

# *The Bicentennial Collection*

CELEBRATING THE 200TH ANNIVERSARY OF  
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND



PLAYING AMERICA'S MUSIC FOR 200 YEARS

*1798<sup>o</sup> - 1998<sup>o</sup>*

# Semper Fidelis

## March

By John Philip Sousa

### CD 1: EARLY ACOUSTIC RECORDINGS (1889-1914)

- 1** Anonymous - Farewell to Dresden 2:37  
Columbia cylinder, listed in catalog dated November 30, 1891
- 2** Anonymous - Hornpipe Polka 2:08  
Recorded on early short length 3 3/4" blank, believed to have been recorded 1889
- 3** John Philip Sousa - National Fencibles 2:30  
Columbia cylinder, listed in catalog dated October 1, 1890
- 4** John Philip Sousa - Yorktown Centennial 2:20  
Columbia cylinder, listed in catalog dated October 1, 1890
- 5** Felix Mendelssohn - Wedding March from *A Midsummer Night's Dream* 1:38  
Columbia cylinder, listed in catalog dated December 22, 1890  
This cylinder damaged but playable portion is included
- 6** John Philip Sousa - Washington Post 2:32  
Columbia cylinder, listed in catalog dated September 19, 1892
- 7** John Philip Sousa - The Liberty Bell 2:39  
Columbia cylinder, listed in April 1894 catalog
- 8** John Philip Sousa - The Thunderer 2:23  
Columbia cylinder, listed in catalog dated March 15, 1895
- 9** Tom Clark - Belle of New York 2:47  
Columbia cylinder Cat. 54, listed in catalog dated November 1896
- 10** Shaw-Beckett - The Red, White and Blue 2:33  
Columbia cylinder Cat. 353, listed in catalog dated June 1897  
Announcement by Columbia employee Len Spencer
- 11** Eduard Jackobowski - Selections from *Erminie* 2:37  
Columbia cylinder Cat. 231, listed in catalog dated June 1897

<b>12</b> Francesco Fanciulli - Old Hickory	2:23
Columbia cylinder Cat. 62, listed in catalog dated June 1897	
<b>13</b> John Philip Sousa - Manhattan Beach	2:25
Columbia cylinder, listed in catalog dated June 1897	
<b>14</b> Abe Holzmam - Smoky Mokes	1:53
Berliner disc Cat. 0500, recorded September 20, 1899	
<b>15</b> William H. Santelmann - Old Club March	2:10
Berliner disc Cat. 0503, recorded September 18, 1899	
<b>16</b> William H. Santelmann - Admiral Dewey March	2:04
Berliner disc Cat. 0504, recorded September 20, 1899	
<b>17</b> John Philip Sousa - The Picadore	2:05
Berliner disc Cat. 0591, recorded October 11, 1899	
<b>18</b> Johann Strauss, Jr. - The Merry War March	2:02
Berliner disc Cat. 0593, recorded October 11, 1899	
<b>19</b> John Philip Sousa - Semper Fidelis	1:50
Berliner disc Cat. 0581, recorded October 11, 1899	
<b>20</b> John Philip Sousa - The Coquette	2:07
Edison cylinder Cat. 10248, recorded May 1909	
<b>21</b> Carl Friedemann - Lola Waltz	2:07
Edison cylinder Cat. 10228, recorded August 1909	
<b>22</b> Carl Friedemann - Kaiser Friedrich	2:05
Edison cylinder Cat. 10296, recorded November 1909	
<b>23</b> Anonymous - Salute to Washington	2:02
Edison cylinder Cat. 10365, recorded April 1910	
<b>24</b> J. C. Heed - Southern Ideal	2:08
Edison cylinder Cat. 10465, recorded November 1910	

<b>25</b> Scott Joplin - Maple Leaf Rag	2:29
Victor Cat. 4911, Mx. B-3887-2, recorded October 15, 1906	
<b>26</b> Henriette Blanke-Belcher - Marsovia Waltzes	3:18
Victor Cat. 5690, Mx. B-6818-2, recorded February 17, 1909	
<b>27</b> Lee Sanford - Lincoln Centennial	2:57
Victor Cat. 16299-A, Mx. B-6806-1, recorded February 16, 1909	
<b>28</b> A. F. Weldon - Gate City	2:48
Victor Cat. 16299-B, Mx. B-3895-6, recorded March 20, 1914	
<b>29</b> Edwin E. Bagley - National Emblem	2:54
Victor Cat. 17577-A, Mx. B-14604-1, recorded March 21, 1914	
<b>30</b> H. L. Blankenburg - German Fidelity	2:58
Victor Cat. 17577-B, Mx. B-14606-2, recorded March 21, 1914	

## CD 2: ACOUSTIC RECORDINGS (1914-1923)

<b>1</b> Douglas S. Moore - Good Night Harvard	3:15
Victor Cat. 17603-A, Mx. B-14615-2, recorded March 22, 1914	
<b>2</b> Wilhelm Wacek - Krupp March	2:45
Victor Cat. 17656-A, Mx. B-14609-2, recorded March 21, 1914	
<b>3</b> Carl Friedemann - Grand Duke of Baden	2:40
Victor Cat. 17656-B, Mx. B-14603-2, recorded March 21, 1914	
<b>4</b> William H. Santelmann - National Capital Centennial	2:47
Victor Cat. 18768-B, Mx. B-25289-3, recorded April 30, 1921	
<b>5</b> Taylor Branson - Marine Corps Institute	3:15
Victor Cat. 18785-A, Mx. B-25278-1, recorded April 28, 1921	
<b>6</b> John Philip Sousa - The Rifle Regiment	3:00
Victor Cat. 18785-B, Mx. B-25276-2, recorded April 28, 1921	

- 7 **Charles A. Zimmerman - Anchors Aweigh** 3:17  
Victor Cat. 18817-A, Mx. B-25572-2, recorded September 26, 1921
- 8 **Richard Eilenburg - Marche Turque Patrol** 2:54  
Victor Cat. 18894-A, Mx. B-25573-2, recorded September 26, 1921
- 9 **C. L. Barnhouse - The Messenger** 3:08  
Victor Cat. 18894-B, Mx. B-25277-1, recorded April 28, 1921
- 10 **Carl Teike - Old Comrades** 4:01  
Edison Diamond Disc Cat. 50895-R, Mx. 8239-B, recorded October 5, 1921
- 11 **Frederic Chopin - Polonaise Militaire** 4:02  
Edison Diamond Disc Cat. 50922-R, Mx. 8248-A, recorded October 11, 1921
- 12 **Franz von Blon - True to the Flag** 3:28  
Edison Diamond Disc Cat. 50945-R, Mx. 8249-C, recorded October 11, 1921
- 13 **T. B. Boyer - Joyce's 71st New York Regiment** 3:38  
Edison Diamond Disc Cat. 51058-L, Mx. 8617-B, recorded October 5, 1922
- 14 **Frank H. Losey - 74th Regiment** 3:55  
Edison Diamond Disc Cat. 51058-R, Mx. 8615-A, recorded October 5, 1922
- 15 **Louis Ganne - The Father of Victory** 3:27  
Edison Diamond Disc Cat. 51311-R, Mx. 9196-B, recorded October 9, 1923
- 16 **Franz Schubert - Marche Militaire** 4:14  
Edison Diamond Disc Cat. 51311-L, Mx. 9197-B, recorded October 9, 1923
- 17 **John Philip Sousa - Washington Post** 3:45  
Edison Diamond Disc Cat. 51377-R, Mx. 9198-A, recorded October 9, 1923
- 18 **Roland F. Seitz - Brooke's Triumphant** 3:51  
Edison Diamond Disc Cat. 51483-R, Mx. 9202-A, recorded October 10, 1923

- 19 **Ernst Stieberitz - Under the Star of the Guard** 4:06  
Edison Diamond Disc Cat. 51596-L, Mx. 9201-A, recorded October 19, 1923
- 20 **Sir Edward Elgar - Pomp and Circumstance March No. 1** 4:17  
Edison Diamond Disc, unreleased disc Mx. 8240-B, recorded October 5, 1921

### CD 3: HISTORIC SOLOISTS

- 1 **Kent Kennan - Night Soliloquy** 4:29  
Donald Peck, flute soloist. Radio broadcast transcription, 1953
- 2 **Nicolai Rimsky-Korsakov - Flight of the Bumblebee** 1:12  
Clarinet section. Recorded May 14, 1959
- 3 **Luigi Bassi - Fantasic on Themes from Verdi's Rigoletto** 5:16  
Harold Malsh, clarinet soloist. Recorded July 30, 1960
- 4 **Joseph de Luca - Beautiful Colorado** 3:48  
Kenneth Douse, alto saxophone soloist. Radio broadcast transcription, 1948
- 5 **Enrico Toselli - Serenade** 2:25  
Kenneth Douse, alto saxophone soloist. Radio broadcast transcription, 1932
- 6 **Thomas V. Short - Cornet duet, "Short and Sweet" Polka** 2:26  
Soloists unknown, Columbia cylinder first listed in catalog of June 1, 1891
- 7 **Edward Llewellyn - Premier Polka** 4:01  
Arthur Whitcomb, cornet soloist. Edison cylinder no. 536, recorded August 1910
- 8 **Camille Saint-Saëns - My Heart at Thy Sweet Voice from Samson et Dalila** 4:16  
Arthur Whitcomb, cornet soloist. Edison cylinder no. 2664, recorded August 1915
- 9 **Winfred Kemp - Fantasia Capriccioso** 4:04  
Winfred Kemp, cornet soloist. Gennett no. 40463, recorded c.1934

<b>10 Edward L. Masters - La Joya</b>	3:43
Edward Masters, cornet soloist. Radio broadcast transcription, c.1947	
<b>11 Herbert L. Clarke - Stars in a Velvety Sky</b>	3:23
Robert deHart, cornet soloist. Radio broadcast transcription, c.1950	
<b>12 Arthur F. Tate - Somewhere a Voice is Calling</b>	1:16
Robert deHart, cornet soloist. Radio broadcast transcription, c.1950	
<b>13 Vincent Bach - Hungarian Melodies</b>	4:08
Charles Erwin, cornet soloist. Recorded 1959	
<b>14 Del Staigers - Carnival of Venice</b>	3:00
Fredric Erdman, cornet soloist. Radio broadcast transcription, April 1958	
<b>15 Simone Mantia - All Those Endearing Young Charms</b>	5:14
Arthur Lehman, euphonium soloist. Radio broadcast transcription, June 1957	
<b>16 Arthur Pryor - Starlight</b>	3:48
Dale Harpham, trombone soloist. Radio broadcast transcription, August 14, 1953	
<b>17 Arthur Pryor - Thoughts of Love</b>	4:32
Robert Isele, trombone soloist. Radio broadcast transcription, 1952	
<b>18 Samuel Rousseau - Piece Concertante</b>	6:33
Robert Isele, trombone soloist. Recorded May 1959	
<b>19 Arthur Pryor - Annie Laurie</b>	4:09
James Erdman, trombone soloist. Recorded 1965	

## CD 4: HISTORIC SOLOISTS (CONTINUED), WILLIAM F. SANTELMANN

<b>1 J. Edouard Barat - Andante and Scherzo</b>	5:21
Louis Saverino, tuba soloist. Radio broadcast transcription, recorded 1950	
<b>2 Pablo de Sarasate - Zigeunerweisen</b>	4:37
Charles Owen, marimba soloist. Radio broadcast transcription, recorded 1951	
<b>3 Gioachino Rossini - Largo al factotum from <i>The Barber of Seville</i></b>	4:37
William Jones, baritone. Recorded 1959	
<b>4 Ambroise Thomas - Drum Major's Aria from <i>Le Caïd</i></b>	5:19
Michael Ryan, baritone. Recorded 1987	
<b>5 David W. Reeves - Second Regiment Connecticut</b>	2:25
Taylor Branson, conducting. Victor Electrical recording Cat. 20979-B, Mx. BVE-40030-3, recorded September 24, 1927	
<b>6 Foster/arr. Guzman - Stephen Foster Melodies</b>	19:19
Taylor Branson, conducting. Recorded November 2-3, 1934 by Gennett Records (no Cat. or Mx.)	
<b>7 Louis Saverino - March of the Women Marines</b>	2:21
William F. Santelmann, conducting. RCA metal master, Mx. WD3-MB03547, c.1942	
<b>8 Traditional - The Marines' Hymn</b>	1:07
William F. Santelmann, conducting. RCA metal master, Mx. WD8-MB-1201, c.1942	
<b>9 Mikhail Glinka - Overture to <i>Ruslan and Ludmilla</i></b>	5:36
William F. Santelmann, conducting. Radio broadcast transcription, c.1945	
<b>10 John Philip Sousa - The Directorate</b>	2:26
William F. Santelmann, conducting. Radio broadcast transcription, c.1950	

- 11** **Piotr Tchaikovsky - Polonaise from *Eugene Onegin*** 4:46  
William F. Santelmann, conducting. Radio broadcast transcription, c.1950
- 12** **Camille Saint-Saëns - Marche Militaire Française** 4:30  
William F. Santelmann, conducting. Radio broadcast transcription, recorded May 1, 1953
- 13** **Kenneth Alford - On the Quarterdeck** 2:10  
William F. Santelmann, conducting. Radio broadcast transcription, c.1953
- 14** **Richard Wagner - Ride of the Valkyries from *Die Walküre*** 5:24  
William F. Santelmann, conducting. Recorded live in concert at Gammage Auditorium, Tempe, AZ. American Bandmasters Association Convention, March 30, 1984
- 15** **John Philip Sousa - Semper Fidelis** 3:06  
William F. Santelmann, conducting. Recorded live in concert at Gammage Auditorium, Tempe, AZ. American Bandmasters Association Convention, March 30, 1984

## CD 5: ALBERT F. SCHOEPPER, DALE L. HARPHAM

- 1** **Richard Wagner - Prelude to Act 3 and Bridal Chorus from *Lohengrin*** 6:31  
Albert F. Schoepper, conducting. Recorded 1959
- 2** **Howard Hanson - Chorale and Alleluia** 5:32  
Albert F. Schoepper, conducting. Recorded 1960
- 3** **Leroy Anderson - Bugler's Holiday** 2:21  
Albert F. Schoepper, conducting. RCA Cat. LSP-2687, Recorded by RCA at Crampton Auditorum, Howard University, Washington, DC, December 10, 1962
- 4** **Samuel Barber - Commando March** 2:50  
Albert F. Schoepper, conducting. RCA Cat. LSP-2687, Recorded by RCA at Crampton Auditorum, Howard University, Washington, DC, December 10, 1962

- 5** **John Philip Sousa - The Stars and Stripes Forever** 3:15  
Albert F. Schoepper, conducting. RCA Cat. LSP-2687, Recorded by RCA at Crampton Auditorum, Howard University, Washington, DC, December 10, 1962
- 6** **Edwin F. Goldman - The Chimes of Liberty** 3:04  
Albert F. Schoepper, conducting. RCA Cat. LSP-2687, Recorded by RCA at Crampton Auditorum, Howard University, Washington, DC, December 10, 1962
- 7** **Charles Belsterling - March of the Steelmen** 2:54  
Albert F. Schoepper, conducting. RCA Cat. LSP-2687, Recorded by RCA at Crampton Auditorum, Howard University, Washington, DC, December 10, 1962. Unreleased recording
- 8** **Henry Fillmore - Man of the Hour** 3:05  
Albert F. Schoepper, conducting. RCA Cat. LSP-2687, Recorded by RCA at Crampton Auditorum, Howard University, Washington, DC, December 10, 1962. Unreleased recording
- 9** **Clifton Williams - Fanfare and Allegro** 5:44  
Albert F. Schoepper, conducting. Recorded May 22, 1963
- 10** **Karl King - Purple Pageant** 3:21  
Albert F. Schoepper, conducting. Recorded January 15, 1968
- 11** **Sergei Prokofiev - Athletic Festival March, Op. 69, No. 1** 3:35  
Albert F. Schoepper, conducting. Recorded January 12, 1970
- 12** **Giuseppe Verdi - Overture to *La Forza del destino*** 7:11  
Albert F. Schoepper, conducting. Recorded in concert at the John F. Kennedy Center for the Performing Arts, Washington, DC, November 25, 1971
- 13** **Percy Grainger - Molly on the Shore** 4:06  
Dale Harpham, conducting. Radio broadcast transcription, 1958

- Paul Hindemith - *Symphony in B-flat for Concert Band* 15:45  
 14 Moderately fast, with vigor (5:59)  
 15 Andantino grazioso; Fast and gay (5:10)  
 16 Fugue (4:36)  
 Dale Harpham, conducting. Rehearsal recording February 5, 1958
- 17 John Philip Sousa - *Hail to the Spirit of Liberty* 3:11  
 Dale Harpham, conducting. Recorded in concert  
 at Departmental Auditorum, Washington, DC, April 30, 1972
- 18 Claudio Grafulla - *Washington Grays* 3:51  
 Dale Harpham, conducting. Recorded in concert  
 at Departmental Auditorum, Washington, DC, May 27, 1973

## CD 6: JACK T. KLINE, JOHN R. BOURGEOIS

- 1 Paul Hindemith - *March from Symphonic Metamorphosis* 5:07  
 Jack T. Kline, conducting. Rehearsal recording, 1974
- 2 Hector Berlioz - *Overture to Le Corsaire* 8:39  
 Jack T. Kline, conducting. Rehearsal recording, 1975
- 3 John Philip Sousa - *The Glory of the Yankee Navy* 3:35  
 Jack T. Kline, conducting. Recorded in concert at the Interlochen Bowl,  
 National Music Camp, June 27, 1978
- 4 Dmitri Shostakovich - *Festive Overture, Op. 96* 6:34  
 Jack T. Kline, conducting. Recorded in concert  
 at the Interlochen Bowl, National Music Camp, June 27, 1978
- 5 John Philip Sousa - *The Pride of the Wolverines* 3:55  
 Jack T. Kline, conducting. Recorded in concert  
 at the Interlochen Bowl, National Music Camp, June 27, 1978

- H. Owen Reed - *La Fiesta Mexicana* 23:27  
 6 Prelude and Aztec Dance (9:37)  
 7 Mass (7:13)  
 8 Carnival (6:37)  
 John R. Bourgeois, conducting. Recorded in concert  
 at the John F. Kennedy Center for the Performing Arts, March 31, 1987
- 9 Johannes Halvorsen - *Entry March of the Boyares* 5:28  
 John R. Bourgeois, conducting. Recorded in concert, Hamar, Norway, July 2, 1989
- 10 John Philip Sousa - *The Liberty Bell* 3:41  
 John R. Bourgeois, conducting. Recorded in concert  
 at the John F. Kennedy Center for the Performing Arts, July 11, 1983
- 11 Julius Fučík - *Florentiner* 5:51  
 John R. Bourgeois, conducting. Recorded in concert  
 at the John F. Kennedy Center for the Performing Arts, April 23, 1986
- 12 Hector Berlioz - *Apothéose from Symphonie funèbre et triomphale* 8:48  
 John R. Bourgeois, conducting. Recorded in Sousa Band Hall, January 15, 1985

## CD 7: TIMOTHY W. FOLEY

- Percy Grainger - *Lincolnshire Posy* 14:19  
 1 "Lisbon" (Sailor's Song) (1:25)  
 2 "Horkstow Grange" (The Miser and his Man: A Local Tragedy) (2:32)  
 3 "Rufford Park Poachers" (Poaching Song) (3:00)  
 4 "The brisk young Sailor" (returned to wed his True Love) (1:34)  
 5 "Lord Melbourne" (War Song) (3:10)  
 6 "The Lost Lady Found" (Dance Song) (2:38)  
 Timothy W. Foley, conducting. Recorded in concert  
 on tour in Brooklyn, NY, November 8, 1997

Morton Gould - *Derivations* for Clarinet and Winds 15:37

7 Warm Up (3:09)

8 Contrapuntal Blues (5:57)

9 Rag (2:16)

10 Ride Out (4:15)

Lisa Kadala, clarinet soloist. Timothy W. Foley, conducting.  
Recorded in concert at the Center for the Arts,  
George Mason University, Fairfax, VA, April 21, 1996

Morton Gould - *Symphony for Band, West Point* 19:41

11 Epitaphs (11:22)

12 Marches (8:19)

Timothy W. Foley, conducting. Recorded in concert  
at the Center for the Arts, George Mason University,  
Fairfax, VA, April 26, 1998

13 Igor Stravinsky - *Circus Polka*

Timothy W. Foley, conducting. Recorded in concert  
at Music Hall, Cincinnati, OH, May 24, 1998

14 Charles Ives - *Fugue in C*

Timothy W. Foley, conducting. Recorded in concert  
at Music Hall, Cincinnati, OH, May 24, 1998

15 J. S. Bach/Stokowski - *Chorale Prelude, "Wir Glauben all' an einen Gott"* 3:36

Timothy W. Foley, conducting. Recorded in concert  
at Music Hall, Cincinnati, OH, May 24, 1998

16 Vassili Kalinnikov - *Finale from Symphony No. 1* 8:15

Timothy W. Foley, conducting. Recorded in concert at Joseph Meyerhoff  
Symphony Hall, Baltimore, MD, April 21, 1993

17 Piotr Tchaikovsky - *Dance of the Jesters from The Snow Maiden* 4:23

Timothy W. Foley, conducting. Recorded in concert  
on tour at Symphony Hall, Boston, MA, October 31, 1997

CD 8: COMPOSERS CONDUCT:  
HUSA, COLGRASS, BENSON

Karel Husa - *Concerto for Wind Ensemble* 23:49

1 Drum Ceremony (5:23)

2 Elegy (10:20)

3 Perpetual Motion (8:06)

Karel Husa, conducting. Recorded in concert at the John F. Kennedy Center  
for the Performing Arts, Washington, DC, April 16, 1984

Michael Colgrass - *Winds of Nagual* 22:07

4 The Desert (5:47)

5 Carlos stares at the Water (2:17)

6 Gait of Power (2:01)

7 Asking twilight for calmness and power (5:01)

8 Juan Clowns for Carlos (2:19)

9 Last Conversation and Farewell (4:42)

Michael Colgrass, conducting. Recorded in concert at the John F. Kennedy Center  
for the Performing Arts, Washington, DC, April 23, 1986

10 Warren Benson - *Symphony II - "Lost Songs"* 28:22

Warren Benson, conducting. Recorded in concert at the Midwest Band  
and Orchestra Clinic, Chicago, IL, December 14, 1988



## CD 9: COMPOSERS CONDUCT AND GUEST CONDUCTORS

- 1** Warren Benson - *Wings* 5:05  
Warren Benson, conducting. Recorded in concert at the Midwest Band and Orchestra Clinic, Chicago, IL, December 14, 1988
- John Harbison - *Three City Blocks* 14:53
- 2** Fervent & Resolute (6:30)
- 3** Tough, driving (4:27)
- 4** With relentless energy (4:16)  
John Harbison, conducting. Recorded in concert at the Midwest Band and Orchestra Clinic, Chicago, IL, December 15, 1993
- 5** Ron Nelson - *Passacaglia (Homage on B-A-C-H)* 11:12  
Ron Nelson, conducting. Recorded in concert at Joseph Meyerhoff Symphony Hall, Baltimore, MD, May 8, 1994
- 6** Joseph Schwantner - *...and the mountains rising nowhere* 12:11  
Donald Hunsberger, conducting. Recorded in concert at Boston University, 1987 conference of the World Association for Symphonic Bands and Ensembles, July 21, 1987
- 7** Aaron Copland - *Emblems* 9:59  
Leonard Slatkin, conducting. Recorded in concert at DAR Constitution Hall, Washington, DC, January 26, 1998
- 8** William Schuman - *George Washington Bridge* 7:25  
Leonard Slatkin, conducting. Recorded in concert at DAR Constitution Hall, Washington, DC, January 26, 1998

- 9** Charles Ives - *Country Band March* 4:23  
Leonard Slatkin, conducting. Recorded in concert at DAR Constitution Hall, Washington, DC, January 26, 1998
- 10** Sir William Walton - *Coronation March, "Crown Imperial"* 9:33  
LtCol Sir E Vivian Dunn, H.M. Royal Marines, conducting. Recorded in concert at Departmental Auditorium, Washington, DC, at the annual conference of the American Bandmasters Association, March 1, 1973

## CD 10: GUEST CONDUCTORS

- 1** Gustav Holst - *Hammersmith, Prelude and Scherzo, op.52* 14:24  
Frederick Fennell, conducting. Recorded in concert at Boston University, 1987 conference of the World Association for Symphonic Bands and Ensembles, July 21, 1987
- Gustav Holst - *Suite No. 1 in E-flat* 10:47
- 2** Chaconne (4:50)
- 3** Intermezzo (2:48)
- 4** March (3:09)  
Frederick Fennell, conducting. Recorded in concert at Joseph Meyerhoff Symphony Hall, Baltimore, MD, April 24, 1997
- 5** Ralph Vaughan Williams - *Toccata Marziale* 5:04  
Frederick Fennell, conducting. Recorded in concert at Joseph Meyerhoff Symphony Hall, Baltimore, MD, April 24, 1997
- 6** John Philip Sousa - *The Black Horse Troop* 3:43  
Frederick Fennell, conducting. Recorded in concert at Joseph Meyerhoff Symphony Hall, Baltimore, MD, April 24, 1997
- 7** Arnold Schoenberg - *Theme and Variations, Op. 43a* 11:57  
Gunther Schuller, conducting. Recorded in concert at Music Hall, Cincinnati, OH, May 24, 1998

- 8 Percy Grainger - Colonial Song** 6:35  
 Timothy Reynish, conducting. Recorded in concert at the Center for the Arts, George Mason University, Fairfax, VA, February 22, 1998
- 9 Leonard B. Smith - Music Festival** 3:44  
 Leonard B. Smith, conducting. Recorded in concert at Gammage Auditorium, Tempe, AZ, American Bandmasters Association Convention, March 30, 1984
- 10 W. Paris Chambers - The Boys of the Old Brigade** 2:35  
 George W. Wilson, conducting. Recorded in concert at the Interlochen Bowl, National Music Camp, June 27, 1978
- 11 Kenneth Alford - H.M. Jollies** 2:37  
 LtCol John Ware, H.M. Royal Marines, conducting. Rehearsal recording, Sousa Band Hall, January 1989
- Gordon Jacob - Music for a Festival** 16:58
- 12 Intrada (1:56)**
- 13 Overture (3:49)**
- 14 Round of Seven Parts (1:59)**
- 15 Air (2:56)**
- 16 Finale (6:18)**  
 LtCol John Ware, H.M. Royal Marines, conducting.  
 Rehearsal recording, Sousa Band Hall, January 1989



*Earliest known photograph of the Marine Band, taken at Marine Barracks, Washington, D.C., 1864.*

Preparation for the Marine Band's Bicentennial encompassed hundreds of details and plans but one overriding question: How would we mark the anniversary in a permanent and significant way? Special events included concerts conducted by National Symphony Orchestra music director Leonard Slatkin, another in Cincinnati where the band would be the only musical organization inducted into the new American Classical Music Hall of Fame, and, a gala concert on July 11, 1998—the actual date of the anniversary—at the John F. Kennedy Center in Washington.

As important as were each of these events, they would be enjoyed primarily by those in attendance and vicariously by those who may hear excerpts broadcast on national radio broadcasts such as NPR's "Performance Today." We yearned for something more enduring, a document of both the anniversary and the rich history which preceded it.

The most tangible evidence of a musical organization's history is its recorded sound, and in this area we were extraordinarily fortunate. The Marine Band had been the flagship of the fledgling Columbia Phonograph Company of Washington, DC. We were also among the first ensembles sought by Emile

Berliner, inventor of the flat-disc phonograph, who conducted recording experiments directly across the street from Marine Barracks.

Ten years ago, at the celebration of the band's 190th anniversary

and the release of our first compact disc, we produced a one-disc retrospective entitled "From Fife and Drum." Experience proved helpful, but this new project would be a more massive undertaking by a factor of 10. Several major orchestras had produced recording retrospectives for their centennials. These were studied to learn both what was included and how they approached



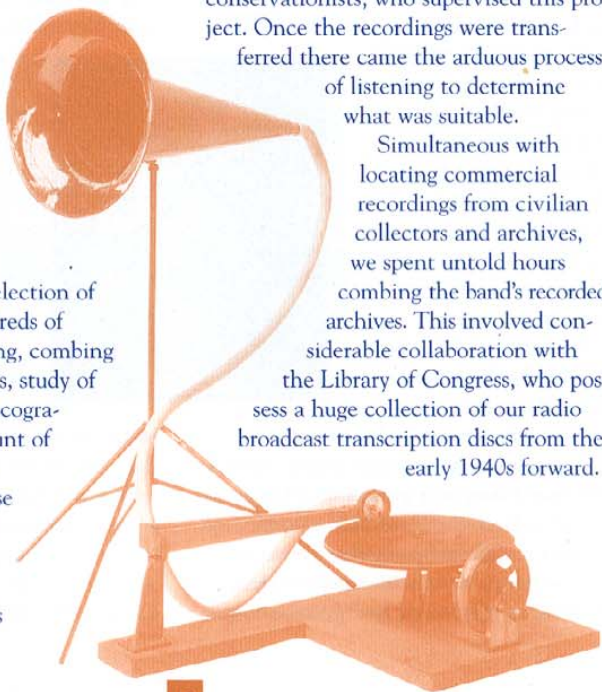
the task. But nothing could prepare us to mark 200 years of history—a legacy longer than any other professional musical organization—and one of which over 100 years was documented in recorded sound. The collection before you is the result of nearly two years of research and intensive effort. Over that time, the work resembled that of a commercial airline pilot once described as "hours of routine effort punctuated by moments of sheer terror."

Suffice it to say that selection of repertoire involved hundreds of hours of research, listening, combing through concert programs, study of commercial recording discographies, and no small amount of detective work to determine what, if any, of these recordings had survived, who had them, and whether they were willing to share them for this

project. Next we had these rare recordings transferred from original media to digital formats. In this aspect of the work we are eternally indebted to the wonderful Ward Marston, a genius by any measure and one of the world's most respected audio conservationists, who supervised this project. Once the recordings were transferred there came the arduous process

of listening to determine what was suitable.

Simultaneous with locating commercial recordings from civilian collectors and archives, we spent untold hours combing the band's recorded archives. This involved considerable collaboration with the Library of Congress, who possess a huge collection of our radio broadcast transcription discs from the early 1940s forward.



The Marine Band began radio broadcasts in 1922 and for many years had weekly broadcasts on the Mutual Broadcasting Network, NBC, and others.

Broadcasts originated from the Marine Band rehearsal hall (now named John Philip Sousa Band Hall) in Washington and were carried by telephone lines to local radio studios where acetate transcription discs were cut during the live broadcasts. Some of these discs were returned to the Marine Band for permanent retention. At the same time, the band was actively making acetate discs in our own recording studio.

By the late 1960s, the band had collected hundreds of acetates. The sheer volume was so great, and the desire for their preservation so urgent, that by special agreement they were given to the Library of Congress Recorded Sound Division for transfer to tape and permanent retention.

One of the major challenges (and frustrations) of this project has been the erratic



documentation. Many transcription discs were identified only by scrawled grease pencil abbreviations on the discs. Some were further confused by the inability of a technician to decipher them.

The phenomenon of minimal documentation was not exclusive to transcription discs. Our own tape archive suffered from

the same sins of omission, especially in regard to precise documentation of exact dates, who conducted, and so forth. While most had enough detail to allow us to eventually track down the missing information, some eluded us altogether. The process of reconstructing details is ongoing and will take years to complete.

There were many factors in the final selection process. Some decisions were made for us because, particularly in the early recordings, there was a finite group of extant recordings. Of later material, we discovered that we did not have as much on tape as we imagined. Considering that only indoor concerts

were recorded (and even those were not always captured), we found unrecoverable gaps in time.

The criteria for final selection involved several equally important factors:

1) Period Represented: Did recordings accurately reflect the performance style of the Marine Band during that period?

Among the earliest recordings, few concert works were included, but the marches and dances that fit the limits of the two- to three-minute recording format reflect distinctive performance techniques and style.

2) Repertoire: Was the repertoire indicative of the period, or did particular selections represent a specialty of the conductor? An effort was made to include repertoire which represented the band's diversity, which had never been released by the Marine Band, or had been so long out of print as to be unknown to this generation. None of



these recordings have previously been released on CD. Additional criteria sought to present the widest range of composers, to include as many band masterworks as possible, and to avoid duplication. There are only three works duplicated throughout this 10-CD set: Sousa's "Semper Fidelis,"

"Liberty Bell," and "Washington Post" marches. These Sousa marches were included twice for historic reasons and to allow comparison of recordings from different periods.

3) Performance:

Did this performance merit inclusion either by virtue of its excellence or its historic documentary value? Few of the performances on this set are taken from formal recording sessions. Most are live performances or rehearsal recordings accomplished in one take. Individual selections were not assembled from three to four

subscription concerts to create a seemingly flawless performance. No attempt was made to select performances which were not perfect over those with intangible qualities deemed musically convincing and interesting.

4) Recorded sound: Was the quality sufficient to allow listeners to enjoy the performance? Every effort was made to select recordings which exhibited the best sound. However, some important performances were included even if the sound on the only extant copy was not ideal.

5) Innate Historical Value: Did a recording document an especially significant performance or historic event? This was an important factor in selecting recordings by guest conductors—such as those in

which composers conducted their own works—and in those especially significant to the career of a particular conductor.

The repertoire for each compact disc will be discussed with reference to the above five criteria, and further explanation of the significance of the recordings will be presented. An additional essay will discuss the history of Marine Band recordings and provide background on both commercial recordings and radio broadcasts. In some cases, works will not be mentioned individually but will be covered in a broader discussion of the selections from that period. When specific recordings were chosen, this will be outlined and should give the listener a better context in which to appreciate them.

The first disc begins with the earliest known Marine Band recordings selected from the Columbia

Phonograph Company cylinders known to exist today. While the original intent was to present the material chronologically, the superb condition of “Farewell to Dresden” inspired us to make this the first selection. Its sound is exemplary.

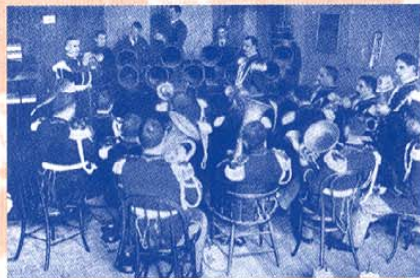
Another interesting feature is the unique announcement which begins, “For the benefit of the audience, the United States Marine Band will play ‘Farewell to

Dresden’ for the Columbia Phonograph Company of New York and Paris.” The dates listed for all the Columbia cylinders were determined by examination of the cylinders and study of Columbia catalogs from the period. Exact dates are difficult to determine, so dates in which these cylinders were first listed in the catalog are used for identification.

The “Hornpipe Polka” is perhaps the earliest. The short cylinder blank on which it was recorded is indicative of a format used as early as 1889. Six Sousa marches find an important place here. Sousa was Leader of the Marine Band from 1880 until 1892, and several of these were recorded during his tenure.

Based on his own recollections, it is doubtful that he led the Band in these recordings, although he refers in one article to recording equipment being set up during his rehearsals.

These may have been early tests in preparation for actual recording sessions. Whether Sousa presided over these performances or not, we may rightly believe that the performances reflect his influence upon the band’s performance style. Especially interesting are “Washington Post” which includes percussion—an element often eliminated in early recordings—and



“**Liberty Bell**” which includes not only a bell but spontaneous cheering at the end of the cylinder. (For those keeping track, this is not the same recording of “Washington Post” which appeared on our previous collection, “From Fife and Drum.”)

Mendelssohn’s **Wedding March from A Midsummer Night’s Dream** is the only surviving concert selection from this period and is included for that reason. The cylinder is damaged at the end, and it was therefore necessary to fade out midway through, however, we felt that enough was playable to give a sense of the performance. “**The Belle of New York**” march and **Selections from Ermiric** are both from popular operetta productions of the period and were probably in the band’s concert repertoire. “**The Red, White and Blue**” is the familiar patriotic song known today as “Columbia, Gem of the Ocean.” The final selection, “**Old Hickory March**,” was composed by the Director of that period, Francesco Fanciulli. It was almost certainly conducted by him as well from study of publicity surrounding

these recordings. Following John Philip Sousa was intimidating, and Fanciulli undoubtedly felt pressure to compose his own marches. His feelings about his predecessor were revealed when he refused to follow an order to perform a Sousa march during a Washington parade. He was subsequently arrested and relieved of command.

The Berliner discs included here were drawn largely from the fine collection at the Library of Congress in Washington. Two Sousa marches are among the Berliner recordings, including the earliest known recording of “**Semper Fidelis**,” the official march of the United States Marine Corps.

Abe Holzmann’s “**Smoky Mokes**” is indicative of the genre of early ragtime music found in minstrel shows. Syncopated tunes were highly popular with audiences, and there is no wonder that it was among the selections chosen for recording. In 1897, William F. Santelmann became Leader of the Marine Band. Two of his marches are included: his “**Old Club**” march and “**Admiral Dewey**.” Another march by a

member of the Marine Band is “**First Regiment March**” by Frank Badollet, who was also the band’s flute soloist. A number of his solos were recorded with piano by both Columbia and Berliner. The march from Johann Strauss’s operetta “**The Merry War**” was a popular concert selection of the period.

While Berliner’s flat disc phonograph was gaining interest, Thomas Edison elected to begin recording on cylinders. The band recorded on both two- and four-minute Edison cylinders, but we know that many four-minute cylinders were actually acoustically copied from his Diamond Discs, so we have focused on two-minute cylinders. Two dances provide variety from the march-intensive repertoire of the period: Sousa’s caprice entitled “**The Coquette**” and Carl Friedemann’s “**Lola Waltz**.” William H. Santelmann’s fondness for the marches of his native land is seen in the many German marches he recorded. Friedemann’s “**Kaiser Friedrich**” is among the earliest recordings. Two American selections complete the Edison cylinder recordings, “**Salute to Washington**” and “**Southern Ideal March**.”

Victor Recordings were the most commercially successful Marine Band recordings. The 15 included here give a cross-section of the repertoire. Of particular historical significance is the 1906 recording of Scott Joplin’s “**Maple Leaf Rag**” which was its first commercial recording in the United States. Henriette Blanke-Belcher’s “**Marsovia Waltzes**” must have been a popular selection for the band as it appeared in more than one recording format over the years. Several of these marches were composed by Marine Band members: Lee Sanford was a trombonist in the band, and his “**Lincoln Centennial March**” is his best known march. Another “centennial” title is William F. Santelmann’s “**National Capital Centennial**.” The frequency of such anniversary-related titles points out that the Marine Band was called upon to play at important anniversaries. It was a feature of such events to premiere a new march written for the occasion. The third Marine Band composer represented here is Taylor Branson whose great “**Marine Corps Institute**” march was a salute to the institution which continues to

provide ongoing professional education to Marines. Branson succeeded William H. Santelmann as Leader of the band.

Two American march classics are among the Victors, A.F. Weldon's "**Gate City**" and Edwin E. Bagley's "**National Emblem.**" The recording of "**Gate City**" has Weldon's march preceded by a portion of another, "In God We Trust" by Restorff, which begins with a fanfare and moves into a march variation on "My Country 'tis of Thee" before going into "**Gate City**" as written. We have no idea why this was done except perhaps to fill out the record. "**National Emblem**" is presented in all its pristine glory.

Three more fine German marches are included, Blankenburg's "**German Fidelity,**" Wacek's "**Krupp March,**" and Friedemann's "**Grand Duke of Baden.**" While music can easily transcend national boundaries, one can imagine the eyebrows that were raised during World War I to have a German-born Marine Band Leader performing German marches with such titles as "Fidelity to the Kaiser and Reich" (which was recorded although not included here).

John Philip Sousa's "**The Rifle Regiment**" is among his very finest marches composed while Leader of the Marine Band. Another American classic is Charles Zimmerman's "**Anchors Aweigh**" which, as the official song of the Navy, was recorded perhaps as a salute to the Corps's sister service. Bandmaster, composer, and publisher C.L. Barnhouse is represented with "**The Messenger March,**" a fascinating selection which band aficionados will note as the source of the opening measures for C.E. Duple's more well known march "Bravura."

Two selections show a different side of Victor's Marine Band repertoire: Moore's "**Good Night Harvard March**" opens with a soft chorale intimating sleep and then swings into a sprightly college pep song. Richard Eilenburg's "**Marche Turque Patrol**" has the evocative oriental flavor popular around the turn of the century.

For musical clarity and impact, Edison Diamond Discs are the most impressive commercial format. These heavyweight platters were virtually immune to warping and captured very realistic sound for the

period. Three German marches are among the 11 Diamond Disc selections included here: Teike's classic "**Old Comrades,**" one of the world's most popular marches, von Blon's "**True to the Flag,**" and Stieberitz's "**Under the Star of the Guard,**" which was a particular favorite of William H. Santelmann and his son, William F. Santelmann.

Another perennial international favorite is Louis Ganne's "**Father of Victory,**" which receives a very stylish performance. American marches include Sousa's "**Washington Post,**" one of only two of his marches on USMB Diamond Discs. Several other standard American marches are found here, including: Boyer's "**Joyce's 71st New York**

**Regiment,**" Losey's "**74th Regiment March,**" and Roland Seitz's "**Brooke's Triumphal,**" dedicated to bandmaster and composer Thomas P. Brooke.

The Diamond Disc recordings captured the best selection of classical transcriptions of any format except Columbia cylinders, of which only one survives. The *idée fixe* of at least two of the selections is the military connotation of Chopin's **Polonaise Militaire** and Schubert's **Marche Militaire**. Also recorded for Edison but never released is this performance of Elgar's **Pomp and Circumstance March No. 1**, heard here for the first time through the courtesy of the Edison National Historic Site.

Selecting soloists for this collection was among the most challenging aspects. There were so many people and performances from which to choose, it was necessary to limit representation to those historic soloists regularly featured on the band's radio broadcasts. The one exception is the band's current baritone vocalist, Michael Ryan, who is only the second vocalist in the band's history.

The collection begins with flutist Donald Peck performing his own transcription of Kent Kennan's "Night Soliloquy." Now principal flutist with the Chicago Symphony Orchestra, Mr. Peck was a frequently featured soloist during his tenure with the Marine Band. Two clarinet solos are included: The first has the entire section performing Rimsky-Korsakov's "Flight of the Bumblebee" (long a Marine Band virtuoso demonstration piece), and the second is Harold "Bud" Malsh's masterful performance of Bassi's *Fantasia on*



#### Themes from Verdi's *Rigoletto*.

The Marine Band had a long tradition of brilliant saxophone soloists, including the Belgian Jean Moermans and Rudy Wiedoeft. The equal of either was Kenneth Douse, whose consummate mastery of the saxophone is as amazing today as it was over 50 years ago. Two popular

Douse solos are included here: DeLuca's "Beautiful Colorado" (also well known as a euphonium solo) and the lovely "Serenade" by Toselli, which was one of his favorite encores. Douse perfected a technique of multiple

tonguing on woodwind instruments that can be heard to great effect in "Beautiful Colorado."

The cornet is the quintessential band solo instrument. We are fortunate to have solo recordings of six Marine Band solo cornetists. We attempted to select different styles of music and to include solos by the great soloist/composers such as Edward Llewellyn, Herbert L. Clarke,

Vincent Bach, and Del Staigers. Also included are two solos composed by the players themselves, Kemp's "Fantasia Capriccioso" and Masters' "La Joya." Two lyrical encores were included to provide variety and to demonstrate another side of the players' musicianship.

Few soloists were featured more frequently than euphoniumist Arthur Lehman, whose complete command and incredible consistency made him one of the world's finest players on his instrument. It is appropriate to feature him in a classic theme and variations solo by Sousa Band euphonium soloist Simone Mantia, "All Those Endearing Young Charms."

The band has been similarly blessed with fine trombone soloists. Dale Harpham, longtime assistant principal trombonist, performed a number of Arthur Pryor solos, but his favorite was "Starlight." Harpham went on to become Assistant Director and later Director of the band.

Several recordings under his baton are included later in the collection.

Perhaps the greatest trombonist the Marine Band has had among its ranks is Robert Isele, whose amazing technique and musicianship led Herbert L. Clarke to declare that Isele's playing most resembled the legendary Arthur Pryor. This was not idle flattery. For those who have never heard Robert Isele's playing, prepare to be amazed.

Two of Isele's classic solos are included here: Pryor's "Thoughts of Love" and Rousseau's "Piece Concertante." Following retirement from the Marine Band, Robert Isele spent a second career with the National Symphony Orchestra in Washington. His assistant prior to his retirement and his successor as principal trombone was James Erdman, who is featured here in an impeccable performance of Pryor's "Annie Laurie," which he performed on several Marine Band concert tours.



Soloists continue with tubist Louis Saverino in a virtuoso performance of a solo written for trumpet, Barat's "Andante and Scherzo." Saverino was principal tuba of the Marine Band for many years, but his musical talent was such that he could play virtually any instrument. He put his tuba aside for several years and performed on saxophone and contrabass clarinet. He was also a brilliant string bass player and was offered a position in the Boston Symphony by conductor Charles Munch.



Percussionist Charles Owen has become another Marine Band legend. His dazzling mallet solos set the standard for excellence as can be heard in this performance of Sarasate's violin masterpiece "Zigeunerweisen." Owen served 20 years with the Marine Band and then moved immediately to the position of principal percussionist with the Philadelphia

Orchestra, where he remained for another 20 years before taking a teaching position at the University of Michigan.

As mentioned earlier, the Marine Band has had only two vocalists in its history. Prior to 1955, one or more members of the band were pressed into service when a vocal was required. Duties of concert

moderator were handled either by a member of the band or the conductor. Shortly after taking over as Director, Colonel Albert Schoepper saw the need for a full time professional vocalist/concert moderator and hired William

Jones for the position. One of Jones' familiar selections was Rossini's "Largo al factotum." Upon Jones' retirement, Colonel Schoepper hired Michael Ryan to fill the position and he remains with the band today. He is represented with Thomas' "Drum Major's Aria."

Taylor Branson was Director of the United States Marine Band from 1927-

1940. He was the first musician hired by William H. Santelmann when Santelmann took over as Leader, and Branson went on to become concertmaster of the orchestra prior to becoming Second Leader (Assistant Director) and then Director. Several Directors of the Marine Band, including John Philip Sousa, William H. Santelmann, Taylor Branson, William F. Santelmann, and Albert Schoepper were trained primarily as violinists, although each played a band instrument as well.

Branson inaugurated "The Dream Hour," the band's most popular radio series, but we have little recorded documentation of the band under his leadership. The radio transcription discs from that period have apparently been lost. Our only representation of Branson's directorship is in the form of commercial recordings: a Victor recording of Reeves' "Second Regiment Connecticut" march and an extended selection entitled "Stephen Foster Melodies" which was arranged by Marine Band member Luis Guzman and recorded by the Gennett Recording Company of Richmond, IN.

These two Branson recordings are also among the band's only electrical recordings from that period. "Stephen Foster Melodies" is an atmospheric and revealing recording, for it features a number of the band's soloists and several interesting effects, including a train whistle, banjo, and harp.

William F. Santelmann (note the middle initial) was Director of the Marine Band from 1940-1955 and was the son of William H. Santelmann (Director 1898-1927). While fathers and sons have served in the Marine Band together and successively, this is the only case where both father and son served as Director. The first two recordings under William F. Santelmann were made during World War II and were recorded by RCA, but it is unclear whether they were issued. These transfers were made from the original metal masters obtained from the RCA vaults. "March of the Women Marines" was composed by Louis Saverino, Marine Band principal tubist, whose solo performance is found earlier on this disc. This fine march was written at the request of LtCol Santelmann for

the newly-formed group of women Marines who were being honored at Marine Barracks. Saverino wrote the march overnight, and the band performed it the next morning. It remains one of his best. The second metal master recording is "**The Marines' Hymn**" which is captured in a particularly spirited wartime performance.

The younger Santelmann, having been trained as a violinist, was knowledgeable in orchestral repertoire and enjoyed performing transcriptions. Among his favorite overtures was Glinka's "**Russlan and Ludmilla**," which he performed frequently when he was Director and guest conducted it with the band years later. Among his other standards were the Polonaise from *Eugene Onegin* of Tchaikovsky and the "**Marche Militaire Française**" of Saint-Saëns. Such grand marches were staples of his programs, and both of these performances are drawn from broadcast. Also from broadcast are two stirring marches, Sousa's "**The Directorate**" and Alford's "**On the Quarterdeck**."

The final two selections conducted by William F. Santelmann deserve special explanation. One of his favorite occasions was to guest conduct the band at annual conventions of the American Bandmasters Association, of which he was past president and longtime secretary-treasurer. He was invited to conduct the band at the 1984 A.B.A.

Convention in Tempe, Arizona, and selected his father's transcription of Wagner's "**Ride of the Valkyries**." As an encore, he was asked to follow with Sousa's "**Semper Fidelis**."

Santelmann led stirring performances of both "**Ride of the Valkyries**" and "**Semper Fidelis**" and earned a prolonged standing ovation from the audience in Gammage Auditorium. He walked off stage, took a chair and within two minutes suffered a massive heart attack and died. Attempts by emergency medical personnel to revive him were fruitless and, while everyone in attendance was greatly shocked, he had achieved what he said he wanted to do, and we were grateful that this distinguished gentleman got his last wish. On a previous occasion

some years before, he had been invited to guest conduct and had been forced to cancel due to illness. This was anathema to him, and he stated unequivocally that when his time came to meet his maker, he wanted it to occur when he was on the podium in front of the Marine Band. We searched for a recording of this

performance for years, and finally found this one in the music library at Arizona State University. What you hear are the final moments of a lifetime of making music with the Marine Band. In his final selection, he exemplified the Marines' motto "**Semper Fidelis**" – Always Faithful.

Colonel Albert Schoepper took over from William F. Santelmann and served as Director from 1955-1972. A brilliant violinist, he had been a frequent soloist with the band and orchestra prior to moving into a conducting position. He was a demanding and exacting conductor who developed extraordinary precision in his performances.

The first selection, from Wagner's *Lohengrin*, was included on the first recording he made with the band in 1959. It

remained one of his favorites, and he had planned to conduct it on the band's 200th anniversary concert on July 11, 1998. Regrettably, Colonel Schoepper suffered a stroke and passed away July 29, 1997. While he was unable to fulfill his wish, we include this selection as a tribute to him.

During his tenure as Director, Colonel Schoepper performed a number of con-

temporary original band compositions, although this is not as well known as his performances of orchestral transcriptions. Four works included here are representative of those he performed: Howard Hanson's "Chorale and Alleluia," Clifton Williams' "Fanfare and Allegro"

(winner of the first Ostwald Band Composition Contest), Samuel Barber's "Commando March," and Prokofiev's "Athletic Festival March, Op. 69, No. 1."

Six recordings are taken from an historic recording made in 1962 by RCA in a series of recordings to benefit what was then called the National Cultural Center, later re-named the John F. Kennedy Center for the Performing Arts following the President's assassination. RCA sought permission from Congress to record the premier bands of the four services and sell



those recordings to raise money to build the Kennedy Center. Upon release, the Marine Band's recording became an overwhelming best seller. In a letter to Colonel Schoepper dated January 31, 1969, General Leonard F. Chapman, Commandant of the Marine Corps, wrote: "I have just learned that 1/4 million of the records which the major service bands cut for the benefit of the John F. Kennedy Center for the Performing Arts were sold between May 1963 and August 1968. Of these, 119,000 were Marine Band records!

The Marine Band record sales totaled twice those of the Navy Band, three times those of the Army Band, and four times those of the Air Force Band."

This is one of the most stunning recordings of the Marine Band ever made. Information on the LP jacket indicates that it was engineered by the legendary Louis Layton, RCA's brilliant engineer who made many great recordings with Fritz Reiner and the Chicago Symphony Orchestra. We obtained access to the original master tapes from the RCA vaults and had them remastered by Tom

MacCluskey of RCA, who has overseen reissue of the RCA "Living Stereo" series of recordings released on CD. The sound is everything one might expect from this golden age of stereo recording. In the process of remastering, we discovered that the master tape had four additional selections not released on the original LP. Two of these compositions are included here for the first time: Charles Belsterling's "March of the Steel Men" and Henry Fillmore's "Man of the Hour."

Another of Colonel Schoepper's favorite marches was Karl King's "Purple Pageant" which he recorded in 1970 on an album entitled "A Tribute to the Marine Breed." This performance is amazing in its technical perfection. No recordings exist of the Marine Band on tour under Colonel Schoepper, but in 1971, he conducted the band in a performance at the Kennedy Center shortly after returning from tour, and he included repertoire he and the band had been performing on the road. This is essentially the 1971 tour band in a blazing performance of Verdi's overture to *La Forza del destino*.

LtCol Dale Harpham took over from Colonel Schoepper as Director from 1972-1974, having served as Assistant Director from 1955-1972. Prior to that time he was assistant principal trombonist (a recording of him playing Arthur Pryor's "Starlight" can be found on CD 4). Very few recordings exist of LtCol Harpham as Director of the Band and, while Assistant Director, his opportunities to conduct the band in concert were infrequent. We found a 1958 radio broadcast transcription of him conducting Percy Grainger's "Molly on the Shore,"

and a 1958 rehearsal recording of Paul Hindemith's **Symphony in B-flat for Concert Band**. The Hindemith recording was apparently made in preparation for an upcoming performance which was not recorded. We have also included two performances of marches which were particular favorites of his. This performance of Sousa's "Hail to the Spirit of Liberty" is the first work on his inaugural concert as the new Director of the band in 1972. Grafulla's "Washington Grays" comes from a concert the following year.

LtCol Jack Kline served as Director of the United States Marine Band from 1974-1979, having previously served as a clarinetist in the band and as Assistant Director. Among his talents was an exceptional gift as an arranger and transcriber. Throughout his career he contributed numerous fine transcriptions to the band's repertoire, many of which are still performed today.

Two fine examples of his skill open this CD, Paul Hindemith's *March from Symphonic*

*Metamorphosis* and Hector Berlioz's *Overture to Le Corsaire*. Both demonstrate the virtuosity of his work and of the ensemble challenged by his no-compromises writing for band.

The next three works were taken from a concert given at the National Music Camp at Interlochen, MI in 1978. The two Sousa marches, "The Glory of the Yankee Navy" and "The Pride of

the Wolverines" are featured to highlight LtCol Kline's long association with and devotion to the music of John Philip Sousa. During his tenure as Director, LtCol Kline conducted the band in 18 LP recordings of Sousa's music entitled "The Heritage of John Philip Sousa."

This project was made possible by the late Robert Hoe of Poughkeepsie, NY, and the recordings were sent to public libraries, educators, and band enthusiasts around the world at his expense. At the



conclusion of the project, it was said that LtCol Kline had conducted more of Sousa's music, both marches and concert selections, than any conductor other than Sousa himself.

Dmitri Shostakovich's *Festive Overture, Op. 96* has been a standard in the Marine Band's repertoire since the excellent band transcription was made by Dr. Donald Hunsberger, a former member

of the Marine Band. Dr. Hunsberger joined the band as a trombonist and later became the band's first full-time arranger. His expertise was well known to many Marine Band conductors and, while this transcription was done years after leaving the band, we continue to feel a close kinship with Dr. Hunsberger and his work.

Colonel John Bourgeois was Director of the Marine Band from 1979-1996 and served the second longest tenure of any Director in our history. He took the band on its first overseas trips, including the three-week tour of the Soviet Union in 1990. He conducted the band in 17 recordings, 11 of which were issued on compact disc. Colonel Bourgeois was responsible for greatly enhancing the public image of the band and left an impressive legacy.

Among Colonel Bourgeois' initiatives was to have the band perform annually in major concert halls such as the Kennedy Center. His first selection is a classic of the band repertoire, H. Owen Reed's *La Fiesta Mexicana*, which was premiered by the Marine Band under LtCol

William F. Santelmann on February 26, 1950. No recording could be found of the premiere performance, probably because it occurred off site at the U.S. Naval Academy in Annapolis. The Band has continued to perform it frequently over the years, and this 1987 performance captures the spirit and excitement of a live performance.

Marches were an important part of Colonel Bourgeois' repertoire, and the three chosen here are fine examples. Halvorsen's "**Entry March of the Boyares**" is taken from a concert in Hamar, Norway, in 1989. Performing this march in Norway achieved a similar response to performing Sousa in the United States. Sousa's march "**The Liberty Bell**" was recorded at the band's 185th anniversary concert in 1983. The performance uses the actual ship's bell from the World War I Liberty Ship "John Philip Sousa" which was donated to the band some years ago. Among classic international marches, one of his favorites was Fučík's "**Florentiner**," recorded at a 1986 Kennedy Center concert.

Early in his directorship, Colonel Bourgeois decided to make two "composer" recordings: The first featured Richard Wagner and the second Hector Berlioz. The primary work on the Berlioz recording was *Symphonie funèbre et triomphale*, the first full-scale symphony composed for wind band by a major composer, but one which had rarely been recorded—especially by an American band. The finale to the symphony has optional choral parts, and Colonel Bourgeois

wanted to record it that way. He contacted Paul Traver, conductor of the University of Maryland Chorus, a highly respected ensemble that has performed regularly with many of Washington's professional ensembles, including the National Symphony Orchestra. During rehearsals for the 1985 Presidential inauguration, the Marine Band and the University of Maryland Chorus came together and completed the recording of the final movement.

No less challenging than finding historic recordings was selecting live contemporary performances of the band. These represent a snapshot of the ensemble over the past six years, of which LtCol Foley has been Director for two.

Three masterworks for winds open the disc: Percy Grainger's *Lincolnshire Posy*, a classic and masterful setting of folk material, and two works by American master Morton Gould: *Derivations for Clarinet and Winds* (featuring principal clarinetist Lisa Kadala) and his 1951



*Symphony for Band, West Point*, which was commissioned for the West Point Sesquicentennial. The Grainger recording comes from a tour performance, the Gould recordings from the band's series at the Center for the Arts at George Mason University near Washington.

Three performances come from the band's performance at the induction ceremony of the American Classical Music

Hall of Fame in Cincinnati where we performed a program featuring music representing the inductees. Among these were Igor Stravinsky's *Circus Polka*, originally composed for an elephant ballet in Ringling Brothers-Barnum and Bailey Circus, Charles Ives' *Fugue in C* as arranged by James Sinclair, and Leopold

Stokowski's masterful transcription for winds of J.S. Bach's *Chorale Prelude "Wir glauben all' an einen Gott," BWV 437*.

Transcriptions remain an important part of the band's

repertoire. Russian music is particularly well suited for band, and these two are excellent examples of the genre: Glenn Cliffe Bainum's masterful transcription of the *Finale from Symphony No. 1* by Kalinnikov and Ray Cramer's setting of the brilliant *Dance of the Jesters* from Tchaikovsky's music for *The Snow Maiden*.

The final three discs in this set feature guest conductors. The band's long history of performing marches and patriotic selections remains a central and highly valued part of our mission.

Less visible but equally important to the band's artistic mission is performing significant contemporary literature for wind band. This has been an important part of the band's programming just as when John Philip Sousa introduced to Washington and the White House "new" music of composers contemporary to his time such as Brahms, Wagner, and Tchaikovsky.

Among the most treasured experiences for both performers and audiences is to hear a composer conduct his own music. The band has been privileged over the years to perform significant 20th century literature under the baton of the composers themselves, and also under distinguished interpreters who have a particu-



lar affinity with the music they have chosen. The relative rarity of having guest conductors with the Marine Band and the special combination of conductor and repertoire make these performances especially significant to us.

Karel Husa is one of this century's most highly respected composers. The winner of numerous awards, including the Pulitzer Prize for music, Husa's *Concerto for Wind Ensemble* was the winner of the first Louis and Virginia Sudler International Wind Band Composition Competition in 1983. Mr. Husa was invited to conduct the

band in his winning composition in a 1984 concert at the John F. Kennedy Center for the Performing Arts.

Michael Colgrass has enjoyed a similarly distinguished career as a composer and is also the recipient of a Pulitzer Prize for music. His *Winds of Nagual*, based on the writings of Carlos Castaneda, won

the 1985 Sudler Composition Competition, and he conducted the band in concert at the Kennedy Center in 1986.

Warren Benson, former professor of composition at the Eastman School of Music, has written for diverse instrumental ensembles and also for voice, but his wind band compositions have been among the most important of this century. He has

also enjoyed a warm relationship with the Marine Band over the years. As part of the 1988 Midwest Band and Orchestra Clinic in Chicago, Benson was invited to conduct his music with the Marine Band and to discuss his philosophy of composition. This performance of his **Symphony II—"Lost Songs"** comes from that event.

## CD NINE: COMPOSERS CONDUCT AND GUEST CONDUCTORS

**W**arren Benson's "**Wings**" is an energetic work which reflects its soaring title. This performance was part of the same 1988 event at the Midwest Band and Orchestra Clinic from which his performance of the **Symphony II** was drawn.

When the band performed at the Midwest Band Clinic again in 1993, composer John Harbison was invited to conduct his jazzy and exciting "**Three City Blocks**," which reflects the drive and excitement of urban life.

Next is another winner of the Sudler Wind Band Composition Competition, **Passacaglia (Homage on B-A-C-H)** by Ron Nelson, former professor of composition at Brown University. This work won the Sudler Competition in 1993. Dr. Nelson conducted it with the band in May of the following year at Joseph Meyerhoff Symphony Hall in Baltimore.

Dr. Donald Hunsberger, longtime con-

ductor of the Eastman Wind Ensemble and former member of the Marine Band, has commissioned, introduced, and/or championed some of this century's most important music for wind band. Among his specialties is Joseph Schwantner's ...**and the mountains rising nowhere**, which he conducted at the

1987 conference of the World Association for Symphonic Bands and Ensembles in Boston.

To begin the celebration of the Marine Band's Bicentennial year, LtCol Foley invited Leonard Slatkin, music director of the National Symphony

Orchestra, to conduct an entire concert with the band. Mr. Slatkin accepted, and the event was one which neither our musicians nor the audience will forget. Mr. Slatkin's program featured American composers, and three of the works are included here: Aaron Copland's **Emblems**, William Schuman's **George Washington Bridge**, and



Charles Ives' "Country Band March" as arranged for band by James Sinclair.

LtCol Sir F. Vivian Dunn, KCVO, OBE, FRAM, was Principal Director of Music of H.M. Royal Marines from 1953-1968. Upon his retirement he received a knighthood from Queen Elizabeth, making him only the second band musician in history to be knighted, the other being Sir Daniel Godfrey. The long friendship between the United States Marines and H.M. Royal Marines was evident between our nation's premier musical units. Sir Vivian Dunn had a long and

warm relationship with several Directors of the U.S. Marine Band. He was an amazing musician. Trained as a violinist, he was a founding member of the BBC Symphony Orchestra, performed under many of the great conductors of the era, including Sir Edward Elgar and Sir Thomas Beecham. Among the works closest to his heart was Sir William Walton's original band composition, the coronation march "Crown Imperial." This performance was recorded at the 1973 convention of the American Bandmasters Association in Washington.

No conductor of this century has had a more profound impact upon the development of the wind band than Dr. Frederick Fennell. His vision to found the Eastman Wind Ensemble and to launch a series of critically acclaimed recordings has had immeasurable value to introducing and popularizing significant wind music.

He grew up listening to the Marine Band on the radio and during high school won a trip to Washington for selling the most tickets to the Marine Band's concert in Cleveland. During his trip to Washington, Fennell came to Marine Barracks where he heard the band in rehearsal and met Capt Taylor Branson, and went on to the White House where he was introduced to President Hoover.

Dr. Fennell has guest conducted the Marine Band on several occasions over the years, one important performance being in 1987 when he conducted

Gustav Holst's *Hammersmith* at the Boston conference of the World Association for Symphonic Bands and Ensembles. It was Dr. Fennell who researched the history of this band masterpiece and discovered in our own files that the Marine Band premiered the work in 1932 at the Washington convention of the American Bandmasters

Association. Holst was to have conducted the premiere, but illness prevented him from traveling to Washington, so the premiere was conducted by Capt Taylor Branson. In the absence of a

recording of the 1932 premiere, Dr. Fennell's performance was an important one and an essential part of this collection.

In 1997 LtCol Foley invited Dr. Fennell to become the first guest conductor to take the podium for an entire concert with the Marine Band. Dr. Fennell chose to program favorites from his repertoire, and the next three selections come from





that concert. Two British band classics open this selection, Gustav Holst's **Suite No. 1 in E-flat** and Ralph Vaughan Williams' **Toccata Marziale**, both of which were introduced to many Americans by Dr. Fennell's historic 1957 recording with the Eastman Wind Ensemble.

Marches have always been near to Dr. Fennell's heart and have been an integral part of his repertoire. Dr. Fennell was in the audience in Cleveland on October 17, 1925, when the Sousa Band premiered "**Black Horse Troop**," and the mounted troops of the Cleveland National Guard joined the Sousa Band on stage.

Gunther Schuller is one of this century's most distinguished composers, conductors, and educators. He has composed more than 150 works and has been honored with a Pulitzer Prize, a Grammy Award, and numerous honorary doctorates. He guest conducted the band at the induction ceremony of the American Classical Music Hall of Fame in Arnold Schoenberg's landmark work for wind band, **Theme and Variations, Op. 43a**.

Both Schuller and Schoenberg, along with the Marine Band were 1998 inductees to the Hall of Fame.

Dr. Leonard B. Smith is the last living example of the professional civilian bandmaster/composer. Longtime cornet soloist of the Goldman Band, Dr. Smith was principal trumpet of the Detroit Symphony Orchestra and of the Ford Sunday Evening Hour broadcasts. For many years, he also anonymously performed the stirring trumpet call for the "Lone Ranger" radio broadcasts. He formed his own professional concert band in Detroit, first called the Belle Isle Concert Band and later the Detroit Concert Band. He made dozens of wonderful recordings and was especially influential in keeping alive the great American concert band tradition. In addition to his considerable skills as a performer and conductor, Dr. Smith is a gifted composer as well. This performance of his "**Music Festival March**" from 1984 captures the particular magic of a Leonard Smith march performance.

Percy Grainger's music is among the most sophisticated and evocative in the

repertoire. His **Colonial Song** is a musical representation of his affection for his native Australia. This performance was conducted by one of the world's most respected wind conductors, Timothy Reynish, of the wind and percussion faculty at the Royal Northern College of Music in Manchester, England.

W. Paris Chambers' "**Boys of the Old Brigade**" is a virtuoso display piece for the low brass of the band. This performance comes from the National Music Camp at Interlochen and is conducted by George Wilson, the longtime head of the National Music Camp and guest conductor during the band's appearance there.

The U.S. Marine Band's warm relationship with H.M. Royal Marines has been mentioned earlier. This continued in a more formal way when LtCol John

Ware, incoming Principal Director of Music of H.M. Royal Marines, asked to spend a sabbatical with the U.S. Marine Band prior to taking command of the Royal Marines. LtCol Ware spent a month in Washington observing rehearsals and working with the band. Among the fruits of his work with the band are these rehearsal recordings of Alford's "**H.M. Jollies**" the title of which is a nickname for the Royal Marines (and therefore one of their special marches), and five movements of Gordon Jacob's "**Music for a Festival**." Before his death, Gordon Jacob related to the Marine Band that we had been one of the first American ensembles to perform "**Music for a Festival**" and expressed his gratitude for helping to introduce it to America.

## The Commercial Recordings

Between the years 1889 and 1927, the Marine Band recorded over 600 separate titles for five different commercial recording companies. The availability of the earliest recordings featured on this set is the result of that collaboration.

The first and most historically significant of these companies was the Columbia Phonograph Company of Washington, DC. The Marine Band's early recordings for Columbia are considered by historians as among the very first entertainment recordings ever produced. At the time, the long-term potential for the phonograph was still seen—by Edison and others—as a dictating machine, a teaching tool for speech development, or a means by which to send recorded letters to friends and loved ones. Its value as a medium of mass entertainment was grossly underestimated.



*The U. S. Marine Band makes records for the*

### VICTOR-VICTROLA

*The ones famous artists of all nations are to be heard on Victor Records, and reproduced most perfectly on*

### The VICTROLA

The Columbia Phonograph Company was organized in January 1889. At that time, it was one of approximately 30 “local companies” under franchise from the North American Phonograph Company. Catalogs published by Columbia are the most important source of information about early Marine Band recordings. The earliest known list, dated October 1, 1890, includes 60 Marine

Band cylinders, but a notation at the top read “please destroy all previous lists,” so it is clear this was not the first list the company distributed.

A more thorough survey of all extant lists shows that the Marine Band recorded over 400 titles for Columbia during the period 1889 through September 1897. These selections were categorized in Columbia catalogs, and while not every catalog contained all selections, the largest published numbers in each category are as follows:

Airs of All Nations	15
Sacred Selections	10
Waltzes	40
Overtures & Selections from Opera	31
Marches by John Philip Sousa	26
Marches by Prof. Fanciulli	10
Misc. Marches	80
Patrols	7
Polkas	27
Schottisches	8
Yorkes	6
Galops	8
Misc. Selections	68

In addition to the recordings by the band, our soloists were also featured in their own recordings:

Clarinet [sic] and piano by Felix Iardella, Solo Clarinet, U.S. Marine Band	9
Cornet and piano by August Grosskurth, Solo Cornet, U.S. Marine Band	24
Cornet duets by the Grosskurth brothers with Marine Band accompaniment	8
Trombone solos by Louis Gebicke with Marine Band accompaniment	4

Piccolo solos by Mr. Henry Jaeger with piano, Flute soloist of U.S. Marine Band	20
Clarinet [sic] solos by Mr. William Keppler with piano acc., Solo Clarinet, U.S. Marine Band	17
Total Columbia Phonograph Company titles documented on this list:	418

Because new titles were added constantly and each list varied, this number may not account for every title the band and its soloists recorded. However, when considering the manner in which the recordings were made, the number is impressive. Catalogs of Marine Band recordings offered not only titles but parenthetical editorial comments, some of which were designed to highlight the popularity of various selections, others to draw attention to sound effects used in the recordings:

Washington Post (Always Popular)  
 Manhattan Beach (One of the Best)  
 High School Cadets (Everybody Knows This)  
 The Liberty Bell (Rivals the Famous Washington Post)  
 Columbia Phonograph March (Bright and Catchy)  
 Rock of Ages (Hymn with Bell Tolling)  
 A Trip on the Limited Express (Introducing Bell, Whistle, Sound of Moving Train, etc.)  
 Emmett's Lullaby (with crying baby)  
 Estudiantina (Spanish, with Castanets)

Frank Dorian, Assistant to the President, Columbia Phonograph Company, Inc., wrote an article in the January 1930 issue of *The Phonograph Monthly Review* entitled "Reminiscences of the Columbia Cylinder Records" based on his experiences dating from September 1889, eight months after the company's founding. The following excerpts are taken from this 1930 article:

"The United States Marine Band, with John Philip Sousa as its conductor, was then, as now, one of the best known military bands in the country. Mr. Sousa was approached on the subject of having a section of the band make some records for Columbia . . . [and] he graciously consented . . . United States Marine Band records had instant popular success and in a very short time they were in demand all over the United States and in practically every foreign country where the phonograph had been introduced."

Rare insight into the making of these early cylinders was found in an article in an early press book of clippings dating from Sousa's time as Leader of the Marine Band. While most articles in this

press book are dated, this one is not, however the surrounding articles date from the period 1889-1890. The publication appears to have been the Boston *Transcript*. An extended excerpt from the article is reproduced here:

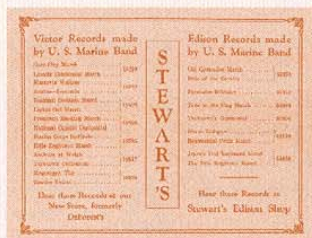
## Bottled Music

### Some Recent Remarkable Developments of the Phonograph

“A Washington correspondent of the Boston *Transcript* says: The Marine Band, which may be called the President's own, inasmuch as it supplies all the music at the White House, is rendering itself immortal just at present by having its most harmonious strains bottled in large quantities. When the performers in this wonderful band are all dead and gone, people will still be able to hear it play. Every afternoon it gives a concert in a room on E Street, below Seventh, to which no listeners are admitted save five phonographs. The instruments stand in a row on tables, and each of them is equipped with an enor-

mous brass horn. In front of the horns, the band discourses its loveliest airs in its repertoire, which are thus recorded on wax cylinders imperishably for the entertainment of people in all parts of the United States, who have simply to drop a nickel in the slot and listen to the concert. You would be very interested to see the manner in which this business of bot-

tling music is carried on. Wizard Edison runs a music bottling factory on an extensive scale at Orange, NJ, where thousands of fresh airs are turned out on wax every month. The companies that handle his talking and singing machines in various parts of the country all do such bottling on their own account, each company having a specialty. For instance, the Washington company is making a specialty just at present of band music....While the Marine Band plays into five great horns, an expert manipu-



lates the machines. Each phonograph being supplied with a smooth and fresh cylinder of wax, the expert in charge shouts into each horn separately the title of the piece to be played. When he has done this, the electric motor is turned on again, the cylinders revolve beneath the recording needles, the band starts up at a signal, and the music pours into the big trumpets until each cylinder is as full of sound impressions as it can hold.

Then the expert holds up his finger and the band comes to a full stop at the end of the next musical phrase. The five cylinders are taken off the instruments and put aside in paste-board boxes, and five more fresh ones are put on. After the title of the next piece has been shouted into each horn, the band starts up again at the signal and the process is repeated. Now and then, if there is a little space left at the end of the cylinders, the band indulges in a wild burst of applause, stamping and shouting in approbation of its own performance. [N.B. this cheering can be heard on the

Columbia recording of Sousa's "The Liberty Bell."] This passes for demonstration by a suppositious audience, of course, when one hears the phonograph reproduce it. All the cylinders are tested before being sold, to make sure that they are perfect, about 10 per cent of them being rejected as being defective. Selling at from \$1 to \$2 each, there is a fair profit on them, after the musical performers have been paid.

They are hired just as for public playing, and at the same rates. The Marine Band makes \$10 worth of cylinders every ten minutes, which mounts up during an afternoon's playing .... Every afternoon a big crowd gathers opposite the E street building to listen to the concert, and the employes [sic] of the branch of the Census Office in the rear have made a special request that the phonograph company shall leave its back windows open, in order that they may get the benefit of the music."

Another article from the same press book dated September 11, 1890, from the

Boston *Traveller* quotes Sousa's commentary on the recordings:

"Washington, DC, Sept. 11 – I had quite an interesting chat with Bandmaster Sousa of the United States Marine Band yesterday afternoon, in the course of which he said: 'The phono-

graph people were great nuisances to me for a long time, but I am not complaining much now. At first they came over to the barracks while we were rehearsing and put their machines into operation. We didn't mind it much, but when we discovered that the disks were being used and our name advertised, we put a stop to the

business. Then the agent made arrangements with us. He pays each man a dollar an hour for playing selections into the phonographs and says that he gets better results from our organization than from any other, and has experimented with the best hands in the country. Of course you understand that the entire band does not play into the phonograph. The pieces



which are advertised as being rendered by the Marine Band are played by a section of eight men."

The earlier quote by Mr. Dorian about Mr. Sousa having "graciously consented" would seem to have come following some initial tension. In reference to Sousa's comment about the recordings being made by eight musicians, we see approximately 16 musicians playing into 10 machines in a photograph from the October 1891 edition of *Phonogram* magazine (this photograph is reproduced in this booklet). One logical explanation is that between the date of the early article in the *Boston Transcript* and the photograph, Columbia began using not only more musicians but more cylinder machines. For the earliest recordings, technicians may have been concerned that using too many musicians would overwhelm the equipment, but as advances were made, the size of the group increased.

Columbia's own advertising supports the claims about the Marine Band's popularity. An October 1891 advertisement with the heading "U.S. MARINE BAND

– FINEST IN THE WORLD" is a masterpiece of early elitist marketing. It reads in part: "In the first place, of course, everybody who has a phonograph wants our records. The music of the WORLD-RENOWNED UNITED STATES MARINE BAND, which plays at the White House for President Harrison and has played for his predecessors, is not, and will never be, the cheapest band music, although our prices are very reasonable. You do not want the cheapest. You want the very best and most attractive music that money will buy. And for reproduction in the home, what can be more delightful than to hear the same band that plays for the President? Our catalogue now contains nearly two hundred selections by this most accomplished and famous band and is constantly being added to. No band music can compare to this."

Patrick Gilmore, dean of American bandmasters at the time, offered a testimonial on the Marine Band which appeared in a Columbia advertisement in the March 1892 *Phonogram*. Gilmore wrote: "I am frequently asked, as you now

ask, my opinion of the Marine Band of Washington. Well, the band cannot help being a splendid band for three reasons. First, its permanent location in Washington is a great inducement for first-class musicians to join the band. Second, the members of the Marine Band are obliged to attend a long rehearsal almost every day in the year which alone is sufficient to make them play splendidly together. Third, they are under a director, Mr. John Philip Sousa, who is a most accomplished musician, whose own compositions...give abundant evidence of his genius, originality and artistic ability. With such a leader, whose aim is perfection...is it not to be expected that the Marine Band of Washington should stand 'peerless and unrivaled on the American continent?' Go then, hear them play...and you will doubtless be convinced that Uncle Sam has a band of which the Government and the people ought to feel, and do feel, justly proud. Very sincerely yours, P.S. Gilmore"

*The Dashing Music of the United States Marine Band and Sousa's Band*

— On the Victrola

Come in and have your favorite band pieces played by these and other great organizations.

With a Victrola in your home you can enjoy a band concert whenever you wish.

The Columbia Phonograph Company moved its headquarters from Washington to New York in January 1897, a move which would have great effect upon the Marine Band. The June 1897 catalog relates the story: "On the removal of our Executive Offices to New York...we gave notice of our intention to discontinue the manufacture of United States Marine Band records, as it did not seem practicable to bring the band from Washington to New York. Such earnest expressions of regret have come from our patrons and

so great a demand has been made for Marine Band records that, regardless of obstacles, we have resumed the manufacture of records from this famous organization."

Despite the "earnest expressions," the distance between New York and Washington must have been too great. Columbia catalogs ceased to feature Marine Band recordings after 1897. During the period 1889-1897, the Marine Band recorded thousands of cylinders for

Columbia, an association which served to increase the fame of the Marine Band and to establish Columbia as a major force in the recording industry. Frank Dorian wrote: "To a very large extent, they [the Marine Band] were responsible for the rapid growth of the Columbia Company and for the still more interesting fact that it is the only survivor of the original group of phonograph companies of that early date."

### Other Marine Band Commercial Recordings

Between September 29 and December 20, 1899, the Marine Band recorded 61 discs for Emile Berliner, inventor of the flat disc gramophone. These included solo works, marches, and other compositions performed by the entire band. Berliner had a studio directly across the street from Marine Barracks and is said to have often invited Marine Band players to come to his studio after rehearsals to play into his new device in order that he might conduct tests. Several of these rare Berliner recordings are included here, although

they were notoriously difficult to transfer because of erratic speed fluctuations which are a feature of Berliner recordings. This was apparently the result of a faulty mechanism which drove the turntable on which discs were cut.

### Edison Recordings

In June 1898, the band began an association with the Edison Phonograph Company that lasted until 1923. During this period, the band recorded 29 two-minute cylinders, 34 four-minute cylinders and 18 of the state-of-the-art 10-inch Edison Diamond Discs. The Diamond Discs were reported to capture and reproduce sound so effectively that an audience seated behind a screen could not distinguish between a live and an Edison-recorded performance of a singer. As can be heard on the Diamond Discs included on this set, the sound is quite vivid and well balanced.

While the band began recording for Edison in June 1898, for an unknown reason recordings stopped for a five-year period from March 1904 until April 1909. Edison company correspondence,

supplied by Edison recording historian Ray Wile, reveals some of the negotiations to re-start the recordings. The correspondence occurs between W. H. Miller, chief recorder and head of the Edison recording division, and Frank L. Dyer, a patent attorney who was head of the National Phonograph Company from 1908-1911.

In a letter dated December 7, 1908, W. H. Miller wrote the following to Frank L. Dyer in Orange, NJ: "Mr. Dyer: - It has occurred to me that it might be a good addition to our list to have some records by the United States Marine Band. I thought it possible that you being acquainted in Washington might know of someone who could approach them and try to make some arrangements for us. I am under the impression that the government does not let the band out any more for concerts where it will interfere or compete with musicians, but in our particular case there would be no competition of this sort, as we have our regular band employed steadily and what they would do for us would not interfere in the least. If we

could make arrangements with them we could go to Washington and hire a room and record eight or ten selections. It would be wise to put Mr. Weed on this. W. H. Miller"

In his reply on December 14, 1908, Frank Dyer wrote, "Mr. W. H. Miller: I find that the Marine Band can be engaged, the cost to be \$10.00 per hour for the Leader and \$1.50 per hour for each musician. This strikes me as being very reasonable. The band, or any part thereof, can be engaged at almost any time. I find that there is a suitable Hall just across the street from the Marine Barracks in Washington which can be obtained for about \$5.00 per day. The Leader would like to know what selections you would want or suggested that we send him a catalog and he will then pick out something that is new. Let me know when you will want to go ahead with this matter, if you think the price is all right, but in the meantime I will find out the name of the Leader of the band so that you can write to him direct if necessary. F. L. D."

Miller replied two days later: "Mr. Dyer: - Replying to your memo., No.

**S**incere appreciation to General Charles C. Krulak, Commandant of the Marine Corps, whose support of this Bicentennial recording project made it possible.

**Thanks to the officers and members of the United States Marine Band who contributed to this project in meaningful ways throughout its course:**

LtCol Timothy W. Foley, Director; Maj Dennis R. Burian, Assistant Director/Executive Officer; and Capt Michael J. Colburn, Assistant Director, who endured hours of listening and evaluation of these recordings and whose musical insights were essential

**Audio Engineer:** SSgt Karl Jackson, who cataloged, researched, transferred, dubbed, supervised restoration work, checked, double and triple checked, worked tirelessly, and offered invaluable insight and guidance though every phase of this project

**Marine Band Recording Engineers represented on this project include:** Dick Bush, Ros Ritchie, Geoffrey Langdon, Don Barringer, Rodney Brown,

and Karl Jackson.

**Research Assistance:** the U.S. Marine Band Library Staff—MGySgt Mike Ressler, Chief Librarian; MSgt Dale Allen, Asst Chief Librarian; MSgt Kathy Allen, GySgt Susan Bour, SSgt Preston Mitchell, and SSgt Jane Cross, all of whom responded promptly and efficiently when asked to research obscure details and/or facts in the Band's historical files

**Design Coordination and Proofreading:** the U.S. Marine Band Public Affairs Staff—MGySgt Andrew Linden, Chief; SSgt Christine Kohn, Asst Chief; SSgt James Arnold, SSgt Katherine Freiburger

**Project Supervisor/Booklet Notes:** Capt Frank Byrne

**Numerous civilian agencies and individuals cooperated and otherwise assisted in the realization of this project, and without whose help it would not have been possible:**

Audio Conservation Supervised by Ward Marston

**Mastering:** Ward Marston and Bob Katz

**Recording Transfers by:** Ward Marston, Jerry Fabris (Edison National Historical

Site), Brian Cornell (Library of Congress), Peter Copeland (National Sound Archive, The British Museum), Tom MacCluskey (BMG), Tom Owen, Don Wetzell, Rick Wilkins

Additional audio restoration by George Blood

**CD Packaging and Design:** Supon Design Group

Rare recordings were loaned from the private collections of individuals and from archives around the world.

**Without the generosity and faith invested by these people, access to one-of-a-kind recordings would have been impossible:**

Frederick P. Williams—whose discographical documentation was of immense value and whose collection provided the largest single source of acoustic material for this collection

John S. Dales—who kindly offered access to his very rare Columbia cylinders and was gracious enough to travel to London from his home in Birmingham, England, to allow them to be transferred at the National Sound Archive of the British Museum

Michael Khanchalian—who offered leads on other rare recordings and made his own available upon request

Jerry Fabris, Curator of Sound Recordings, Edison National Historic Site—made available transfers of Edison Diamond Discs

Steve Harding—for making available rare recordings from the collection of the late William R. Bryant

John Bolig—for kindly loaning recordings from Eldridge Johnson Museum

Others who also kindly loaned recordings or otherwise made them available include: Tim Brooks, Bill Clinger, Leigh Martinet, and Paul Charosh

**Numerous individuals provided information, referrals to other collectors, offered assistance and otherwise helped us over the years. They include:**

Kurt Nauck, Allen G. Debus, Peter Schamberger, Richard Warren, Edward Bahr, Chuck Haddix, Peter Munsted, Oliner Berliner, Dr. Lawrence Auspos, Walter Mitzga, Chris Hamilton, John Fesler, Rick Wilkins, Alan Koenigsberg, and Ray Wile

Jean Baptiste H. Moermans - Saxophone Soloist, U.S. Marine Band	14
Moermans Woodwind Quartet	8
Frank Badollet, Flute Soloist, U.S. Marine Band	5
Badollet Flute Trio	3
Badollet and Moermans Duets	10
Maria Rosalia Chalia (soprano) with flute obligato by Frank Badollet	4

Whether Victor was following in Columbia's steps by issuing recordings of Marine Band soloists is unclear and remains speculation.

## Gennett Recordings

As the result of a one-time collaboration, the Marine Band made four recordings for the Gennett Recording Company of Richmond, IN. The genesis for the recordings was a project proposed by Josiah Kirby Lilly of Indianapolis, whose love of Stephen Foster was profound. By the early 1930s, the Marine Band was nationally known through radio broadcasts. Lilly approached Capt Taylor Branson about creating and recording a new medley of Stephen Foster songs and Branson accepted. Marine Band flutist Luis Guzman, who was known to be a talent-

ed arranger, was asked to prepare the medley. When it was completed, Lilly paid the costs for Gennett to bring its recording equipment to Washington for the sessions.

The resultant recording of "Stephen Foster Melodies" was made on May 3-4, 1934, in the Marine Band rehearsal hall. Tests were conducted on the 3rd, and the Band performed the medley on a radio broadcast that morning. Several more takes were recorded over the next day, and the recordings were produced on five 78-rpm sides and were labeled "A Foster Hall Recording" in recognition to Lilly's

contribution. Also recorded at the time were three solos, one of which is Kemp's "Fantasia Capriccioso" on Disc Three. We believe that the Stephen Foster recordings were distributed privately by Lilly. These rare recordings provide the most extended example of the Marine Band under the direction of Capt Taylor Branson.

## Marine Band Radio Broadcasts

The 1920s marked the beginning of another important medium for the Marine Band: radio broadcasts. These began in 1922 with a series of programs transmitted from the Anacostia Naval Air Station in southeast Washington, DC. National Broadcasting Company (NBC) Archives indicate that a network radio series by the Marine Band began as early as 1923, but no written records exist from that early period.

The Marine Band's most important radio series, "The Dream Hour," ran weekly over NBC from 1931 until 1960. At the time these broadcasts were discontinued, "The Dream Hour" was the

longest continuing series on network radio. These broadcasts were conceived by Capt Taylor Branson (then Director of the Marine Band) who designed these programs specifically for "shut-ins" as they were called at the time (invalids or those injured in war who were unable to leave their homes). Listeners would send in letters or postcards with their musical requests and, whenever possible, these requests determined the repertoire programmed on broadcasts. Among the most popular features of these broadcasts were the band's soloists. A number of the solo performances featured in this collection are drawn from live broadcasts.

Each radio program was rehearsed in the morning and either broadcast live or recorded for airing by the network at a later time. For certain series, the band had two broadcasts in one day, either for different networks or a delayed broadcast for west coast audiences. Professional announcers supplied by the network introduced each selection with a carefully timed narration. One announcer for these broadcasts was the young Arthur Godfrey, but among the favorites was



veteran announcer Kennedy Ludlum whose elegance and grace behind the microphone was legendary.

"The Dream Hour" was one of many radio series presented by the Marine Band. Others included "Marine Bandstand" (over the Mutual Broadcasting Network), "Musical Portraits of Famous Composers," "Programs of Best Loved Military Music," and "Freedom Sings" (presented over the American Broadcasting Company [ABC] by the Freedom's Foundation at Valley Forge from 1960-1967).

The broadcast material used for this collection is drawn from acetate transcription discs from the early to mid-1940s through the late 1950s. These transcription discs are now in the collections of the Library of Congress in Washington. At present, we have no knowledge of the existence of material from all the broadcasts prior to that time although we continue to search.

## Summary

The commercial and broadcast recordings which document the early part of this collection are a gold mine of material. To hear the musical performances of a century ago is an amazing and somewhat surreal experience. The writer for the *Boston Transcript* in 1899 foretold the significance of this new medium when he wrote: "The Marine Band...is rendering itself immortal just at present by having its most harmonious strains bottled in large quantities. When the performers in this wonderful band are all dead and gone, people will still be able to hear it play." To the extent that the music still sounds and inspires, they live on through these recordings that we may enjoy and learn from them.



-FIRST PACIFIC COAST CONCERT TOUR-

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 inauguration. 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 which 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 are career professionals who serve with the band for 20 years or more.

The band’s 26th Director is LtCol Timothy 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 musical advisor to the White House.

Over the years, the Marine Band has evolved into a musical organization described by *The Washington Post* as “...not only the best in the land but very likely, the best in the world.”

In addition to this commemorative recording collection, “The President’s Own” has marked its Bicentennial with a year-long series of special concerts and events, including the inauguration of an award-winning web site; a January performance at DAR Constitution Hall con-

ducted by Leonard Slatkin, the internationally acclaimed Music Director of the National Symphony Orchestra; an exhibit of historic photographs, illustrations, and documents at the White House Visitors Center which will be viewed by an estimated one million people; a gala concert on July 11, 1998, the band’s 200th birthday, at the John F. Kennedy Center for the Performing Arts; and a December appearance at the Midwest International Band and Orchestra Clinic in Chicago.

In May 1998, “The President’s Own” became the only musical organization to be inducted into the new American Classical Music Hall of Fame in Cincinnati, taking its place among this country’s most distinguished composers, performers, conductors, and educators.

As it prepares for its third century, the United States Marine Band continues the tradition of excellence which 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.

**S**incere appreciation to General Charles C. Krulak, Commandant of the Marine Corps, whose support of this Bicentennial recording project made it possible.

**Thanks to the officers and members of the United States Marine Band who contributed to this project in meaningful ways throughout its course:**

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Additional audio restoration by George Blood

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*Sempu Fidelis*  
March By John Philip Sousa



