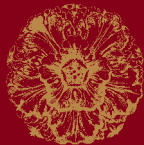


"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND



Feste

COLONEL MICHAEL J. COLBURN, DIRECTOR



{ Cover: *Caracalla and Geta, Bear Fight in the Coliseum: AD 203 (1907)*
Artist: Sir Lawrence Alma-Tadema

Feste. Festival. Fete. Fiesta. These words all derive from a common root, the Latin *festivitas*, and though the spelling may change slightly from language to language, the meaning is universal: a social gathering for the purposes of celebration, observance, and/or thanksgiving. From the earliest days of recorded history, we find evidence of the festival tradition, often ritualized and religious in nature. And music, usually present in support of dance, song, and drama, provides a common thread shared by festivals of nearly every culture and ethnicity. Because these festivals feature cultural traditions handed down through countless generations, the music also provides a window into the folk music traditions of each society. This recording offers music representative of the festival traditions of five different cultures: Russia (or more precisely, the former Soviet Union), Mexico, Poland (by way of France), Greece, and Rome. While the music certainly reveals the differences one would expect from such diverse cultures, the similarities are even more striking. The universal elements of a festival—the exuberance, the gratitude, and the reverence—are present in this music, and serve to remind us of the commonalities of human existence.

Festive Overture, Opus 96

Dmitri Shostakovich

transcribed by MSgt Donald Patterson

In 1954, a festival concert celebrating the thirty-seventh anniversary of the October Revolution was staged at Moscow's Bolshoi Theatre. When chief conductor Vassili Nebolsin realized a few days before the event that he had no selection appropriate to open such a concert, he knew just the composer to solve his problem: Dmitri Shostakovich. Although best known as one of the premier symphonists of the twentieth century, a composer of some of the most tragic, complex, and sophisticated music of his generation, there was also a less serious side to Shostakovich's compositional personality. He wrote a substantial quantity of light music for stage and screen, and often at breakneck speed. In 1928 conductor and friend Nikolai Malko bet Shostakovich that he couldn't create a fully orchestrated setting of Vincent Youmans' "Tea for Two" in less than an hour. Forty minutes later,



Portrait of Dmitri Shostakovich
Courtesy of G. Schirmer Archives

Demonstration on October 17, 1905. 1907–1911 }
Artist: Ilya Yefimovich Repin

the composer was putting the finishing touches on his clever and witty orchestration, which he entitled "Tahiti Trot." This arrangement became so popular in Russia that it was included as an entr'acte before the third act of Shostakovich's ballet *The Golden Age*, and was the only movement to be encored at every performance during its initial run!

Although he didn't write Festive Overture quite as quickly, he did manage to complete the score in just three days. According to Lev Nikolayevich Lebedinsky, who was visiting the composer at the time:

Shostakovich composed the Festive Overture before my very eyes. The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. Dmitri Dmitryevich sat there scribbling away and the couriers came in turn to take away the pages while the ink was still wet. Two days later the



dress rehearsal took place. I hurried down to the Theatre and I heard this brilliant effervescent work, with its vivacious energy spilling over like uncorked champagne.

While Shostakovich derived inspiration for much of his light music from composers such as Jacques Offenbach, Franz Lehár, and Johann Strauss Jr., it was Mikhail

Glinka's Overture to *Ruslan und Ludmilla* that appears to be the chief inspiration for Festive Overture. The breakneck tempo, blistering technical passages, and beautifully lyric second theme are all striking similarities between the two works. Although Festive Overture is conventional in terms of style and structure, the occasional pungent harmonies and melodic/

rhythmic quirks reveal Shostakovich's compositional DNA.

Most concert band musicians of the last several decades have become acquainted with Festive Overture through Donald Hunsberger's classic setting published in 1965. Although Festive Overture was an immediate success in the Soviet Union, even a decade after its première it was not well known in the United States. Hunsberger provides the following account of his discovery of the work:

During the time I was teaching at SUNY Potsdam [1959–1961], Fred Fennell set me up with Sam Fox Music Publishers. The important contact there was Lewis Roth, who was one of their primary editors (also a Juilliard grad and very knowledgeable). In 1962 I had moved back to Rochester to fill in for Fred while he accompanied the Eastman Philharmonia on its U.S. State Department Tour, and that's when Lew Roth contacted me about the Shostakovich. He had moved from Sam Fox to Leeds (who later became MCA) and they had exclusive

access to Soviet music through the Am-Rus contract. Lew sent a copy of Festive Overture to me, along with some Russian band scores of Prokofiev and some other material unknown to me at the time. I suggested transcribing Festive Overture and Lew said "Go for it!" We played the arrangement around Rochester and Ithaca, and it was published in 1965. In the later 1970s–80s it was listed on national CBDNA programming polls as one of the top three works performed—the others being the Holst First Suite in E-flat and "The Stars and Stripes Forever."

ALTHOUGH FESTIVE OVERTURE WAS AN IMMEDIATE SUCCESS IN THE SOVIET UNION, EVEN A DECADE AFTER ITS PREMIÈRE IT WAS NOT WELL KNOWN IN THE UNITED STATES.

Listeners accustomed to Hunsberger's setting may notice that the version transcribed by the Marine Band's Staff

Arranger Master Sergeant Donald Patterson sounds considerably brighter in tone. Shostakovich scored Festive Overture in A major, a key that is conducive to rapid technique for orchestral instruments, but is not nearly as friendly to most band instruments. Hunsberger addressed this problem by lowering the music one half-step to the key of A-flat, a choice that yields a rich, dark orchestral timbre, but presents some technical challenges for some of the instruments. Patterson went in the opposite direction and raised the original by one half-step to B-flat. The chief advantage of Patterson's approach is that technical passages are more easily negotiated by all the instruments, thus allowing for a tempo more consistent with the brisker "Presto" one often hears in orchestral performances. While there is no doubt that Hunsberger's setting will continue to occupy its rightful position as the authoritative transcription of Festive Overture, we offer our own version as an alternate means of presenting Shostakovich's classic score to band audiences.





La Fiesta Mexicana

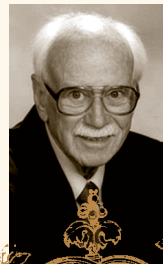
H. Owen Reed

In 1948 American composer H. Owen Reed applied for a Guggenheim Fellowship to compose music while on sabbatical in Mexico. One of the projects in his application was a “band work of symphonic dimensions” to be premiered by twenty-first Director Major William F. Santelmann and the U.S. Marine Band. This element of his proposal resulted from a friendly meeting between composer and conductor when the Marine Band visited the campus of Michigan State University, where Reed was a faculty member. According to the composer, “When the Marine Band passed through East Lansing on tour, I took advantage of the opportunity to twist Santelmann’s arm. After the Guggenheim award came through, I spent several days in Washington, D.C., visiting with him there.”

The fellowship allowed Reed to spend five months in Mexico, and the composer used the time to collect folk songs, study the musical traditions of the resident cultures, and assimilate these influences into his own music. During his time in Cuernavaca,

Reed encountered the book *Mexico* by Stuart Chase, a text that he credits as the inspiration for *La Fiesta Mexicana*. He cites the following episode from chapter six as especially relevant to his music:

At Tasco [sic], where Borda built his baroque but lovely cathedral, I saw the famous tiger dance. It was performed in the courtyard of a hillside chapel by a group of Indians arrayed in masks and special costumes, to the music of drum and pipe. . . . For hours the pipe wove its primitive tune, the drum thumped its stirring, monotonous rhythm, and the dancers, surrounded by a dense ring of enchanted Indians, stamped out the long and involved story of the tiger hunt. At its conclusion, dancers and spectators filed into the chapel and listened to the priest perform mass, while little boys in towers turned the great bells over and over. The mass finished,



The 15th annual National Cinco de Mayo Festival at Sylvan Theater on the grounds of the Washington Monument
Taken May 5, 2007
Courtesy of dbking (Flickr)

Portrait of H. Owen Reed
Courtesy of Mary Reed, H. Owen Reed

everybody repaired to the churchyard again, ate and drank at little booths that had sprung up like mushrooms, discharged fireworks, listened to the village band, gambled with grains of corn on pictures, and watched itinerant acrobats perform on bars and wires strung to the church wall itself. I tried with no success to picture such a scene in front of any Catholic church I had ever seen; Aztec dance, Roman mass, itinerant circus, all enacted in the same holy precincts, and in a fairly sophisticated town as Mexican towns go.

Reed describes *La Fiesta Mexicana* as a “somewhat programmatic folk song symphony,” and offers the following account as a narrative:

The tumbling of the church bells and the bold noise of fireworks officially announces the opening of the Fiesta. Mexicans and Indios [are] coming toward the old cathedral . . . some on burro, some on foot, and others on bleeding knees . . . all paying homage to a past miracle. All bed down for the evening in anticipation of the forthcoming festivities. At dawn, the church bells and fireworks again intrude upon the early quiet of the Mexican morn. At

mid-day, a parade is announced by the blatant blare of trumpets. A band is heard in the distance and, almost immediately, the musicians round the corner of the plaza. They play [the] typical song “El Torro,” so often heard at the bullfight. (It was in Cuernavaca that I first heard this clever tune.) And just behind this small band comes a group of Aztec dancers, highly plumed. (I obtained the penciled melody of this tune, Aztec Dance, from a musicologist in Guadalajara who had collected Aztec music from a tribe in the mountains.) They dance in ever-increasing frenzy to a dramatic climax as the first movement ends.

The second movement (Mass) begins with the tolling of the bells. I was aroused from my sleep in Chapala many mornings by the bells, and the two against three rhythm (sounding a perfect fifth apart) was exactly as I heard it. The rich and the poor gather within the walls of the cathedral for contemplation and worship. This entire movement is dominated by a three-note descending motive harmonized with ever-changing chords and overlaid with

a Gregorian chant I heard in a church in Chapala . . . a chant from the Liber Usualis “Alleluia, Vidimus Stellam.” In writing this movement, I tried to capture the sound of a large church organ and choir. The off-stage horn solo at the close of the second movement represents the priest’s orations . . . answered by the choir.

The third movement (Carnival) displays the excitement and joys of the Fiesta: The itinerant circus, the market, the bull-fight, the town band, and always the “cantinas” with their band of mariachis. The middle section of the third movement is my rendition of a favorite of mine (as well as the mariachis) “El Son de la Negra,” a spirited and rhythmically complex song . . . always well played in spite of its difficulty. I felt much like a freshman theory student in the difficult task of transcribing this work from the live performances of many mariachi groups in Cuernavaca, Mexico City, Tasco, Chapala, and Guadalajara. In addition to the rhythmic complexities such as grouping the six eighth-notes in a measure into three groups of two

or two groups of three, one often finds the melodic phrases beginning on the second beat of the measure and generally quite syncopated. And to add further to the complexities, the bass part (played by the guitaron) is often a six-eight pattern moved one eighth-note ahead! You might want to ask: “Where is [beat] one?”

The return of the “A” section of this movement follows the mariachi tune. This material (like so much of the music in the symphony) is original music of course. I tried to capture the Mexican color and love for the dramatic. (Now you will notice the three-note motive from the second movement in the low brass.) Again the work builds to an exciting climax. This is the celebration of the day of days: The Fiesta!

Reed completed *La Fiesta Mexicana* in 1949. The Marine Band recorded the work on February 9, 1950, for broadcast over the Continental FM Network on February 14, 1950, and gave the first public performance the next day at Marine Barracks, Washington, D.C. In addition to marking the sixtieth anniversary of this première performance, the year 2010 marks another important anniversary for the composer, who will turn 100 on June 17.





“Fete Polonaise” from *Le Roi malgré lui*

Emmanuel Chabrier
transcribed by MSgt Donald Patterson

To reconcile the joy and exuberance of Emmanuel Chabrier’s music with the frustrations and tragedy he faced during his lifetime is a challenge. In spite of substantial obstacles, his natural *joie de vivre* remained nearly constant and seems to permeate nearly every measure of his music. His life certainly began in promising fashion. As the much-beloved only child of lawyer Jean Chabrier and Evalina Durozay, he was afforded every opportunity his father’s ample income could provide. The boy showed an early aptitude for music and began to study piano at age six. It was understood from the start, however, that music would be a hobby only, for he was expected to follow in his father’s professional footsteps and study law in preparation for a career as a civil servant. In 1856

The Rue Saint-Denis, Celebration of June 30, 1878
(oil on canvas) by Claude Monet (1840–1926) Musee
des Beaux-Arts, Rouen, France / Lauros / Giraudon /
The Bridgeman Art Library Nationality / copyright
status: French / out of copyright. This painting was
in Emmanuel Chabrier’s personal collection.



the family moved from France’s Auvergne region to Paris, where Chabrier earned a law degree while simultaneously integrating himself into the artistic milieu of that city. Indeed, one could argue that Chabrier’s entrance into the artistic social circles of Paris was as important to his musical development as his ongoing formal study of music. At age twenty he entered into the Ministry of the Interior, a career that allowed him to stay in Paris and maintain his after-hours existence as a musician and aesthete. Over the course of his life, Chabrier befriended a veritable “who’s who” of the Parisian artistic elite: composers Gabriel Fauré, Ernest Chausson, and Vincent d’Indy, painters Henri Fantin-Latour, Edgar

Composer Emmanuel Chabrier at piano 1885
by Fantin-Latour. This group was known as
‘Les Wagneristes.’ Around him are A. Jullien,
A. Boisseau, C. Benoit, on right standing A.
Lascoux, Vincent d’Indy (w. cigarette holder),
E. Maitre, A. Pigeon. French composer. Jullien,
French composer, originally Louis Antoine Julien.
Credit: Lebrecht Music & Arts

Degas, and Edouard Manet, and writers Emile Zola, Alphonse Daudet, and Stéphane Mallarmé.

Chabrier was an accomplished if somewhat unconventional pianist who loved to entertain his friends. Fellow composer Vincent d’Indy recalled:

Though his arms were too short, his fingers too thick and his whole manner somewhat clumsy, he managed to achieve a degree of finesse and a command of expression that very few pianists—with the exception of Liszt and Rubinstein—have surpassed.



Recalling the first time he heard the composer's rendition of his Espana Rhapsody, friend Alfred Bruneau attested that Chabrier:

Played the piano as no one had before him, and as it will never be played again. To see Chabrier advancing toward a frail instrument from the back of a salon ornamented with women of elegance, and performing Espana in a fireworks of broken strings, hammers in pieces, and broken keys, was a sight unspeakably droll, which also attained epic grandeur.

Although Chabrier's parents died in 1869, he continued to honor their wishes regarding his professional life for another decade, accumulating nearly twenty years of civil service. It was his discovery of Richard Wagner's *Tristan und Isolde*, a revelation that occurred during a pilgrimage to Bayreuth, Germany, in 1879 that inspired Chabrier to commit himself to composition full-time. He quit his job

in the Ministry of the Interior in 1880, and at age thirty-nine finally got down to the business of becoming a serious composer. Although he devoted the rest of his life to his music, a combination of bad luck, health problems, and financial difficulties increasingly hampered his efforts throughout the fourteen remaining years of his life. While his instrumental works enjoyed immediate success, his works for the stage seemed cursed. His opera *Gwendoline* was first refused by the Paris Opera, and then in spite of a successful opening in Belgium, was closed down after two performances because the impresario ran out of money. Undeterred, Chabrier soon composed *Le Roi malgré lui*, a comic opera that was well received in its debut at the Opéra-Comique in Paris. But again, fate intervened when the theater burned down after the third performance. In addition to these frustrations, Chabrier encountered financial problems for the first time in his life when the banking

system in which most of his money was invested collapsed. As if this weren't enough, his health began to deteriorate at an increasing rate. He had been diagnosed with syphilis some years earlier, and with the onset of the last stages his mental faculties began to be impaired. His ebullient personality gave way to chronic depression, chiefly motivated by the lackluster reception for his stage works in his native country. By the time

“FETE POLONAISE” WAS EXTRACTED FROM CHABRIER’S COMIC OPERA *LE ROI MALGRÉ LUI (THE RELUCTANT KING)*. SET IN KRAKOW, POLAND, NEAR THE END OF THE SIXTEENTH CENTURY, THE STORY INVOLVES A FRENCH COURTIER WHO, TO HIS GREAT SURPRISE AND DISMAY, IS ELECTED KING OF POLAND.

Gwendoline finally received its Parisian première in 1893, Chabrier's mental state had declined to the point that he did not realize the applause at the end of the evening was for him. Within a few months he was completely paralyzed, and he died in 1894.

“Fete Polonaise” was extracted from Chabrier's comic opera *Le Roi malgré lui (The Reluctant King)*. Set in Krakow, Poland, near the end of the sixteenth century, the story involves a French courtier who, to his great surprise and dismay, is elected King of Poland. No comic opera would be complete without a scheming villain determined to undermine the hero, a role fulfilled by the devious Count Laski. In Act II, the Count has assembled all of his co-conspirators at a masked ball, and it is this scene in which the “Fete Polonaise” is featured. With the pomp of a polonaise, the rhythmic vitality of a mazurka, and the beauty of the waltz, Chabrier's music vividly evokes this scene of dancing and intrigue.



Aegean Festival Overture

Andreas Makris
transcribed by Albert Bader

Olive oil and salt. As strange as it may sound, without these two ingredients Greek-American composer Andreas Makris might never have discovered the instrument that gave him a profession. Born on March 7, 1930, in Salonika, Greece, Andreas Makris grew up during the difficult years of World War II. He had begun to study piano as a young boy, but the war intervened. Money was scarce, and many food staples were rationed. One day a desperate man showed up on the doorstep of the Makris household, offering to trade his prized violin for the family's monthly ration of olive oil and salt. Makris's father made the trade and, according to the composer, "for a month, we had our bean soup without olive oil, and I began to play the violin."

Makris apparently learned his new instrument well, for he graduated from the National Conservatory of Greece with honors and was awarded a Rockefeller Grant in 1950 to continue his

Portrait of Andreas Makris
Courtesy of Andreas Makris Endowment at National Philharmonic

musical studies at Phillips University in Enid, Kansas. He attended the Kansas City Conservatory from 1951 to 1953 and graduated from the Mannes School of Music in New York City in 1956. Compositional training followed at the Fontainebleau School in France, where Makris studied with Nadia Boulanger. In 1958 Makris won his first professional violin position in the Dallas Symphony and moved on to the St. Louis Symphony in 1959. In 1961 he was invited to join the first violin section of the National Symphony Orchestra (NSO) in Washington, D.C., where he remained for the next twenty-eight years.

Makris was active as a composer throughout his time as a NSO violinist, and it was that orchestra that performed his works with the greatest frequency, first under the baton of Howard Mitchell, and then Antal Dorati, Mstislav Rostropovich, and Leonard Slatkin. Rostropovich, one of Makris's strongest champions, once lauded him as a "great composer." Makris also screened

SYRTAKI International Folk Dance Ensemble of Orange County, Calif., perform at the Anatolian Cultures and Food Festival at the Orange County Fair Grounds April 4, 2009 in Costa Mesa, Calif.
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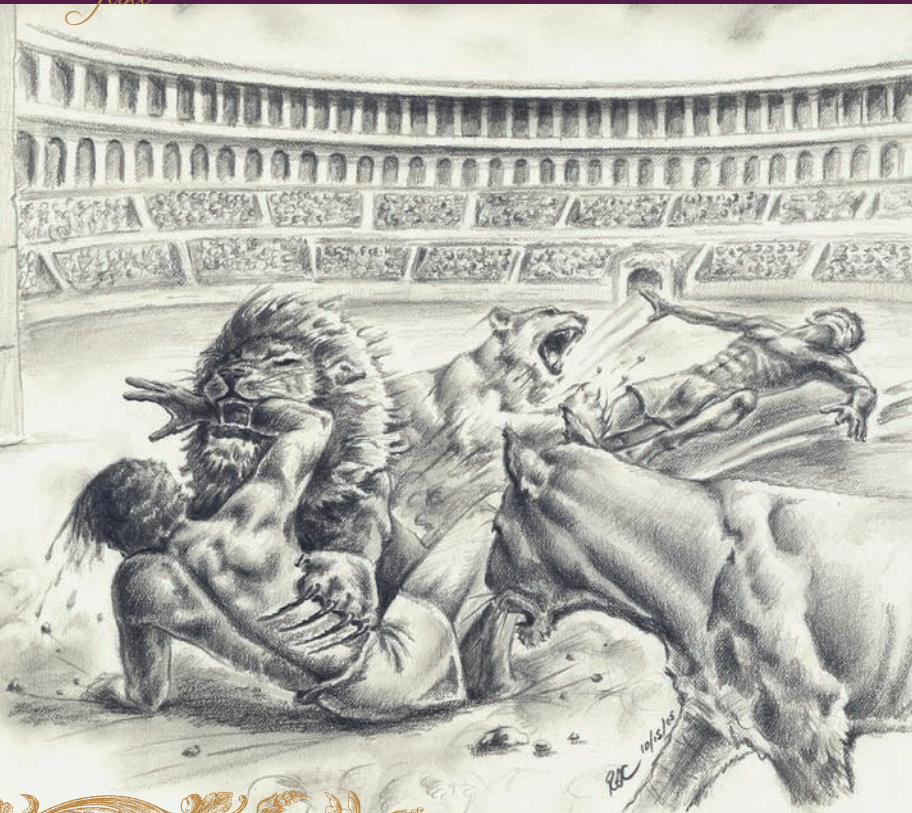


CREDIT: JOHN BLANTON

unsolicited scores for Rostropovich, sifting through new scores in order to identify works with the greatest promise. Makris received several grants and awards for his compositional efforts, including a National Endowment of the Arts grant, an American Society of Composers, Authors, and Publishers (ASCAP) award, and a Martha Baird Rockefeller Fund for Music Award.

Aegean Festival Overture was originally scored for orchestra in 1967, and was premièred by the NSO under the direction of

Howard Mitchell. The immediate success of the work caught the attention of Major Albert Bader of the United States Air Force Band, who undertook the transcription in collaboration with the composer. The work has been a staple in the band repertoire ever since, and like Shostakovich's Festive Overture, is best known in its version for concert band. Although Makris did not use any actual folk tunes, the melodies and rhythms throughout Aegean Festival Overture are unmistakably Greek in origin.



Feste Romane

Ottorino Respighi

transcribed by MSgt Donald Patterson

It would be difficult to find a twentieth-century composer with a greater command of the many sounds and colors of the orchestra than Ottorino Respighi. This talent is perhaps best illustrated in the three large-scale works that made him a household name, the so-called Roman Trilogy: *Fontane di Roma* (*Fountains of Rome*), *Pini di Roma* (*Pines of Rome*), and his monumental showpiece, *Feste Romane* (*Roman Festivals*). Although Respighi was born in Bologna, Italy, he will always be most closely associated with his adopted city of Rome. The first work in Respighi's famous trilogy, *The Fountains of Rome*, premièred in 1916 and was received with tremendous enthusiasm. It was not until 1924 that its sequel, *The Pines of Rome*, was unveiled, but it was well worth the wait. This work became his most popular and holds a place in the core repertoire of orchestras worldwide.

The final dazzling installment of the Trilogy was cut from a slightly different cloth than its predecessors. *Roman Festivals*

was composed during 1928 and 1929, though Respighi's widow, Elsa, once insisted that he wrote the work in just nine days. It is the longest of the three and by far the most ambitious, both in scope and in its more dissonant and exotic harmonic language. And while *Fountains* and *Pines* are content to merely evoke musical impressions of their static subjects, *Festivals* goes straight for the action; each of its four interlocked movements depicts a specific scene from a celebrated time in the ancient city's history, from antiquity to the present. The work is written for a massive orchestra, including expanded winds, piano four-hands, celesta, organ, mandolin, and a percussion section replete with unusual instruments designed to generate maximum brilliance and energy. This orchestral masterpiece is presented here in a new transcription by Master Sergeant Donald Patterson.

“Colosseum with Lions” by artist Rebecca Callicoat,
© 2005 Rebecca J. Callicoat.

Portrait of Ottorino Respighi



In the preface to the score, Respighi offers a vivid description of the scene depicted in each of the four movements:

Circenses (Games at the Circus Maximus):

A threatening sky hangs over the Circus Maximus (the Coliseum), but it is the people's holiday: "Ave Nero!" The iron doors are unlocked, the strains of a religious song and the howling of wild beasts mingle in the air. The crowd comes to its feet in frenzy. Unperturbed, the song of the martyrs gathers strength, and then is drowned out in the tumult.

ALTHOUGH THE INTIMATE BEAUTY OF THESE LATER PIECES REVEALS A COMPOSER AT THE HEIGHT OF HIS CRAFT, RESPIGHI'S NAME WILL ALWAYS BE BEST REMEMBERED FOR HIS SPECTACULAR TRILOGY THAT BRINGS THE LEGENDARY CITY OF ROME TO LIFE IN AN UNFORGETTABLE BLAZE OF VIBRANT AURAL COLORS.

The Jubilee:

Pilgrims trail down the long road, praying. Finally, the summit of Monte Mario appears to ardent eyes and the gasping spirits of the Holy City: "Rome! Rome!" A hymn of praise bursts forth, the churches ring out their reply. [This movement is built largely on the twelfth century German Easter hymn "Christ ist erstanden" ("Christ is Risen").]

October Festival (L' Ottobrata):

The Ottobrata in the Roman castelli (castles) covered with vines; echoes of the hunt, tinkling bells, songs of love. Then in the tender twilight arises a romantic serenade. [The serenade, after the last elfin horn calls fades in the distance, is played by a mandolin, against the gentlest of twilight backgrounds.]

The Epiphany:

The night before the Epiphany in the Piazza Navona: a characteristic rhythm of trumpets dominates the frantic clamor; above the swelling noise float, from time to time, rustic motifs, saltarello cadenzas, the

strains of a barrel-organ in a booth, and the call of a barker, the harsh song and the lively stornello with its expression of the popular sentiment—"Lassatase passa, somo Romani!" ("Let us pass, we are Romans!")

Respighi believed *Roman Festivals* represented the "maximum of orchestral sound and color," and felt he had exhausted the medium, writing:

With the present constitution of the orchestra, it is impossible to achieve more, and I do not think I shall write any more scores of this kind. Now I am much more interested in small ensembles and the small orchestra.

Indeed, Respighi turned largely to the chamber orchestra in his remaining eight years, composing his wonderfully crafted suites of ancient airs and dances and several other pieces based on older forms of music. Although the intimate beauty of these later pieces reveals a composer at the height of his craft, Respighi's name will always be best remembered for his spectacular trilogy that brings the legendary city of Rome to life in an unforgettable blaze of vibrant aural colors.



Colonel Michael J. Colburn is the 27th Director of “The President’s Own” United States Marine Band. During his twenty-two years with “The President’s Own,” Col. Colburn has served as principal euphonium, Assistant Director, and, since July 2004, the Director who is leading the Marine Band in its third century.



As Director of “The President’s Own,” Col. Colburn is music adviser to the White House. He regularly conducts the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.’s prestigious Gridiron Club, a position held by every Marine Band Director since John Philip Sousa, and is a member of the Alfalfa Club and the American Bandmaster’s Association.

After joining “The President’s Own” in May 1987 as a euphonium player, Col. Colburn regularly performed at the White House, in the metropolitan Washington, D.C., 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. In addition to his euphonium duties, Col. Colburn was active as a conductor for “The President’s Own” chamber music series. In 1996, he was appointed Assistant Director and commis-

Colonel Michael J. Colburn leading the Marine Band in the Inauguration Ceremony of President Barack Obama. Jan. 20, 2009
Courtesy of Department of Defense,
Spc. Daniel Herrera, U.S. Army

sioned 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. He was promoted to lieutenant colonel one day before he assumed leadership of “The President’s Own” on July 17, 2004. He was promoted to colonel on July 3, 2007, by President George W. Bush in an Oval Office ceremony. On July 11, 2008, the Marine Band’s 210th birthday, Col. Colburn was awarded the Legion of Merit by Marine Corps Commandant General James T. Conway.

As Director, Col. Colburn has attracted prominent guest conductors to the podium of “The President’s Own,” including Leonard Slatkin, José Serebrier, and renowned film composer John Williams. He is deeply committed to seeking new works for the Marine Band, and has been directly involved in commissions from composers David Rakowski (*Ten of a Kind*, *Sibling Revelry*, *Cantina*), David Chaitkin (*Celebration*), Melinda Wagner (*Scamp*) and Jennifer Higdon

(Percussion Concerto). Another commission is forthcoming from Michael Gandolfi. Col. Colburn has worked to expand the Marine Band’s educational outreach efforts by increasing master classes at schools throughout the nation during the band’s annual concert tour, and by initiating Music in the High Schools, a program that sends musicians from “The President’s Own” to perform in Washington, D.C., area high schools.

Col. Colburn is a native of St. Albans, Vt., where he graduated from Bellows Free Academy in 1982. Following high school he attended the Crane School of Music at the State University of New York in Potsdam for two years. He continued his education at Arizona State University in Tempe, where he studied euphonium with Daniel Perantoni and earned a bachelor’s degree in music performance in 1986. In 1991, Col. Colburn earned a master’s degree in conducting from George Mason University in Fairfax, Va., where he studied with Anthony Maiello.



“The President’s Own” United States Marine Band

For more than two centuries, the United States Marine Band has been part of the events that have shaped our nation. As “The President’s Own,” its omnipresent role has made it an important thread in the fabric of American life.

Established by an Act of Congress in 1798, the Marine Band is America’s oldest continuously active 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.

President John Adams invited the Marine Band to make its White House debut on New Year’s Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for the inaugural of Thomas Jefferson, and has performed for every Presidential Inaugural since that time. In Jefferson, the band found its most visionary advocate and friend. An accomplished musician himself, Jefferson recognized the unique relationship between the band and the Chief Executive and is credited with giving the Marine Band the title “The President’s Own.”

Whether performing for South Lawn arrival ceremonies, State Dinners, or receptions, Marine Band musicians appear at the White House more than 300 times each year. These performances range from a solo harpist or chamber orchestra to a dance band or full concert band, making versatility an important requirement for band members. Additionally, the band participates in more than 500 public and official performances annually, including concerts and ceremonies throughout the Washington, D.C., metropolitan area. Each fall, the band travels through a region of the United States during its concert tour, a century-old tradition initiated by John Philip Sousa, the band’s legendary 17th Director.

As Director from 1880–92, Sousa brought “The President’s Own” to unprecedented levels of excellence and shaped the band into a world-famous musical organization. During his tenure, the band was one of the first musical ensembles to make sound recordings. Sousa also began to write the marches that earned him the title “The March King.”

“The President’s Own” continues to maintain Sousa’s standard of excellence. Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for duty with the Marine Band only. Most of today’s members are graduates of the nation’s finest music schools, and more than sixty percent hold advanced degrees in music.

**ESTABLISHED BY AN ACT OF CONGRESS
IN 1798, THE MARINE BAND IS AMERICA’S
OLDEST CONTINUOUSLY ACTIVE PROFESSIONAL
MUSICAL ORGANIZATION.**

In its third century, the Marine Band continues a tradition of excellence that earned it the title “The President’s Own.” Whether in White House performances, public concerts, or national tours, the music of the Marine Band is the music of America.

CREDITS

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Captain Michelle A. Rakers

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Feste was recorded June 8–12, 2009, at the Rachel M. Schlesinger Concert Hall and Arts Center, Northern Virginia Community College, Alexandria Campus.

Festive Overture, Opus 96 by Dmitri Shostakovich,
transcribed by MSgt Donald Patterson*
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Music (administered by Alfred Music Publishing)

Aegean Festival Overture by Andreas Makris,
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Marine Band Recording Policy

The Marine Band produces recordings for educational purposes and to enhance the public affairs and community relations programs of the Marine Corps.

The recordings are distributed free of charge to educational institutions, public libraries, and radio stations. Because appropriated funds are used, they may not be distributed for private use and are not for sale. Educators, librarians, and station



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Head, Marine Band Branch
Division of Public Affairs (PAB)
Headquarters, U.S. Marine Corps
3000 Marine Corps Pentagon
Washington, DC 20350-3000

To receive concert information and *Notes*, the Marine Band's bimonthly newsletter, please write to:

United States Marine Band
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8th & I Streets, SE
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marineband.publicaffairs@usmc.mil

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Piccolo

MGySgt Cynthia Rugolo, *Lewisville, TX*

Flute

SSgt Ellen Dooley, *Boca Raton, FL*

*MGySgt Gail Gillespie, *Moline, IL*

*MGySgt Betsy Hill, *Shepherdstown, WV*

Oboe

*SSgt Rick Basehore, *Rochester, NY*

Oboe/English Horn

SSgt Joseph DeLuccio, *Vernon, NJ*

SSgt Tessa Gross, *Santa Monica, CA*

E-Flat Clarinet

GySgt Michelle Urzynicok, *San Antonio, TX*

B-Flat Clarinet

SSgt Wendy Bickford, *Lakeland, FL*

SSgt Gina Guhl, *River Grove, IL*

MSgt Deborah Hanson-Gerber, *Golden Valley, MN*

*MGySgt Lisa Kadala, *Livonia, MI*

MGySgt Elizabeth Matera, *Bettendorf, IA*

MGySgt Ruth McDonald, *Kenilworth, NJ*

SSgt Lauren Miner, *Fort Collins, CO*

MSgt John Norton, *Silver Point, TN*

SSgt Harry Ong, *Seattle, WA*

GySgt Tracey Paddock, *Alexandria, VA*

MSgt Randall Riffle, *Grove City, OH*

MGySgt Janice Snedecor, *Chicago, IL*

MGySgt Jeffrey Strouf, *Laramie, WY*

GySgt Frederick Vare, *North Syracuse, NY*

Bass Clarinet

SSgt Samantha Angelo, *Buffalo, NY*

MSgt Jihoon Chang, *Granite City, IL*

*MSgt Jay Niepoetter, *Centralia, IL*

Bassoon

*MGySgt Roger Kantner, *Elmhurst, IL*

GySgt Bernard Kolle, *Paris, France*

Bassoon/Contrabassoon

MSgt Christopher McFarlane, *Williamsville, NY*

Saxophone

SSgt David Jenkins, *Williamstown, MA*

*GySgt Steve Longoria, *McAllen, TX*

GySgt Miles Smith, *St. Joseph, MO*

GySgt Steven Temme, *Phoenix, AZ*

Trumpet/Cornet

*MGySgt Kurt Dupuis, *Rochester, NH*

MSgt Christian Ferrari, *Rome, NY*

GySgt Scott Gearhart, *Beaumont, TX*

GySgt David Haglund, *Muskegon, MI*

*MSgt Matthew Harding, *North Dartmouth, MA*

SSgt Amy McCabe, *Bonfield, IL*

GySgt Susan Rider, *Cedar Falls, IA*

MGySgt Andrew Schuller, *Salem, OH*

French Horn

*MGySgt Max Cripe, *Garden City, KS*

GySgt Hilary Hart, *Princeton, KY*

MSgt Mark Questad, *West Orange, NJ*

SSgt Douglas Quinzi, *Las Cruces, NM*

GySgt Greta Richard, *White Bear Lake, MN*

Trombone

GySgt Darren Bange, *Reisterstown, MD*

*MGySgt Bryan Bourne, *Richardson, TX*

SSgt Preston Hardage, *Chesterfield, MO*

Bass Trombone

SSgt Daniel Brady, *Dallas, TX*

Euphonium

*MGySgt Philip Franke, *Quincy, IL*

GySgt Matthew Summers, *Palo Alto, CA*

Tuba

MGySgt John Cradler, *Lake Mills, WI*

*MGySgt Cameron Gates, *Eugene, OR*

MSgt Thomas Holtz, *Geneseo, IL*

Percussion

SSgt Jonathan Bisesi, *Orchard Park, NY*

*MSgt Mark Latimer, *St. Louis, MO*

GySgt Thomas Maloy, *Clinton, NY*

SSgt Michael Metzger, *Lilburn, GA*

SSgt Gerald Novak, *Alamogordo, NM*

SSgt Steven Owen, *Eugene, OR*

GySgt Glenn Paulson, *Clinton, NY*

MSgt Christopher Rose, *Atlanta, GA*

GySgt Kenneth Wolin, *Oak Park, MI*

Double Bass

MSgt Aaron Clay, *Fairmont, WV*

GySgt Eric Sabo, *Phoenix, AZ*

Keyboard

GySgt AnnaMaria Mottola, *Anchorage, AK*

SSgt Russell Wilson, *Clinton, MD*

Mandolin

GySgt Alan Prather, *Cuyahoga Falls, OH*

*Principal



feste

| | | |
|------|---|--------------|
| 1 | Festive Overture, Opus 96 Dmitri Shostakovich transcribed by MSgt Donald Patterson* | 5:45 |
| 2-4 | <i>La Fiesta Mexicana</i> H. Owen Reed | 21:10 |
| | 2 Prelude and Aztec Dance | 9:07 |
| | 3 Mass | 5:55 |
| | 4 Carnival | 6:08 |
| 5 | “Fete Polonaise” from <i>Le Roi malgré lui</i> Emmanuel Chabrier transcribed by MSgt Donald Patterson* | 7:59 |
| 6 | Aegean Festival Overture Andreas Makris transcribed by Albert Bader | 10:32 |
| 7-10 | <i>Feste Romane</i> Ottorino Respighi transcribed by MSgt Donald Patterson* | 23:56 |
| | 7 Circenses | 4:24 |
| | 8 The Jubilee | 7:07 |
| | 9 October Festival | 7:17 |
| | 10 The Epiphany | 5:06 |
| | Total Time: | 69:22 |

**Member, U.S. Marine Band*

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND
COLONEL MICHAEL J. COLBURN, DIRECTOR