

*f*anfare

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PRESIDENTIAL TAPS

**COMMODORES CELEBRATE
50 YEARS OF JAZZ**

**SPOTLIGHT ON MUSICIAN
1ST CLASS JON BARNES**



THE UNITED STATES
NAVY BAND
WASHINGTON, D.C.

AMERICA'S
NAVYTM

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This year marks the 50th anniversary of the Navy Band Commodores jazz ensemble. Since their official establishment in 1969, they've been using America's original art form, jazz, to connect with people all across the nation. All year long we'll be celebrating the great work these musicians do every day, and honoring former Commodores musicians upon whose shoulders we stand. In September, we'll be presenting a special anniversary concert at Schlesinger Hall in Alexandria, Virginia, to commemorate their 50 years of jazz.

Also in this issue, you'll read about my trip, taken along with Musician 1st Class Dana Booher, to the Republic of Korea to work with the ROK Navy Band. Expanding and strengthening our network of partners is a big deal for us. Our groups here in Washington frequently perform arrival ceremonies for foreign dignitaries, and our smaller groups perform for foreign government officials during official functions hosted by our senior leaders. Our fleet bands are working around the world to help forge strong bonds with our allies. In 2018, Navy bands participated in humanitarian assistance exercises in Indonesia, Yap, Palau, Sri Lanka, Thailand, Vietnam, Guatemala and Honduras, plus a number of other performances in Asia and Europe. It's a great reminder that Navy bands are going where ships can't go, to preserve American influence around the world.

Finally, I want to offer hearty congratulations to our 2018 Sailor of the Year, Musician 1st Class Bryce Edwards. With so many amazing and hard-working first classes in this command, you can imagine how difficult it is to pick just one and say, "This is the best of the best." Petty Officer Edwards has proven himself time and again, performing at the highest levels. We're proud to recognize him as our Sailor of the Year.

Thank you for your continued support, and we hope to see you at a concert soon!

Front cover: Master Chief Musician Leland Gause on trombone during the recording of "Commodores Live" (U.S. Navy photo by Senior Chief Musician Christopher Erbe/Released)

Inside front cover: PEARL, Miss. (Feb. 24, 2019) Captain Kenneth Collins, commanding officer of the U.S. Navy Band from Reno, Nevada, conducts during a concert at the Pearl High School Dodson Performing Arts Center in Pearl, Mississippi. (U.S. Navy photo by Musician 1st Class Sarah Blecker/Released)

**Kenneth C. Collins, Captain, USN
Commanding Officer**

JAZZ IN THE NAVY

by Musician 1st Class Kevin McDonald



Officially formed in 1969, the United States Navy Band Commodores, the Navy's premier jazz ensemble, is celebrating its 50th anniversary. The ensemble has the longest uninterrupted tenure of any full-time, dedicated jazz group within the rich, storied and decorated history of both dance bands and jazz ensembles in the U.S. Navy. An understanding of the relationship between the U.S. Navy and America's quintessential art form—jazz—provides a context through which to appreciate the significance of the 50th anniversary of the Commodores.

The recorded history of jazz began in 1917 when the Original Dixieland Jazz Band released "Livery Stable Blues." The earliest-known documentation of U.S. Navy jazz bands also dates to 1917: the Boston Navy Yard Jazz Band, directed by Ens. Alfred J. Moore, and the Great Lakes Navy Yard Jazz Band, initiated by Lt. John Philip Sousa. Both bands were tasked with publicity, recruiting and fund-raising missions related to the First World War. The earliest-known documentation of the District of Columbia's own Washington Navy Yard Jazz Band, also known as the U.S. Navy Jazz Band, dates to 1918. When Bandmaster Charles Benter became leader of the band in May 1919, he continued to emphasize the importance of staffing smaller musical ensembles within the Navy Yard Band for radio, public receptions, official sea trips with the president, funerals, and honors for foreign visitors, among other engagements. The jazz band became one of Benter's best-known groups. Upon congressional approval and with the signature of President Calvin



DUN LAOGHAIRE, Ireland (July 4, 1998) Musician 1st Class Yolanda Pelzer performs for an audience at Carlisle Pier on July 4, 1998. (U.S. Navy photo by Musician 1st Class Stephen Hassay/Released)

Coolidge in 1925, Benter's Washington Navy Yard Band became the United States Navy Band, the Navy's flagship musical institution. The Washington Navy Yard Jazz Band began being billed as the Jazz Orchestra of the United States Navy Band.

The Jazz Orchestra of the United States Navy Band was often tasked with presidential support missions aboard USS Mayflower, the President's yacht. During a series of three garden parties hosted by President and Mrs. Warren G. Harding in 1921, the jazz orchestra became the first ensemble to perform jazz at the White House. On May 19, 1921, the headline of the Chicago Daily Tribune read, "White House Gets First Taste of Jazz: 2,000 Attend Party." Additionally, the Chicago Daily Tribune article mentioned that "the Navy Band from the yard played the gayest of jazz music... And for the first time in the history of the White House garden parties, there was dancing in the East Room."

In early 1969, the Navy Band designated its dance band the Navy Band Commodores. Shortly thereafter on April 29, 1969, a Commodores trio led by Senior Chief Musician Larry Kreitner provided musical support when President Richard Nixon presented Edward Kennedy "Duke" Ellington with the Presidential Medal of Freedom, the highest

civilian decoration bestowed by the United States. It not only marked the first time an African-American received the Medal of Freedom, but also marked the first time a jazz musician received the prestigious award. In addition to the president and first lady, the historic occasion garnered a star-studded guest list that included the greatest jazz artists of the day.

During the reception, baritone saxophonist Gerry Mulligan heard the U.S. Navy Band Commodores trio performing "Honeysuckle Rose," unpacked his horn, and "sat in" with the group in the hallway. Upon conclusion of the concert, banquet, presentation and reception, the chairs were cleared from the East Room and a legendary jam session began. Half of the band included Ellington's all-stars, complemented by trumpeter Dizzy Gillespie and vocalist Joe Williams. The other half of the band included members of the "President's Own" United States Marine Band and the Navy Band Commodores trio. Nearly every musician in attendance performed. Benny Goodman was reportedly irate that no one told him to bring his clarinet. The party finally broke up some time after 2 a.m.

Since the group's inception, the Commodores have performed in support of every sitting



JACKSONVILLE, Fla. (Nov. 1, 2018) Musician 1st Class Kristine Hsia sings with the U.S. Navy Band Commodores jazz ensemble during a concert at the University of North Florida. (U.S. Navy photo by Musician 1st Class Sarah Blecker/Released)

U.S. president. Most recently, members of the Commodores provided musical support at the White House for Medal of Honor presentations to Master Chief Special Warfare Operators Edward Byers and Britt K. Slabinski in 2016 and 2018, respectively.

In addition to annual concert tours through which the Commodores have connected with communities in virtually every corner of the United States, the band has embarked on numerous international missions. In 1974, the Commodores participated in UNITAS, a series of diplomatic sea power training exercises in several South American countries including Brazil, Argentina, Peru, Chile, Uruguay, Paraguay and around the Straits of Magellan. For four months, the Commodores were underway aboard the guided missile frigate USS Belknap (DLG 26), providing protocol support for the fleet's admiral and performing a minimum of three concerts per day.

During the summer of 1998, the Commodores provided music for events in Ireland for the retirement of the U.S. Ambassador to Ireland, Jean Kennedy Smith. On July 6, 1998, Irish Independent reporter Isabel Hurley wrote of the "swingin' music" the Commodores provided for the 222nd Independence Day celebration hosted by Smith and

attended by more than 2,500 people.

Since its inception in 1978, the Navy Band's annual International Saxophone Symposium has afforded the Commodores a unique platform from which to feature guest artists over the past 40 years, including Jerry Bergonzi, Chris Potter, Stanley Turrentine, Bob Mintzer, Donny McCaslin, Mark Turner and Miguel Zenon. Dedicated to educational outreach, Commodores' missions have included many Music in the Schools events, as well as performances at the Jazz Education Network Conference (formerly IAJE) and The Midwest Clinic, the largest instrumental band, orchestra and music education conference in the world.

Versatile and consummate professionals, Commodores members have served with the Ceremonial Band at Arlington National Cemetery and have performed as virtuosic featured soloists with other ensembles at the Navy Band, including the Concert Band, Sea Chanters and Cruisers.

The Commodores will celebrate their 50th anniversary with a gala concert that includes alumni on Sunday, Sept. 22, 2019, at the Rachel M. Schlesinger Concert Hall at Northern Virginia Community College in Alexandria, Virginia.

For more information, please email: commodores50th.fct@navy.mil. ff

SOUNDING TAPS FOR A PRESIDENT

NAVY BAND BUGLERS WHO HAVE RENDERED FINAL HONORS

By Senior Chief Musician Melissa Bishop



COLLEGE STATION, Texas (Dec. 6, 2018) Musician 1st Class John Armstrong sounds Taps for the funeral of President George H.W. Bush. (Photo by Paul Morse courtesy of the George Bush Presidential Library and Museum)

On Dec. 6, 2018, Musician 1st Class John Armstrong sounded Taps at the funeral for President George H.W. Bush in College Station, Texas, making him one of three Navy Band trumpet players who have performed this duty for former presidents. We examine what it means to have had the honor of representing the Navy as the bugler for a presidential funeral.

Conceived as the bugle call for lights out during the American Civil War, Taps evolved into the final musical honor that is sounded at the end of every military funeral service. It is heard hundreds of times each day throughout the United States,

including an average of 30 times a day at Arlington National Cemetery.

Sounding Taps at a presidential funeral traces its roots back to the late 19th century. The call has been part of the final honors accorded presidents by virtue of being the commander in chief of the U.S. Armed Forces. There is no evidence that Taps was sounded for President Lincoln's funeral in 1865. The first recorded instance of the call being sounded at a presidential funeral was for President Grant in 1885 by Trumpeter Krouse of the 5th U.S. Artillery. There is also no indication of Taps being sounded at subsequent presidential funerals until

it became standard practice in 1924. The military buglers who have had this honor include Sgt. Frank Witchey of the 3rd U.S. Cavalry (Wilson and Taft), Master Sgt. Newell Fischer of the U.S. Military Academy Band (Franklin Roosevelt), Spc. 6 Keith Clark of The U.S. Army Band (Kennedy), Sgt. Ronald Schaller of the 5th U.S. Army Band (Hoover), Sgt. Major Patrick Mastroleo of The U.S. Army Band (Eisenhower, Truman and L.B. Johnson), Master Chief Musician Paul Johnson of the U.S. Navy Band (Nixon), Sgt. Major Woodrow English of The U.S. Army Band (Reagan), Senior Chief Musician Gunnar Bruning of the U.S. Navy Band (Ford) and Musician 1st Class John Armstrong of the

U.S. Navy Band (George H.W. Bush).

On April 23, 1994, Musician 1st Class (now

“My mission was simply to be the messenger, to intone the melody without any overstated personal expression, and let the quiet simplicity of it ring in the hearts of those who were grieving their president.”

~ Master Chief Musician Paul Johnson

Master Chief) Paul Johnson learned he would be traveling to Yorba Linda, California, for the funeral of President Richard Nixon, accompanied by the Navy Band Sea Chanters chorus and the firing party from the U.S. Navy Ceremonial Guard, who would also be taking part

in the service. On April 27, the day of the funeral, Johnson remembers waiting with the firing party in the Rose Garden behind the Nixon Presidential Library while the service took place on the other side of a ridge, hidden from view. Johnson says, “I could hear the eulogies given by the Reverend

Billy Graham, Secretary of State Henry Kissinger, Senator Bob Dole, California Governor Pete Wilson and President Bill Clinton. When the service was over, the body bearers carried the casket over the ridge and into the Rose Garden, followed by President Clinton and former Presidents George H. W. Bush, Ronald Reagan, Jimmy Carter and Gerald Ford. It was difficult to quiet the tendency to think about what a disaster it would be to suffer a cracked note with such a distinguished audience, but I kept reminding myself to just do the same thing I did for every veteran’s ceremony I had performed in Washington since joining the Navy Band four years earlier. No one deserved any less than my absolute best effort, and if that was good enough before, then it would be sufficient on this day, too.

“When the moment came for the rendering of honors, the firing party came smartly to attention and fired their three volleys with exact precision. I brought my trumpet to my lips and started the first note of Taps. I remember being startled when I heard the delayed echo of my sound coming from the loudspeakers on the other side of the estate. It was rather loud coming through the speakers,



YORBA LINDA, Calif. (April 27, 1994) Musician 1st Class Paul Johnson sounds Taps for the funeral of President Richard A. Nixon. (Photo courtesy of the Nixon Foundation)



GRAND RAPIDS, Mich. (Jan. 3, 2007) Musician 1st Class Gunnar Bruning and members of the U.S. Navy Ceremonial Guard rehearse for the funeral of President Gerald R. Ford. (U.S. Air Force photo/Released)

and pretty distracting. I remember actually closing my eyes in order to maintain my focus on what I was doing and not react to the echo of myself. Because of its long tradition and the association with honoring the sacrifices of our veterans, the 24 notes of Taps are profoundly moving for most Americans. My mission was simply to be the messenger, to intone the melody without any overstated personal expression, and let the quiet simplicity of it ring in the hearts of those who were grieving their president.”

Musician 1st Class (now Senior Chief) Gunnar Bruning remembers hearing the news of President Gerald Ford’s death the day after Christmas 2006. Within two hours, he had been called back from leave and made plans to get from his parents’ home in Wisconsin back to Washington, D.C. After learning that he’d been selected to be the bugler for the funeral, the first thing he did was get a fresh haircut, press his uniform and shine his shoes. Then he waited to be told of the travel arrangements. He and members of the Navy Ceremonial Guard flew on a C-130 to Grand Rapids, Michigan. He remembers two full days of rehearsals on the grounds of the Gerald R. Ford Museum with all the troops, going over the service multiple times each day to ensure that everything happened smoothly and in the correct order.

On Jan. 3, the day of the service, there was

a significant delay in the arrival of the funeral procession, so that by the time Ford’s body and the family arrived at the museum, it was almost dusk. Cars were pulled over lining the highway and hundreds of people gathered on overpasses, bridges and on the deck of a nearby parking garage to pay their respects. “I could hear them all cheer when they could finally see the procession arriving,” Bruning says. “They cheered after the firing of the 21 cannons and they cheered after the National Guard band played ‘Ruffles and Flourishes’ and ‘Hail to the Chief.’” At the end the service, the order of military honors should have been another firing of the 21 big guns, followed by a short prayer, three rifle volleys, then Taps. However, due to the delay of the start of the service, the 21 jets which were to have made a flyover during the service had needed to refuel in mid-air, causing them to arrive late—just as Bruning started the first note of Taps. He realized he’d need to play louder in order to be heard over the sound of the low-flying aircraft. First one jet flew over, then four more, and four more, and so on, until the last four jets made the missing man formation and flew off, just in time for Bruning’s last note. The crowd cheered once again, in stark contrast to the somber service.

Bruning recognizes the unique opportunity he’d been given. “At first, all I felt was the thrill of being chosen. But then, I realized the responsibility

that had been placed on me. I had to temper that excitement into intense focus. And I had to work hard to stay focused. I was keenly aware that the entire nation was watching this historic event. I'm very proud to have done it. My whole family was proud—proud of me and proud that I got to represent the Navy.”

Musician 1st Class Armstrong received a phone call early in the morning on Saturday, Dec. 1, 2018, letting him know that he'd been selected to be the bugler for President George H.W. Bush's funeral. That didn't leave him much time to get a haircut and buy a new pair of dress shoes for his uniform before leaving two days later for College Station, Texas, flying with The U.S. Army Band Chorus and the Navy Ceremonial Guard on a C-17 from Washington to Houston. The troops rehearsed the sequence several times Tuesday and Wednesday. On Dec. 6, the day of the ceremony, Armstrong waited with the chorus and the firing party for the family to arrive. “The gravesite is in a small clearing in the woods behind the Bush Library and Museum. We could hear the Air Force Band of the West playing ‘Hail to the Chief,’ the national anthem and several hymns as the funeral procession moved around to the back of the museum, down a long sidewalk and over a bridge into the clearing. Then the Army Chorus sang two more hymns, including ‘Eternal Father,’ as the body was moved to the gravesite.”

To counter his nerves, Armstrong treated this like any other funeral for which he had rendered final honors. “I stayed in the moment and focused on playing as musically as I could.”

He mentions how honored he was to hear the Air Force Band, the Army Chorus, to witness the flyover of 21 F/A-18s and the Navy Ceremonial Guard firing party execute their part perfectly. “I am grateful to have been given the opportunity to sound Taps as a final send-off to President Bush, recognizing his service to our country, not only as the president, but also as a Navy pilot.”

So how did these three Navy Band trumpet players get chosen for the task of sounding Taps for a presidential funeral? Neither seniority nor rank played a role, as all three were first class petty officers with fewer than six years of service when they were assigned. One could argue it was their exceptional musicality, their impeccable military bearing, their ability to perform under pressure, or some combination of these three qualities. But honestly, they were simply demonstrating the pride and professionalism in doing their job well, something every member of the Navy Band does every day.

With special thanks to Jari Villanueva and Juan Vazquez. *ff*

LOOKING AHEAD

CONCERTS ON THE AVENUE:

U.S. NAVY MEMORIAL
TUESDAYS AT 7:30 P.M.
JUNE 4, 11, 18 AND 25
JULY 23 AND 30
AUG. 6 AND 13

JULY 4TH PERFORMANCES:

INDEPENDENCE DAY CELEBRATION
JULY 3RD AND 4TH
ON THE ESPLANADE IN BOSTON

Sea Chanters with the Boston Pops

JULY 4TH AT THE BALTIMORE INNER HARBOR
Commodores

JULY 4TH AT THE REHOBOTH BEACH BANDSTAND IN REHOBETH BEACH, DELAWARE
Concert Band

NAVY BAND ALUMNI CONCERT:

MONDAY, AUG. 5 AT 7:30 P.M.
U.S. NAVY MEMORIAL

NAVY BIRTHDAY CONCERT:

FIRST WEEK IN OCTOBER,
STAY TUNED FOR MORE DETAILS

HOLIDAY CONCERTS:

DAR CONSTITUTION HALL, WASHINGTON, D.C.
SATURDAY, DEC. 21 AT 3 AND 8 P.M.
SUNDAY, DEC. 22 AT 3 P.M.

TOURS:

CRUISERS JULY
COUNTRY CURRENT AUG.
COMMODORES OCT. - NOV.

SPOTLIGHT ON MUSICIAN 1ST CLASS JONATHAN BARNES

by Musician 1st Class Sarah Blecker

With the Navy Band Commodores celebrating 50 years of jazz, we thought it fitting to sit down and learn more about one of its members. Meet Musician 1st Class Jonathan Barnes, a trumpet player with the Commodores. A native of New York City, he holds a variety of jobs within the ensemble and the command as a whole. We sat down to learn more.

Tell us about your musical background. How were you introduced to jazz?

I started playing trumpet in fourth grade, and had a couple of jazz albums that I enjoyed listening to throughout elementary and middle school. My dad would play music constantly around the house, and some of that was jazz. I got more serious about it in high school when I had a band director who was really enthusiastic and encouraging when it came to learning jazz. I played in jazz band at that point, and started learning how to improvise a little bit. It wasn't until I started my undergraduate studies that I became very serious about learning how to improvise, studying with George Rabbai, Woody Herman, Rosemary Clooney and Michael Feinstein.

In addition to playing trumpet, you serve in several other capacities within the Commodores. Can you tell us more?

Currently, I am the stage crew chief, enlisted conductor and unit travel clerk. As crew chief, I direct our team to set up and tear down the gear for all of our concerts, in addition to coordinating with local sponsors and stage managers to ensure that everything runs smoothly. As the enlisted conductor, I work with the musical director to rehearse the band and choose the music for concerts. My duties as travel clerk include making sure everyone gets reimbursed for travel expenses, as well as coordinating logistics for our numerous trips throughout the year. I also do some composing and arranging for the group. Sometimes I write for myself, or for commission, but a lot of the time I have the Commodores in mind. It's fun to write for a specific group of musicians because you can write the parts for particular individuals. I'm in the midst of working on several compositions, but the one that's been the most fun is a suite of pieces based on Thomas Cole's series of paintings called "Voyage

of Life." I was inspired to create a musical tableau that would approximate the feeling that I got when viewing those paintings for the first time.

You also serve as one of the band's leading photographers, and it's apparent you have a passion for it. How did it begin?

My dad was always an avid photographer and I remember becoming interested in it in elementary school. I started out with a point-and-shoot 35mm film camera and just took random pictures on vacations and things like that. I became a little more interested in street photography and landscapes in 2012, after my dad handed down his older digital camera to me. When my twin boys were born a few years ago, I stayed up a lot of late nights reading blogs about lighting and photography, and decided to try shooting portraits. It was a stretch for me, being that I'm an introvert, but it really got me out of my comfort zone and I realized that it was a huge creative outlet. Now I shoot mostly portraits and architecture, but I still love shooting landscape and candids for fun.

What other duties do you have with the Navy Band?

As you mentioned, I work as a photographer/videographer for the public affairs office. I love shooting portraits, so I do a number of the headshots of band members for our website as well as a handful of group portraits, such as the ones for Country Current, the Cruisers and the Brass Quintet. Finally, I work as a business analyst in our information systems office, helping to monitor the budget and ensure compliance with Navy and Department of Defense IT procurement guidelines.

What are some highlights of your naval career?

I really enjoy going on tour and seeing the country. In particular, it's special

to interact with veterans and folks who have family members stationed overseas. It's also really exciting to play with all sorts of guest artists. A highlight for me was performing my arrangement of Randy Brecker's "You're in My Heart" with Randy himself.

What do you like to do when you're not working?

I'm constantly hanging out with my kids, so we do a lot together. I love going on hikes and exploring with my twin boys. I'm waiting for my baby girl to get older so I can bring her along as well. *ff*



BALTIMORE (Oct. 7, 2018) Musician 1st Class Jonathan Barnes of the U.S. Navy Band Commodores performs in Baltimore's Inner Harbor during Maryland Fleet Week and Air Show Baltimore. (U.S. Navy photo by Senior Chief Musician Stephen Hassay/Released)

CHICAGO (Dec. 19, 2018) Lt. Kelly L. Cartwright conducts members of nine Navy fleet bands and the Naval School of Music during a presentation at the Midwest Clinic International Band and Orchestra Conference in Chicago. (U.S. Navy photo by Musician 1st Class Alex Ivy/Released)



FLEET BANDS IN ACTION

FLEET SUPER BAND PLAYS MIDWEST CLINIC

By Musician 1st Class Alex Ivy, Fleet Band Activities

Navy Musicians came together at the 2018 Midwest Clinic to present a session called “Hidden Gems for Chamber Winds: Practical Works for Bands with Limited Student Resources.” The ensemble consisted of Navy musicians from all nine fleet bands, the Naval School of Music, and Fleet Band Activities. Conductors for the presentation included Capt. Ken Collins, commanding officer of the United States Navy Band; Lt. Cmdr. Seph Coats, deputy director of Fleet Band Activities; and Lt. Kelly Cartwright, the U.S. Pacific Fleet bandmaster.

The session highlighted Navy Music’s ability to perform with various instrumentation while maintaining the highest level of musical excellence. Often, band directors in schools find themselves in situations where they are limited by the instrumentation of their students. The presentation

offered educators and musicians a variety of repertoire options ranging from Johann Sebastian Bach to 21st century composer Michael Markowski. Coats and Cartwright introduced each work with relevant notes about how the music can be applied to multiple scenarios and educational programs with varying levels of musical ability.

Twenty Navy musicians joined together from around the world to make the presentation possible. Upon arrival in Illinois, all the musicians came together at the Navy Band Great Lakes building, where they rehearsed for two days to prepare for the clinic.

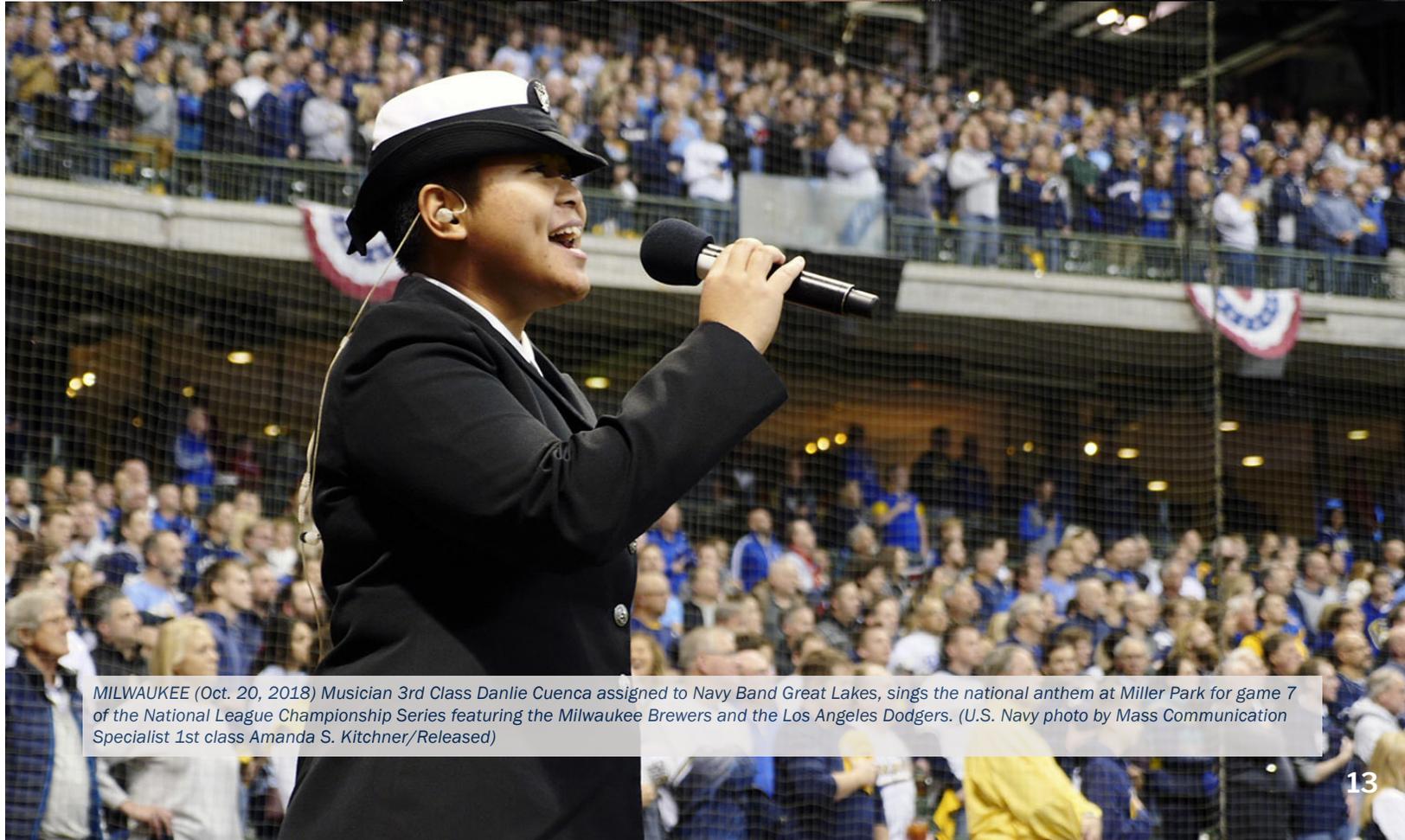
“The presentation at The Midwest Clinic highlighted the multi-faceted strengths of Navy Music and allowed us to share our experience with the larger community of music educators,” said Musician 2nd Class Christopher Garten, a bassoon instrumentalist assigned to Navy Band Southwest in San Diego. “Doing more with less is a constant challenge in the realm of music, and in this

presentation we shared ways that the Navy Music Program has learned to adapt and overcome those challenges.”

The presentation gave Navy Music a chance to connect educators and students with their Navy at one of the largest music clinics and exhibitions in the entire country. The result displayed the high level of professionalism seen in Navy Music, and the musical presentation was delivered to a large and appreciative audience who gave an enthusiastic standing ovation at the conclusion. Educational outreach is just one of the ways that Navy Music can display the culture of excellence which is a hallmark of America’s Navy. *ff*



CHICAGO (Dec. 19, 2018) Lt. Cmdr. Robert Coats speaks at the Midwest Clinic International Band and Orchestra Conference in Chicago. (U.S. Navy photo by Senior Chief Musician Adam Grimm/Released)



MILWAUKEE (Oct. 20, 2018) Musician 3rd Class Danlie Cuenca assigned to Navy Band Great Lakes, sings the national anthem at Miller Park for game 7 of the National League Championship Series featuring the Milwaukee Brewers and the Los Angeles Dodgers. (U.S. Navy photo by Mass Communication Specialist 1st class Amanda S. Kitchner/Released)



MIDDLETOWN, R.I. (Feb. 21, 2019)
 Musician 3rd Class Jesse Chavez, of
 Navy Band Northeast, gives an inside
 look at his tuba to students from Gaudet
 Middle School gathered for a winter
 vacation education program. (U.S.
 Navy photo by Musician 3rd Class April
 Griffin/Released)



CHULA VISTA, Calif. (Dec. 1, 2018) Navy Band
 Southwest, led by Drum Major Musician 1st Class
 Bryan Parmann, under the direction of Lt. Joel
 Davidson, kicked off the holiday season at the
 annual Starlight Parade in Chula Vista, California.
 (U.S. Navy photo by Musician 2nd Class Nina
 Church/Released)



ANTWERP, Belgium (Sept. 9, 2018)
 U.S. Naval Forces Europe Band
 performs in Antwerp, Belgium, for
 the 74th International Military Tattoo
 commemorating the city's liberation
 by Allied forces during WWII. (Photo by
 Enisa Jarovic/Released)

ANNAPOLIS, Md. (Nov. 17, 2018) The U.S. Naval Academy Band, led by Lt. Cmdr. Patrick Sweeten, takes part in the commissioning ceremony for USS Souix City at the U.S. Naval Academy in Annapolis, Maryland. (U.S. Navy photo/Released)



NAVAL ACADEMY HOSTS ITS FIRST SHIP COMMISSIONING

By Musician 1st Class Daniel Arute, U.S. Naval Academy Band

This past fall, the Naval Academy Band participated in a unique and time-honored naval tradition – the commissioning of a wartime combat vessel. On Nov. 17, 2018, the littoral combat ship USS Sioux City (LCS 11) was commissioned on the banks of the Severn River in a ceremony at which more than 5,000 people witnessed the bringing to life of the almost 400 foot-long ship.

A centuries-old tradition, the ship commissioning ceremony marks a vessel's entry into active service, and dates back prior to the commissioning of the Alfred, the first ship in the Continental Navy, in 1775. In the nearly 175-year history of the Academy, this was the first ceremony of its kind held on the Yard.

Named after the fourth-largest city in Iowa, the Sioux City will be the 13th LCS to join the fleet, and the sixth of the Freedom-class variant. She will travel to her homeport in Mayport, Florida, and could be called to defend U.S. interests at any time.

The Naval Academy Band provided music throughout the commissioning ceremony, which was a nationally-televised event. Although the weather was cold, and the wind heavy at times, the band warmed up the crowd, performing patriotic

selections and spirited marches.

Among the thousands of guests in attendance were the chief of naval operations, Adm. John Richardson; Naval Academy superintendent, Vice Adm. Ted Carter; Iowa Senator Joni Ernst; Navy Under Secretary Thomas Modly; representatives from the Maryland and Annapolis governments; and 500 proud residents from Sioux City, Iowa.

At the conclusion of several speeches, Mary Winnefeld, the warship's sponsor, gave the traditional order to the crew: "Man our ship and bring her to life!" At this order, the band set the tone with "Anchors Aweigh" as the 75-member crew ran up the gangway to man her rails.

The significance of this historic event was not lost on Lt. Cmdr. Patrick K. Sweeten, director of the Naval Academy Band. "It was an honor to participate in the commissioning of the Sioux City, and to contribute to such a highly successful event. I am extremely proud of the professionalism and stellar musicianship displayed by our band members throughout planning and execution of this momentous occasion for the United States Naval Academy, our Navy and our nation." *ff*

NAVY BAND MUSICIANS BUILD PARTNERSHIPS IN THE REPUBLIC OF KOREA

by Senior Chief Musician Adam Grimm

The Lotte World Tower in Seoul, which opened to the public in 2017, is the world's fifth-tallest building at 123 floors or 1,821 feet. Situated on the eighth floor is one of the world's finest concert halls. Last November, this concert hall was the site of the Republic of Korea Navy Band's 73rd anniversary concert, featuring two U.S. Navy Band members as special guests.

Capt. Kenneth Collins conducted the first half of the program, including Steve Danyew's "Magnolia Star," Ante Grgin's Concertino for clarinet, Leonard Bernstein's "Three Dance Episodes" from "On the Town," and Antonin Dvorak's Finale from The New World Symphony.

"Our collaboration with the ROK Navy Band was a great example of the power of music to transcend cultural boundaries and strengthen partnerships around the world," said Collins. "It was an incredibly positive experience we will never forget."

During the second half of the concert, Musician 1st Class Dana Booher performed Jules Demersseman's "Carnival of Venice," wowing the audience and his fellow musicians alike with his impressive musicianship and virtuosic saxophone technique.

"The concert was a good opportunity to strengthen our alliance, and to share many wonderful moments with new friends and old," said Cmdr. Dong min-Jo, leader of the ROK Navy Band.

It was the work that took place before the concert, however, where partnerships were forged and the two navies brought closer together. Collins and Booher spent the week leading up to the concert rehearsing with the ROK Navy Band at its headquarters in Gyeryong. Between rehearsals, they had an opportunity to interact with members



SEOUL (Nov. 25, 2018) Capt. Kenneth Collins, commanding officer of the U.S. Navy Band, conducts the Republic of Korea Navy Band at the Lotte Concert Hall in Seoul. (U.S. Navy photo by Senior Chief Musician Adam Grimm/Released)

of the ROK Navy Band, learning about each nation's customs and culture, and strengthening the relationship between the two organizations.

"In preparing for this concert, we've learned how much music can connect us, despite our differences in language or culture," said Booher.

Collins also met with the ROK Navy vice chief of naval operations, Vice Adm. Kim Pan-kyu, at the ROK Navy headquarters in Gyeryong, and with the ROK Navy chief of naval operations, Adm. Sim Seung-seob, following the concert in Seoul. Both meetings focused on the collaboration between the two Navy bands, and how to work together more frequently in the future.

Though the U.S. 7th Fleet Band in Yokosuka, Japan, frequently works with the ROK Navy Band, this trip marked the first time that the ROK Navy Band collaborated with the U.S. Navy Band. While the bands sit 7,000 miles apart, this concert brought them much closer together, and all involved hope that they can meet again in the future. *ff*

NAVY BAND SAILOR OF THE YEAR

By Musician 1st Class Sarah Blecker

Musician 1st Class Bryce Edwards was announced as the U.S. Navy Band Sailor of the Year for 2018. A euphonium instrumentalist in the Concert/Ceremonial Band, he was selected for this honor out of a pool of 90 first class petty officers.

“The Navy Band is a phenomenal organization filled with incredibly dedicated Sailors. It is a privilege to work with these musicians each and every day, and I am so honored to be named Sailor of the Year,” said Edwards.

He performed as a principal player for 62 concerts in 2018, including the nationally-televised funeral of Senator John McCain.

Edwards is also a member of the Tuba/Euphonium Quartet, providing educational outreach to students across the country.

In addition to his musical contributions, Edwards has played a vital role in the success of the Concert Band’s mission while serving as a national tour manager and travel card holder responsible for all tour logistics and lodging expenses. He was also a stage crew manager and transportation assistant, responsible for the safe transport and setup of all concert equipment. *ff*



NAVY BAND WELCOMES NEW EXECUTIVE OFFICER

By Senior Chief Musician Adam Grimm

Last November, Lt. Cmdr. Diane Nichols reported aboard the U.S. Navy Band as the new executive officer, known in the Navy as the XO. She previously served as the director of the U.S. Naval Academy Band in Annapolis, Maryland.

“I am happy to be here and am looking forward to serving with the men and women of the Navy Band,” said Nichols.

Nichols, from Buffalo, New York, earned a Bachelor of Music Education from the State University of New York at Buffalo and a Master of Music in wind band conducting from Louisiana State University. She enlisted in the Navy as a trumpet instrumentalist in 1990.

Before being commissioned as a Navy bandmaster in 2005, she served with Navy Band San Diego, Pacific Fleet Band, Atlantic Fleet Band and the Naval School of Music. Since 2005, she has served as both assistant director and director of the Naval Academy Band, and has led both Navy Band New Orleans and Navy Band Southwest.

The XO is the direct representative of the commanding officer, and is primarily responsible for the command’s organization, administration, training, readiness and operation. *ff*



AUDIENCE FEEDBACK

NAVY BAND

I feel compelled to contact you regarding your videos that were recommended to me on YouTube. The ones I have seen so far are absolutely fantastic and can't stop watching them...You have such a talented group, and if you perform your duties with such diligence, it's no wonder you guys lead the way in the worlds military...Thank you for sharing and thank you...for your sacrifices helping protect the world.

- Peter, United Kingdom

NAVY BAND

Wanted to write and say what a wonderful time I had with you last night at Strathmore to help celebrate your 243rd birthday. You certainly know how to put on a show. Thanks for allowing so many of us to participate and join your celebration. As always, you never fail to put on a phenomenal performance. Kudos to all involved!

- Ilene H.

SEA CHANTERS

Thank you very much for your service to our country and for sharing your musical gifts with audiences everywhere. I don't know if my story is unique, but it merits a huge thank you to your group. [Last] March, I made the decision to lose weight -- a lot of it -- and get healthy again...Throughout this journey,

I definitely needed some playlists that would keep me motivated when working out. I downloaded some stereotypical workout music but I was searching for more. That's when I discovered the Sea Chanters. I absolutely enjoyed every recording I encountered on YouTube! I still can't completely explain why, but the music just moved me...both literally and figuratively...Your music inspired me to work out even on days when I did not have the intrinsic motivation to do so... Although you routinely touch the lives of thousands of people, please know that you made a huge difference in my life, and I will always listen to your music fondly and with much thanks.

- Michele T.

COMMODORES

I wanted to reach out and let you know how much we enjoyed the Commodores on November 11th, Veteran's day, in Punta Gorda, Florida. The concert was amazing and the band members delightful. Wow, what a fantastic jazz offering and presentation. The Commodores really know how to entertain. We have a huge population of former and retired military in this area who adore military band music. We are thrilled to be able to enjoy the music and share the patriotic spirit which the Navy Band embodies with our community. A big thanks to SCPO Mulligan and the Commodores for their brilliant performance and kindness to our Veterans. Go Navy!

- Carolynn C.

CONCERT BAND

What a fabulous concert tonight at The University of Alabama! What outstanding musicians! Thank you for a performance full of extraordinary energy and fanfare...So glad I stayed up past my bedtime to come. It goes without saying: thank you all for your service. You are the best reflection of our country, and you make us very proud.

- Carmen M.

COUNTRY CURRENT

I want to send my "Well Done, Bravo Zulu" to Navy Band organization, and Country Current in particular...The pure talent, sincere tributes to all the services and our country's heritage, and





AWESOME. Capt. Collins was excellent in his directing and the concert band went way beyond the call. My wife has never seen any type of concert let alone a military one...She was dumbfounded and said she wished it hadn't ended so soon. Well done to all!! You are what America is all about. Serve Proudly...GO NAVY!

- Larry G.

CONCERT BAND

What an inspiring evening of music!! Thank you to each member of the band for their service to our country and for their dedication to music!

- Linda H.

of course great country and bluegrass music, made for a wonderful evening... What was also impressive is how the band members are their own "roadies" from packing all the equipment to driving the truck...As a retired navy captain and helo pilot, I was (and am) very proud of what you do and how honorably you represent our service men and women. It was a delight to watch folks in action who truly love what they do.

- Bob W.

CONCERT BAND

I am very pleased to report that it was a splendid performance. I am continually amazed at the level of musicality of the Navy Concert Band and...their willingness to interact with the audience before and after the concert, and during intermission. Also, and MOST important is the inclusion of young musicians in the performance and the use of the... JROTCers as a color guard.

- Glenn S.

CRUISERS, SEA CHANTERS, CONCERT BAND

All I can say is the NAVY BAND ROCKS... but I'll say more anyway! My sister was in town with a group of...students. During the last song of the Earth, Wind, and Fire set, all the students...as well as my sister were out there dancing. They loved the set. You also brought my sister's co-worker to tears during Taps, the Navy Hymn (Eternal Father) and Lee Greenwood's "God Bless the USA". She was literally balling her eyes out! All the singers were fabulous. I just cannot say enough of how impressive you all are. Thank you for a wonderful evening... only wish it lasted another hour.

- Jim M.

CONCERT BAND

I am not one that is easily impressed but I have to confess that what I witnessed on that stage was way beyond

- Jim C.

FALL 2018 FANFARE

Excellent edition of Fanfare. Keep up the good work. Navy bands/musical groups make a sterling contribution to our Navy. Have admired them since USNA band in the fifties. [from a] Flag Officer long retired

- Ronald K.



fanfare

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