

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND®

MORTON

Gould

An American Salutes





As we approach the one hundredth anniversary of Morton Gould's birth, it seems an appropriate time to honor his legacy. The possibilities for such an homage are seemingly endless, but we have chosen to focus on two aspects of Gould's contributions: his unforgettable patriotic miniatures and his original band compositions. In both arenas, he has left a body of work that should be enjoyed for generations to come, and we hope this recording will promote awareness of this great American composer.



On December 10, 1913, Morton Gould was born in Richmond Hill, New York, a suburb of New York City. His father hailed from Routscheck, Bulgaria, and bore the name Isidor Goldfeld when he arrived in the United States in 1910. Excited by the opportunity for a fresh start in America, Goldfeld changed his name to James Gould and his city of origin to Vienna, Austria. He loved to regale people with fabricated stories about his life in Vienna, a history that included a stint in the emperor's guard and a victory in an old world duel. Morton's mother Frances Arkin Gould was a Polish immigrant who had lived in America since age two. As the head of the household, James struggled to maintain both his health and steady employment. He was a bright and imaginative man with a penchant for schemes and grand visions, all of which made for a less than stable home life for young Morton and his two brothers. In spite of the roller coaster nature of their economic situation, the Gould residence was always overflowing with music, thanks largely to a player piano that churned out popular classical music. One day when Gould was four or five, his mother heard one of the familiar tunes playing from the living room, but when she investigated, she was surprised to find her young son playing in imitation of one of the selections. (The Gould family tells several slightly different versions of this story, but it is this account that is corroborated by the composer.)

Gould's father immediately recognized the money-making potential of his young prodigy, but he understood the first step was to find a good teacher. Gould studied with a local instructor named Ferdinand Greenwald, who succeeded in teaching his young pupil how to do everything except read music, a fact that Gould successfully

— Morton Gould c. 1914



hid from everyone for several years. He more than made up for this deficiency through his keen ear, musical instinct, and enormous talent, and his progress was astounding. By the time he was eight his father decided that it was time for a public unveiling, so he organized a coming out party at the home of a prominent society couple in New York City. At age nine Gould had already given his first radio broadcast and was regularly performing at local hotels and department stores. He earned early admission to the prestigious Institute of Musical Art in 1923, although his experience there was unpleasant and short-lived due to an unsympathetic and shortsighted piano instructor. When she found out that he couldn't read music, the composer reports "there was hell to pay." She discouraged all his attempts to improvise and compose, telling him, "Who do you think you are, Beethoven? If I ever catch you improvising again, you will lose your scholarship!" By the spring of 1925, Gould's parents decided to disenroll him, ending his academic musical training after just two years. Although he would go on to study with more understanding and sympathetic teachers such as Joseph Kardos, Vincent Jones, and Abby Whiteside, he was never again formally enrolled in a music school.

Gould's general education continued in New York City's public school system until the financial collapse of 1929, an economic stress that was exacerbated by his father's failing health. At sixteen Gould felt he had no choice but to leave school to support his family by becoming a performer on the vaudeville circuit. In spite of a debilitating performance schedule Gould found to be exhausting and humiliating, he somehow mustered the energy to compose, arrange, and continue his serious piano study. By 1931 his efforts had caught the notice of Fritz Reiner, who offered him a scholarship to



c. 1916. Morton Gould, left with mother, Frances and brother, Alfred.



c. 1919



study conducting at the Curtis Institute in Philadelphia. Because of his family's financial straits, Gould turned Reiner down, a decision that haunted him for the rest of his life. Although he was unable to pursue his academic dreams, life did take a turn for the better in July 1933 when he was hired as a staff pianist by the National Broadcasting Company (NBC). The move to radio was fortuitous and impeccably timed. The industry may have been barely a decade old in 1933, but radio was a phenomenon that was taking the country by storm. Wireless sets could be found in nearly every household, and radio stations were popping up from coast to coast. While these stations featured some local programming, newly formed networks such as NBC began providing news and entertainment programs that were broadcast across the country. These networks could offer musicians employment far more stable than anything Gould would find on the vaudeville circuit, and the move to radio marked a turning point in his career. Although his duties at NBC were limited to playing piano, Gould continued to find opportunities to compose, arrange, and conduct, earning a reputation around New York City that even caught the attention of George Gershwin.

In 1935, Gould was hired by the station WOR under the job description that defined him for the next decade: music director. At the tender age of twenty-one, Gould was handed the reins of WOR's *Music Today*, a nationally broadcast program that featured light classics, popular music, and show tunes. Gould's responsibilities included choosing selections for each weekly broadcast, composing and arranging new selections as needed, and conducting the orchestra. In spite of the fact that he was a boy working in a man's world, he was given complete artistic control:



“Obviously I was not going to do a League of Composers New Music Festival, but nobody bothered me. I was responsible, even at that time.” The eclectic programming of his show also influenced his compositional style. From his very earliest works for radio, many of which would later become staples of the concert hall, Gould demonstrated a penchant for combining elements of classical music, jazz, folk music, and a variety of popular dance music styles. He had the benefit of working with musicians who had substantial experience with these genres. In a 1938 *New York Post* interview Gould confessed, “I’ll probably be hanged for saying it, but a lot of the boys in the dance band are better and more courageous musicians than some of the symphonic musicians who look down on them.” Although they may have been looking down, those “symphonic musicians” were also taking notice. Reiner had not forgotten about Gould, and programmed his American Symphonette No. 2 on a pair of concerts given by his Pittsburgh Orchestra in 1938, performances which were followed by more from the likes of Leopold Stokowski, Arthur Fiedler, and Arturo Toscanini.

In addition to original compositions that utilized popular American styles, Gould also began creating short fantasies based on well-known American tunes for use on the radio. These works were undoubtedly an extension of his highly regarded skills as an improviser, for they convey a sense of spontaneity that sounds as fresh now as the day they were conceived. Nowhere is this more evident than in his iconic **“American Salute,”** based on the tune “When Johnny Comes Marching Home.” Written in 1942 in the early days of World War II, it was composed at the request of a government radio

c. 1940s





program producer who wanted a “salute to America.” The composer insisted that he had no idea that the work was destined to become a classic: “It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things.” A million may be an exaggeration, but not by much. The pace of Gould’s schedule in those days is astounding. By his own account he composed and scored “American Salute” in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn’t have been dry, the score and parts were on the stands in time for rehearsal the next morning and ready for broadcast that evening.

Most of the works Gould composed for his radio orchestras were scored by his trusted and inimitable collaborator Philip J. Lang. Lang worked with Gould from his earliest days at WOR and moved with him each time he found employment with a new network. Gould had a highly distinctive approach to orchestration that Lang understood completely, and the level of trust and understanding between these two talented musicians was exceptional. In addition to scoring for radio orchestras, Lang transcribed many of Gould’s most popular works for band, including “American Salute.” Independent of Lang’s band settings, Gould also developed an interest in the concert band and especially the burgeoning phenomenon of school bands. His first original work for band was his *Cowboy Rhapsody*, composed in 1940 at the behest of William Revelli for his University of Michigan Band. Gould was clearly impressed by the experience and immediately began proselytizing on behalf of bands, as evidenced by his comments in the October 1940 issue of *Etude* magazine:



Band composing and arranging has been an exclusive field, and its importance to today’s musical idiom has not yet been fully realized by those composers who seek out only the orchestral field. I have found this field most intriguing and propose to compose other works exclusively for band.

The work that followed this bold statement was **Jericho Rhapsody**, composed in 1941 for the Pennsylvania School Music Association.

As with “American Salute,” the composer wrote *Jericho Rhapsody* under such a tight deadline that he had to create the work overnight. The piece itself may have been written quickly, but the idea had gestated over a longer period of time, beginning with the composer’s reading of the Book of Joshua. As one might expect from the title, the melody at the core of this fantasy is the spiritual “Joshua Fit the Battle of Jericho,” but the work is also a programmatic accounting of the battle. In order to tell the story Gould adds several melodies of his own invention in the seven episodes that correspond to the narrative. Although the scene of the original Battle of Jericho is geographically far removed from this country, the themes, styles, and tonalities of this work are thoroughly American. The opening scene is set with a dramatic and declamatory “Prologue,” a sequence that portends a conflict of epic proportions. Next is the “Roll Call,” in which God instructs Joshua to select twelve men, one from each tribe, to take into battle. The melody of the “Chant” that follows is original to Gould, but is clearly inspired by the African-American spiritual tradition. The next episode, “Dance,” features the first appearance of “Joshua Fit the Battle of Jericho” in a jazzy back-and-forth treatment between the trumpets and the rest of the band. Gould provides two



secondary melodies in this section that are as memorable as the one he borrowed and that evoke images of American dance halls in the 1920s and 1930s. A solo snare drum escorts us into the “March and Battle,” a scene that gradually builds in excitement and intensity, especially when “Joshua’s Trumpets” (and cornets!) are engaged in the conflict. As expected, “The Walls Come Tumblin’ Down” is represented by a host of cacophonous percussion effects. In the denouement following the battle, we hear final echoes of the trumpets, followed by a reprise of the chant, which is now offered in thanks. A final rousing “Hallelujah” leads the work to its joyous conclusion.

Like many Americans, Gould was deeply affected by World War II. His two brothers were already serving in the Army when the Japanese bombed Pearl Harbor, and in spite of the fact that he was the sole source of support for his parents, he tried to enlist. Much to his regret, a diagnosis of a double hernia and heart murmur led to his classification as 4F. He found other ways to support the war effort, however, such as his involvement in the radio program *This Is War*. In addition to writing works such as “American Salute” that were based on familiar American melodies, he also composed a number of original patriotic marches, such as “Buck Private,” “March for Yanks,” “Bombs Away,” and for the United States Marine Corps, **March of the Leathernecks**. This march was written and performed by Gould in 1944 and first played by the U.S. Marine Band on a radio broadcast in June 1946.

In 1945, the final year of World War II, Gould created a joyful setting of a tune that can be traced back to the very founding of our country and beyond, the iconic “**Yankee Doodle**.” Although there is incontrovertible evidence that the tune was in



use at the time of the Revolution, its origins remain shrouded in mystery. Countries including England, France, Holland, and the United States have laid claim to it, and a definitive answer as to the source of the melody itself may never be known. The lyrics, however, can be traced back to the French and Indian War (1754–63). Although the British were fighting alongside colonial soldiers in this conflict, they had nothing but contempt for the unprofessional appearance and undisciplined bearing of their American cousins. Dr. Richard Schuckburgh, a British Army surgeon assigned to duty with the colonials in Albany, New York, found their shabby appearance so amusing that he penned the lyrics most associated with the melody today. Although his words were designed to insult the Yankees (“Doodle” is a Low German word meaning “fool”), by the time of the Revolutionary War Americans had come to embrace the song as their own. According to *Moore’s Encyclopedia of Music*, “When the battle of Concord and Lexington began the war, the English, when advancing in triumph, played along the road ‘God Save the King;’ but, on their disastrous retreat, the Americans struck up ‘Yankee Doodle.’”

After Jericho Rhapsody, it was another five years before Gould again wrote for concert band, a gap that was undoubtedly the result of his frenetic schedule. During this period he was still active in radio, had begun writing film music for Hollywood, and was fulfilling a number of commissions for major symphony orchestras. In 1946 he somehow found a few minutes to satisfy a request from conductor Edwin Franko Goldman to write a piece for his renowned Goldman Band. The result was the reflective and sensitively scored **Ballad for Band**, a work inspired by African-American



spirituals. In an interview with Dr. Thomas Stone, Gould offered insight on how the spiritual influenced this music:

I have always been sensitive to and stimulated by the sounds that I would call our "American vernacular"—jazz, ragtime, gospel, spirituals, hillbilly. The spirituals have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual is an emotional, rhythmic expression. The spiritual has a universal feeling: it comes from the soul, from the gut. People all over the world react to them ... I am not aware of the first time I heard them. It was undoubtedly a sound I heard as a child; maybe at a revival.

Unlike the approach Gould employs in works such as "American Salute" or Jericho Rhapsody, there is no direct quotation of a pre-existing melody in *Ballad for Band*. The allusions to the style of the spiritual are subtler and more oblique, such as the use of the pentatonic scale characteristic of spirituals and folk music. Gould relies heavily on harmonies constructed on the "open" intervals of fourths and fifths, resulting in a distinctively transparent quality. As he did in *Jericho Rhapsody*, Gould uses flugelhorns to bridge the timbral gap between the trumpets and horns, a technique that generates a uniquely warm and gentle tone color in the opening and closing sections of the work. When asked about the contrasting fast middle section of the work, the composer offered a typically sardonic observation: "You stop contemplating your navel, and you start to dance."

Over the course of his long career, it seems that Morton Gould created a setting of nearly every well-known American melody, and in 1962 he turned his attention to a popular song that has enjoyed both fame and infamy for more than a century: "**Dixie**."



The origins of the song have generated nearly as much controversy as the tune itself. It is generally credited to the white minstrel performer Dan Emmett, who first presented the song to great acclaim on Broadway in 1859. While Emmett undoubtedly deserves credit for making the song a sensation, recent scholarship indicates that the songwriting credit is owed to black musicians Dan and Lew Snowden, whose shared tombstone bore the inscription "They taught 'Dixie' to Dan Emmett." The brothers were part of a family of musicians who lived in Emmett's hometown, Mount Vernon, Ohio. The Snowdens had lived in Mount Vernon since the family patriarch, Ellen Cooper Snowden, moved there after being set free from slavery in 1817. According to researchers Howard and Judith Sacks, the Snowden brothers' goal in writing "Dixie" was not to celebrate slavery, but to lament the fact that life in the North meant that they were separated from their culture and traditions. The Snowdens may have enjoyed freedom in Ohio, but the scarcity of other African-Americans meant that none of Ellen's seven children were ever able to find spouses in Mount Vernon. Although "Dixie" eventually became a rallying cry for the cause of the Confederates, the infectious and memorable nature of its melody has helped it to transcend politics and historical associations. Even Abraham Lincoln knew the tune didn't just belong to the South, according to White House musical scholar Elise Kirk. She wrote that upon learning of the fall of Richmond, Lincoln asked of the Marine Band, "Let's have it ['Dixie'] again! It's our tune now!" implying that both North and South would find unity and fellowship in a common musical expression. Morton Gould seems to share the president's sentiment in his witty and clever setting of "Dixie."



In 1956 Gould again composed a work at the behest of legendary band director Edwin Franko Goldman. This time the request was not on behalf of the Goldman Band, but the American Bandmasters Association (ABA), an organization of professional and school band directors Goldman co-founded in 1929. Because the premiere performance was to occur at the 1956 ABA convention in Santa Fe, New Mexico, Gould thought it appropriate to write music that reflected the area's confluence of Spanish, Mexican, and Western American cultures. *Santa Fe Saga* is comprised of four sections that are performed without pause, although they are clearly delineated with sub-titles provided by the composer. The opening "Rio

September 16, 1994: Morton Gould attends a Marine Band rehearsal in John Phillip Sousa Band Hall of his work, "Global Greetings," which the band premiered later that week at the 39th World Congress of CISIA



Grande" is a quietly pastoral representation of the river that is the lifeblood of the region. The tranquility of this introduction is dispelled by a rough and rowdy "Round-up," a vigorous musical depiction of the dangerous and exciting life of the cowboy. This episode is followed by a vivid evocation of the ubiquitous "Wagon Train" of the nineteenth century Southwest, complete with the sounds of whips and the jingling reins of horses pulling their occupants across the rugged terrain. Gould appropriately concludes his Southwestern homage with a brilliant and rousing "Fiesta." When describing this section of *Santa Fe Saga* to a conference of band directors in San Antonio, in July 1993, the composer suddenly realized that he had used the term "Fiesta" in another of his works. (Gould had a lifelong tendency to recycle titles.) This revelation led to a humorous and typically self-deprecating observation: "I realize I obviously have Fiesta-itis, because here is another 'Fiesta.' I didn't realize it until this moment. And I assure you that basically I'm not that happy a person, so I have no idea why I keep on writing these festive tunes!" Happy or not, Gould was certainly a master of writing music that sounded celebratory and full of vitality, as demonstrated by the exhilarating conclusion of *Santa Fe Saga*.

While Gould always professed to be surprised by the enduring popularity of his patriotic miniatures such as "Yankee Doodle," "Dixie," and "American Salute," as he grew older he became more comfortable with the idea that the American public associated his name with nationalistic music. Never was this more evident than when he was asked to create a new suite of patriotic settings in honor of the American Bicentennial in 1976. He responded with a suite for orchestra titled American Ballads,



a collection that included an unforgettable treatment of “The Girl I Left Behind Me” that he titled **Saratoga Quickstep**. In a 1988 interview, Gould offered the following reflections on his inclination and ability to craft these patriotic gems:

I’ve written a great deal of music that could be called very American and probably could be called very patriotic. I would hope that’s not in a chauvinistic sense and not in a narrow sense, but in an all-embracing sense of what this country represents—the richness of it, the diversity. We have a lot of things that are wrong, that have been wrong, that are still wrong, that have to be improved and fixed. But on a relative scale, the wide scope, the freedom—a word that has been bantered about—is a very real thing to express ourselves and to express really anything we want to without being subject to any kinds of restrictions or anything like that. We tend to forget that. I don’t mean to be a chauvinistic flag waver, but in a certain sense, I am, damn it. There’s nothing wrong with it because I feel we tend to forget and take certain things for granted. In that sense, I feel very strongly. I definitely feel a patriotism.

No work better represents the complexity and subtlety of Gould’s patriotism than his monumental **Symphony for Band, West Point**. Written in 1952 in honor of the sesquicentennial of the United States Military Academy at West Point, the symphony is cast in two movements—“Epitaphs” and “Marches.” As the title suggests, the first movement is a memorial, not only to the soldiers of West Point, but to all of humanity. Gould sought to honor all “who have suffered needless loss due to mankind’s inhumanity, to war, and to all the things that cause war.” The elegiac nature of this movement is evident from the opening yearning statement in the clarinets and bassoons, a melody that is both sweet and melancholy, but also hesitant and questioning. A contrasting



brass chorale appears, noble and expansive, offering a strong response to the questions posed in the opening measures. An extended development ensues, and Gould masterfully manipulates these gestures into dialogues between different sections and soloists within the ensemble. This musical conversation eventually gives way to the most optimistic music of the movement, a horn solo that the composer describes as “a burst of soft light.” But the serenity of this moment is short-lived, for it yields to a martial passacaglia that is the centerpiece of the first movement. The mood of this section is established by an insistent ostinato pattern played by muted trumpets and cornets. The effect is machine-like and inhuman, reflecting the coldness and brutality of war. Hidden within this stream of seemingly ceaseless notes are the seeds of the timeless “Dies Irae” melody, a tune that composers have used for centuries to represent death. The tubas are the first to offer the passacaglia, a sinister tune that is stated eleven times consecutively, with ever-increasing intensity. To help convey the image of marching soldiers, Gould employs an instrument of his own invention, a “marching machine” that was devised specifically for this work. (The device Gould commissioned for the first performance was used in this recording.) A variety of musical gestures are added in layers above this passacaglia, including the complete “Dies Irae,” a jazzy clarinet melody reminiscent of “When Johnny Comes Marching Home,” a fife and drum tune played by the piccolos, shrieking clarinets, and a battle fanfare played by the cornets and trumpets. These layers build and accumulate toward a visceral climax that is both thrilling and terrifying. The climactic moment suddenly gives way to a return of the tender opening motives, which seem to restore humanity and reason to this chaotic



scene. Fragments of “Taps” also appear, and it is this classic melody of remembrance that appropriately closes the opening movement.

“Marches” is radically different in character than “Epitaphs.” As he stated throughout his life, Gould found great inspiration in American musical genres, and chief among these was the march form. According to biographer Peter Goodman, some of Gould’s earliest memories were influenced by “parading and the frequent sound of military and American Legion bands in the air.” Gould’s father loved to recount the day when he came home from work to hear an approximation of John Philip Sousa’s “The Stars and Stripes Forever” that his five-year-old prodigy had taught himself on the family piano. In addition to the stand-alone marches that Gould composed, the style of the march influenced several of his more serious and expansive works. None of these, however, approach the masterful treatment he offered the form in his Symphony for Band. The composer offered the following insight into this movement of his symphony.

The second and final movement is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is a simulation of a Fife and Drum Corps which, incidentally, was the instrumentation of the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso Coda with martial fanfares and flourishes.

As the Marine Band salutes Morton Gould through this assemblage of patriotic music and original band works, this “parade” of marching tunes seems a fitting conclusion. It is emblematic of his life and career, a quintessentially American success story that should be an inspiration to all.

c. 1994





Colonel Michael J. Colburn is the 27th Director of “The President’s Own” United States Marine Band. During his twenty-five 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 the 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, Gerard Schwarz, 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, David Chaitkin, Melinda Wagner, Jennifer Higdon, Michael Gandolfi, and Laurence Bitensky. 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 is believed to have 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 PERSONNEL

Piccolo

MGySgt Cynthia Rugolo

Flute

SSgt Ellen Dooley
*MGySgt Betsy Hill
GySgt Elisabeth Plunk

Oboe

*MSgt Leslye Barrett
*SSgt Richard Basehore

Oboe/English Horn

SSgt Joseph DeLuccio
SSgt Tessa Vinson

E-Flat Clarinet

GySgt Michelle Urzyncik

B-Flat Clarinet

SSgt Samantha Angelo
GySgt William Bernier
SSgt Gina Fouch
GySgt Vicki Gotcher
SSgt Christopher Grant
*MGySgt Lisa Kadala
MGySgt Ruth McDonald

SSgt Patrick Morgan
MSgt John Mula
GySgt Harry Ong
MSgt Randall Riffle
MGySgt Jeffrey Strouf
SSgt Jonathon Troy
MGySgt Charles Willett

Bass Clarinet

MSgt Jihoon Chang
*MSgt Jay Niepoetter

Bassoon

MGySgt Roger Kantner
GySgt Bernard Kolle
*MSgt Christopher McFarlane

Alto Saxophone

MSgt Audrey Cupples
*GySgt Steve Longoria

Tenor Saxophone

SSgt Jacob Chmara

Baritone Saxophone

GySgt Otis Goodlett

Cornet/Trumpet

SSgt Benjamin Albright
*MGySgt Kurt Dupuis
SSgt Brandon Eubank
MSgt Christian Ferrari
MSgt David Haglund
*MGySgt Matthew Harding
SSgt Amy McCabe
MGySgt Andrew Schuller
SSgt Michael Warnick

French Horn

*MGySgt Max Cripe
GySgt Hilary Harding
MSgt Amy Horn
SSgt Jennifer Paul
MGySgt John Troxel

Trombone

*MGySgt Bryan Bourne
MSgt Charles Casey
GySgt Timothy Dugan

Bass Trombone

GySgt Karl Johnson

Euphonium

*GySgt Mark Jenkins
GySgt Matthew Summers

Tuba

*MGySgt Cameron Gates
MSgt Thomas Holtz
SSgt Paul Mergen

Percussion

SSgt Jonathan Bisesi
*MGySgt Mark Latimer
SSgt Michael Metzger
SSgt Gerald Novak
GySgt Steven Owen
MSgt Christopher Rose

Double Bass

GySgt Eric Sabo

*Principal



Director/CD Booklet Notes

Colonel Michael J. Colburn

Producers

Major Jason K. Fettig
Captain Michelle A. Rakers

Recording, Editing, and CD Mastering

MGySgt Karl Jackson
SSgt Evan Sonderegger

Librarian

SSgt Ted Toulouse

CD Project Manager

GySgt Amanda Simmons

Credits

Morton Gould: An American Salute was recorded May 7-11, 2012, at the Rachel M. Schlesinger Concert Hall and Arts Center, Northern Virginia Community College, Alexandria campus.

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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
Public Affairs Office
8th & I Streets, SE
Washington, DC 20390-5000

(202) 433-5809

marineband.publicaffairs@usmc.mil

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"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND®

MORTON
Gould
An American Salute

1	"American Salute" transcribed by Philip Lang	4:31
2	Jericho Rhapsody	12:10
3	March of the Leathernecks transcribed by Philip Lang	2:23
4	"Yankee Doodle" setting by Morton Gould transcribed by Philip Lang	2:34
5	Ballad for Band	8:24
6	"Dixie" attributed to Daniel Decatur Emmett (1815-1904) setting by Morton Gould	2:55
7	<i>Santa Fe Saga</i>	10:03
8	Saratoga Quickstep	3:30
9-10	Symphony for Band, <i>West Point</i>	19:59
9	Epitaphs	11:20
10	Marches	8:39
	Total Time:	66:31

COLONEL MICHAEL J. COLBURN, DIRECTOR