



Family Album

"THE PRESIDENT'S OWN"
UNITED STATES MARINE BAND
LIEUTENANT COLONEL MICHAEL J. COLBURN, DIRECTOR

Family Album

1	An Outdoor Overture - Aaron Copland.....	9:26
	<i>Gunnery Sergeant Matthew Harding, trumpet soloist</i>	
2	"Spin Cycle" (2001) - Scott Lindroth.....	6:02
3	Prelude and Fugue - John Williams.....	9:07
	edited by Master Sergeant Stephen Bulla	
	<i>Gunnery Sergeant Gregory Ridlington, alto saxophone</i>	
	<i>Gunnery Sergeant Christopher Rose, drum set</i>	
	<i>Gunnery Sergeant Scott Gearhart, lead trumpet</i>	
4-15	Suite from <i>The Incredible Flutist</i> - Walter Piston.....	17:25
	transcribed by Master Sergeant Donald Patterson	
	<i>Master Sergeant Betsy Hill, flute soloist</i>	
	4 Introduction: Siesta in the Market Place.....	1:05
	5 Entrance of the Vendors.....	2:32
	6 Entrance of the Customers.....	0:32
	7 Tango of the Merchant's Daughters.....	3:19
	8 Arrival of the Circus.....	0:34
	9 Circus March.....	0:40
	10 The Flutist.....	1:57
	11 Minuet.....	0:34
	12 Spanish Waltz.....	1:13
	13 Eight o'clock Strikes.....	0:18
	14 Siciliana.....	2:18
	15 Polka Finale.....	2:17
16	Vientos y Tangos - Michael Gandolfi.....	11:11
17-21	Family Album Suite - Morton Gould.....	14:37
	17 Outing in the Park.....	3:20
	18 Porch Swing on a Summer Evening.....	2:43
	19 Nickelodeon.....	2:07
	20 Old Romance.....	3:08
	21 Horseless Carriage Galop.....	3:06

What makes a piece of music "American?" It seems to be a simple question, yet it has been debated by composers and musicologists for decades. In 1892 the renowned Czech composer Antonín Dvorák was brought to America to help the young country find its musical identity. This was a time when most of our native

composers either studied in Europe or learned from European-trained American teachers, and much of the music produced on our soil could be described as little more

than clones of European models. Dvorák's message was simple and direct: "The new American School of music must strike its roots deeply into its own soil." By the late nineteenth century, the soil to which Dvorák referred was already a rich blend of multi-cultural influences, and the Czech composer specifically cited "the Negro melodies, the song of the creoles, the red man's chant, or the plaintive ditties of the homesick Germans

and Norwegians" as potential sources of inspiration. Dvorák sensed this "melting pot" aspect of American society would become its defining quality, and his instruction to allow this characteristic to shape our musical identity has proven to be astute. Throughout the twentieth century new and

even more varied cultures have enriched our societal fabric and have become part of our music, as the selections on this recording demonstrate. From these six American composers we

hear tangos, polkas, marches, and waltzes, all forms which originated in different lands but which have been appropriated and transformed. Even jazz, the most quintessentially American of all musical styles, can trace its roots to foreign shores. The works on *Family Album* are but a small sampling of the incredible range of musical ideas and idioms that have become part of the rich and vibrant tapestry that is American music.

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An Outdoor Overture

Aaron Copland

No composer was more instrumental in the development of an American school of composition than Aaron Copland. Although he trained in Europe with the highly respected French pedagogue Nadia Boulanger, her style of teaching encouraged Copland to find his own distinctive voice. Soon after his return to the United States, Copland became a tireless advocate and organizer of his fellow composers. Through organizing concert series, establishing composer advocacy groups, and writing and lecturing, Copland aided the careers of many of his peers and helped to make the public aware of the most important and pioneering of all American composers, Charles Ives. Copland understood that if composers



hoped to see their music receive public attention, they had an obligation to do their utmost to stimulate music education and appreciation. To this end, Copland lectured extensively, and these music appreciation lectures eventually were transformed into his highly acclaimed book *What to Listen for in Music*. Copland was also committed to the idea that composers should create music that could be performed and appreciated by a broad range of people, and he composed two works specifically for younger musicians. The first of these was *The Second Hurricane* (1938), an opera written for high school age singers. Alexander Richter, the orchestra conductor for New York's High School for Music and the Arts, was so excited by Copland's opera that he immediately sought to convince him to write something for high school level orchestral musicians, an idea that intrigued the composer.

This commission came relatively early in Copland's career, when he was still known as a "modernist" whose works were often characterized by harsh sonorities, rhythmic complexities, and pungent harmonies. Richter nervously cautioned the composer "...boards of education throughout this country do not take to ultra-modern composition. It seems to be against the 'institutions of our forefathers,' and what-not. I do not know how you will respond to this hideous reminder, but again I trust your good taste in the matter." Richter's trust proved to be well founded, for when the composer played a piano sketch of the composition for him, the conductor discovered that the work indeed contained the "optimistic tone" he had requested. Moreover, Richter commented that the work seemed to have an "open-air" quality, and together the two men struck upon *An Outdoor Overture* as the title. The première was given by the High School of the Arts Orchestra under Richter's direction on December 16, 1938.

Richter's timing could not have been more perfect. Copland was on the verge of a significant breakthrough in his career, a period that would yield some of the composer's most popular and enduring works. In fact, *An Outdoor Overture* was composed while

Copland was in the midst of orchestrating *Billy the Kid*, his first major populist success and the work that would make him a household name. According to the composer, "It was after *Billy*, when I was almost 40 years old, that my mother finally said the money spent on piano lessons for me was not wasted." An *Outdoor Overture* is also representative of Copland's populist style, replete with beautiful melodies, straightforward harmonies, and an overall simplicity of style. While it is a work that has been dismissed by some critics because it was composed for young performers, musicians no less than Elliott Carter have strenuously disagreed:

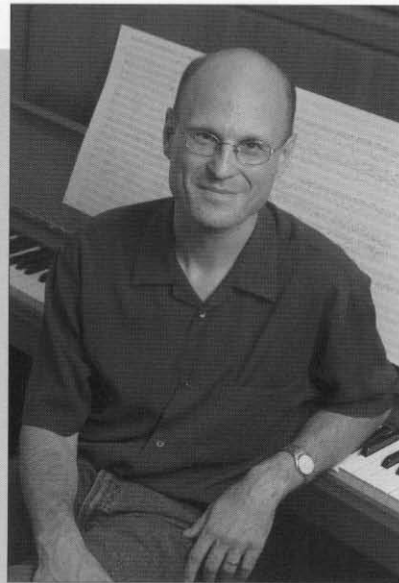
An *Outdoor Overture*...contains some of [Copland's] finest and most personal music. Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer. It is Copland in his "prophetic" vein which runs through all his works...never before...has he expressed it so simply and directly.

In 1941, in the midst of Copland's newfound popularity, Edwin Franko Goldman approached the composer about writing something for the legendary Goldman Band. Copland was intrigued by the idea, but due to the increasing demands on his time suggested the possibility of a transcription of *An Outdoor Overture*. Goldman happily agreed to the proposal, and the band version of the work was premiered in 1942.

"Spin Cycle"

Scott Lindroth

Scott Lindroth's "Spin Cycle" represents his first foray into the wind band medium. Lindroth, who has been on the faculty of Duke University in Durham, N.C. since 1990, has composed for the Chicago Symphony, the New York Philharmonic, and the Philadelphia Orchestra. Lindroth has written music for a wide range of ensembles and electronic media, but a common element that unifies his music is the use of rhythmic patterns. According to the composer, he often utilizes "...detailed rhythmic structures which operate at both...local and structural levels." This use of rhythm reveals the influence of minimalist composers such as Steve Reich and Philip Glass.



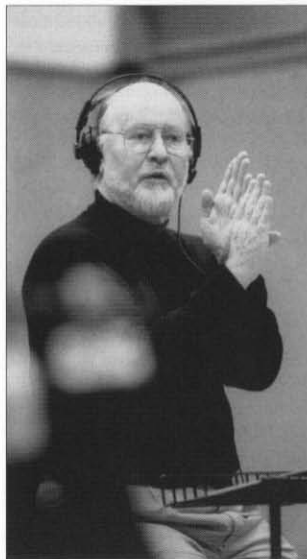
Lindroth is no minimalist, however, and cites figures as disparate as Miles Davis and Johann Sebastian Bach as holding sway over his music. He points out that our society (and therefore our music) is evolving at an ever-increasing rate, and composers must be open to a greater number of influences and ideas than ever before. In an essay on this topic Lindroth opines:

Classical music has changed, and what is emerging is every bit as exciting, intellectually rich, and culturally significant as classical music of the past. [Different types] of musical activity used to be distributed across mutually exclusive sets of artists who performed for different populations. The boundaries that separated those musicians are disappearing. Thirty years ago, composers Gunther Schuller and George Rochberg called for a new eclecticism in American music, a call that did not sound that different from the advice Dvorák offered American composers in the late nineteenth century. ...[Today's] musicians are equally fluent in classical music and jazz/rock/improvisation/bluegrass/electronica/hip hop (take your pick). What could be more natural than to bring all of these musical experiences to bear on the work they do as composers and performers?

Lindroth's fascination with rhythmic patterns and varied musical influences is clearly evident in "Spin Cycle," about which the composer offers the following description:

"Spin Cycle" marks the beginning of a series of [my] works that tend to be fast, contain conspicuous virtuosity, and a generally lighter expressive character than some of my earlier work. My first musical ideas were the swirling and spinning melodic figures that are heard throughout the piece. As it happens, these gestures circulate in a fairly rigorous cyclic pattern, leading to the whimsical title.

"Spin Cycle" was premièred in 2001 by the University of Michigan Wind Ensemble under the direction of H. Robert Reynolds.



Prelude and Fugue

John Williams/ed. Master Sergeant Stephen Bulla

The biggest surprise for many moviegoers who saw Steven Spielberg's 2002 film *Catch Me If You Can* was to discover that John Williams was responsible for the sophisticated, progressive jazz score that helped establish the mood of this 1960s period piece. While Williams had never previously composed in this style for his film scores, his background is rich with jazz experience, and it is perhaps more surprising that this music did not find its way into one of his film scores before *Catch Me If You Can*. Williams started his own jazz band in high school and as a young man played jazz in New York City with some of the most influential musicians of the day. When he moved back to Los Angeles in the mid-1960s, he caught the attention of jazz icon Stan Kenton, who, according to Williams, "...asked

me to write a piece for his band as part of the Neophonic Concert Series he did in Los Angeles." Kenton's "Neophonic Orchestra" was an innovative ensemble committed to breaking down the barriers between jazz and classical idioms. The ensemble presented a series of groundbreaking performances at the Los Angeles Music Center from 1965 through 1967, a series that featured the première performance of Williams' Prelude and Fugue on March 29, 1965.

In a 2004 interview, given when Williams guest conducted the Marine Band in a performance that included music from *Catch Me If You Can*, the composer talked about the relationship between the Prelude and Fugue he composed for Stan Kenton and the later score for Spielberg's film:

Interestingly enough—I hadn't really put this together until now—in that Prelude and Fugue for Stan Kenton I wrote a fairly extensive section for [saxophonist] Bud Shank...[and] I suppose the Prelude and Fugue might be thought of as a precursor of what's crept out in *Catch Me If You Can*. I was a pretty good jazz pianist and I played with some wonderful people. Jazz, as a part of my career, was never very extensive, but I was very interested in that music. [The 1960s] was a rich period from the point of view of invention, much more so than now, when younger players do wonderful references almost in imitation of what was done in earlier periods, when this art form was really being born. When *Catch Me If You Can* came along I could see that Steven Spielberg was trying to evoke the atmosphere of the 1960s, and it was a wonderful opportunity to recall something that I didn't have a lot of trouble remembering. I decided to refer to this era in the way I was best able to, that I felt I needed to.

The Prelude and Fugue combines classical and jazz concepts, although it is certainly the jazz side of its Jekyll-and-Hyde personality that distinguishes the work. The somber

and classically introspective introduction gives way to a serpentine, jazzy melody that winds its way throughout the Prelude. Although lazy at first, the tune gradually becomes more aggressive and insistent until it is transformed into a ferocious and brazen statement for the brass. This mood is broken by the Fugue, the subject of which is presented by the flute and bass clarinet in a sonority that immediately evokes images of a smoky jazz club in the 1960s. After a few statements of the subject/countersubject, Williams departs from the fugue form to allow for an extended, improvised saxophone solo. This solo is eventually joined and ultimately overtaken by the fugue material, and all the ideas are combined for an exhilarating and visceral climax that is followed by a brief and quiet coda of the introductory material.

Suite from *The Incredible Flutist*

Walter Piston/trans. Master Sergeant Donald Patterson

The word "academic" is often used to describe Walter Piston, and the description has been applied equally to the man and his music. Piston did indeed spend a lifetime in academia, serving on the faculty of Harvard University's department of music from 1928 until 1960. He was a revered and dedicated teacher who counted Leonard Bernstein, Elliott Carter, and John Harbison among his students. Piston himself had studied with Nadia Boulanger and like her, encouraged his students to find their own individual style rather than conform to any particular school. The characterization of Piston's music as academic stems from his neoclassical tendencies, affinity for older musical forms, and mastery (and frequent use) of counterpoint. It is unfair, though, to characterize Piston's music as unemotional and desiccated, as he was more than capable of creating moments of tremendous beauty and lyricism within the framework of his "absolute" musical forms. However, the fact remains that Piston did eschew programmatic and overtly romantic musical styles, making it particularly ironic that the piece he is best known for today can be described by both of these terms.

The idea for the ballet *The Incredible Flutist* came via a three-way collaboration between the composer, choreographer Jan Veen, and Arthur Fiedler, legendary conductor of the Boston Pops. The details of this collaboration are not known, but somehow Veen and Fiedler must have convinced Piston to let his hair down for this romantic score that is quite unlike anything else in Piston's catalogue of compositions.

The ballet, premièred at a Boston Pops concert on May 30, 1938, was such an immediate success that Fritz Reiner, music director of the Pittsburgh Symphony, quickly commissioned Piston to rework the music into a suite for orchestra. This version was premièred by the Pittsburgh Symphony on November 22, 1940. Although the Suite from *The Incredible Flutist* is considerably shorter and in a different sequence than the ballet, the original scenario



illuminates and enhances the music of the suite. It is described in the August 1938 issue of *Dance* magazine:

The siesta is over. With a hearty yawn and a wide stretch the village shakes off its drowsiness. First to wake up, the Apprentice opens the shop, and life begins its eventful flow. The Merchant's Daughters demonstrate their father's wares to the Shoppers. The Busybody and the Crank have their argument. But what is this?...A march is heard! The Band, the Circus Band marches in, followed by the people of the circus. They're all here: the Barker, the Jugglers, the Snake Dancer, the Monkey Trainer with her Monkeys, the Crystal Gazer, and, of course, the main attraction, the Flutist. The Flutist is a remarkable fellow, an incredible fellow. He not only charms snakes; he also charms, believe it or not, the Snake Dancer.

He is so romantic, the Incredible Flutist, and perhaps just a bit promiscuous, for he also charms the Merchant's Daughter, and they meet at eight o'clock that very evening. When the clock strikes eight, young couples are all over the place, and love is in the air. Even the prudish, rich widow cannot resist the charged atmosphere and grants the Merchant the kiss he's been begging for well nigh two years. But they don't fare so well. Their sustained embrace is discovered, and the poor rich Widow faints right into the arms of her bewhiskered boyfriend. But the Incredible Flutist comes to her rescue. A little dancing, a little fluting, and the Widow comes out of her swoon, none the worse for wear. And then...the Band strikes up, the spell is broken; the Circus, Incredible Flutist and all, leave the village.



Vientos y Tangos

Michael Gandolfi

When Frank Battisti, legendary director of Boston's New England Conservatory Wind Ensemble, turned 70 in 2001, a group of his former students and colleagues decided that they should celebrate the occasion in a special way. Frederick Harris, Jr., Director of Bands at the Massachusetts Institute of Technology in Cambridge, Mass., initiated and coordinated an effort to commission four new works for wind ensemble in honor of Battisti's contributions to the profession. Battisti's abiding love of Astor Piazzolla's music is well known among his friends, so it came as no surprise when the conductor specifically requested a tango from Michael Gandolfi, one of the consortium composers for the birthday project. Battisti made it

clear that he was not interested in an abstract treatment of the dance form, but wanted a bonafide tango "that one could dance to." The composer offers the following insight into his research for the project:

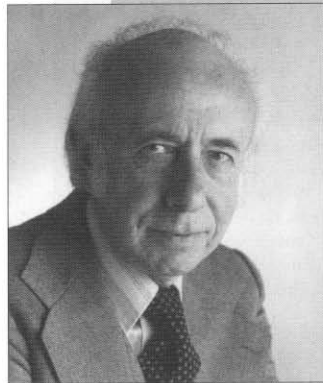
In preparation for the piece, I devoted several months to the study and transcription of tangos, from the early style of Juan D'Arienzo and the "Tango Nuevo" style of Astor Piazzolla to the current trend of "Disco/Techno Tango," among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass.

One can easily hear the influence of the various tango forms in *Vientos y Tangos*. Although thematically and compositionally unified, the work's variety of styles suggests a tango retrospective, an historical sampler of the form. The work begins hesitantly, as if doubtful about this incarnation for winds and percussion. It quickly gains confidence, however, and launches into an assertive tango characterized by the sharp punctuations and swells of sound we associate with this dynamic and spirited music. The simulated sounds of bandoneon and calliope mark the transition into a darker, more mysterious version of the dance. This reflective episode eventually gives way to a "Tango maniaco e brutale," a dance every bit as merciless as its title suggests. By definition, dance forms are repetitive, a characteristic Gandolfi uses to good advantage in the next "Tango Virile," a muscular theme-and-variation version of the dance distinguished by foot stomps, hand claps, and bold statements by the various choirs of the band.

The machismo of the "Tango Virile" quickly dissipates when the questioning and halting motives from the introduction return, bringing the work to a moment of introspective repose. The bassoons rouse us from this brief respite, convincing us that we do indeed have the energy for one more dance—"El Ultimo Tango en...Cinco," a highly distinctive five-beat tango. The energy of this ultimate tango cannot be sustained for long, however, and the work draws to a close in the same quiet and questioning manner in which it began. *Vientos y Tangos* was premièred by the U.S. Marine Band on March 2, 2003.

Family Album Suite

Morton Gould



Among the names of composers most associated with American themes, one must certainly include Morton Gould. Like his colleague Aaron Copland, he composed in a wide variety of styles and settings, but he is best known for compositions that feature American subjects. An exquisite but little known example in this vein is Gould's *Family Album Suite*, premièred by the U.S. Marine Band on March 10, 1951, under the direction of the composer. The performance was given in conjunction with an American Bandmasters Association convention as part of a gala concert that featured the premier military bands stationed in Washington, DC. According to *The Washington Post* review of the concert:

Morton Gould rushed down from New York with the score of a new suite entitled, "Family Album," took one brief rehearsal, and the Marines gave it a fine performance. It's another good piece, of which he has composed many.

Although the final two movements of the suite were soon published and have been performed with some frequency, the suite as a whole has been largely unknown to most modern band directors. For many years the missing movements were available only on a rental basis from music publisher G. Schirmer. However, when band director William Kenny attempted to obtain the music from Schirmer after hearing a Marine Band performance of *Family Album Suite* in 1995, he was told that no usable copies existed. Kenny contacted our library to determine how we obtained our set of parts, and eventually uncovered the following history behind the *Family Album Suite*. (A full account of the story can be found in Kenny's article, printed in the January 2000 edition of *The Instrumentalist*.)

In 1958, seven years after "The President's Own" premièred *Family Album Suite*, Marine Band Director Major Albert Schoepper wrote to Morton Gould:

During the course of our concert Tours, it is my policy...to devote a large portion of the program to works written specifically for the concert band, including the works of many American composers. Our last tour...included a daily performance of movements IV and V of your *Family Album Suite*. It met with such success that I would like to program the entire suite on the 1958 tour.

Major Schoepper was writing directly to Gould because the missing movements of the suite were available on a rental basis only, a fee that would prove cost prohibitive for a Marine Band tour. (The 1958 tour would feature 63 performances of the suite!) Major Schoepper requested that the Marine Band be allowed to purchase a complete set of parts, to which Gould replied, "...I am happy to know that you have been doing my work and that it has met with such good reception. I have turned your letter over to my publishers...and I am sure they will try to work out something." Fortunately for the band community and fans of Morton Gould's music, the publishers did "work out something," and Gould's *Family Album Suite* has resided safely in our archives ever since.

27th Director of "The President's Own" U.S. Marine Band

Lieutenant Colonel Michael J. Colburn

Lieutenant Colonel Michael Colburn joined "The President's Own" in 1987 as a euphonium player, performing at the White House, in the Washington, D.C., metropolitan area, and throughout the country during the band's annual concert

tour. He quickly distinguished himself as a featured soloist, and in 1990 was appointed principal euphonium. LtCol Colburn also was active as a conductor for the band's chamber music series.

In 1996, LtCol Colburn was appointed Assistant Director and commissioned a first lieutenant. He accepted the position of Senior Assistant Director and Executive Officer in 2001, and in 2002 was promoted to the rank of major.

LtCol Colburn was promoted to his present rank on July 16, 2004, and assumed leadership of "The President's Own" from 26th Director Colonel Timothy W. Foley, USMC (Ret.), in a change of command ceremony held on July 17, 2004.

Together with Col Foley, LtCol Colburn worked to strengthen and expand



the reputation of "The President's Own." He has been especially involved in the refinement of the band's audition process, development of the chamber series, planning of many major events including the band's 205th anniversary celebration at the John F. Kennedy Center for the Performing Arts featuring guest conductor John Williams, and the commissioning of new works by the Marine Band.

A native of St. Albans, Vt., and graduate of Bellows Free Academy in St. Albans, LtCol Colburn attended the Crane School of Music at the State University of New York in Potsdam, studying euphonium with Dr. Peter Popiel. He continued his education at Arizona State University in Tempe, studying with Daniel Perantoni and earning a bachelor's degree in music performance in 1986. In 1991, he earned a master's degree in conducting from George Mason University in Fairfax, Va., where he studied with Anthony Maiello.



LtCol Michael J. Colburn works with the band during the *Family Album* recording session on May 10.

For more than two centuries, the United States Marine Band has been part of events that have shaped our nation. Established by an Act of Congress in 1798, the Marine Band is America's oldest professional musical organization. Its primary mission is unique: to provide music for the President of the United States and the Commandant of the United States Marine Corps.

The Marine Band made its White House debut on New Year's Day, 1801, in a performance for President John Adams. In March of that year, the band performed for the inaugural of President Thomas Jefferson, and has performed for every Presidential inaugural since. An accomplished musician himself, Jefferson recognized the unique relationship between the band and the Chief Executive by giving the Marine Band the title, "The President's Own."

The musicians of the band are selected at auditions like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for duty with the Marine Band only. Most members are graduates of the nation's finest music schools, and nearly 60 percent hold advanced degrees in music.

Marine Band musicians appear at the White House more than 300 times each year. These performances range from a solo pianist or harpist to chamber orchestra, dance band, or full concert band. Additionally, the band participates in more than 500 public and official performances annually. Each fall, the band tours a region of the United States, a century-old tradition initiated by John Philip Sousa, the band's legendary 17th Director.

Sousa is undoubtedly the band's most famous member. As Director from 1880-1892, Sousa brought "The President's Own" to an unprecedented level of excellence. During his tenure, the band became one of the first organizations to make sound recordings.

He initiated the national concert tour in 1891, and began to write the marches that earned him the title, "The March King." Sousa's innovative leadership helped set the standard that guides the Marine Band today.

"The President's Own" presented its first overseas concert in the Netherlands in 1985. Subsequent overseas tours included Ireland, Norway, and England. In 1990, the Marine Band participated in a historic 18-day concert tour of the former Soviet Union as part of the first U.S.-U.S.S.R. Armed Forces Band Exchange. In 2001, the band performed in Switzerland in conjunction with the 10th International Conference of the World Association for Symphonic Bands and Ensembles. The gala concert featured the international première of David Rakowski's *Ten of a Kind*, later named a finalist for the 2001 Pulitzer Prize in Music.

On May 24, 1998, the Marine Band became the only organization to be inducted into the inaugural class of the American Classical Music Hall of Fame in Cincinnati. The band's reputation also has attracted some of the world's finest guest conductors. In recent years, luminaries such as Leonard Slatkin, Osmo Vänskä, Gunther Schuller, and famed film composer and conductor laureate of the Boston Pops, John Williams, have led entire performances.

As the only musical organization charged to perform for the President, the Marine Band has both a rich history and a bright future. Whether in performance at the White House, in concert, or on tour both at home and abroad, the music of the Marine Band is the music of America.

★ "The President's Own" United States Marine Band

PICCOLO

MSgt Cynthia Rugolo

FLUTE

MGySgt Gail Gillespie*

MSgt Betsy Hill*

SSgt Elisabeth McCafferty

OBOE

GySgt Leslye Barrett*

GySgt Shawn Welk*

OBOE/ENGLISH HORN

MSgt Mark Christianson

SSgt Joseph DeLuccio

E-FLAT CLARINET

GySgt Vicki Gotcher

B-FLAT CLARINET

MGySgt Lisa Kadala*

MGySgt Jeffrey Strouf

MGySgt Ruth McDonald

GySgt Frederick Vare

MSgt Elizabeth Gish★

GySgt John Mula

MSgt Randall Riffle

MSgt Deborah

Hanson-Gerber

MGySgt Charles Willett

GySgt Tracey Paddock

MGySgt Richard Heffler

MSgt John Norton

SSgt Harry Ong

SSgt Emily Robinson

BASS CLARINET

MSgt Barbara Haney*

MSgt Olive Wagner

BASSOON

MGySgt Roger Kantner*

GySgt Christopher

McFarlane

GySgt Bernard Kolle

ALTO SAXOPHONE

SSgt Steve Longoria*

MSgt Audrey Cupples

GySgt Gregory Ridlington

TENOR SAXOPHONE

GySgt Miles Smith

BARITONE

SAXOPHONE

SSgt Otis Goodlett

★ "The President's Own" United States Marine Band

CORNET

GySgt Matthew Harding*

GySgt Scott Gearhart

GySgt Daniel Orban★

GySgt Michael Mergen+

SSgt David Dash

SSgt Robert Singer

TRUMPET

MSgt Kurt Dupuis*

MSgt John

Abbracciamento

FRENCH HORN

MSgt Max Cripe*

MSgt Kristin Davidson

MSgt Mark Questad

SSgt Douglas Quinzi

SSgt Greta Richard

EUPHONIUM

MGySgt Philip Franke*

GySgt Matthew Summers★

TROMBONE

MGySgt Bryan Bourne*

SSgt Timothy Dugan

SSgt Samuel Barlow★

BASS TROMBONE

SSgt Karl Johnson

TUBA

MSgt Cameron Gates*

GySgt Mark Thiele

SSgt Christopher

Tiedeman★

PERCUSSION

GySgt Mark Latimer*

GySgt Christopher Rose

GySgt Glenn Paulson

GySgt Kenneth Wolin

GySgt Thomas Maloy

SSgt Jonathan Bisesi

TIMPANI

GySgt Mark Latimer

STRING BASS

SSgt Eric Sabo

PIANO

SSgt Russell Wilson

HARP

MSgt Karen Grimsey

* Principal

+ Principal, "Spin Cycle"

★Off-stage band, *Family Album Suite*

Family Album was recorded May 9-13, 2005, at the Rachel M. Schlesinger Concert Hall and Arts Center, Northern Virginia Community College, Alexandria campus.

Director/CD Booklet Notes
Lieutenant Colonel Michael J. Colburn

Producers
Captain Jason K. Fettig
and First Lieutenant Michelle A. Rakers

Recording, Editing,
and CD Mastering
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Librarian
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CD Project Manager
GySgt Kristin Mergen

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Mr. Tom Klinedinst, Group T Design
and GySgt Clayton Young
and "The Commandant's Own"
U.S. Marine Drum and Bugle Corps

Aaron Copland
An Outdoor Overture
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Scott Lindroth
"Spin Cycle" (2001)
© 2001 by Scott Lindroth

John Williams
edited by Stephen Bulla
Prelude and Fugue
© 1965 by John Williams

Walter Piston
transcribed by Donald Patterson
Suite from *The Incredible Flutist*
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Michael Gandolfi
Vientos y Tangos (2002)
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Family Album Suite
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"The President's Own" United States Marine Band

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John Williams conducts the Marine Band on July 12, 2003
at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

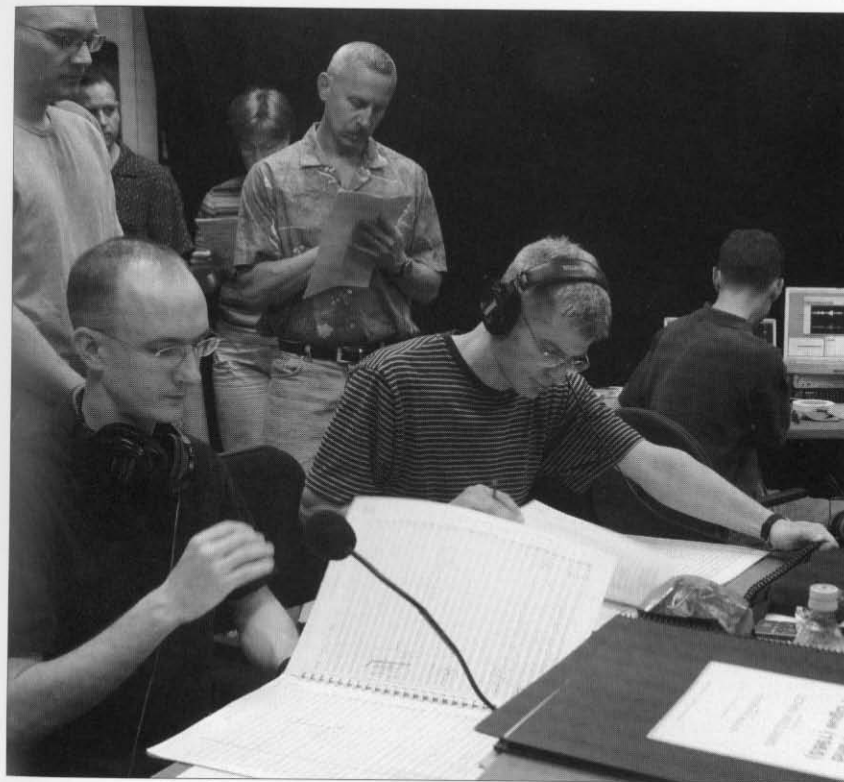
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Capt Jason K. Fettig and LtCol Michael J. Colburn listen to takes during the *Family Album* recording session.

Family Album

1	An Outdoor Overture - Aaron Copland.....	9:26
2	"Spin Cycle" (2001) - Scott Lindroth.....	6:02
3	Prelude and Fugue - John Williams.....	9:07
	edited by Master Sergeant Stephen Bulla	
4-15	Suite from <i>The Incredible Flutist</i> - Walter Piston.....	17:25
	transcribed by Master Sergeant Donald Patterson	
4	Introduction: Siesta in the Marker Place.....	1:05
5	Entrance of the Vendors.....	2:32
6	Entrance of the Customers.....	0:32
7	Tango of the Merchant's Daughters.....	3:19
8	Arrival of the Circus.....	0:34
9	Circus March.....	0:40
10	The Flutist.....	1:57
11	Minuet.....	0:34
12	Spanish Waltz.....	1:13
13	Eight o'clock Strikes.....	0:18
14	Siciliana.....	2:18
15	Polka Finale.....	2:17
16	<i>Vientos y Tangos</i> - Michael Gandolfi.....	11:11
17-21	<i>Family Album Suite</i> - Morton Gould.....	14:37
	17 Outing in the Park.....	3:20
	18 Porch Swing on a Summer Evening.....	2:43
	19 Nickelodeon.....	2:07
	20 Old Romance.....	3:08
	21 Horseless Carriage Galop.....	3:06

"THE PRESIDENT'S OWN"
UNITED STATES MARINE BAND
 LIEUTENANT COLONEL MICHAEL J. COLBURN, DIRECTOR