

The background features a repeating diamond or argyle pattern in shades of olive green, mustard yellow, and deep red. Overlaid on this pattern are stylized, swirling floral or leaf-like motifs in a dark red color, primarily located along the left and right edges.

FLOURISHES AND MEDITATIONS

"THE PRESIDENT'S OWN"
UNITED STATES MARINE BAND

Colonel Michael J. Colburn
Director

Flourishes and Meditations on a Renaissance Theme (2010)

MICHAEL GANDOLFI (B. 1956)

American composer Michael Gandolfi's earliest musical experiences were in rock and jazz improvisation as an eight-year-old self-taught guitarist. As his improvisational skills developed he became increasingly interested in composing and began formal study in his early teens. He received bachelor's and master's degrees in composition from the New England Conservatory of Music in Boston, as well as fellowships for study at the Yale Summer School of Music and Art in New Haven, Connecticut; the Composers Conference in Aspen, Colorado; and the Tanglewood Music Center in Lenox, Massachusetts. The span of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines including science, film, and theater. Gandolfi has received commissions from the Atlanta Symphony Orchestra, the Fromm Foundation, Boston Musica Viva, Speculum Musicae, and the Koussevitzky Foundation, among many others. In addition to fulfilling commissions, Gandolfi is currently the chair of the composition department at the New England Conservatory of Music and is a faculty member of the Tanglewood Music Center.

Flourishes and Meditations on a Renaissance Theme was commissioned in 2010 by "The President's Own" United States Marine Band. It received its première performance on March 4, 2011, at the convention of the American Bandmasters Association in Norfolk, Virginia.



The composer offers the following commentary about the work:

Flourishes and Meditations on a Renaissance Theme is a set of seven variations on an anonymous Renaissance melody that is simply titled “Spagnoletta.” It is derived from a popular melody titled “Españoleta” or “Little Spanish Tune.” I first knew this melody as quoted by Joaquín Rodrigo in his *Fantasia para un gentilhombre* for guitar and orchestra. I also found this tune in the 1970s in a collection of Renaissance songs for classical guitar, and I have played it in that form countless times over the years. I was motivated to probe this elegant tune with which I have been acquainted for four decades, with the expectation that it would prompt a wealth of ideas unique to such a longstanding relationship. The beauty and elegance of the original tune resides in its simplicity, so I chose to

present it at the outset of the piece in a clear and streamlined orchestration. The basic nature or character of each variation is revealed in the labels that are placed in the score:

(Theme)

Variation I. (A Cubist Kaleidoscope)

Variation II. (Cantus in augmentation: speed demon)

Variation III. (Carnival)

Variation IV. (Tunes in the round)

Variation V. (Spike)

Variation VI. (Rewind/Fast Forward)

Variation VII. (Echoes: a surreal reprise)

The form of “Spagnoletta” is AA BB and coda. This tripartite form is reflected in the large-scale design of my piece, which is also comprised of three parts, each of which mirrors important structural features of the original.

The first part of *Flourishes and Meditations on a Renaissance Theme*

consists of Variations I and II. Each of these variations adheres strictly to the form of “Spagnoletta.” Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed, and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire “Spagnoletta” melody as a cantus firmus while new melodies and lines are sounded over it; an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of Variations III, IV, and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to “Spagnoletta.” Variations III and V are each expressed in AA form, an obvious reference to the formal repetitions of the original. Variation IV uses motives of “Spagnoletta” to form a mobile or layered ostinato, upon which a type of canon known as a ‘round’ is sounded. The melody of this round is built with melodic motives found in “Spagnoletta.”

Variations VI and VII form the third and final part of the piece and function similarly to the coda

of “Spagnoletta,” which introduces no new melodic material but utilizes previously heard motives in new permutations that lead to the final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original “Spagnoletta” melodies but places them in a new “dream-like” environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

While composing this piece, I experienced a wealth of rich emotions, among which were great joy and deep satisfaction in writing for “The President’s Own” United States Marine Band, the quintessential concert band of our time. I cannot overstate the significance of being called upon by this magnificent assembly of dedicated and supremely skilled musicians. It was also profoundly moving to connect, over several centuries, to the composer of “Spagnoletta;” a kindred spirit in the love of music making.

While composing this piece, I experienced a wealth of rich emotions, among which were great joy and deep satisfaction in writing for “The President’s Own” United States Marine Band, the quintessential concert band of our time.

~MICHAEL GANDOLFI

In a Nutshell

PERCY GRAINGER (1882–1961)

TRANSCRIBED BY MSGT DONALD PATTERSON*

Australian-American composer Percy Aldridge Grainger was born in Melbourne on July 8, 1882. He was the only child of John and Rose Grainger, and it



was from his domineering mother that he received all his early education and musical training. Although she was always reluctant to allow him out of her sight, by age ten Rose realized that her musically precocious son had surpassed her abilities as a piano instructor and permitted him to study with more advanced teachers in Melbourne. Just three years later, after several highly successful public performances, Rose and Percy moved to Germany to continue his studies at the Hoch Conservatory in Frankfurt. During his six years at the conservatory, Grainger honed his skills as a piano virtuoso, began to develop an original voice as a composer, and fell into a circle of British friends who shared his love of English music and cultural heritage. Together they formed the “Frankfurt Group,” whose stated goal was to reduce the sway of Central European traditions over the music of England and Scandinavia, principles that would remain evident in Grainger’s compositions throughout his life. In 1901 Percy and Rose decided upon London as the most favorable city from which to launch a concert career, and it

was in England that Percy would remain for the next thirteen years. During this time he established himself not only as a soloist, but also as a highly creative composer and a pioneering collector and arranger of folksong.

In 1914, with World War I looming, Percy and Rose relocated yet again, becoming residents of the United States. His attempt to escape the war did not succeed, however, and in 1917 he enlisted as a bandsman in the U.S. Army. Although he had some previous experience with bands in England, it was during Grainger’s Army career that he developed a true understanding of the medium. After the war, he resumed his solo career, even though he was becoming increasingly disenchanted with his life as a soloist. But Grainger knew that it was the most effective way to pay the bills and finance his true passion—composition. He cannily used the concert platform to promote his works by reducing his fee if the performing ensemble agreed to program his music. In order to make his music playable by as many ensembles as possible, he scored and rescored much of it for multiple instru-

mental combinations, allowing a conductor a seemingly infinite number of options. Through this tireless advocacy, he ensured that his body of work would be performed and appreciated for generations, achieving his ambition to be regarded by history as the first “Australian composer of worth.”

Although *In a Nutshell* was published in 1916, shortly after Grainger’s move to America, he had begun working on some of the movements as early as 1906 while he was still living in England. As the term “suite” indicates, the movements are unrelated, and each does indeed represent a very different facet of Grainger’s complex musical imagination. The movements are unified, however, by the brilliant sense of orchestration he had developed by the time he refined and assembled these selections. Any admirer of Grainger knows of his fondness for “tuneful percussion,” but the composer’s use of these instruments in this suite is especially elaborate, even by his standards. He recommends as many as eight players to cover the parts, and even goes so far as to recommend specific brands and models

*Member, U.S. Marine Band

of instrument (e.g. Hawkes' "Resanophone" and the Deagan "Nabimba"). Even without all of the requested players and obsolete instruments, the effect of the tuneful percussion gives this music a magical sheen that is certainly distinct to the sound world of Grainger. Much of his orchestration has been retained in this new setting for band created by Marine Band Music Production Chief/Staff Arranger Master Sergeant Donald Patterson. This transcription received its première performance on March 4, 2011, at the convention of the American Bandmasters Association in Norfolk, Virginia.

In the preface to each movement, Grainger offers his insight:

No. 1. ARRIVAL PLATFORM HUMLET. Awaiting the arrival of belated train bringing one's sweetheart from foreign parts; great fun! The sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily, excitedly, paces up and down the arrival platform. The final swirl does not depict the incoming of the expected train. The humlet is not "program" music in any sense. It is marching music composed in an exultant mood in a railway station, but does not portray the station itself, its

contents, or any event. There are next to no chords in this composition, it being conceived almost exclusively in "single line" (unaccompanied unison or octaves). There are likewise no "themes" (in the sense of often-repeated outstanding motives), as the movement from start to finish is just an unbroken stretch of constantly varied melody, with very few repetitions of any of its phrases. The "Arrival Platform Humlet" was begun in Liverpool Street and Victoria railway Stations (London) on February 2, 1908; was continued in 1908, 1910 and 1912 (England, Norway, etc.), and scored during the summer of 1916 in New York City.

No. 2. "GAY BUT WISTFUL." Tune in a popular London style. For my dear friend Edward J. de Coppet. [It is] an attempt to write an air with a "Music Hall" flavor embodying the London blend of gaiety with wistfulness so familiar in the performances of George Grossmith, Jr., and other vaudeville artists. The "Gay But Wistful" tune consists of two strains, like the "solo" and "chorus" of music-hall ditties. The musical material, composed in

London, dates from about 1912, and was worked out and scored during the winter of 1915/16 in New York City and in railway trains.

No. 3. PASTORAL. For my dear comrade in art and thought Cyril Scott. [The opening] tune of the Pastoral was composed at Binfield, Surrey, England, probably about 1907. Apart from this all the contents of the Pastoral date from 1915 and 1916 (New York City, Ypsilanti, Mich., Rochester, N.Y., etc.). The whole thing was put together and scored during the spring and summer of 1916 (New York City).

No. 4. "THE GUM-SUCKERS" MARCH. For Henry and Abbie Finck, with love. "Gum-suckers" is a nick-name for Australians hailing from the state of Victoria, the home state of the composer. The leaves of the "gum" (Eucalyptus) trees are very refreshing to suck in the parching summer weather. The first theme [was] composed at Hill Hall, Epping, England (probably around about 1911). The second theme is taken from the composer's own *Up-country Song* (an attempt to write a melody

typical of Australia as Stephen Foster's songs are typical of America), which dates from about 1905. The same melody is also used in the same composer's Australian piece entitled *Colonial Song*. Other tunes and ideas in the March date from between 1905 and 1907. The "Gum-Suckers" March abounds in "double-chording"—that is, unrelated chord-groups passing freely above, below, and through each other, without regard to the harmonic clash resulting therefrom. Towards the end of the movement is heard a many-voiced climax in which clattering rhythms on the percussion instruments and gliding chromatic chords on the bass are pitted against the long notes of the "Australian" second theme, a melodic counter-theme and a melodic bass. The March was worked out in the summer of 1914 (at Evergood Cottage, Goudhurst, Kent, England), and scored late the same year in New York City.



Passage (2010)

SCOTT LINDROTH (B. 1958)

Since the fall of 1990, American composer Scott Lindroth has served on the faculty at Duke University in Durham, North Carolina, where he currently serves as the vice-provost for the arts and the Kevin D. Gorter associate professor of music. Born in Cincin-



nati, Lindroth earned his bachelor's degree in music composition from the Eastman School of Music at the University of Rochester in New York and his masters and doctorate in composition from the Yale School of Music in New Haven, Connecticut. His work as a composer has centered on instrumental and vocal media including compositions for the Chicago Symphony Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Netherlands Wind Ensemble, and the Ciompi Quartet at Duke University. He has also composed music for dance, theater, and video, and has written a number of works that incorporate electronic media. Recent works include *Nasub* for soprano and string quartet and *Bell Plates* for percussion solo and electronic sound. Lindroth's first composition for wind ensemble, "Spin Cycle," was recorded by the Marine Band on *Family Album*, released in 2005.

One of the unifying characteristics in Lindroth's compositions is a recurring use of distinctive 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, but Lindroth is no minimalist. He cites figures as disparate as Miles Davis and Johann Sebastian Bach as inspirations, and has pointed out that with a society evolving as quickly as ours, composers must be open to a greater number of influences and ideas than ever before.

Regarding *Passage*, the composer offers the following insight:

The piece has retrospective character for me. There's a wistful if not melancholy quality to the outer sections of the work. A prominent four-note theme (first heard as the harmonized melody in the woodwinds in m. 10) comes from a piece I wrote twenty years ago called Duo for Violins. In the earlier work the theme, set to major and minor triads, appears

at a climactic moment that is filled with passionate intensity. In this new work, the theme is set with rich harmonies that shift with each repetition of the four-note figure, and the rhythmic character is supple and nuanced. To me, it's like encountering an old friend who has changed with age, hopefully for the better.

The middle section of the piece does not quote earlier pieces, but the speech-rhythm like melodies in the horns and saxes set against a persistently pulsing accompaniment is something I like to do in my music. I "discovered" this texture back around the time I wrote the violin duo.

A last bit of retrospection arises from composing for wind symphony

My most formative and inspiring musical experiences as a teenager were playing in public school bands and jazz ensembles directed by men who offered mentorship, instruction, and priceless opportunities to discover myself as a composer and musician.

~SCOTT LINDROTH

in the first place. My most formative and inspiring musical experiences as a teenager were playing in public school bands and jazz ensembles directed by men who offered mentorship, instruction, and priceless opportunities to discover myself as a composer and musician. And so it is with gratitude that I dedicate this piece to Robert C. Shirek, Calvin D. Moely, and Raymond C. Wifler, three American

Bandmasters who revealed to me what it could mean to live a life in music.

Passage was commissioned by the American Bandmasters Association and was premiered by the U.S. Marine Band under the direction of Assistant Director Captain Michelle A. Rakers on December 15, 2010, at the Midwest Clinic International Band and Orchestra Conference in Chicago.

Suite from *The Perfect Fool*, Opus 39

GUSTAV HOLST (1874–1934)

TRANSCRIBED BY DALE HARPAM*

In 1874, Gustavus Theodore von Holst was born in Cheltenham, England. His name reflects a Scandinavian ancestry, although several generations of Holsts had already been making music on British soil by the time Gustav was born. He was a frail and asthmatic child, a condition his father thought might be improved by playing trombone. In fact, both his parents were musicians, and in addition to the trombone Gustav received training on violin and piano and was composing by age twelve. He attended the Royal College of Music on

scholarship, where he studied composition with Sir Charles Villiers Stanford and developed what would become a lifelong friendship with fellow composer Ralph Vaughan Williams. After college he briefly earned a living as a trombonist, but soon turned to education, accepting his first teaching position in 1904. Although he composed in relative obscurity for many years, that all changed in 1918 when several movements of his orchestral suite *The Planets* were performed. Because the harmonic language and structure of the music were considered to

be quite modern, conductor Adrian Boult decided that the audience wouldn't be able to cope with more than thirty minutes of it! A full performance was mounted in 1920, however, and the suite soon became an international sensation. Far from reveling in the attention generated by the success of *The Planets*, Holst endeavored to stay out of the public eye. He continued to compose, teach, and lecture, but resisted the spotlight to the end of his life.

Gustav Holst wrote his comic opera *The Perfect Fool* between 1918 and 1922, immediately after composing *The Planets*, during the period that the suite was experiencing its long and protracted birth. He had conceived the idea for the opera as early as 1908, but did not create a libretto until a decade later, while he was serving as the music supervisor for demobilized troops in the Middle East during World War I. The music of the opera is consistent with some of the composer's finest efforts, but the libretto—clumsy, incoherent, and not nearly as funny to general audiences as it was to the composer—proved to be an impediment to the work's acceptance. Holst had intended to lampoon many of the traditions and conventions of Germanic and Italian opera, but most of his references and allusions were too obscure to be understood by a general audience. The critics were hardly

more impressed, and the opera quickly closed. The only music to survive is the twelve-minute ballet sequence that begins the opera, *The Dance of the Spirits*.

The curtain opens upon a wizard who is busily concocting a potion in his workshop, a brew that requires the Spirits of Earth, Water, and Fire. The very first notes of the score, played by Holst's beloved



*Member, U.S. Marine Band

trombones, represent the wizard's impassioned invocation of the Spirits of Earth, who respond immediately with a good-natured jig that is appropriately coarse and infectious. To summon the more timid Spirits of Water, who will provide the essence of love, the wizard offers a gentler, more alluring invocation, musically represented by the alto saxophone. This enchanting dance reveals Holst's fascination with the cultures of the Far East as well as his affinity for Impressionist techniques. The second dance concludes with a somnolent statement of the invocation theme in the bassoon, which proves to be insufficient to rouse the Spirits of Fire. The horns are only too happy to provide the missing potency, however, eliciting a gurgling reply from the bass instruments like an eruption of molten lava. As the music of this dance sizzles, swells, and erupts, it is easy to envision the leaping flames and brilliant explosions that are evident in the

workshop of any accomplished wizard.

After the ballet sequence concludes, the audience learns that the potion is an elixir of love, which the wizard intends to take in order to win over the kingdom's princess. This plan is dashed by the eponymous fool, or more specifically, the fool's mother, who absconds with the potion and administers it to her son. In addition to the wizard and the fool, the hand of the princess is sought by two other suitors, and much of the opera focuses on the amorous advances of these four characters. In spite of the wizard's best efforts to overcome the princess's devotion to the fool, her love will not be denied. The fool's destiny to become her husband and king, however, is not nearly as strong as his preordination to be an idiot. Indeed, he is such a "perfect" fool that he obviously falls asleep just as he is about to be crowned, and it is the sight of him dozing on his throne that brings to a close one of the quirkiest operas in the repertoire.

First Symphony for Band (2008)

WILLIAM BOLCOM (b. 1938)

Commissioned by the Big Ten Band Directors Association, and premiered by the University of Michigan Symphony Band, conducted by Michael Haithecock, on February 6, 2009, my *First Symphony for Band* (2008) was originally planned to be my Ninth Symphony; I had decided to follow my friend John Corigliano's example of calling his magnificent *Circus Maximus* for band Symphony No. 3. On reflection I realized that, since [Ludwig van] Beethoven and [Gustav] Mahler, ninth symphonies have been thought of as a composer's last will and testament—a third symphony doesn't have that stigma—and I'm not really ready for that final word yet.

Thus this is a *First Symphony for Band*, and band is different from orchestra in more than just the absence of strings and the greater number of winds. There is a "culture of the orchestra" that goes back several centuries, one that shapes new pieces for it in subtle ways even a composer may not be fully aware of. The band culture is younger and historically more oriented to outdoors events and occasions. Band players seem now to be mostly of college age; there are

very few professional non-university bands today, nothing analogous to the Sousa and Goldman outfits of my youth. The resonance of a long history like that of the orchestra is largely lacking. Against this—and I think



this is why more and more composers of art music are turning to the band—is the fact that band people work hard and long on a new piece. They will spend weeks in rehearsal perfecting and internalizing it. And there is something infectious about the youthful enthusiasm a good college band will put into a performance.

The First Symphony is by far the most ambitious piece in my very small catalogue for band. In form it relates most closely to my Fifth and Sixth Symphonies for orchestra; as with them, it begins with a tight sonata movement followed by a scherzo, a slow movement, and a sort of rondo-finale.

“Ô tempora ô mores,” a tragic and forceful protest, laments our dark time. “Scherzo tenebroso” is a cousin to the scherzi in my Third, Fifth, and Sixth Symphonies, especially in the sardonic use of popular material in their trios; in this trio, as we hear the cornet playing a waltz, I envision a clown dancing. “Andantino pastorale” belies a seemingly simple tunefulness with its dark undercurrent. The image of a New Orleans funeral procession, followed by a joyous dancelike march back from the graveyard, gives the form of “Marches funéraires et dansantes,” and leaves us at long last with an atmosphere of exuberance and of hope.

Program note by the composer

~WILLIAM BOLCOM

I realized that, since Beethoven and Mahler, ninth symphonies have been thought of as a composer's last will and testament—a third symphony doesn't have that stigma—and I'm not really ready for that final word yet.



William Bolcom, right, and Michael Haithcock, Director of Bands at the University of Michigan, listen as the Marine Band performs Bolcom's First Symphony for Band on Dec. 16, 2010, at The Midwest Clinic in Chicago, during a special presentation featuring the composer.

Colonel Michael J. Colburn is the 27th Director of “The President’s Own” United States Marine Band. During his twenty-four 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 Bandmasters 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 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. 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 and awarded the Legion of Merit on July 11, 2008, the Marine Band’s 210th birthday, by Marine Corps Commandant General James T. Conway.

As Director, Col. Colburn has welcomed prominent guest conductors to the podium of “The President’s Own,” including Leonard Slatkin, José Serebrier, and renowned film composer John Williams.

Col. Colburn 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*), Jennifer Higdon (*Percussion Concerto*), and Michael Gandolfi (*Flourishes and Meditations on a Renaissance Theme*). 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 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 an unprecedented level 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.

In its third century, the Marine Band continues to uphold the traditions 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.



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 managers may request that their educational institution, library, or radio station be added to the CD mailing list by writing on official letterhead to:

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



Scan the above QR code with your smartphone for free audio downloads on the Marine Band's Web Exclusives webpage or visit www.marineband.usmc.mil/audio_resources.

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

United States Marine Band
Public Affairs Office
8th & I Streets, SE
Washington, DC 20390-5000
(202) 433-5809
marineband.publicaffairs@usmc.mil
www.marineband.usmc.mil



Visit us on Facebook:
facebook.com/marineband

Follow us on Twitter:
twitter.com/marineband

CREDITS

Director/CD Booklet Notes
Colonel Michael J. Colburn

Producers
Major Jason K. Fettig
Captain Michelle A. Rakers

Recording, Editing, and CD Mastering
Master Gunnery Sergeant Karl Jackson
Staff Sergeant Evan Sonderegger

Librarian
Staff Sergeant Jennifer Wisener

CD Project Manager
Staff Sergeant Brian Rust

Flourishes and Meditations was recorded
May 16–20, 2011, at the Rachel M.
Schlesinger Concert Hall and Arts Center,
Northern Virginia Community College,
Alexandria campus.

*Flourishes and Meditations on
a Renaissance Theme*
by Michael Gandolfi
©2010 Michael Gandolfi

Passage
by Scott Lindroth
©2010 Ajir Music

**"Dance of the Spirits of Fire" from
*The Perfect Fool***
by Gustav Holst
transcribed by Dale Harpham*
©1923, 1951, this arrangement 1971
Novello & Co., Ltd.

First Symphony for Band
by William Bolcom
©2009 Edward B. Marks Music Company
and Bolcom Music

Portrait of Michael Gandolfi by Peggy
Friedland, courtesy of the composer

Portrait of Percy Grainger courtesy of
Mr. Barry Ould from the Percy Grainger
Society/Estate in Buckinghamshire, United
Kingdom

Portrait of Scott Lindroth by Les Todd,
courtesy of the composer

Portrait of Gustav Holst © Boosey and
Hawkes Music Publishers LTD/ArenaPAL

Portrait of William Bolcom by Katryn
Conlin, courtesy of the composer

MARINE BAND RECORDING PERSONNEL

PICCOLO

MGySgt Cynthia Rugolo

FLUTE

SSgt Ellen Dooley

*MGySgt Betsy Hill

GySgt Elisabeth Plunk

SSgt Kara Santos

SSgt Heather Zenobia

OBOE

*MSgt Leslye Barrett

*SSgt Rick Basehore

OBOE/ENGLISH HORN

SSgt Joseph DeLuccio

SSgt Tessa Vinson

E-FLAT CLARINET

GySgt Michelle Urzynicok

B-FLAT CLARINET

SSgt Shannon Coleman

SSgt Andrew Dees

SSgt Gina Fouch

SSgt Christopher Grant

MSgt Deborah Hanson-Gerber

*MGySgt Lisa Kadala

SSgt Joseph LeBlanc

MGySgt Elizabeth Matera

MSgt John Mula

MSgt John Norton

GySgt Harry Ong

GySgt Tracey Paddock

MGySgt Jeffrey Strouf

MSgt Frederick Vare

BASS CLARINET

MSgt Jihoon Chang

*MSgt Jay Niepoetter

BASSOON

GySgt Bernard Kolle

*MSgt Christopher McFarlane

CONTRA BASSOON

MGySgt Roger Kantner

ALTO SAXOPHONE

*GySgt Steve Longoria

GySgt Steven Temme

TENOR SAXOPHONE

SSgt Jacob Chmara

BARITONE SAXOPHONE

GySgt Miles Smith

CORNET/TRUMPET

MSgt John Abbracciamento

*MGySgt Kurt Dupuis

GySgt Scott Gearhart

MSgt David Haglund

SSgt Amy McCabe

SSgt Robert Singer

SSgt Michael Warnick

SSgt Brad Weil

FRENCH HORN

*MGySgt Max Cripe

SSgt Gabriel Gitman

SSgt Jennifer Paul

MSgt Mark Questad

SSgt Douglas Quinzi

GySgt Greta Richard

TROMBONE

GySgt Darren Bange

*MGySgt Bryan Bourne

GySgt Chris Clark

BASS TROMBONE

SSgt Daniel Brady

EUPHONIUM

*MGySgt Philip Franke

SSgt Ryan McGeorge

TUBA

MGySgt John Cradler

*MGySgt Cameron Gates

GySgt Christopher Tiedeman

PERCUSSION

SSgt Jonathan Bisesi

*MGySgt Mark Latimer

GySgt Thomas Maloy

SSgt Michael Metzger

SSgt Steven Owen

GySgt Glenn Paulson

MSgt Christopher Rose

GySgt Kenneth Wolin

TIMPANI

MGySgt Mark Latimer

DOUBLE BASS

GySgt Eric Sabo

KEYBOARD

*MGySgt Robert Boguslaw

GySgt Russell Wilson

HARP

MSgt Karen Grimsey

*Principal



Scan the QR code with your smartphone to view individual members' bios and photos or visit www.marineband.usmc.mil/who_we_are/members.



The Marine Band, conducted by Colonel Michael J. Colburn, performs the world première of Michael Gandolfi's Flourishes and Meditations on a Renaissance Theme at the American Bandmasters Association 77th Annual Convention on March 4, 2011, in Norfolk, Virginia.

FLOURISHES AND MEDITATIONS

| | | |
|-------|--|-------|
| 1 | <i>Flourishes and Meditations on a Renaissance Theme</i> (2010) Michael Gandolfi | 14:53 |
| 2-5 | <i>In a Nutshell</i> Percy Grainger transcribed by MSgt Donald Patterson* | 17:18 |
| 2 | Arrival Platform Humlet | 2:29 |
| 3 | "Gay but Wistful" | 2:29 |
| 4 | Pastoral | 8:42 |
| 5 | "The Gum-Suckers" March | 3:38 |
| 6 | <i>Passage</i> (2010) Scott Lindroth | 9:56 |
| 7-9 | Suite from <i>The Perfect Fool</i> , Opus 39 Gustav Holst transcribed by Dale Harpham* | 11:12 |
| 7 | Dance of the Spirits of Earth | 4:33 |
| 8 | Dance of the Spirits of Water | 3:00 |
| 9 | Dance of the Spirits of Fire | 3:39 |
| 10-13 | First Symphony for Band (2008) William Bolcom | 16:58 |
| 10 | Ô tempora ô mores | 4:40 |
| 11 | Scherzo tenebroso <i>Staff Sergeant Amy McCabe, cornet soloist</i> | 4:30 |
| 12 | Andantino pastorale | 3:25 |
| 13 | Marches funéraires et dansantes | 4:24 |
| | Total Time: | 70:27 |

**Member, U.S. Marine Band*

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND
Colonel Michael J. Colburn, Director