

# American Games

*"The President's Own"*

**UNITED STATES MARINE BAND**

**LtCol Timothy W. Foley, Director**



**Twentieth Century Classics for Winds**



Conductor and scholar Jonathan Elkus (left) and composer Nicholas Maw (right) confer with Director LtCol Timothy W. Foley during the Marine Band recording session at George Mason University's Center for the Arts Concert Hall.

## *American Games*

Nicholas Maw

(b. Grantham, England, 1935)

Nicholas Maw's father managed a music store and was an amateur pianist. Young Nicholas's first introduction to music was at his father's knee, later turning pages, and at age 10 taking up the piano himself. He studied composition at the Royal Academy of Music in London with Paul Steinitz and Lennox Berkeley, and in Paris with Nadia Boulanger and Max Deutsch. Although he has regularly taught at various schools, including Trinity College Cambridge, Exeter University, Yale University, and Bard College, New York, he has never taken a permanent teaching post. He is a full-time composer, something of a rarity in this century.

Maw may be best known through the recording of his 96-minute composition *Odyssey*, thought to be the longest continuous work ever written for orchestra. The title, in part, may have been inspired by

the 14-year period during which Maw developed the piece. His other major works include two operas, *Scenes and Arias* for three female voices and orchestra, *Spring Music* and *The World in the Evening* for orchestra, and a violin concerto written in 1993 for Joshua Bell. He has received commissions from many of the world's major musical organizations, including the BBC, the Academy of St. Martin-in-the-Fields, the Royal Philharmonic Orchestra, the Philharmonia Orchestra, and many others. Among his current projects is an opera for Covent Garden based upon the novel *Sophie's Choice*.

Anthony Burton offered the following note on *American Games*:

Since 1984, Nicholas Maw has spent most of his time in the United States, but for some years this change in his surroundings found no echo in his music. However, when he was asked to write a small work for wind band, the medium suggested associations with American youth and vigor, city and small-town life, sporting events and other outdoor occa-

sions, and in more general terms the sense which the United States can still convey of unlimited space and boundless possibilities.

At the same time, there are few elements of *American Games* which belong to specifically American musical traditions: what Maw calls a 'whiff of marching bands' in the first movement; a few hints here and there of the harmonies and voicing of jazz arrangers; and, in the sixth movement, a chorale which the composer describes as 'my version of a Baptist hymn.'

As for the other half of the title, the word 'Games' indicates that this was a work which was enjoyable to write: By Maw's standards it was finished unusually quickly. It is also intended to provide enjoyment for its players — not least in overcoming its considerable rhythmic and technical difficulties along the way — and for its audiences. The different sections of the symphonic wind ensemble are highlighted in turn in seven strongly characterized movements, the last extended quick finale. These are framed by an introduction and a coda, and the

whole work is played in a continuous sequence.

*American Games* was commissioned by the British Broadcasting Corporation for its prestigious Promenade Concerts and first performed at the Royal Albert Hall, London, on 23 July 1991 by the Royal Northern College of Music Wind Orchestra, conducted by Timothy Reynish. The American premiere was given by the Florida State University Wind Orchestra and James Croft in November 1991. Since then, the piece has been played many times by American ensembles and has been heard at several wind band conventions. *American Games* was the winner of the 1991 Louis and Virginia Sudler International Wind Band Composition Competition.

For the presentation of the Sudler prize, *American Games* was performed by the United States Marine Band under the direction of Colonel John R. Bourgeois at Joseph Meyerhoff Symphony Hall in Baltimore, Maryland.

In a review of *American Games*, Edward Greenfield of *The Guardian* described it as, "... a sequence of dances which make up

a vigorous rhythmic romp, brilliantly written for the instruments."

In discussing his own compositions, Maw has said, "Music needs to have tunes that people can identify with. For many of us, the slow movement of Tchaikovsky's Fifth Symphony has become a cliché, but you have to respect the staggering power of a melody that can get inside the listener in such a way that he hardly knows what is happening. It takes over the listener's psychology. The listener becomes that melody."

Nicholas Maw has been described as "one of a generation of modern romantics" and as "neo-romantic." Maw has responded by branding these labels "total nonsense and poppycock." His aims as a composer are more lofty and altruistic than label-laden critics are apt to recognize. He has sought to bring "music written today back into the center of public attention."

In an interview with *The Washington Post* he summed it up very nicely: "Music ... has to do with singing and dancing, no matter what great or sophisticated struc-

ture you build up. . . What I want to do is sing the great song of our existence on this planet." Few could deny that in *American Games* he has captured a considerable measure of the vigor and *joie-de-vivre* which are the essence of that existence.

## Angel Camp

Charles Cushing  
(b. Oakland, CA, 1905 -  
d. Berkeley, CA, 1982)

Charles Cushing earned his BA and MA degrees in music from the University of California, Berkeley, where he studied counterpoint and composition with Charles Koechlin. Winning the George Ladd "Prix de Paris" (for achievement in composition) allowed Cushing to spend the years 1929-1931 as a student of Nadia Boulanger at the École Normale de Musique in Paris. During these years, Cushing developed an abiding interest in the music and aesthetic principles of the French post-impressionist composers, including Darius Milhaud who became



his lifelong friend.

Returning to California in 1931, Cushing joined the music faculty of the University of California at Berkeley where he remained as Professor of Music until his retirement in 1968. A remarkable conductor as well as composer and teacher, Cushing is remembered for the elegance and wit of his musical insights which were equally evident in every aspect of his endeavors. His compositional accomplishment, reflecting the concerns of an artist at home in his chosen intellectual environment, includes works for nearly every medium: solo songs, choral works, incidental music for dramatic productions, works for orchestra and concert band, as well as a great variety of chamber music. Major compositions stand chronologically alongside occasional pieces for colleagues, family or friends, each composition wrought with the same care and craftsmanship. Maintaining his ties with Europe, Cushing was awarded the Legion of Honor by the French government in 1952. Alongside his many other conducting activities with choral,

orchestral, theater, and chamber groups, Cushing's leadership of the University of California Concert Band is remembered for his distinctive programming.

*Angel Camp*, while commissioned and performed by the U.S. Military Academy Band during its sesquicentennial, was not published until recently and so had remained largely unknown. Its obscurity belies its significance as one of the most substantial original wind compositions of the mid-20th century. In this work, the composer harks back to his own roots, as Cushing family forebears date to the 16th-century Puritans of the Massachusetts Bay Colony. In 1952, Cushing provided the following note on the music:

The tune on which this work is based is associated with the earliest civilized music to be heard in America for it is one of those hymns in "Ainsworth's Psalter" which the Pilgrims brought with them on the Mayflower. However, the tune, like the Americans themselves, has roots far more remote in time and place. Originating as a European folk melody, no one knows precisely when or where,

the tune was adapted in 1537 by Martin Luther to the text of the Lord's Prayer (*Vater unser in Himmelmreich*). Of the many other settings (Hassler, Steigleder, Mendelssohn, et al.) the most famous are those of Johann Sebastian Bach who used it as the basis for organ chorale-preludes and four four-part chorales, one of which appears in his *Passion according to St. John*. From Geneva the melody found its way, by the middle of the 16th century, to England and Scotland where it was found in the Protestant hymnals. (Ainsworth noted: "Tunes for the Psalms I find none set of God; so that each people is to use the most grave, decent, and comfortable manner of singing that they know . . .

The singing-notes, therefore, I have most taken from our former Englished Psalms, when they will fit the measure of the verse. And for the other long verses I have also taken for the most part the gravest and easiest tunes of the French and Dutch Psalmes.") The version recorded in "The Book of Psalmes, Englished both in Prose and Metre" by Henry Ainsworth, published in Amsterdam in 1612, consists of the unharmonized tune with several stanzas

of a text comprising a paraphrase of Psalm 34.

The title of the present work comes from the hymn-text, two stanzas of which are reproduced here:

Who is the man that life dooth will,  
That loveth dayes, good for to see?  
Refreyning keep thy tongue from yll,  
Thy lips from speaking fallacee.  
Doo good, and evil quite eschew,  
Seek peace, and after it pursue.

Jehovah's Angel camp dooth lay  
'Bout them that fear him; and frees them.  
Taste ye and see, that good is JAH;  
O blessed man, that hopes in him.  
Fear ye Jehovah, saints of his,  
For to his fearers, want none is.

*Angel Camp*, commissioned for the sesquicentennial celebration of the founding of the United States Military Academy, was composed in December 1951, and the scoring completed some weeks later. The work bears the dedication: "To Captain Francis E. Resta and the U.S. Military Academy Band at West Point."

*Angel Camp* has the form of a series of variations on the melody as it is found in

the Pilgrim's psalter. An introductory section leads to a harmonized setting of this melody which, itself, may be considered a variation and which is followed by seven other variations, in different moods, rhythms, and keys before the trumpets and trombones state the unaccompanied tune. This is succeeded by a final hymn-like setting marked "with majesty and fervor, rather like a procession." Aiming to use an idiom deemed appropriate to the simple, sturdy character of the theme itself, the music is harmonically transparent — occasionally modal, often wholly diatonic.

## *Dionysiaques*, Op. 62, No. 1

Florent Schmitt

(b. Blâmont, France, 1870 -  
d. Neuilly-sur-Seine, France, 1958)

This massive work for wind and percussion was completed in 1913 but was not performed until June 9, 1925, when it was performed by the Band of the Garde Républicaine at the Jardin de Luxembourg in Paris under the direction of Guillaume Balay. *Dionysiaques* shares the

same opus number as Schmitt's *Marche militaire* which he composed while in service at Metz during World War I. It is possible that Schmitt's military service brought him into closer contact with military bands and encouraged him to compose this serious symphonic work for the medium.

A prolific composer for orchestra, chorus, various chamber ensembles, and piano, Schmitt was a product of the turn-of-the-century convergence of talents which was still heavily influenced by Massenet (his teacher) and Wagner, yet looked forward to Ravel and Richard Strauss. He was fond of lush orchestrations and, in fact, transcribed much of his piano music for full orchestra. When not composing or teaching privately, he served on the faculty of the Lyons Conservatory and later as music critic of *Le temps*. He was a committee member of the Société Musicale Indépendante, became president of the Société Nationale de Musique, and in 1957 received the Grand Prix Musical de Paris.

*Dionysiaques* is a romantic tone poem in the mold of Liszt and Richard Strauss but with a distinctly French tonal language which in its more tender moments is reminiscent of Ravel and in its more boisterous moments has vigor similar to Stravinsky's *Le Sacre du printemps*. However, the weight and power of Wagner are always in the background with a healthy dose of César Franck thrown in for good measure.

Schmitt's penchant for exoticism had already surfaced in 1907 with his ballet *La tragédie de Salomé*, a work later re-orchestrated as a symphonic poem in 1910. The wind instrumentation of *Dionysiaques* is modeled after that of the 100-piece Band of the Garde Républicaine, long the most famous band in Europe. Although it has been suggested that Schmitt wrote the work especially for the Garde Républicaine Band, the lapse of a decade between *Dionysiaques*'s composition and its premiere prompts doubt — even though its later association with the Garde Républicaine is well established.

The title *Dionysiaques* is drawn from the orgiastic and dramatic festivals held in honor of Dionysius, the god of fertility, wine, and drama from classic Greek mythology. Schmitt sought to convey a sensuous, exotic atmosphere which gradually builds into a hectic, frenzied drunken revel. It is entirely possible that Schmitt continued to revise the work during the period between its initial composition in 1913 and the 1925 premiere. If he did, he successfully incorporated some of the scoring techniques and textures heard in French theaters and concert halls during these bountiful years. In all, *Dionysiaques* remains the symphonic band's virtuostic showcase and a sonic spectacular *par excellence*.

## *Greek Dances*

**Nikos Skalkottas**

**(b. Halkis, Greece, 1904 -**

**d. Athens, Greece, 1949)**

Nikos Skalkottas is the most famous Greek composer of the 20th century, yet his tragically short life was spent in relative obscurity. Only after his death did the magnitude of his creative effort become known around the world.

He was born into a very musical family: His great grandfather Alexander was a famous folk singer, violinist, and composer; and his father (also named Alexander) was a flutist. Nikos was recognized as a child prodigy and progressed to the point where he was accepted to the Athens Conservatory where he won the gold medal in 1920.

In 1921 scholarships enabled him to travel to Berlin where he began a course of violin study under Willy Hess. He later focused his efforts on composition and studied with Phillip Jarnach from 1925-

1927 and, perhaps most significantly, with Arnold Schoenberg from 1927-1931. Of Skalkottas, Schoenberg once said, "Of the hundreds of my pupils, only a few have become composers [including] Webern, Berg, and Skalkottas."

His studies with Schoenberg led him to experiment with the 12-tone system; however, his own personal style prevailed. When Nazi oppression became overwhelming, both Skalkottas and Schoenberg left Germany in May 1933 — Skalkottas to return to Athens, and Schoenberg to emigrate to the United States. Upon returning to Greece, Skalkottas found few people who understood his music and was forced to return to playing violin for his livelihood. He sat in the back of the violin section of the State Orchestra of Athens while continuing to compose in his free time. He died tragically in 1949 as the result of a constricted hernia which had been left untreated. He composed more than 170 works, few of which were ever published; those many others are available only at the Skalkottas Archive in Athens.

Scholars and conductors who have delved into that archive have discovered a composer of considerable gifts and sophistication. His compositional methods, as well as his unique techniques of orchestration and harmonic development, have been judged extraordinary. He composed in both traditional forms and his own formal procedures of the 12-tone system. He developed a musical language all his own and left a body of work that will continue to grow in appreciation as it is brought to the attention of conductors and audiences.

This set comes from the larger set of *36 Greek Dances* Skalkottas composed for orchestra during the two-year period 1934-1936. He had shown interest in Greek folk music before leaving for Berlin in 1921, perhaps due to the influence of his great-grandfather. At the suggestion of his father, Nikos began to collect and arrange Greek dances for orchestra. In 1935 he began a collaboration with the French Institute in Athens, the repository of the Greek Musical Folklore Archive. The Archive had more than 600 folk

songs which had been recorded on Pathé records, and they sought the assistance of several well-known Greek composers to transcribe the folk songs into written form.

During this enterprise, Skalkottas chose a number of songs which particularly appealed to him and incorporated other folk material he had uncovered in his own research. He selected and orchestrated 36 dances, then re-copied the full score in order to present it to the famous Greek conductor Dimitri Mitropoulos. Several of the dances were performed in Athens and became very popular. In 1948, Octave Lerlier, Director of the French Institute, asked Skalkottas to prepare four of the dances for publication, and he used this as the impetus to revise the entire set of 36 dances with corrections, additions, and other amendments. He is known to have made transcriptions of various collections of the dances, and the Archive houses the following sets: nine dances transcribed for string quartet, nine for violin and piano, six for piano solo, and nine for wind band.



The nine dances he arranged for wind band were completed between 1940-1942 and were intended for performance by a military band in Athens. Whether he made the arrangement at the request of the bandmaster or on his own initiative is unknown, but it appears the band version was never performed at that time nor at any time before his death. The Skalkottas Archives contain no instrumental parts, so perhaps these were never copied for performance.

Skalkottas's role in transcribing indigenous folk music for instrumental ensembles has led some to refer to him as "the Bartók of Greece," a reference to Hungarian composer Bela Bartók who did much to preserve the folk music of his own country. Like Bartók, however, Skalkottas used the folk material as a point of departure for his own music. His goal was not to effect a strict and authentic transcription of the music. Skalkottas's versions have been called "willful transformations" which, while highly original, manage to retain the essence of their Greek character.

Among the challenges of performing this music are Skalkottas's unorthodox scoring, resulting in textures that often seem dense and heavy. This was not by chance, for such scoring appears in his orchestral compositions as well. It has been described as "superimposed planes of sound that were exceedingly rich;" however, others note that his scoring became "thicker and thicker" toward the end of his life. Because he probably never heard the wind band version in performance, it is difficult to know whether he might have reconsidered some of the scoring after having heard it, much as he later revised the orchestral version of the dances. Skalkottas's scoring for winds is highly challenging with an earthy, native quality that requires great virtuosity from every player.

The titles of the dances are descriptive in nature, often relating the origin of the folk tune on which each is based:

Epirotikos (Dance from Epirus)  
Peloponnisiakus  
(Dance from Peloponnesos)  
Kalamatianos (Dance in 7/8 time

from Kalamata)  
Pedia ke Pios to Petaxe  
(Children, who threw it?)  
Kritikos (Dance from Crete)  
Sifneikos (Dance from Sifnos)  
Makedonikos ("I Lafina" Dance  
from Macedonia)  
Enas Aitos (An Eagle)

The Greek Dances are edited for performance by American bands by Gunther Schuller.

## *Theme and Variations,* Op. 43a

Arnold Schoenberg  
(b. Vienna, Austria, 1874 -  
d. Los Angeles, CA, 1951)

Mention the name Arnold Schoenberg, and those who know his work more by reputation than direct experience may instinctively wince in anticipation of highly atonal music. Schoenberg himself even said, "My music is not modern, it is only badly played" and

also commented, "There is still much good music to be written in C major." Interestingly, although Schoenberg is alternately praised and reviled for his development and use of the 12-tone system of composition, his own teachings were deeply rooted in the strictest traditional disciplines.

While earlier in his life he converted to Catholicism for political convenience, in 1933 he returned to his ancestral faith of Judaism in protest of the Nazi treatment of Jews. The Nazis made it virtually impossible for him to get a teaching post in Europe, and at that point the world-famous composer emigrated to the United States. He taught for one season in Boston before taking up residence in Southern California where he taught at the University of Southern California and the University of California, Los Angeles. His return to active teaching and the warmer climate of California brought about a softening of his musical style and somewhat of a reconciliation with tonality and the romantic tradition. From this era come several quasi-educational works,

including the Theme and Variations, Op. 43a for band.

It was composed in 1943, when Schoenberg was 70 years old, on a commission from his American publisher, G. Schirmer. An excerpt from Schoenberg's correspondence gives further details:

My dear friend, the late Carl Engel, then president of the G. Schirmer, Inc., has asked me frequently to write a piece for wind band. He complained that the great number of such bands had an important influence on the development of love for music in America, but unfortunately there are only a small number of good original compositions available, while for the most of their playing they are limited to arrangements. A considerable part of these arrangements reveals a poor or at least a low taste; and besides they are not even well orchestrated . . . It is one of those works that one writes in order to enjoy one's own virtuosity and, in addition, to give a group of amateurs — in this case wind bands — something better to play. I can assure you — and I think I can

prove it — that as far as technique is concerned it is a masterpiece; I know it is inspired. Not only because I cannot write even 10 measures without inspiration, but I really wrote the piece with great pleasure.

While Schoenberg intended the work for amateur players in school bands, it was initially considered too difficult for high school ensembles. This led him to transcribe the work for orchestra, numbering it Opus 43b and in this version the work was premiered by the Boston Symphony Orchestra under Serge Koussevitsky on October 20, 1944. It was published in the band version by G. Schirmer in 1944 but was not performed until 1946 when Richard Franko Goldman conducted it in a Central Park concert with the Goldman Band.

Schoenberg's opinion of the premiere by the Boston Symphony and of his strong convictions about the Theme and Variations are made clear in a letter that he wrote to conductor Fritz Reiner only nine days later:

Dear Mr. Reiner:

You are perfectly right in your criticism about Kussevitski's [sic] performance of my Variations, Op. 43b. Some of the shortcomings of this performance derive directly from his disregard of my metronomical indications. Why he did this is unimaginable to me. At least, so far he should not have failed.

Another of his "shortcomings" derives from his general ignorance as a musician and as a man. One who is acquainted with my music will know that it does not help to learn the upper main-voice by heart, but that one has to imagine the whole "tissue" of voices and harmonies which makes up the texture of my music.

You are also right as regards the lack of differentiation of character. It is difficult to understand how he could fail in this respect, because there are seven distinctly contrasting characters [variations], and the finale consists also of many contrasts. It is the more astonishing because I selected the form of variations in order to respond to a demand made to me by Schirmer's to compose a piece which fits to the desire of band authorities. They supposedly

want as many different characters and moods in one piece as possible. That's what I did.

Several points are immediately evident in Schoenberg's letter, among them his insistence on faithfulness to his published metronome markings and the need to project the differences in character among and within the different variations. Schoenberg's fanaticism about his metronome markings was, in part, a function of his obsession with numerology which has been documented in biographical studies. The numerical correlations begin with the year of the commission, 1943, and the opus number of 43a.

Earl H. Bruning, Jr. notes other significant numerical aspects in his doctoral dissertation *A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band* (Ball State University, 1980):

"The number seven seems to be important in the composition. A seven-tone set comprises the theme. There are seven variations. The theme and the first six



variations each have total measure numbers that are divisible by seven. The tempo for the Theme, Variations I, VI, VII, and the Finale is quarter note equals 84 — the product of 12 times seven. The sum of the integers four and three — represented in the opus number and the year of composition — is seven.”

It is most unlikely and nearly impossible that these numerical similarities were accidental or coincidental. Schoenberg’s analytical and precise manner of composition put every note, every harmony, in a given place for a specific reason, and essential to the character of the theme and each variation is strict adherence to his metronome markings for each section. Upon discovering Schoenberg’s adamant convictions about the correctness of his metronome markings, Marine Band Director LtCol Timothy W. Foley consulted both the manuscript and published scores in the attempt to make this recording as faithful as possible to Schoenberg’s original tempos.

The original wind version has continued to grow in prominence and, like many

other works once thought fiendishly difficult, is now performed frequently and remains a masterpiece of the wind band repertoire. Further, its initial characterization as atonal or “dissonant” has been abandoned with the recognition that it is one of the few prominently tonal pieces in Schoenberg’s mature repertoire. About his return to tonal music, Schoenberg wrote:

A longing to return to the older style was always vigorous in me; and from time to time I had to yield to that urge. That is how and why I sometimes write tonal music. To me stylistic differences of this nature are not of a special importance. I do not know which of my compositions are better; I like them all, because I liked them when I wrote them.

Schoenberg’s affection for traditional forms is revealed in a vignette related by the conductor and scholar Jonathan Elkus, who served as a consultant for this recording: Henry Butler, a friend and colleague, was a drama student at UCLA in the 1940s. Each day at lunch Butler would try to find an empty classroom in

which to eat his bag lunch, read a book, and relax for a few minutes. He discovered a particular classroom in the music department which was vacant during every lunch period save for one lone individual who was in the room every day at the same time. This individual sat alone at a table and every day spent the lunch period listening to recordings of Strauss waltzes. At first, Butler and the anonymous stranger simply nodded in polite acknowledgement to one another. Over the period of many weeks, the two men began to become somewhat more comfortable with one another and, eventually, Butler introduced himself to his lunchtime companion. The response from the other man was, “My name is Arnold Schoenberg, and you must promise not to tell anyone that I am listening to this music every day.”

There is little doubt that Schoenberg never lost a genuine affection for tonal music and the Viennese roots from which he came. He struggled with his inborn love of traditional forms on one hand and his massive talent and intellect on the

other. The Theme and Variations, Op. 43a, is Schoenberg at his most traditional, eager to fulfill the expectations of the commission for an American work of contrasting characters and moods. Some have likened the closing measures of this work to Gershwin or a film score by Max Steiner. Was this Schoenberg’s way of providing the “American” flavor which would meet the expectations of publisher and public? We may never know the answer. However, it is entirely consistent with the character and personality of Arnold Schoenberg to cast popular forms in new, sophisticated molds.

### *“The President’s Own”*

#### UNITED STATES MARINE BAND

The Marine Band traces its origin to the fifers and drummers who marched with the Continental Marines during the Revolutionary War. The band was officially established by an Act of Congress signed by President John Adams on July 11, 1798, making the Marine Band America’s oldest musical

organization. In 1801, the band moved to its present location at Marine Barracks, Washington, DC, and now performs in John Philip Sousa Band Hall, home of "The President's Own."

The Marine Band's Presidential debut took place on New Year's Day, 1801, at a reception hosted by President John Adams. In March of that year, the band performed for the inauguration of Thomas Jefferson. Since that time, the band has performed for every Presidential Inaugural. Jefferson has been described as the "godfather" of the Marine Band, and his personal interest in the organization led him to give the Marine Band the title "The President's Own."

From the earliest days of our nation, the Marine Band's primary mission has been to provide music for the President of the United States. Whether performing for South Lawn arrival ceremonies, State dinners, receptions, or accompanying famous entertainers, Marine musicians appear at the Executive Mansion more than 200 times annually.

John Philip Sousa, the band's 17th Director, was largely responsible for establishing the Marine Band as the world famous musical organization it is today. He served as Director from 1880-1892 and during that time began to write the marches that would earn him the title "The March King." Sousa inaugurated the Marine Band's annual concert tour in 1891, a tradition continued to the present day.

Today's Marine Band is comprised of 143 of the nation's finest musicians, many who are graduates of our nation's best music schools and conservatories. Musicians are selected at auditions much like those of major symphony orchestras. Once selected, musicians enlist in the United States Marine Corps and report directly for duty with "The President's Own." More than 90 percent of Marine Band musicians serve with the band for 20 years or more.

The band's 26th Director is LtCol Timothy W. Foley. A native of Pennsylvania, he was accepted into "The President's Own" in 1968 as a clarinetist.

He later served as Assistant Director from 1979-1996 and was appointed Director in July 1996. As Director of the United States Marine Band, LtCol Foley is Music Advisor to the White House.

The United States Marine Band continues the tradition of excellence that earned it the title "The President's Own." Whether in White House performances, public concerts, or national and international tours, the music of the Marine Band is the music of America.

**The Choir of the College of William and Mary** (Williamsburg, VA) is a mixed ensemble of 72 members, all undergraduate and most with concentrations outside music. The Choir concertizes regularly both in the United States and abroad, appearing recently in France, Switzerland, Germany, the Netherlands, and England. The Choir has had the honor of performing for Her Majesty Queen Elizabeth II and was one of four choirs invited to perform in concert with the United States Marine Band at the 1997 Presidential

Inauguration in Washington, DC. This past winter, the Choir participated in Ambassador Pamela Harriman's funeral at the Washington National Cathedral. The Choir's repertoire is drawn from the great Western European choral tradition of the last 500 years as well as from choral traditions the world over. The Choir celebrates its 75th anniversary in 1997.

**James Armstrong, Jr.**, Director of Choirs and Assistant Professor of Music at the College of William and Mary, received his undergraduate degree from Princeton University and his master's and doctoral degrees from the University of Wisconsin-Madison where he studied conducting and voice with Robert Fountain. Before coming to William and Mary, Professor Armstrong held faculty appointments at Mount Holyoke College, Vassar College, and, most recently, the University of Wisconsin-Madison. His research interests range from 18-century Viennese sacred music to indigenous vocal music of South Africa and historically-informed performance.

*"The President's Own"*

**UNITED STATES MARINE BAND**

LtCol Timothy W. Foley, Director

*Personnel for this recording:*

**Piccolo**

GySgt Cynthia K. Rugolo

**Flute**

MGySgt Gail L. Gillespie

MSgt Kathryn E. Diener

GySgt Betsy J. Hill

GySgt Cynthia K. Rugolo

**Oboe**

MGySgt Elizabeth A. Schaefer

SSgt Leslye L. Barrett

MSgt Mark R. Christianson

**English Horn**

MSgt Mark R. Christianson

**E-Flat Clarinet**

SSgt Jon F. Agazzi

**B-Flat Clarinet**

MGySgt Lisa A. Kadala

GySgt Jeffrey M. Strouf

GySgt Elizabeth A. Gish

MSgt Ruth A. Schlenker

SSgt Frederick J. Vare, III

GySgt Charles H. Willett

GySgt Randall A. Riffle

GySgt Deborah B. Hanson-Gerber

GySgt Frederick D. Lemmons

SSgt Carolyn M. Sabo

MSgt Richard T. Heffler, Jr.

GySgt John C. Norton

SSgt John J. Mula

GySgt Beverly C. Burroughs

GySgt Jay E. Niepoetter

**Bass Clarinet**

MSgt Barbara A. Hancy

MSgt Olive U. Blackall

**Bassoon**

MSgt Roger C. Kantner

SSgt Christopher J. McFarlane

SSgt Bernard G. Kolle

**Contra Bassoon**

SSgt Christopher J. McFarlane

**Saxophone**

MGySgt Ronald C. Hockett

MGySgt Irvin D. Peterson, Jr.

MSgt Pasquale J. Marino

GySgt Kenneth R. Foerch

SSgt Miles C. Smith

SSgt David A. Lewis

**Trumpet/Cornet**

GySgt Kurt A. Dupuis

GySgt Richard B. Lehman

GySgt John L. Abbracciamento

SSgt Mitchell P. Gabel

MGySgt Darrell R. Grabau

SSgt Tage I. Larsen

GySgt John F. Marcellus

MSgt William S. Schuller

GySgt Nancy E. Taylor

**French Horn**

MGySgt William J. Zsembery, Jr.

MSgt Donald L. Dosch

GySgt Kristin E. Davidson

MSgt John P. Troxcl

GySgt Brett B. Widenhouse

GySgt Max E. Cripe

**Euphonium**

MSgt Paul S. Kellner, Jr.

MSgt Philip D. Franke

MSgt Dale R. Allen

**Trombone**

MGySgt Bryan R. Bourne

MGySgt Daniel K. Williams

SSgt Charles A. Casey

SSgt Larry B. Phillips

**Bass Trombone**

MGySgt Thomas D. Wilson, III

GySgt Patrick S. Corbett

**Tuba**

MGySgt Thomas R. Lyckberg

MGySgt Ronald L. Hancy

GySgt John M. Cradler

SSgt Cameron J. Gates

**Percussion**

MGySgt Matthew B. Becker

MGySgt Wayne W. Webster

MSgt Donald A. Spinelli

GySgt Steven D. Searfoss

SSgt David A. Murray

SSgt Mark D. O'Kain

SSgt Brenda S. Weckerly

**Timpani**

SSgt F. Mark Latimer

**String Bass**

SSgt Glenn A. Dewey

**Keyboard**

MSgt John E. Legg

**Harp**

SSgt Karen A. Grimsey



# Credits

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**Recording Engineer:** Bruce Leek

**Recording Assistant:** SSgt Karl J. Jackson,  
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Cushing courtesy of Jonathan Elkus and  
Russell James.

Special thanks to the Choir of the College  
of William and Mary, James Armstrong, Jr.,  
Conductor, for their participation in this  
recording.

Recorded June 23-27, 1997, at the Center  
for the Arts, George Mason University,  
Fairfax, VA.

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# American Games

Twentieth Century Classics for Winds

## *"The President's Own"*

**UNITED STATES MARINE BAND**

**LtCol Timothy W. Foley, Director**

- |   |       |
|---|-------|
| <b>1</b> American Games – Nicholas Maw .....                              | 20:20 |
| <b>2</b> Angel Camp – Charles Cushing .....                               | 15:20 |
| <i>with the Choir of the College of William and Mary</i>                  |       |
| <b>3</b> Dionysiaques, Op. 62, No. 1 – Florent Schmitt .....              | 10:12 |
| Greek Dances – Nikos Skolkattas .....                                     | 16:53 |
| <i>edited by Gunther Schuller</i>   |       |
| <b>4</b> Epirotikos ( <i>Dance from Epirus</i> ) .....                    | 1:22  |
| <b>5</b> Peloponnisiakus ( <i>Dance from Peloponnesos</i> ) .....         | 3:43  |
| <b>6</b> Kalamatianos ( <i>Dance in 7/8 time from Kalamata</i> ) .....    | 1:29  |
| <b>7</b> Pedia ke Pios to Petaxe ( <i>Children, who threw it?</i> ) ..... | 1:26  |
| <b>8</b> Kritikos ( <i>Dance from Crete</i> ) .....                       | 1:27  |
| <b>9</b> Sifneikos ( <i>Dance from Sifnos</i> ) .....                     | 1:04  |
| <b>10</b> Makedonikos ( <i>"I Lafina" Dance from Macedonia</i> ) .....    | 3:46  |
| <b>11</b> Enas Aitos ( <i>An Eagle</i> ) .....                            | 2:17  |
| <b>12</b> Theme and Variations, Op. 43a – Arnold Schoenberg .....         | 11:44 |