, however, directors of the Marine Band selected the composers in order to bring new music into the repertoire and to help elevate the level of wind band music in general.

Influence of the Conductor/Relationship with Composer

The musical tastes of the directors, along with their relationships with composers directly influenced the process of selecting composers for commissions. Colonel John Bourgeois, responsible for starting the tradition of commissioning for the Marine Band, primarily engaged composers he knew and who were colleagues through the American Bandmasters Association and the John Phillip Sousa Foundation. Many of these composers made names for themselves by writing for bands. Some won major awards for their wind band compositions. Knox, Jager, Smith, Grundman, McBeth, Holsinger, Barnes, Camphouse, and Benson boast a prolific catalog of music for concert band and are considered some of the most well-known for their craft. In addition, some of the works commissioned by Bourgeois (in particular *Esprit de Corps*, *Fantasy Variations*, *Concord*, and *Variations on a Theme by Louis Bourgeois*) eventually became standard works in the band repertoire. Professional, collegiate, and high school bands from around the world perform them regularly. This music and the act of commissioning composers to write specifically for the Marine Band is a legacy left by John Bourgeois, one that paved the way for many significant new works for bands.

Colonel Timothy Foley, although not as active in commissioning original works as his predecessor, his experience and musical preferences greatly influenced his selection of composers. His philosophy was “to find the best composers and have them write whatever they wanted.”⁴⁷⁰ His experience at the Oberlin Conservatory and with the American Wind Symphony informed how he programmed and who he commissioned.

470. Timothy Foley, interview with author.

Foley's desire was to identify composers who "were destined to get on the A-list of orchestras, choral societies, opera companies...and make the effort to get them to compose something for band."⁴⁷¹ His legacy is felt in works like Rakowski's *Ten of a Kind* and Chaitkin's *Celebration*, which were both major departures from previous commissions and from traditional sounding band music.

Colonel Michael Colburn and Colonel Jason Fettig continued the commissioning process in earnest, so far commissioning fourteen works, eleven of which are original pieces. Again, relationships and preferences played a large part in the selection process. However, the composers were carefully selected due to the quality of their previous music and the potential they exhibited. Both Colburn and Fettig are committed to elevating the level of the wind band medium and to "break down those barriers between the orchestral world and the band world."⁴⁷² The subject of these barriers between bands and orchestras is a topic for further discussion and research.

471. Ibid.

472. Michael Colburn, phone interview with author.

Importance of Marine Band Commissioning

During the research process, the directors and composers were asked, “Is it important for the Marine Band to continue to commission new music?” The unanimous answer was a resounding “Yes!” The reasons why it is important, however, are something worth noting. These reasons include the influence the Marine Band has on band and American music, its role as an historic organization in perpetuating art in America, its role in elevating the quality of band repertoire, and the support it gives to American composers. Other bands and band directors follow what the Marine Band programs and who they commission. This affects what other bands play and what audiences listen to. A Marine Band audience that comes to hear traditional American band music could be exposed to a new American composer and learn about music they had never heard before. As the Marine Band continues to seek out high quality composers, the repertoire is enhanced, and new sounds and possibilities are explored. In other words, the depth and breadth of band music is increased. Composer Dominick DiOrio stated that not only is it important, but “as the most important professional wind ensemble organization in the world, I would go so far as to say that it’s a moral responsibility and critical imperative. The field cannot advance without new music, and the United States Marine Band does all the right things in commissioning new works with regularity.”⁴⁷³

473. Dominick DiOrio, email interview with author.

Impact of Commissions

Commissions from any organization help to elevate the status and career of the composer. A commission helps composers make a living, but it also demonstrates that people enjoy their music and want them to write more of it. It is clear from the interviews conducted for this project that, for most of the composers, the prestige of having a commission on their resume from the United States Marine Band proves to be significant. It leads to other commissions, elevates the level of exposure to previously written music, and encourages them to write more for concert band. At the same time, younger composers who receive a commission from the Marine Band are positively affected because of the prestige it carries. Then they are able to use the experience as a springboard to other projects and commissions in the future.

In order for wind band repertoire to grow in both quantity and quality, conductors and organizations must continue to engage and commission composers. The repertoire is elevated when talented composers are able to write their best works without restriction or restraint for an ensemble that can play anything that is put in front of them. Colonel Jason Fettig sums up the mission of Marine Band commissioning this way:

“If you don’t commission pieces, you’ll have nothing. You have to keep looking for those great pieces to add to the canon, looking to initiate and engage composers who otherwise might not write for this medium, that might create something that has a chance of being a part of our beloved repertoire for the next centuries to come. We in the Marine Band, being one on the flagship bands and wind ensembles in the entire world, we have an added responsibility to do that.”⁴⁷⁴

474. Jason Fettig, interview with author.

As one of the world's leading musical ensembles, "The President's Own" United States Marine Band continues to build the repertoire of the wind band. Their commitment to excellence in performance and commissioning is an example to many other bands and ensembles. This example will only encourage further development and merit in band repertoire and accomplishment.

APPENDIX A
WIND BAND COMPOSITIONS COMMISSIONED
BY THE U.S. MARINE BAND

Sea Songs

Thomas Knox

Date of Commission: 1980

Premiere: 31 May 1980
Hatch Memorial Shell, Boston, MA
Lt. Colonel John Bourgeois, conductor

Tableau

Robert Jager

Date of Commission: 1982

Premiere: 15 December 1982
Mid-West Band and Orchestra Clinic, Chicago, IL
Colonel John Bourgeois, conductor

Esprit de Corps

Robert Jager

Date of Commission: 1984

Premieres: 13 June 1984
Washington, DC
14 June 1984
National Band Association Convention, Knoxville, TN
Colonel John Bourgeois, conductor

Variations on a Hymn by Louis Bourgeois

Claude T. Smith

Date of Commission: 1984

Premieres: 13 June 1984
Washington, DC
14 June 1984
National Band Association Convention, Knoxville, TN
Colonel John Bourgeois, conductor

A Rhapsody on Christmas Carols

Claude T. Smith

Date of Commission: 1986

Premiere: 7 December 1986

Filene Center, Wolf Trap National Park for the Performing Arts, Vienna,
VA

Colonel John Bourgeois, conductor

The Deathtree

David Holsinger

Date of Commission: 1986

Premiere: 19 April 1987

Washington DC

Colonel John Bourgeois, conductor

Concord

Clare Grundman

Date of Commission: 1987

Premiere: 15 July 1987

Washington, DC

Colonel John Bourgeois, conductor

Elegy

Mark Camphouse

Date of Commission: 1987

Premiere: 11 July 1988

John F. Kennedy Center for the Performing Arts, Washington, DC

Colonel John Bourgeois, conductor

Fantasy Variations on a Theme by Niccolò Paganini, Opus 71

James Barnes

Date of Commission: 1988

Premiere: 23 April 1988

Music Educators National Conference, Indianapolis, IN

Colonel John Bourgeois, conductor

Concertino for Clarinet and Winds

Martin Mailman

Date of Commission: 1990

Premiere: 17 October 1990
New Orleans, LA
Colonel John Bourgeois, conductor
Christine MacDonnell, soloist

Meditation on "I Am for Peace"

Warren Benson

Date of Commission: 1990

Premiere: 29 September 1990
Washington National Cathedral, Washington DC
Colonel John Bourgeois, conductor

When Honor Whispers and Shouts

W. Francis McBeth

Date of Commission: 1998

Premiere: 11 July 1998
John F. Kennedy Center for the Performing Arts, Washington DC
W. Francis McBeth, conductor

The Alcotts

Transcription in 1998 by Jonathan Elkus, originally written for piano by Charles Ives

Date of Commission: 1998

Premieres: 12 December 1998
Center for the Arts, George Mason University, Fairfax, VA
Colonel Timothy Foley, conductor
16 December 1998
Mid-West Band and Orchestra Clinic, Chicago IL
Colonel Timothy Foley, conductor

Ten of a Kind, Symphony No. 2

David Rakowski

Date of Commission: 2000

US Premiere: 20 May 2001
Center for the Arts, George Mason University, Fairfax, VA
Colonel Timothy Foley, conductor

International Premiere:

13 July 2001
2001 World Association of Symphonic Bands and Ensembles Convention
Luzern Culture and Convention Center, Luzern, Switzerland
Colonel Timothy Foley, conductor

Celebration

David Chaitkin

Date of Commission: 2007

Premiere: 4 March 2007

Rachel M. Schlesinger Concert Hall, Alexandria, VA
Lt. Colonel Michael Colburn, conductor

Scamp

Melinda Wagner

Date of Commission: 2008

Premiere: 11 April 2008

Music Educators National Conference, Milwaukee Theatre, Milwaukee,
WI
Colonel Michael Colburn, conductor

A New Birth of Freedom

Randol Alan Bass

Date of Commission: 2009

Premiere: 16 February 2009

Strathmore Concert Hall, Bethesda, MD
Colonel Michael Colburn, conductor
Dr. Allen Guelzo, narrator

Percussion Concerto

Jennifer Higdon (Transcribed commissioned in 2009, originally written for orchestra)

Date of Commission: 2009

Premiere: 10 May 2009

Rachel M. Schlesinger Concert Hall, Alexandria, VA
Colonel Michael Colburn, conductor
MSgt Christopher Rose, soloist

Flourishes and Meditations on a Renaissance Theme

Michael Gandolfi

Date of Commission: 2011

Premiere: 4 March 2011

American Bandmasters Association Convention
Douglas Wilder Performing Arts Center, Norfolk, VA
Colonel Michael Colburn, conductor

Fearsome Critters

Laurence Bitensky

Date of Commission: 2012

Premiere: 20 July 2012

Texas Bandmasters Association Conference

Lila Cockrell Theatre, San Antonio, TX

Colonel Michael Colburn, conductor

Sounds Awakened

James Stephenson

Date of Commission: 2013 (Band edition commissioned 2013, originally for horn soloist and orchestra)

Premiere: 2 February 2013

Rachel M. Schlesinger Concert Hall, Alexandria, VA

Captain Michelle Rakers, conductor

GySgt Hilary Harding, soloist

The Information Age

Jacob Bancks

Date of Commission: 2013

Premiere: 17 March 2013

Rachel M. Schlesinger Concert Hall, Alexandria, VA

Major Jason Fettig, conductor

The Montford Point Marines

Ryan Nowlin

Date of Commission: 2014

Premiere: 27 June 2014

Parade Deck, Marine Barracks, Washington DC

Drum Major Duane King, conductor

Symphony No. 2, Voices

James Stephenson

Date of Commission: 2016

Premiere: 14 December 2016

Mid-West Band and Orchestra Clinic, McCormick Place, Chicago, IL

Lieutenant Colonel Jason K. Fettig, conductor

Clarinet Concerto, Nekudim

Jonathan Leshnoff

Co-commissioned with U.S. Air Force Band, U.S. Navy Band, University of Miami,
Rowan University, Towson University

Date of Commission: 2017 (Transcription commissioned 2017, originally for orchestra)

USMB premiere: 19 March 2017

Rachel M. Schlesinger Concert Hall, Alexandria, VA

Lieutenant Colonel Jason K. Fettig, conductor

Ricardo Morales, soloist

Occidental Symphony

Jacob Bancks

Date of Commission: 2017

Premiere: 19 March 2017

Rachel M. Schlesinger Concert Hall, Alexandria, VA

Lieutenant Colonel Jason K. Fettig, conductor

Fanfare, Hymn, and Finale

Peter Boyer

Date of Commission: 2018

Premiere: 27 July 2018

Texas Bandmasters Association Convention, San Antonio, TX

Colonel Jason K. Fettig, conductor

Silent Moves the Symphony True

Dominick DiOrio

Date of Commission: 2019

Joint Commission with the Choral Arts Society of Washington, DC

Premiere: 11 March 2019

The Music Center at Strathmore, Bethesda, MD

Colonel Jason K. Fettig, conductor

Usonian Dwellings

Michael Gilbertson

Date of Commission: 2019

Premiere: 16 May 2019

Hondanomori Concert Hall, Kanazawa, Japan

Colonel Jason K. Fettig, conductor

APPENDIX B COMPOSER INTERVIEW QUESTIONS

Background

- Biographical information
- Other commissions from other organizations
- What medium do you usually write in?

Marine Band commission

- How were you approached to write a composition for the USMB?
- Had you written music for wind band before?
- What was your impression of military bands prior to writing this piece?
- How is writing for winds different than writing for other large mediums?
- What was the purpose/process behind the commission?
- Were there any parameters given for writing the work?
- What factors did you consider in writing this work?
- Was your intent for only the Marine Band to be able to perform this work?
- What was your impression/knowledge of military bands prior to this commission?
- How did it change?
- How was writing this composition different than others you have written/or was there a difference?
- What was your role in the preparation for performance?

Influence/results:

- How did writing a work for the USMB have an impact on your career/if any?
- Did the commission provide more exposure for your music?
- What was your knowledge of the USMB prior to being commissioned by them?
- How did your perception of the band change from this experience?
- Do you know how many other groups have performed this work or how many other performances have been given?
- Do you think the Marine Band has an influence when it commissions new music?
- Is it important for the U.S. military bands to continue to commission new works for band? Why?
- What kinds of composers should the Marine Band be asking to write for them?
- How important is the relationship between the conductor and the composer during the commissioning process?

APPENDIX C

CONDUCTOR INTERVIEW QUESTIONS

Personal/Background information

- Dates in the United States Marine Band
- Dates as director
- Musical background
- Significant achievements

Commissions

- What is the importance of the Marine Band commissioning new music for wind band?
- What compositions did you have a role in commissioning through the Marine Band?
- What was your relationship to the composer/How did you choose the composer for the commission?
- What was the purpose of the particular commission?
- What was the intent for the composition?
- Were there any parameters given to the composer regarding the commission?
- What was the process involved in commissioning the composer?
- Has the piece entered into a regular rotation in Marine Band programming?

Approach

- How do you approach the new work when it comes to you?
- How much is the composer involved in the preparation of the music for performance?

APPENDIX D INFORMED CONSENT FORM

A Study of the Wind Band Commissions of the United States Marine Band 1980-Present

Informed Consent Form

Research Procedures

This research is being conducted to explore the history of the commissioned works of the United States Marine Band in Washington DC. The result will create a comprehensive document regarding the creation, process, and implementation of these works, as well as the importance and influence of the Marine Band on the concert band repertoire. If you agree to participate, you will be asked to answer interview/survey questions about the nature and process of commissioning or creating the wind band work. The interview will be either by email or phone/Skype, and the estimated time for the interview would be around 1-2 hours, though the time might be longer or shorter depending on the detail provided in the answers. If the interview is live or on the phone/Skype, it will be audio recorded.

Risks

There are no foreseeable risks for participating in this research.

Benefits

There are no direct benefits to the participants for being involved in this study.

Confidentiality

Since this research is about you and your music or your role in creating it, there is no reason to keep information confidential. Identifiers may be removed from the data and the de-identified data could be used for future research without additional consent from participants. Any audio recording will be kept and stored by the researcher on his computer hard drive and on a secure drive in the principal investigator's office at GMU for a period of five years. Only the researcher will have access to the recording. It will then be deleted.

For those who participate via Skype, participants may review Skype's website for information about their privacy statement. <https://privacy.microsoft.com/en-US/privacystatement/>.

Participation

Your participation is voluntary, and you may withdraw from the study at any time and for any reason. If you decide not to participate or if you withdraw from the study, there is no penalty or loss of benefits to which you are otherwise entitled. There are no costs to you or any other party. You may also skip any questions you do not want to answer.

Contact

This research is being conducted by Mark Thiele at George Mason University. He may be reached at (703)966-8481 or mthiele@masonlive.gmu.edu for questions or to report a research-related problem. My faculty advisor's name is Dr. Tom Owens and he can be reached at (703)-993-1236. You may contact the George Mason University Institutional Review Board office at 703-993-4121 if you have questions or comments regarding your rights as a participant in the research.

This research has been reviewed according to George Mason University procedures governing your participation in this research.

Consent

I have read this form, all of my questions have been answered by the research staff, and I agree to participate in this study.

Signature

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BIOGRAPHY

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