

Marine Corps Band New Orleans

Holiday Concert Series 2014

Program Notes

Find us on Facebook: www.facebook.com/marinecorpsbandneworleans
and on Youtube:

<https://www.youtube.com/watch?v=sqbNltnsyqw>

<https://www.youtube.com/watch?v=BqA9gDtx5L4>

Band Officer, Chief Warrant Officer 3 Bryan P. Sherlock:

Chief Warrant Officer 3 Bryan Sherlock enlisted in the Marine Corps from Indianapolis, Indiana in September 1997, where he was a freelance musician. Prior to enlisting, he had completed his Bachelor of Music Education degree at the University of Evansville, and began teaching and freelance performing in Indianapolis, before returning to school at Butler University to complete his Master of Music degree in trombone performance. During this time, Mr. Sherlock held the position of principal trombone in the Lafayette Symphony Orchestra, while also performing in ensembles such as the Indianapolis Chamber Orchestra, the Columbus Symphony Orchestra, the Monument City Brass Quintet, the Resurrection Brass Quintet, the Evansville Philharmonic Orchestra, the Owensboro (KY) Symphony Orchestra, and regional theater orchestras.

Upon completing Marine Corps Basic Training in San Diego as the Company Honor Graduate, Lance Corporal Sherlock received a meritorious promotion, completed Marine Combat Training and reported to the Armed Forces School of Music in Norfolk, Virginia. There he achieved an accelerated graduation, and proceeded to the Second Marine Division Band, Camp Lejeune, North Carolina. By the time he was promoted, Corporal Sherlock was principal trombone and section leader in the Concert and Ceremonial Band, lead trombone in the Jazz Ensemble, and leader of the Brass Quintet, while simultaneously serving on the library staff and in the band administration section.

Corporal Sherlock was assigned to the faculty of the Armed Forces School of Music as a theory and ear training instructor in June 2000. He was promoted to Sergeant in October of the same year. Over the next several years, he was instrumental in redesigning and writing the theory curriculum, before taking time to attend the Senior Musician Course. Promoted to Staff Sergeant in November, 2004, he returned to the faculty in April, 2005 adding Concert Band rehearsal conductor to his duties.

Chief Warrant Officer Sherlock received his warrant in February, 2007, while attending The Basic School for Marine Officers in Quantico, Virginia, where he graduated among the top ten (2%) in his class. He took his first position as Officer in Charge of the Marine Corps Forces Pacific Band in June, 2007, and was promoted to CWO2 in August 2008. In August 2011, Chief Warrant Officer Sherlock assumed his current position with the Marine Corps Band, New Orleans. He was promoted to his present grade in August 2014.

Chief Warrant Officer Sherlock's awards include the Meritorious Service Medal, the Navy and Marine Corps Commendation Medal, the Navy and Marine Corps Achievement Medal, the Navy Unit Citation, Marine Corps Good Conduct Medal (third award), National Defense Medal, and the Global War on Terror Medal.

Band Master, Master Sergeant William L. Call, Jr.

A Destin, FL native, Master Sergeant William L. Call, Jr. enlisted in United States Marine Corps in June 1995 as a clarinetist and attended Recruit Training in Parris Island, South Carolina. Upon graduation from Recruit Training and Marine Combat Training he proceeded to the Armed Forces School of Music in Little Creek, VA to attend the Basic Music Course.

Master Sergeant Call was then assigned to the 4th Marine Aircraft Wing Band in New Orleans, LA, where he served as a clarinetist in the concert band and ceremonial band. Among his duties were concertmaster and administrative chief. Notable was Master Sergeant Call's involvement as the clarinetist and coach for the unit's wind quintet. Touring throughout the country while performing in public recitals. Additionally, Master Sergeant Call began actively composing and arranging for the band's various ensembles.

In 2002, Master Sergeant Call returned to the Armed Forces School of Music to attend the Ceremonial Conductor / Drum Major Course; he remained on station upon graduation to attend the Enlisted Band Leader / Assistant Director Course. In the fall of the same year, Master Sergeant Call applied for and was selected as one of the Marine Corps' first Enlisted Conductors.

He was transferred to Okinawa, Japan, for duty as the Enlisted Conductor and Assistant Director of the III Marine Expeditionary Force Band. As the assistant director for the band, Master Sergeant Call was instrumental in coordinating and leading the band in performances across Southeast Asia, the Pacific Rim and Australia. As part of Cobra Gold and Ulchi Focus Lens exercises, Master Sergeant Call served as the Guard Chief for the MEF Headquarters Group Combat Operations Center.

In January 2005 Master Sergeant Call was assigned to Headquarters, First Marine Corps District where he served as the Musician Technical Assistant and talent scout for the Marine Corps music program in the Northeastern United States. He also served as an active orchestra and band clinician as well as a guest conductor throughout the region.

In November, 2008, Master Sergeant Call executed orders to Parris Island where he served as the Depot Enlisted Conductor. Master Sergeant Call assumed the duties of Bandmaster for Marine

e Band Parris Island as a Gunnery Sergeant in August 2010 and was frocked to his current rank in February, 2011. In April 2012, Master Sergeant Call was transferred to Marine Corps Band New Orleans where he currently serves as the Bandmaster.

Master Sergeant Call's personal decorations include the Meritorious Service Medal, Navy and Marine Corps Commendation Medal with one gold star and the Navy and Marine Corps Achievement Medal with two gold stars. He was the 2003 recipient of the Commandant of the Marine Corps' Staff Noncommissioned Officer Musician of the Year and the Honor Graduate for the Staff Noncommissioned Officer Academy Advanced Course Class 3-10.

Gunnery Sergeant Michael Maschmeier

After five years of teaching in Missouri Public Schools, Gunnery Sergeant Maschmeier wanted to share the pride and music performance the Marine Corps Bands offered. He enlisted and attended recruit training at Marine Corps Recruit Depot San Diego, California in 1997.

He has served as a euphonium instrumentalist with the Quantico Marine Band at Marine Corps Base Quantico, Virginia; Albany Marine Band at Marine Corps Logistics Base Albany, Georgia; 1st Marine Division Band at Marine Corps Base Camp Pendleton in California; and the Commander Naval Forces Europe Band (CNE Band), Naval Support Activity Naples, Italy.

Gunnery Sergeant Maschmeier began serving as acting Enlisted Conductor with the 1st Marine Division Band in late 2005. He deployed to Camp Fallujah, Iraq with Headquarters Company, Regimental Combat Team 5, I Marine Expeditionary Force (Fwd) in support of Operation Iraqi Freedom 05-07, in July 2006. He assumed duties as Platoon Sergeant and Convoy Commander. Following redeployment and training at the School of Music, he became the twelfth Marine to serve with the CNE Band in Naples, Italy. He was officially selected as Enlisted Conductor in 2009.

While stationed in Italy, Gunnery Sergeant Maschmeier also served as Command Drum Major. He led the ceremonial band in several high profile commitments including Memorial Day services in the Sicily-Rome American Cemetery in Nettuno, Italy, and nationally televised parades in Udine, Italy. Also during this time, he deployed as the Music Operations Coordinator aboard the Dutch ship HNLMS Johan de Witt (L801)-the first non-American platform for the Africa Partnership Station missions spearheaded by the United States Navy. Following further training at the School of Music, Gunnery Sergeant Maschmeier began his next assignment as Enlisted Conductor of the 2nd Marine Aircraft Wing Band in June of 2012. He moved to Marine Corps Band New Orleans in July 2014 and began as enlisted conductor in October 2014.

Gunnery Sergeant Maschmeier received his Bachelor of Science in Music Education from Central Methodist College, Sweeney Conservatory of Music, in Fayette, Missouri, in 1992. His musical training includes the Unit Leader Course and the Senior Musician Course at the Armed Forces Sc

hool of Music in Norfolk, Virginia. Gunnery Sergeant Maschmeier's military training includes Staff Non-commissioned Officer Academy Advanced Career Course, Chemical Biological Radiological Nuclear Monitors/Survey and Decon Operations Course and the Counter Improvised Explosive Device Level III Train the Trainers Course.

Gunnery Sergeant Maschmeier's decorations and service awards include the Navy Achievement Medal with 4 Gold Stars and Combat Distinguishing Device, Combat Action Ribbon, Navy Unit Commendation with Bronze Star, Meritorious Unit Commendation with four Bronze Stars, Marine Corps Good Conduct Medal with four Bronze Stars, National Defense Service Medal, Iraqi Campaign Medal with Bronze Star, Global War on Terrorism Service Medal, Military Outstanding Volunteer Service Medal, Sea Service Deployment Ribbon and the Navy and Marine Corps Overseas Service Ribbon with Bronze Star.

The Music

Fanfare and Hark! The Herald Angels Sing – Mannheim Steamroller, Arranged by Chip Davis and Robert Longfield.

Adapted from the Mannheim Steamroller CD *A Fresh Aire Christmas*. First is a glorious fanfare in the High Renaissance tradition of antiphonal brass choirs echoing one another. The Marine Corps Band New Orleans makes use of Herald trumpets during this opening segment. Next is a contemporary “Mannheim” treatment of the familiar carol, complete with a rock groove combining rhythmic and harmonic surprises.

The name "Mannheim Steamroller" comes from an 18th-century German musical technique, *Mannheim roller* (German: *Mannheimer Walze*), a crescendo passage having a rising melodic line over an ostinato bass line, popularized by the Mannheim School of Composition.

The official Mannheim Steamroller page:

<http://www.mannheimsteamroller.com/>

Hark! The Herald Angels Sing is a Christmas Carol that first appeared in 1739 in a collection *Hymns and Sacred Poems* written by Charles Wesley. The version we are most familiar with today is the result of composer Felix Mendelssohn adapting the tune in 1840 to commemorate Johann Gutenberg's invention of the printing press.

Fireside Christmas – Sammy Nestico

Featured in the medley are: Winter Wonderland; I'll Be Home For Christmas; The Christmas Song; Frosty The Snowman and Rudolph, The Red-Nosed Reindeer. Sammy Nestico has wrapped them all up in a sparkling package that will warm your heart.

Composer and Arranger Sammy Nestico Joined the United States Air Force as a Staff Arranger and subsequently became the leader of the world famous American Big Band, The Airmen of Note. He has also arranged music for the US Marine Band! Read more in his biography on the Official Sammy Nestico Page:

<http://sammynesticomusic.stores.yahoo.net/samblog.html>

Tuba Quartet

Gunnery Sergeant Michael Maschmeier
Sergeant Kyle Riley
Sergeant Daniel Weber
Corporal Kenneth Tant

The Little Drummer Boy

A Christmas Carol originally known as “Carol of the Drum” written by Katherine Kennicott Davis in 1941 and based on a traditional Czech carol. The original Czech carol has never been identified. It was recorded in 1955 by the Trapp Family Singers and further popularized by a 1958 recording by the Harry Simeone Chorale. This fun little arrangement was written by Gunnery Sergeant Michael Maschmeier.

Carol of the Bells

This Christmas Carol, composed by Mykola Leontovych in 1904 with lyrics by Peter J. Wilhousky, is based on a folk chant known in Ukrainian as “Shchedryk.” It was associated with the coming of the New Year, which in pre-Christian Ukraine, was originally celebrated with the coming of spring in April.

The music is instantly recognizable by its four note ostinato, or repeating motif, and has been recorded and performed in many musical styles over time. This piece was arranged by Gunnery Sergeant Maschmeier with introduction arranged by Corporal Tant and percussion parts written by Sergeant David Kelley.

The Marine Corps Band New Orleans Tuba Quartet is accompanied by our percussionists.

Brass Band

Sergeant Kyle Riley
Sergeant Richard Berninger
Sergeant Bryan King
Sergeant David Kelley
Corporal Robert Flack
Corporal Jarred Hargrove
Corporal Robert Frieders
Corporal Jordan Gardener
Lance Corporal Taylor Zimmerman

Deck The Halls

The original title “Deck the Hall” was written in 1877 as a traditional Christmas, Yuletide, and New Years Carol. It is a Welsh melody dating back to the 16th century and belongs to a winter carol, “Nos Galan” while the English lyrics date to 1862. The Marine Corps Band New Orleans Brass Band updates it with a French Quarter style that is all their own.

Feliz Navidad

Written in 1970 by Puerto Rican Singer-songwriter Jose Feliciano. With its simple Spanish chorus (the traditional Christmas/New Year greeting, "Feliz Navidad, próspero año y felicidad" meaning "Merry Christmas, a prosperous year and happiness") and equally simple English verse "I wanna wish you a Merry Christmas from the bottom of my heart", it has become a classic Christmas pop song in the United States, throughout the Spanish-speaking world and internationally.

Brass Quintet

Sergeant Kyle Riley

Sergeant Charles Mekealian

Corporal Joshua Perez

Corporal Christopher Quarto

Lance Corporal James Draffen

Christmas Time is Here

Known and written for the television special *A Charlie Brown Christmas* by Lee Mendelson and Vince Guaraldi in 1965. Since the song became a hit two versions were included on the album *A Charlie Brown Christmas*: an instrumental version by the Vince Guaraldi Trio and a vocal version as sung by the choir of St. Paul's Episcopal Church in San Rafael California.

Learn more about Vince Guaraldi on his official page:

<http://vinceguaraldi.com/>

Watch our Brass Quintet perform on Youtube:

<https://www.youtube.com/watch?v=sqbNltnsyqw>

O Come, O Come, Emmanuel

A Christian hymn for advent, it is most commonly known by that English title, it is in fact a translation of the original Latin, *Veni, Veni, Emmanuel*; translations into other modern languages (particularly German) are also in widespread use. The 1861 translation from *Hymns Ancient and Modern* is the most prominent by far in the English-speaking world, but other English translations also exist. This arrangement was written by our own Sergeant Charles Mekealian.

Concert Band

The Sussex Mummers Carol – Percy Aldridge Grainger Arranged by Richard Franko Goldman

This piece is an example of how deeply influenced Grainger was by the harmonies of African-American spiritual singing, which often embeds the main melody in the middle of the texture. Thus, Grainger harmonizes all around this Sussex folk tune, not just below it. The initial bars are straightforward enough, every note of the slow melody supported by a chord with a little rocking figure emerging in the rhythm. The harmonization becomes richer in the second statement, where Grainger builds a modest climax but devotes the second half of the section to a long, gradual decrescendo, the melody ending in harmonic simplicity and peace.

Percy Aldridge Grainger was born in 1882 in Melbourne, Australia. A budding pianist, he gave several recitals at the age of ten, which helped finance his musical studies in Germany. At age 18, he became a highly successful concert pianist and then started to travel the world, performing. After enlisting in the Army band during World War I, he became a US citizen in 1919. He enjoyed continued success as a performing musician while developing his skills as a composer. Grainger was quite innovative in his use of rhythm and folk music, and greatly enjoyed writing for the wind band (this piece, however, is an arrangement of one of his choral works). Despite his time spent in England and the United States, Grainger always felt close to his home country of Australia. Performance of folk plays by Mummers has a strong history and presence in the region of Sussex, England, even today.

The word “Mummer” is derived from the Greek Mommo, meaning a mask. The wearing of masks became fashionable in the 14th century court, with the eventual migration to all night revelers wearing them to protect their identity. Masks were also common in the plays. The plays would end with the singing of songs, most popularly a carol. The Christmas Carol was often associated with a performance of “St. George, the Turk, and the seven champions of Christendom.” The people of the day were not bothered by the incongruity of the solemnity of the carol juxtaposed against the costumes of colored calico, chimney pot hats trimmed with shreds of ribbons, and wooden swords. In 1880-81, Miss Lucy E. Broadwood captured words and music from several variations of the carol. Richard Franko Goldman originally suggested to Grainger that he arrange the carol for his band. Upon Grainger’s death in 1961, Goldman completed and scored the work.

Santa Claus is Coming to Kansas City –

Commissioned by Gunnery Sergeant Charles Glimka back in 2001 and arranged by Gunner Sergeant (Retired) Adam Pezdek. This Christmas time mash-up has become a west coast perennial favorite. Combining “Kansas City” with “Santa Claus is Coming To Town,” “Santa Claus is Coming to Kansas City” is also a nod to our recent tour and performances throughout the Kansas City area, both the Kansas and Missouri sides, including Arrowhead Stadium.

Jazz Combo

Corporal Michael Prater
Corporal Devon West
Corporal Scott Wente
Corporal Marcus Robinson
Lance Corporal Nicole Pompei
Lance Corporal Adam Chandler
Ms. Natalie Benn

Baby, It's Cold Outside- Frank Loesser

Loesser wrote the duet in 1944 and premiered the song with his wife, Lynn Garland, at their Navarro Hotel housewarming party, and performed it toward the end of the evening, signifying to guests that it was nearly time to end the party. Garland considered it "their song" and was furious when Loesser sold the song to MGM.

White Christmas-

Irving Berlin song reminiscing about an old-fashioned Christmas setting. According to the Guinness World Records, the version sung by Bing Crosby is the best-selling single of all time, with estimated sales in excess of 50 million copies worldwide. Other versions of the song, along with Bing Crosby's, have sales over 100 million copies.

Accounts vary as to when and where Berlin wrote the song.[4] One story is that he wrote it in 1940, in warm La Quinta, California, while staying at the La Quinta Hotel, a frequent Hollywood retreat also favored by writer-director-producer Frank Capra, although the Arizona Biltmore also claims the song was written there. He often stayed up all night writing — he told his secretary, "Grab your pen and take down this song. I just wrote the best song I've ever written — heck, I just wrote the best song that anybody's ever written!"

Watch our combo perform on Youtube: <https://www.youtube.com/watch?v=BqA9gDtx5L4>

Woodind Quintet

Sergeant Meghan Danner
Sergeant Martin Arreola
Sergeant Christian Guin
Corporal Cammie Lucas
Lance Corporal Nathan Collins

The Nutcracker Suite (Movements I, II, & III)

In addition to Handel's Messiah, another work that has become a staple of holiday fare is Tchaikovsky's Nutcracker. If people have not seen or heard of another ballet, they certainly would recognize tunes that portray the sugar plum fairy or the waltzing flowers. The first performance of the suite of tunes performed in St. Petersburg March 7, 1892, as a sneak preview for the complete ballet, was a great success with the public. It was the ballet itself, an adaptation from E.T.A. Hoffman's fairy tale, The Nutcracker and the Mouseking, that had trouble gaining a foothold in the ballet repertory—in fact a 75-year journey. Without the composer's marvelous music, the ballet surely would not have survived. Today the story of the young Clara, her love for her "ugly" nutcracker, the growing Christmas tree, the battle between the toys and mice, Clara's role in the release of the enchanted prince from his spell, and the journey through the snow to the kingdom of sweets where the sugar plum fairy reigns as queen, has become famous through live ballet performances, TV, film, cartoons, books, websites, and toys.

While the Suite does not include much of the music that carries the drama of the plot, it does present a sampling of the wonderful melodies and distinctive tone colors that characterize all the music of the ballet. Perhaps the most dramatic example of the care that Tchaikovsky took with color was his desire to use a new instrument, the celesta, to depict the lightness and grace of the Sugar Plum Fairy. Patented in Paris in 1886, the celesta (an instrument made of metal bars played from a keyboard) was not well known at the time. Tchaikovsky ordered an instrument for this piece, but asked that its purchase be kept a secret as he didn't want another composer—particularly Rimsky-Korsakov—to "steal" his idea. The maneuver worked, the instrument has since become a regular member of orchestral keyboard instruments, but continues to be best known in its original role as the voice of the Sugar Plum Fairy. The Suite begins as does the ballet, with an Overture, orchestrated with light strings and winds, which invites us to enter the magical world of the fairy tale. Immediately following is the March which introduces the Christmas party scene. The remaining pieces are all second act characteristic dances, which take place in the Kingdom of Sweets, illustrated by appropriate orchestral colors. 1) Dance of the Sugar Plum Fairy; 2) Russian Dance (Trepak); 3) Arabian Dance (Coffee); 4) Chinese Dance (Tea); 5) Dance of the Mirlitons (reedpipes, kazoo-like instruments, but actually played by flute trio); 6) Waltz of the Flowers brings the suite to a grand conclusion with woodwind and harp introduction, then the horns leading the way to the dance.

Jazz Combo

Corporal Michael Prater
Corporal Devon West
Corporal Scott Wente
Corporal Marcus Robinson
Lance Corporal Nicole Pompei
Lance Corporal Adam Chandler
Ms. Natalie Benn

Mary, Did you Know

Lyrics and music written by Mark Lowry and Buddy Greene.

This Christmas

A well-known Christmas song originally recorded by R&B singer/songwriter Donny Hathaway and released as an Atco single in 1970. Hathaway co-wrote the song (it is credited to Nadine McKinnor and "Donny Pitts," the stage name Hathaway used).

AllMusic shows a Billboard magazine peak of No. 11 on The Hot 100 chart. Joel Whitburn's Christmas in the Charts (1920-2004) indicates a No. 11 on the Christmas Singles chart. In 2012, "This Christmas" hit the Billboard Japan Hot 100 Singles at No. 92, and again in 2013, at No. 71.

Concert Band

Do You Want To Build a Snowman?- music and lyrics composed by Kristen Anderson-Lopez and Robert Lopez arranged by Marine Corps Band New Orleans' Enlisted Conductor Gunnery Sergeant Michael Maschmeier.

This performance features 10 lucky Golden Ticket holding children!

From the 2013 Disney animated feature film Frozen! We invite all the Golden Ticket holders on stage to join us for this performance. The song is performed in the film by Kristen Bell, Agatha Lee Monn, and Katie Lopez, each playing the role of Princess Anna at different ages. It occurs near the beginning of the film when Elsa has been locked away in her room because her parents are afraid of her losing control of her powers and hurting Anna. As the girls grow older together, they are kept apart. After their parents are killed in a storm at sea, Anna once again sadly asks her sister to come out, to no avail.

A Festive Christmas – Kenny Bierschenk

The Home For The Holidays Concert will conclude with a classic set of carols which includes : O Come, O come, Emmanuel; Pat-a-pan; The First Noel; Here We Come A-Wassailing; Stille, Stille, Stille; Hark the Herald Angels Sing.