

🔣 🖹 wo hundred years ago, an attorney from Baltimore named Francis Scott Key penned a poem in a wave of patriotic inspiration that would later serve as the defining song of our nation. Although the text of "The Star-Spangled Banner" encapsulated a brand of fortitude and resolve that we identify as distinctly American, it was forever joined with a popular tune from the very country against which America was defending its ongoing independence. genesis of our National Anthem was indica-Acceptance of the last of the tive of the fact that our fledgling country found many of its ideas about music still dressed in European clothes. It would not be long, however, before these hand-me-downs would be absorbed into the fabric of the growing

American culture and would reemerge

as something altogether new. Over the

course of more than two centuries, ear-

ly American hymns and marching songs were mixed with elements of other pervasive and popular New World originals such as spirituals, fiddle tunes, cowboy ballads, and rags. American composers eventually found the confidence to eschew European conventions and explore uncharted territory. By the turn of the twentieth century, these converging influ-

ences were forging a diverse artistic identity that mirrored the composition of the nation itself. While the collection of music on this recording was composed during only the last hundred years of that development, it is drawn from sources and traditions that span the entire official history of our nation,

from the Revolution to the present. Each of these six works speaks our native musical language in a dialect all its own, yet their stories are firmly bound together by the authentic and indomitable fiber of the American experience.

"For 'The President's Own" JOHN WILLIAMS (B.1932)

work of John Williams has become an important part of the American musical lexicon, and has proliferated popular culture across the globe on a scale that is arguably unlike any composer since John Philip Sousa. His music for film, television, and the concert stage as well as countless significant national and international events has played a major role in defining the most recent chapter in the evolution of the "American sound."

Williams was born in Oueens, New York, in 1932. The son of a jazz drummer, he studied piano and composition at the University of California, Los Angeles. After a three-year enlistment as a musician in the Air Force, he continued his study at The Juilliard School while moonlighting as a jazz and studio pianist in New York City. He had established a successful career composing for television when he met an ambitious young director named Steven Spielberg in 1974, and the two began one of the most incredible artistic partnerships in modern filmmaking. That year, they collaborated on a film called The Sugarland Express starring Goldie Hawn and a year later teamed up again for Jaws, which garnered the 1976 Academy Award for best original score. Williams ranks among the most honored film composers of all time, with five Academy Awards, four Golden Globes, twenty-one GRAMMY awards, and seven British Academy of Film and Television Arts awards. In addition to his multiple wins, his forty-nine Oscar nominations are the most ever achieved by a living person.

Williams' close relationship with the Marine Band began in 2003, when he accepted an invitation to conduct the ensemble in a gala concert of his music given at the Kennedy Center in celebration of the organization's 205th anniversary. He returned for an encore performance in 2008 (pictured right), and the band was also chosen by the composer to perform for him when he received the Kennedy Center Honor in 2004. In 2013, Williams graciously penned his first original work for winds in more than four decades as a token of esteem for "The President's Own" and in celebration of the Marine Band's 215th anniversary.* Generously named for the ensemble by the composer, the piece combines virtuosic, intertwining lines with a series of playful themes and bright fanfares that brilliantly capture the many colors and textures of Williams' inimitable music

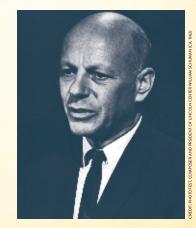
*On July 3, 2013, Williams rehearsed and recorded the new work with the Marine Band at the band's facility in Washington, D.C. A video of this collaboration along with an interview between the composer and the 27th Director of the Marine Band, Colonel Michael J. Colburn, USMC (ret.), can be viewed at www.youtube.com/usmarineband.



New England Triptych WILLIAM SCHUMAN (1910-92)

Ithough their lives were separated by nearly two centuries, a pair of influential American composers both named William were brought together in the creation of New England Triptych. William Billings was born in Boston in 1746. He was trained as a tanner and left school at age fourteen to support his family upon the death of his father. Billings was described in a contemporary account by the Reverend William Bentley as "a singular man, of moderate size, short of one leg, with one eye, without any address & with an uncommon negligence of person." An apt description of a tradesman from the latter half of the eighteenth century perhaps, but Bentley then continues to note that Billings "spake & sung & thought as a man above the common abilities... [he was] the father of our New England music. Many who have imitated him have excelled him, but none of them had better original power." Although Billings was likely self-taught as a composer, he spent considerable time around the choirs of local congregations, including the new South Church in Boston. He composed works that spoke directly to the masses during the turbulent times and were known throughout the colonies, from Vermont to South Carolina. Nearly all of his music was written for

four-part a capella chorus and his works were largely distributed in volumes published between 1770 and 1794. Although Billings would prove to be one of the most important composers of the Revolutionary period, there was no regulated avenue to financial gain by writing music at the time, and Billings died in poverty on September 26, 1800, leaving behind his widow and six children.



Like Billings, William Schuman was drawn to music but began his training in another field. Born on the island of Manhattan, Schuman played violin and banjo as a child and even formed his own salon orchestra during high school. Despite these early experiences, Schuman entered New York University's School of Commerce in 1928 to pursue a business degree while working for a local advertising agency. It wasn't until 1930, when he attended a concert by the New York Philharmonic in Carnegie Hall conducted by Arturo Toscanini, that his true passion was irrevocably brought to the surface. He would later recall, "I was astounded at seeing the sea of stringed instruments, and everybody bowing together. The visual thing alone was astonishing. But the sound! I was overwhelmed. I had never heard anything like it. The very next day, I decided to become a composer."

Schuman dropped out of school and began part-time study at the Malkin Conservatory in Boston. He also sought private lessons with the preeminent composer Roy Harris and eventually earned a degree in music education from the Teacher's College at Columbia University in New York City. He soon embarked on a multifaceted career as composer, teacher, and administrator. He taught composition at Sarah Lawrence College in Yonkers, New York, and

was later the President of both The Juilliard School and Lincoln Center for the Performing Arts. Among the many honors he achieved throughout his long and distinguished career, Schuman was awarded the inaugural Pulitzer Prize in music in 1944 for his Secular Cantata No. 2, A Free Song based on the texts of Walt Whitman.

New England Triptych remains one of Schuman's most popular works. Originally written for orchestra, the piece was born in 1943 as "William Billings Overture," but the composer soon withdrew the work and reconstituted the material into the present three-movement suite in 1956. Upon a commission from the music fraternity Pi Kappa Omicron, Schuman himself arranged and expanded the last movement for concert band and later transcribed the other two movements to complete the Triptych in its version for winds.

In a preface to the score of New England Triptych, Schuman writes:

William Billings (1746–1800) is a major figure in the history of American music. His works capture the spirit of sinewy ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period in American history. I am not alone among American composers

who feel a sense of identity with Billings, which accounts for my use of his music as a departure point. These three pieces are not a "fantasy" nor "variations" on themes of Billings, but rather a fusion of styles and musical language.

The first movement, "Be Glad then, America," is built on these lines from Billings' text:

Yea, the Lord will answer
And say unto his people—behold
I will send you corn and wine and oil
And ye shall be satisfied therewith.
Be glad then, America,
Shout and rejoice.
Fear not O land,
Be glad and rejoice.
Halleluyah!

The solo timpani intone the outlines of Billings' melody, which is then taken over by the low woodwinds and soon developed in a brilliant and aggressive wash of brass. After the main section of the hymn is cast in varied settings of the words "Be glad then, America, shout and rejoice," the timpani return, leading to a fugal section of the melody that accompanies the words "And ye shall be satisfied." The heroic climax of the movement freely adapts Billings' music to "Halleluyah!"

Billings' original music to "When Jesus

Wept" is set in a round. Schuman faithfully preserves the essence of the elder composer's moving setting of the text while employing the full array of textures available from within the band:

When Jesus wept, the falling tear in mercy flowed beyond all bound; when Jesus mourned, a trembling fear seized all the guilty world around.

"Chester" is Billings' best-known tune. Although it was originally composed as a church hymn, it was quickly adopted by the Continental Army as a popular marching song and has since taken on a patriotic character as strong as any such song of the period. Schuman's reimagining of Billings' sturdy melody honors the spirit of the original hymn as well as its transformation into an American military anthem:

Let tyrants shake their iron rod,
And slavery clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.
The foe comes on with haughty
stride,
Our troops advance with martial
noise,
Their vet'rans flee before our youth,

And gen'rals yield to beardless boys.

Memories, Very Pleasant and Rather Sad: A Charles Ives Song Set

CHARLES IVES (1874–1954)

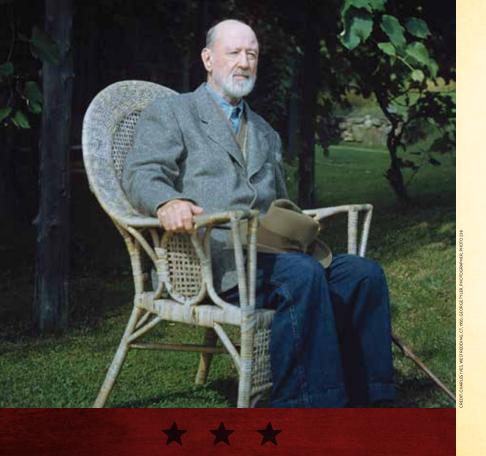
TRANSCRIBED BY JONATHAN ELKUS

Gunnery Sergeant Sara Dell'Omo, mezzo-soprano

he work of Charles Ives holds a special place in American music history. At once a conservative and experimentalist, he wrote in a vernacular that was both undeniably American and astoundingly progressive, especially for its time. His affinity for original American melodies and musical forms is evident in nearly all his music and was inspired by his fond memories of an idyllic childhood in Danbury, Connecticut. His father George, a former U.S. Army bandleader in the Civil War, was essentially the "music man" of Danbury. He directed local bands, conducted the church choir, and gave music lessons to a variety of students including his son Charles. George was both unrelentingly demanding and exceedingly supportive of Charlie's abilities. This dynamic contributed to their complicated relationship, but it was precisely this environment that served as the impetus for Charles' musical curiosity. In addition to imbuing his son with an appreciation for American musical traditions, George also encouraged him to broaden his understanding beyond the conventions of the time; lessons ventured into experimentation

with quarter-tones and often included a healthy dose of polytonality, with young lves playing piano in one key and singing in another. Perhaps most importantly, under his father's influence, Charles developed a healthy suspicion of the European conventions that still held sway over the American musical development at the time.

Ives tried to suppress his iconoclast instincts while studying with the musically conservative Horatio Parker at Yale University in New Haven, Connecticut, yet his identity as a composer quickly began to take shape. Along with tunes by Stephen Foster, Lowell Mason, and John Philip Sousa, the music of Antonin Dvořák, Johannes Brahms, and Richard Wagner rang out all around the young composer. While these diverging styles remained in the collective consciousness of all classes of people, they stayed very separate in their application to everyday life. The music written in the grand European tradition and "common" melodies from the churches, town halls, and parades in small town America each served their own distinct purpose until Ives came



along and thought nothing of combining the two in his own music.

After graduation, composing became Ives' central passion, yet it would prove to be only an avocation for much of his life. Determined that his family would not "starve on [his] dissonances," he became a highly successful pioneer in the field of life insurance by day, and in the evenings and on weekends he wrote music at a feverish rate. He composed the vast majority of his oeuvre between 1900 and 1926, but had little luck in finding musicians to play his works. After 1926, he ceased composing altogether and over the ensuing thirty years waited while the world slowly began to recognize what he had achieved. In 1947, Ives won the Pulitzer Prize in music for his Symphony No. 3 (a piece that had been completed forty years prior) which drew attention to the piles of unperformed manuscripts that were finally dusted off to reveal the scope of his accomplishments.

Nowhere is the imagination and diversity of Ives' voice more apparent than in his unparalleled collection of 114 songs, originally self-published in 1922. The songs resist universal categorization, running the gamut from those based on traditional German and Italian models to experimental songs that, in the characteristic words of Ives himself, "cannot be sung, and if they could, perhaps might prefer, if

they had a say, to remain as they are; that is, 'in the leaf.'" It is among his songs that one finds the music that is arguably lves' most personal. The songs span his entire career as a musician and provide a profoundly intimate look at both the memories and artistic ideals held dearest by the composer.

The present suite of songs was specifically selected by the twenty-seventh Director of the Marine Band, Colonel Michael J. Colburn (ret.), and freely arranged for "The President's Own" by noted Ives scholar Jonathan Elkus. This collection brings together six of Ives' most nostalgic vignettes: magical images of the circus coming to town, a boy's unbridled excitement for the opening curtain at the opera house, and the warm memories of his hometown, his family, and especially of his father, the golden sound of his cornet singing out familiar and comforting tunes in the distance.

1. Remembrance

A sound of the distant horn O'ershadowed lake is borne: My father's song.

2. Memories

a. Very Pleasant

We're sitting at the op'ra house, the op'ra house, the op'ra house

We're waiting for the curtain to arise with wonders for our eves:

We're feeling pretty gay, and well we may. "O Jimmy, look" I say,

"The band is tuning up and soon will start to play!"

We whistle and we hum, beat time with the drum

We whistle and we hum, beat time with the drum

We're sitting at the op'ra house, the op'ra house, the op'ra house,

A waiting for the curtain to arise with wonders for our eves:

A feeling of expectancy, a certain kind of ecstasy;

Expectancy and ecstasy, expectancy and ecstasy! Curtain!

b. Rather Sad

From the street a strain on my ear doth fall, A tune as threadbare as that "old red shawl:" It is tattered, it is torn, it shows signs of being worn:

It's the tune my uncle hummed from early morn

But 'twas sad and seemed to slow up both his feet:

I can see him shuffling down, to the barn or to the town. A-humming.

3. Circus Band

All summer long, we boys dreamed 'bout big circus joys!

Down Main Street comes the band. Oh, "Ain't it a grand and glorious noise!" Horses prancing, Knights advancing, Helmets gleaming, Pennants streaming, Cleopatra's on her throne! That golden hair is all her own!

Where is the lady all in pink? Last year, she waved to me I think

Can she have died? Can! That! Rot! She is passing, but she sees me not!

4. The Things Our Fathers Loved (...and the greatest of these was Liberty)

I think there must be a place in the soul all made of tunes.

of tunes of long ago:

I hear the organ on the Main Street corner; Aunt Sarah humming gospels; summer evenings,

The village cornet band, playing in the square, The town's Red. White, and Blue. All Red, White, and Blue

Now! Hear the songs! I know not what are the words. But they sing in my soul Of the things our Fathers loved.

5. Old Home Day

"Go, my songs! Draw Daphnis from the city."

A minor tune from Todd's Opera House comes to me as I cross the square; There, we boys used to shout the songs that rouse the hearts of the brave and fair, Of the brave and fair

As we march along down Main Street behind the village band, The dear old trees with their arch of leaves. seem to grasp us by the hand While we step along to the tune of an Irish Glad but wistful sounds of the old church bell. For underneath's a note of sadness: "Old hometown" farewell

A corner lot, a white picket fence, daisies almost everywhere: There, we boys used to play "One old cat," and base hits filled the air. Filled the summer air

As we march along on Main Street, of that "Down East" Yankee town. Comes a sign of life from the "3rd Corps" fife: Strains of an old breakdown. While we step along to the tune of an Irish Comes another sound we all know well.

It takes us way back, forty years: That little red schoolhouse bell.

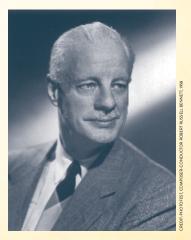
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Symphonic Songs for Band ROBERT RUSSELL BENNETT (1894-1981)

Ithough they moved in different circles during their careers, Charles Ives and Robert Russell Bennett were kindred spirits as composers. Just as Ives composed through the lens of his childhood memories of small town New England life, Bennett's music was also deeply rooted in the vivid experiences of his Midwest upbringing in and around Kansas City, Missouri.

Bennett was perhaps the most successful musical "ghost writer" of the twentieth century. He was an incredibly important orchestrator during the golden age of Broadway, bringing to life the music of other composers such as Jerome Kern, Cole Porter, George Gershwin, and Richard Rodgers. Bennett provided the orchestrations for more than 300 musicals anchored by an incomparable collection of the most famous shows ever written, including Oklahoma, Showboat, Annie Get Your Gun, The King and I, South Pacific, and The Sound of Music.

Bennett's trip to Broadway came through the heartland of America, where he grew up in a very musical family. His father was a violinist with the Kansas City Symphony and also played trumpet for the opera. His mother played piano and served as his first teacher. Young Bennett showed a tremendous affinity for music and was greatly influenced by his parents' early instruction. After secondary school, Bennett worked as a freelance musician in Kansas City with both the symphony and in the dance halls, movie theaters, and pit orchestras throughout town. He used his earnings to study composition, and in 1916, he packed up



all of his earthly possessions and a few hundred dollars and moved to New York City. He found work as a copyist with the publishing house G. Schirmer, but decided the following year to volunteer for the Army. He was given a contract for limited service due to a bout with childhood polio and was made director of the 70th Infantry Band at Camp Funston, Kansas. A wave of Spanish Flu swept through the unit in 1918 and Bennett was discharged back to New York, where he resumed his career. He soon connected with Kern and began his meteoric rise as an invaluable musical contributor to both Broadway and television.

Throughout his successful career in the world of commercial music. Bennett never lost his desire to be a serious independent composer. His catalogue of original concert works is easily as extensive as his work for Broadway and the small screen. In 1926, after orchestrating sixty musicals, he temporarily left his lucrative career in New York to relocate to Paris to study classical composition with the famed teacher Nadia Boulanger. When asked about his work in popular music, Bennett once said in an interview, "Don't confuse this with music. ... I make my living with the Gershwins, the Porters, and the Kerns, but for my own consumption, no. When I have time to myself, I study the scores of the great masters." When his mother once

dismissed ragtime as trash, Bennett recounted that it turned him into "a lifelong musical snob." Despite the fact that he sometimes derided his popular work, many of the elements of that music saturate his "serious" works, and the ragtime and dance music influences of his youth became a central character in some of his best-loved pieces. Nowhere is this more apparent than in his many original works for the concert hand

Composed in 1957, Symphonic Songs for Band was commissioned for the National Intercollegiate Band by Kappa Kappa Psi and Tau Beta Sigma, national honorary band fraternity and sorority. Cast in three movements, Serenade, Spiritual, and Celebration, the suite reveals both Bennett's dexterity as a composer and his nostalgic affection for bygone days.

In his program note for a 1958 performance of the piece by the Goldman Band, the composer wrote:

Symphonic Songs are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Serenade has the feeling of strumming, from which the title is obtained, otherwise

Psalm for Band Vincent Persichetti (1915-87)

it bears little resemblance to the serenades of Mozart. The Spiritual may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it is. The Celebration recalls an old-time county fair with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.

Symphonic Songs for Band was premièred in the Salt Lake Tabernacle in Salt Lake City on Aug. 24, 1957, by the National Intercollegiate Band under the direction of Lieutenant Colonel William F. Santelmann, who had recently retired as the twenty-first Director of the United States Marine Band, Since its première, Symphonic Songs for Band has become one the most frequently performed works in the wind band repertoire. For a musician who struggled throughout his life to choose between the artistry of serious classical composition and the popular music that is so intertwined with American life, Bennett would ultimately find his way by melding those seemingly disparate musical worlds together.

Tincent Persichetti was a native of Philadelphia and spent the majority of his life connected to the city. He was born in 1915, and although neither of his parents were musicians, he was enrolled in classes at the Combs College of Music at age five where he studied piano and organ and later added tuba, double bass, and composition to his academic pursuits. As a preteen, he was already largely financing his own education with freelance performing as an accompanist, organist, and staff pianist for radio. By age fourteen, his original works were being publically performed. He earned his bachelor's degree from Combs College in 1935 and was immediately offered a faculty position there, beginning a lifelong commitment to teaching composition. By age twenty, Persichetti was head of the theory and composition departments at Combs while he simultaneously continued his own education on multiple fronts. He studied conducting with the great Fritz Reiner at the Curtis Institute and piano with Olga Samaroff at the Philadelphia Conservatory. He eventually earned both a master's and doctorate degree from the Philadelphia Conservatory in 1941 and 1945 respectively, while concurrently serving as head of their theory and composition

department. In 1947, William Schuman invited Persichetti to join the faculty of The Juilliard School of Music and he assumed chairmanship of the composition department in 1963. Counted among his students are some of the most influential composers of the past fifty years, including Einojuhani Rautavaara, Steven Gellman, Peter Schickele (P.D.Q. Bach), Toshi Ichiyanagi, Robert Witt, and Philip Glass. In addition to his considerable compositional output and service as a dedicated mentor to others, Persichetti also wrote one of the definitive books on modern compositional techniques, Twentieth Century Harmony: Creative Aspects and Practice.

There are few major American composers that made a more substantial contribution to the wind band repertoire in the latter half of the twentieth century than Persichetti. He wrote fourteen works for winds, and his dedication to this ensemble spanned his entire career, from his Serenade for ten wind instruments, Opus 1 to his Parable for Band, Opus 121. His landmark work, A Lincoln Address, for narrator and band is based on the text of Lincoln's second inaugural address and was written for Richard Nixon's second inauguration. The piece not only brought Persichetti's music to

international attention, it reinforced the idea that the concert band could be a medium for substantive and serious composition. His works for band run the gamut from weightier efforts such as Masquerade and the Symphony for Band (both previously recorded by the Marine Band as part of this Educational Series) to shorter works like Psalm.



PAPERS IN THE IRVINGS. GILMORE MUSICI

19

Finale from Symphony No. 3

AARON COPLAND (1900–90)
TRANSCRIBED BY MSGT DONALD PATTERSON*

In an interview with Bruce Duffie, Persichetti elaborated on what makes for a good piece of music:

It's a work that is saying more about less instead of less about more. So a good piece would be a work that doesn't spread all over the place. One meaningful, beautiful thing after another doesn't make a good piece; to me it becomes kind of a newsreel. A piece that has a limited amount of material and spins out of this and enlarges the content toward what I call the better music of our time really makes a good piece.

The composer followed his own advice in his Psalm for Band, which is a work that germinates from a single harmonic idea. Much of Persichetti's music bears religious overtones, and the title of Psalm references the nature of singing in meditation and celebration. Beginning with a plaintive chorale for four solo clarinets, the work moves through three distinct sections and eventually arrives in what the composer describes as "a Paean culmination of the materials." Psalm for Band was commissioned by the Alpha Chapter of Pi

Kappa Omicron National Band Fraternity at the University of Louisville in Kentucky and was premièred at the College Band Directors Association National Convention in 1952 by the University of Louisville Concert Band with the composer conducting.

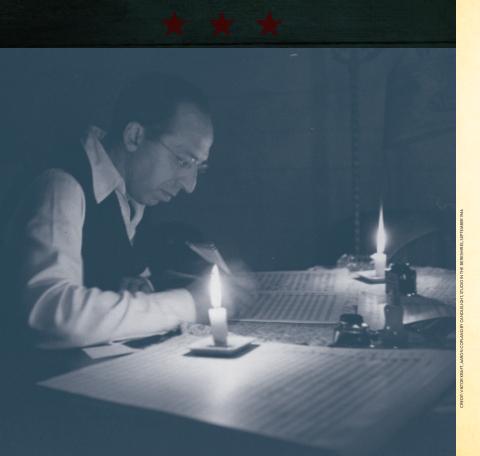
The year 2015 marks the 100th anniversary of Persichetti's birth, and Psalm is presented on this recording in celebration of his lasting contribution to both the development of the wind band repertoire and the evolution of American music in the twentieth century.

uring his long and distinguished career, Aaron Copland earned the moniker "Dean of American Music" through his tireless efforts to codify a truly original American sound. Given the substantial mark that Copland made on the development of American symphonic music, it is interesting to note that he got off to a rather late start in his musical studies. He did not begin his formal training until he was a teenager, following casual piano lessons with his sister, Like William Schuman, his interest in music was piqued when he attended his first concert at age fifteen. In 1920 he embarked on his compositional career in earnest when he was offered a scholarship to study at the American Conservatory in Fontainebleau, France, with Nadia Boulanger. After his return to the United States, Copland soon began a series of ventures designed to promote American music. He wrote extensively for important musical periodicals and along with Roger Sessions, organized the influential Copland-Sessions Concerts which featured new or rarely performed American music. These concerts introduced many to names that would later prove to be among the most important contributors to the American school of composition, including Charles Ives.

Copland also continued to develop his own compositional style. His music at the time was surprisingly progressive, with heavy influences of jazz rhythms and abstract techniques, but then rather suddenly, Copland dramatically simplified his approach and turned his attention to composing in a more open and accessible language. During an incredibly productive period between 1936 and 1948, Copland subsequently penned some of his most enduring works, including the ballets Billy the Kid, Rodeo, and Appalachian Spring; the celebrated Lincoln Portrait; and his substantial Third Symphony.

The fact that this fertile, populist period in Copland's career coincided with the start of the Second World War could not have been more fortuitous. In 1942, he penned the Fanfare for the Common Man as part of a project led by Sir Eugene Goossens and the Cincinnati Symphony Orchestra that produced several fanfares from prominent composers. The following year, Copland received a perfectly timed commission from The Koussevitzky Foundation for a large-scale symphony. In preceding years, he had already worked out several themes with the intention of crafting

*Member, U.S. Marine Band



a symphony, and Koussevitzky's commission gave Copland the impetus to tie those themes together. He noted, "I knew exactly the kind of music he [Koussevitzky] enjoyed conducting and the sentiments he brought to it, and I knew the sound of his orchestra, so I had every reason to do my darndest to write a symphony in the grand manner." Despite sketching much of the thematic material beforehand, it took Copland a full two years to craft the Symphony that would turn out to be his longest exclusively instrumental opus. He began work in the summer of 1944 and finished in September 1946, barely in time to make preparations for the October 18 première with Koussevitzky conducting the Boston Symphony Orchestra. As the venerable maestro hurried offstage after the first performance, he declared: "There is no doubt about it-this is the greatest American symphony. It goes from the heart to the heart. He is the greatest American composer."

At the core of the Symphony was a reworking of the Fanfare for the Common Man Copland had written three years prior. It seems as though he planned on the inclusion of the fanfare from the beginning as a culminating gesture for his grand American symphony. In a 1944 letter to Copland about his work on the symphony, fellow composer David Diamond wrote, "Make it a really KO [knock

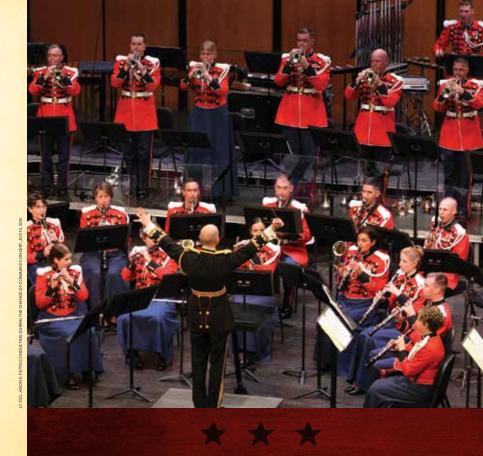
out] symphony. And do, please use the fanfare material." Appearing in the massive finale of the work, which is by far the longest and most complex of the four movements, the fanfare provides the nucleus for both the introduction and apotheosis of the movement and is surrounded by and intertwined with a collection of beautifully contrasting themes.

Critics were decidedly split on Copland's achievement. Some declared it a hollow and superficial effort, impressive in scale and spirit but lacking in any meaningful substance. A 1946 review in Time magazine famously noted that "there was enough original music in the Third's forty minutes, and so skilled a reworking of the old, that it would undoubtedly add to Aaron Copland's popularity—a kind of popularity that seemed to keep him too busy to be a great composer." In the intervening years, many others have taken a different view. In 1987, K. Robert Schwarz described the symphony as one of those works that "every so often in a nation's history ... captures the mood of a people, that speaks a shared language of hope, conviction, and affirmation." Leonard Bernstein championed the work throughout his career, once declaring "the Symphony has become an American monument like the Washington Monument or the Lincoln Memorial..."

Despite Bernstein's enthusiasm, he shared a common view that in Copland's efforts to make a grand musical gesture, the finale of the work had been overdeveloped to gargantuan proportions. When Bernstein conducted the work on tour in Israel in 1947, he brazenly took it upon himself to make a substantial cut toward the end of the movement. Copland was initially dismayed and even offended by the unauthorized alteration, but he later begrudgingly agreed to the cut in the next publication of the score and even twice recorded the work in the cut version. Still, many composers and scholars have questioned the wisdom of the cut, as it removes the dramatic return of one of the movement's primary themes. Noted musicologist William Malloch urged consideration for the missing material: "Even as it stands, the ending is clearly overwritten. The cut did not solve the problem, and as long as it's going to be overwritten anyway, it might as well be good and overwritten." Even Copland himself once conceded, "It certainly would be interesting to hear the work performed as I originally conceived it." The present recording features a transcription of the finale of the Third Symphony by Marine Band arranger Master Sergeant Donald Patterson. Crafted

specifically for "The President's Own," this transcription is taken from the score Copland originally composed in 1946 and restores the music lost in the cut version published the following year.

Copland did not intend to write the defining American symphony of the time, nor did he compose it with a specific program in mind. In notes written by the composer for the première and later recounted in his autobiography, he admits, "If I forced myself, I could invent an ideological basis for the Third Symphony. But if I did, I'd be bluffing-or at any rate, adding something ex post facto, something that might or might not be true but that played no role at the moment of creation." He would only go so far as to say that the symphony "intended to reflect the euphoric spirit of the country at the time." Whatever his initial intention, Copland's cornerstone contribution to symphonic repertoire helped galvanize a nation's patriotism at a time when it was needed most, and it continues to stand as a monumental pillar in America's unique musical heritage.



Lieutenant Colonel Jason K. Fettig

DIRECTOR, "THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

ieutenant Colonel Jason K. Fettig is the 28th Director of "The President's Own" United States Marine Band. He joined in 1997 as a clarinetist and soon became a frequently featured soloist with both the band and the Marine Chamber Orchestra. After serving four years in the organization, he was selected as an Assistant Director, and he conducted his first concert with the Marine Band Aug. 1, 2001. He was commissioned a first lieutenant in July 2002, promoted to captain in August 2003, and became the band's Executive Officer the following year. He was promoted to major in August 2007 and to his present rank in July 2014 one week before assuming leadership of "The President's Own."

As Director, Lt. Col. Fettig is the music adviser to the White House and 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 historic Gridiron Club, a position held by every Marine Band Director since John Philip Sousa. He leads frequent concerts throughout the Washington, D.C., area and across the country during the band's annual national tour and live performances by the Marine Band under his direction and are often heard on National Public Radio.



Lt. Col. Fettig is a fervent advocate for both traditional and contemporary American music and remains dedicated to the ongoing development of the wind band repertoire. In recent years, he has conducted the world premières of substantial new works by James Stephenson, Jacob Bancks, and David Rakowski.

Throughout his career with the Marine Band, Lt. Col. Fettig has been deeply committed to music education and has taken an active role in the evolution and expansion of the many educational initiatives of "The President's Own." In addition to helping refine the Music in the Schools and Music in the High Schools programs, he has spearheaded efforts to maintain a significant presence in the Washington, D.C., public schools through a series of clinics that bring Marine Band musicians side-by-side with middle and high school music students. He also began an interactive and theatrical Young People's Concert series in 2006 and has authored, hosted, and conducted this popular annual event since its inception.

Lt. Col. Fettig is a 1993 graduate of Manchester Central High School in New Hampshire and holds two bachelor's degrees from the University of Massachusetts, Amherst (UMass) in both clarinet performance (1997) and music education with an emphasis in conducting (1998). In 2005, he earned a master's degree in orchestral conducting at the University of Maryland, College Park (UMD) where he served as assistant conductor for two productions of the Maryland Opera Studio. He studied clarinet with Michael Sussman and

David Martins, and his principal conducting teachers were Malcolm W. Rowell and James Ross. Additionally, Lt. Col. Fettig has participated in workshops with several renowned conductors including Osmo Vänskä and Otto Werner Mueller.

Representing the Marine Band on numerous occasions as a soloist, adjudicator, conductor, and clinician, Lt. Col. Fettig has conducted concert bands and orchestras for all-state and honor festivals and has returned to both of his college alma maters as a guest conductor, leading the top wind ensembles in concert at UMass in 2003 and at UMD in 2007. In 2014, he was elected as a member of the prestigious American Bandmasters Association.

Gunnery Sergeant Sara Dell'Omo

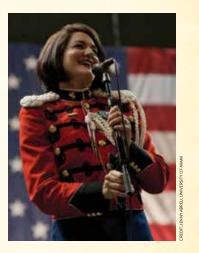
MEZZO-SOPRANO, UNITED STATES MARINE BAND

ezzo-soprano vocalist and concert moderator Gunnery Sergeant Sara Dell'Omo of Jacksonville, Texas, joined "The President's Own" United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history.

Gunnery Sgt. Dell'Omo began her musical instruction on piano at age 9 and voice at age 16. After graduating from Jacksonville High School in 1997, she attended the University of North Texas in Denton and earned a bachelor's degree in vocal performance in 2001. In 2008 she was named a regional finalist in the Mid-Atlantic Metropolitan Opera National Council Auditions.

Prior to joining "The President's Own," she was a member of the U.S. Army Band's Army Chorale at Fort Myer in Arlington, Va.

As Marine Band vocalist and concert moderator, Gunnery Sgt. Dell'Omo is a soloist at White House State Dinners and the Commandant of the Marine Corps' residence, and a featured performer in the annual musical productions of Washington's Gridiron Club and Military Order of the Carabao. She performs regularly in the Washington, D.C., area and across the country during the band's annual concert tour.



Gunnery Sgt. Dell'Omo, the daughter of MariaGrazia Sheffield of Fort Worth, Texas, and Brad Sheffield of Tyler, Texas, currently resides in Burke, Va., with her husband Staff Sergeant Tom Dell'Omo, a percussionist with the U.S. Army Band at Fort Myer, Va., and their children

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

Established by an Act of Congress in 1798, the United States Marine Band is America's oldest continuously active professional musical organization. Its 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 Thomas Jefferson's inauguration and is believed to have performed for every presidential inaugural since. An accomplished musician himself, Jefferson is credited with giving the Marine Band its title, "The President's Own."

Whether performing for State Dinners or South Lawn arrivals, events of national significance, or receptions, Marine Band musicians appear at the White House an average of 200 times each year. Every fall, the Marine Band performs throughout a portion of the continental United States during its National Concert Tour, a tradition initiated in 1891 by "The March King" John Philip Sousa, who was the band's legendary 17th Director from 1880-92.

While the Marine Band is firmly dedicated

to preserving the musical traditions established over its long history, it is equally committed to serving as a leading ensemble in the development of new repertoire for winds. In recent years, "The President's Own" has commissioned David Rakowski's Ten of a Kind (Symphony No. 2), "Scamp" by Pulitzer Prize-winning composer Melinda Wagner, and Flourishes and Meditations on a Renaissance Theme by Michael Gandolfi. Additionally, the band has premièred works by composers such as Scott Lindroth, James Stephenson, Gerard Schwarz, Jacob Bancks, and Laurence Bitensky, "The President's Own" also continues to attract prominent guest conductors to its podium including Osmo Vänskä, Leonard Slatkin, José Serebrier, Gerard Schwarz, Giancarlo Guerrero, and John Williams. During its bicentennial year in 1998, the Marine Band was the very first ensemble inducted into the Classical Music Hall of Fame in Cincinnati.

For more than two hundred years, the Marine Band has been an integral part of countless events that have helped shape the nation's identity and unique artistic culture. Now well into its third century of bringing music to the White House and to the American public, "The President's Own" continues to affirm that the arts are an invaluable bridge between people.

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RECORDING PERSONNEL

PICCOLO

SSgt Courtney Morton

FLUTE

SSgt Ellen Dooley MGySgt Betsy Hill* GySgt Elisabeth Plunk SSgt Kara Santos

OBOE/ENGLISH HORN

MSgt Leslye Barrett* SSgt Joseph DeLuccio SSgt Trevor Mowry* SSgt Tessa Vinson

E-FLAT CLARINET

GySgt Michelle Urzynicok

B-FLAT CLARINET

GySgt William Bernier
SSgt Parker Gaims
MSgt Vicki Gotcher
SSgt Christopher Grant
MGySgt Deborah Hanson-Gerber
SSgt Joseph LeBlanc
MGySgt Ruth McDonald
SSgt Patrick Morgan

MGySgt Janice Murphy GySgt Harry Ong SSgt Rachel Siegel MGySgt Jeffrey Strouf* MSgt Frederick Vare

BASS CLARINET

MSgt Jihoon Chang MGySgt Jay Niepoetter

BASSOON

MGySgt Roger Kantner GySgt Bernard Kolle MSgt Christopher McFarlane*

SAXOPHONE

SSgt Jacob Chmara GySgt Ivy Goodlett IV GySgt David Jenkins MSgt Steve Longoria* GySgt Steven Temme

CORNET/TRUMPET

MGySgt Kurt Dupuis* SSgt Brandon Eubank MSgt David Haglund MGySgt Matthew Harding* SSgt James McClarty GySgt Daniel Orban MSgt Susan Rider SSgt Jeffrey Strong

FRENCH HORN

MGySgt Max Cripe* GySgt Hilary Harding MGySgt Amy Horn SSgt Brigette Knox GySgt Greta Richard MGySgt John Troxel

EUPHONIUM

GySgt Mark Jenkins* SSgt Ryan McGeorge

TROMBONE

GySgt Samuel Barlow* GySgt Timothy Dugan SSgt Christopher Reaves

BASS TROMBONE

SSgt Daniel Brady

TUBA

MGySgt John Cradler* GySgt Franklin Crawford SSgt Simon Wildman

PERCUSSION

GySgt Jonathan Bisesi SSgt David Constantine GySgt Thomas Maloy SSgt Michael Metzger MGySgt Christopher Rose

TIMPANI

MGySgt Mark Latimer*

DOUBLE BASS

GySgt Eric Sabo

KEYBOARD

GySgt AnnaMaria Mottola* SSgt Christopher Schmitt

HARP

MSgt Karen Grimsey

VOCALIST

GySgt Sara Dell'Omo

*Principal/co-principal

CREDITS

DIRECTOR/CD BOOKLET NOTES

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PRODUCERS

Major Michelle A. Rakers and 1st Lieutenant Ryan J. Nowlin

RECORDING, EDITING, AND CD MASTERING

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LIBRARIAN

Master Gunnery Sergeant Jane Cross

CD PROJECT MANAGER

Staff Sergeant Rachel Ghadiali

CD PROJECT DESIGNER

Staff Sergeant Brian Rust

Be Glad Then, America was recorded June 16-20, 2014 at the Rachel M. Schlesinger Concert Hall at Northern Virginia Community College, Alexandria campus.

Star-Spangled Banner image is the actual 1814 flag flown over Fort McHenry. Courtesy of NMAH Smithsonian.

"For 'The President's Own'" John Williams © 2013 Marjer Publishing

New England Triptych
William Schuman
© 1957 Merion Music
(administered by Theodore Presser Company)

Memories, Very Pleasant and Rather Sad: A Charles Ives Song Set Charles Ives transcribed by Jonathan Elkus Rights administered by Peermusic

Symphonic Songs for Band Robert Russell Bennett © 1958 Chappell and Co., Ltd. (administered by Warner/Chappell Music, Inc.)

Psalm for Band
Vincent Persichetti
© 1954 Elkan-Vogel Co.
(administered by Theodore Presser Company)

Finale from Symphony No. 3 Aaron Copland transcribed by MSgt Donald Patterson © 1947 Boosey and Hawkes, Inc.

MARINE BAND RECORDING POLICY

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BE GLAD THEN, AMERICA

"THE PRESIDENT'S OWN" U.S. MARINE BAND | LT. COL. JASON K. FETTIG, DIRECTOR

1	"For 'The President's Own'"	4:25
	John Williams	
2–4	New England Triptych	
	WILLIAM SCHUMAN	
	2 "Be Glad Then, America"	5:15
	3 "When Jesus Wept"	5:38
	4 "Chester"	6:08
5-10	Memories, Very Pleasant and Rather Sad:	
	A Charles Ives Song Set	
	Charles Ives/transcribed by Jonathan Elkus	
	Gunnery Sergeant Sara Dell'Omo, mezzo-soprano	
	5 Remembrance	0:44
	6 Memories (a. Very Pleasant)	0:38
	7 Memories (b. Rather Sad)	1:37
	8 The Circus Band	2:08
	9 The Things Our Fathers Loved	1:39
	10 Old Home Day	3:10
11-13	Symphonic Songs for Band	
	ROBERT RUSSELL BENNETT	
	11 Serenade	4:16
	12 Spiritual	4:36
	13 Celebration	4:41
14	Psalm for Band	7:50
	VINCENT PERSICHETTI	
15	Finale from Symphony No. 3	13:30
	AARON COPLAND/TRANSCRIBED BY MSGT DONALD PATTERSON*	
	Total Time	66:22
	*Member, U.S. Marine Band	