CHARLES IVES'S
AMERICA

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

COLONEL TIMOTHY W. FOLEY, DIRECTOR
Charles Edward Ives (1874–1954), like his elder contemporary John Philip Sousa, was born and raised amid military quicksteps and medleys of patriotic songs. Sousa’s father was a trombonist with the U.S. Marine Band in Washington, DC, and Ives’s father led the Danbury Cornet Band in Danbury, Connecticut. Both Ives and Sousa took readily to musical instruction even as boys and became skilled professionals in their early teens—Ives an organist and choirmaster, Sousa as a violinist and conductor. Ives shared Sousa’s much-publicized enthusiasm for athletics along with his keenness for literature and writing. Both became determined, energetic New Yorkers who found some of their best writing time on the train, Sousa in his private car as he crisscrossed the nation with his band and Ives during the longish summer commutes from his place in Connecticut to his insurance offices in lower Manhattan. Further, Ives shared Sousa’s love of family and country, and his faith in the divinity of art and nature. Each became transparently the founder and monitor of his own myth and legend. And Sousa was unquestionably among the many musical influences upon the young Ives’s developing talents. In Ives’s experience, American music began with the homespun excitement of parades, picnics, parlor concerts, gospel camp meetings, and the “open house” he knew as listener and participant during his growing up in Danbury, by then an industrially-prosperous
town. Then as a nineteen-year-old he attended, along with his uncle Lyman Brevoort, the Columbian Exhibition in Chicago, where Sousa's band and his newest march, The "Liberty Bell," had become the rage of the season. Music was up-to-the-minute on the highbrow side, Ives heard the French virtuoso Guilmant play the newest-styled organ music on the state-of-the-art Farrand & Votey that crowned Festival Hall, while at the lowbrow end he heard the Midway's clangor of mechanical instruments and likely some of the downriver "professors" of syncopation that the fair drew like a magnet to the nearby beer-halls. What a rich body of musical experience for Ives to bring to his next phase of musical exploration! School and college in New Haven meant not only rigorous musical study at Yale and a congenial organ loft at nearby Center Church but also the beer-halls and theaters with pianists and pit bands featuring the newly-named "ragtime," nights of collegiate rough-and-tumble, and fraternity shows. New York, though it meant "business, both feet," included opera at the Met, orchestral concerts at Carnegie Hall, the by-now pervasive ragtime, and—until he resigned—another congenial (and prestigious) church job. Then came his idyllic courtship of Harmony Twichell, gradually some musical admirers, and finally performers and publishers. In fact, it was not long after Sousa had achieved ambassadorial status as March King that Ives gave up professional music so that his future family would not "starve on his dissonances." When one writer asked whether the demands of business and music on his attention had conflicted, he replied simply that one helped the other—that "life weaves itself whole." The conflict for Ives had been more nearly between his professional music and his "real" music.

As artists, both Ives and Sousa—true to their shared birthright as bandmen—composed and adapted marches, variations, fantasies, humoresques, overtures, and descriptive music. Yet as Ives began to intensify his far-reaching search into the possibilities of organ music, marches, and ragtime, Sousa held steadfastly to the regularity of America's military pulse—which, except for his publicly espousing ragtime, he read accurately for his entire career. It was quite on his own, then, that Ives began to blaze the trail toward a music not for America, like Sousa's, but about America—a uniquely American music about American music as he heard it. Even so, despite such distinctions, both Ives and Sousa—like their musical forebear Stephen Foster—excel as lyric composers in the popular Scottish Irish tradition, and, like Foster, both have left extensive collections of songs distinguished for their sheer variety of literary, musical, and dramatic content. To my mind, likenesses of this kind argue for granting Ives the deserving place in the American band pantheon customarily reserved in his time for the stellar professional.
All the works in this gathering of Ives compositions for band are to one degree or another adaptations for the modern American concert band—its instrumentation and current instruments. Without splitting hairs between “adaptation,” “arrangement,” “edition,” and “transcription” (or between “concert band,” “symphonic band,” and “wind ensemble”), the main thing is that any adaptation, edition, etc., fulfill or exceed on its own terms the musical values of its source. Accordingly, each attribution is cited in the following notes as it is phrased on the published or manuscript score used in the present recording. The letter “S” and its following numeral designate the source’s entry number in James B. Sinclair’s Descriptive Catalogue of the Music of Charles Ives1 (e.g., SS140 for Variations on “America”).

Tunes quoted in Ives’ work may be pursued through Clayton W. Henderson’s Charles Ives Tunebook2 and in such works as James J. Fuld’s painstakingly researched Book of World-Famous Music: Classical, Popular and Folk.3 Texts to Ives’s songs may be found in their standard editions, and helpful explanatory notes are printed on most published scores of the works included here. Because of the great interest in Ives not only among Americans but also among general readers, the Ives shelf has become extensive. To listeners who would first explore beyond these notes, I would recommend Stuart Feder’s The Life of Charles Ives (Cambridge, England: 1999), Vivian Perlis’s Charles Ives Remembered: An Oral History (New Haven: 1971, reprint Urbana: 2002), and Howard Boatwright’s edition of Ives’s incomparable Essays Before a Sonata (New York: 1961, and since). For the confirmed band enthusiast might I suggest the present writer’s Charles Ives and the American Band Tradition: A Centennial Tribute (Exeter, England: 1974).

Jonathan Elkus
Director of Bands, Emeritus
University of California, Davis

PROLOGUE
1. Variations on “America”
Transcribed by William E. Rhoads from William Schuman’s orchestration of E. Power Biggs’s edition of Ives’s variations for organ, SS140
(Merion Music)

This remarkable set, composed when he was about eighteen, Ives later described as “but a boy’s work, partly serious and partly in fun.” These variations serve, however, as perhaps the most comprehensive illustration of Ives’s youth and sweep of style. After a snappy figural variation, we hear a sinuous barber-shop setting, a jazzy European march, a “midway” polonaise, and a scherzo.

As importantly, the set shows his already prodigious ability as a soloist: note, for instance, the pedal passages in the requisitely virtuosic finale—a dance repeated, too, the告诉他 cross-rhythm of the new ragtime. In this performance, the two bital interludes that Ives committed to notation a decade later are revised to correspond to the contrasting “shadow” dynamics indicated in E. Power Biggs’s 1949 edition for organ.

2. Overture and March “1776”
Transcribed by James B. Sinclair from the score-sketch for theater orchestra, SS24 (Merion Music)

Ives composed this overture to begin his never-realized opera on his uncle Lyman Brewer’s verse play Major John Andre (a British soldier hanged by the Revolutionists for his complicity with Benedict Arnold). By now in his twenty-ninth year and at last free from the strictures of professional music, one of Ives’s tenets had become the equation of dissonance with physical, intellectual, and moral toughness—national as well as individual. Unconstrained, he lets loose a barrage of patriotic songs from both sides of the struggle (though a few, like the Star Spangled Banner fragment signaling the final “Fourth of July” rocket, are anachronistic). The idea of conflict is intensified further by some ear-stretching “band stuff”—like the mixed-up comet shakes in B-flat and A, and the methodical welding of the martial beat. Some years later, Ives would combine “1776” with County Band March (Track 15) to form the fantasy Putnam’s Camp in his orchestral set Three Places in New England.
3. “They Are There!”
(A War Song March)
Transcribed (with optional quasi-unison mixed chorus) by James B. Sinclair from Lou Harrison's orchestration based on Ives's orchestral sketch for the song He Is There!, S188 (Peer International)

Ives was enraged at the news of the Kaiser’s “hog march” through Belgium in August 1914. On the war’s subsequent course of events—the sinking of the Lusitania, America’s heroic joining of the Allied forces, and the tragic failure of the League of Nations—he brought to bear some of his most deeply searching verse, political commentary, civic action, and of course music. When the World War II embarkation parades of European-bound U.S. soldiers seemed a repeat of all-too-recent history, he rewrote the lyrics of his World War I marching song (“heating up Hitler instead of the Kaiser,” he wrote in 1944 to the conductor Lehman Engel). Since Ives likened our military expeditions to help liberate Europe to our home-fought wars for freedom, this marching song is a snappily ragged wake-up coalition of patriotic music. Among others, one hears Battle Cry of Freedom; Dixie; La Marseillaise; Maryland; My Maryland; Yankee Doodle; and—perhaps as a kind of personal signature—Ives’s “Country Band” tune. Ives’s text is best heard from his own voice while accompanying himself at the piano on his 1943 private recording, reproduced on Ives Plays Ives, CRI CD 810, 38-40; his tempo there is the fast quickstep time taken in this performance.

TOWN AND GOWN
4–8. Suite, Old Home Days
(Selected and arranged by Jonathan Elkus (Peer International)

4. Waltz, from Ives’s song, S385. Composed in the mid-1890s, the beginning and ending of this Bowery-style waltz quote Michael Nolan’s popular tune Little Annie Rooney. Ives’s own verses imagine Annie, now a bride, and her festive wedding party at “the old dance ground.”

5. “The Opera House” is the first part of Ives’s song Memories, S297, Ives describes a

youngster’s breathless expectancy as the pit band strikes up the overture. But just as the curtain rises, a drum roll-off takes us outside again to “march along down Main Street, behind the village band,” amid the ringing of church and schoolhouse bells. “Old Home Day” S315, is the nostalgic title of Ives’s march-song, whose end is the beginning of “everybody’s Alma Mater.” The fife-like overlay played through the repeat is patchwork that includes The Girl I Left Behind Me, Gay Gone, and Auld Lang Syne.

7. Slow March, S349, is the earliest surviving of Ives's songs. It was composed when Ives was perhaps fourteen, and—to a simple verse by his Uncle Lyman—was occasioned by the back yard burial of a family pet. Inscribed "To the Children's Faithful Friend," the music opens and closes with a quotation from the Dead March in Handel's oratorio, Saul.

8. "London Bridge is Fallen Down!" is a tonal and rhythmic take-off on the familiar tune, which we may imagine to be typical of the young Ives's unruly keyboard improvisations. This arrangement is based on Kenneth Singleton's realization for brass quintet of Ives's sketches for organ or piano, S428, which date from about 1891.

Charles Ives and his brother, Moss, outside their grandmother's house.

9. March, "Intercollegiate"
Edited for modern concert band by Keith Bron from holograph sources and photocopy copies of 16 printed parts, S34 (60973 Helicon Music)

According to the Sinclair Catalogue, the first documented performance took place in Washington, DC, on 4 March 1897, by the combined New Haven Band and the Washington Marine Band [U.S. Marine Band] as part of the activities of the presidential inauguration of William McKinley. Here "everybody's Alma Mater" is the featured tune, a robust setting of the sentimental 1857 part-song Annie Lisle—the "intercollegiate" tune that quickly made the rounds following Cornell's adoption of it as "Far above Cayuga's waters" in 1872. Probably dating from 1892 in its original state (for the Danbury Band at the Fair Grounds, according to a memo left by Ives), Intercollegiate follows one of the older quickstep schemes of a sixteen-measure trio followed by a da capo.

George Ives, leader, Danbury Cornet Band, Danbury, CT, 1885
10. Fugue in C
Transcribed by James B. Sinclair from the first movement (Choral) of the First String Quartet, 537 (Peer International)

With Lowell Mason’s *Missionary Hymn* (“From Greenland’s icy mountains”) as its subject, this four-voice fugue shows the organ-like capability of the band to its best advantage. We hear the most striking example, perhaps, in the cumulative, climactic ending coincidentally reminiscent of Ives’s contemporary and fellow organist Gustav Holst, followed by its fadeout “Amen” close, an endplay that would become the mature Ives’s almost predictable signature. Ives often recycled his music: The original organ fugue, composed as a Yale course assignment for Horatio Parker (another esteemed organist) and—we must presume—for Ives’s own use at Center Church, was adapted into his First Quartet and thence, further recomposed, into his Fourth Symphony.

Charles Ives and roommate, Mandeville Mullally, in their dormitory at Yale University, 1895

11. March, “Omega Lambda Chi”
Edited and arranged [for modern concert band] by Keith Brion from the holograph full score and five ink parts, 553 (Associated Music Publishers)

Modeled on Sousa’s The “Liberty Bell,” this march led the 1896 spring parade of the fictitious fraternity “Omega Lambda Chi,” a yearly ruse intended to dupe the Yale freshmen into treating upperclassmen “members” to drinks and cigars. The tune of the fictitious fraternity’s bogus song is *Sailing, Sailing*, first published in 1880—remarkably the very year the Yale faculty had abolished the real freshman fraternities. Ives’s instrumentation is for a few upper reeds, a dozen brass, and percussion. It is not known how many players were on each part, or whether the march was played by students, local professionals, or both.

12. Variations on “Jerusalem the Golden”
Edited and arranged by Keith Brion for concert band and a brass band of old fashioned instruments (or modern brass sextet or quintet), 852 (Associated Music Publishers)

Keith Brion’s speculative reconstruction of this set is thoroughly in keeping with the concerto grosso, or *ritornello*, scheme of the countless solo and ensemble fantasies that enlivened band concerts of the day. Accordingly, this performance features a sextet of the older, small-bore brass instruments alternating with the full, modern concert band. Brion’s source is an ink copy made by Ives’s father of a sketch composed during Charlie’s early teens that is quite possibly the “Fantasia (or Paraphrase) on Jerusalem the Golden” that Ives includes under the “Brass Band” heading of a later work-list.
Transcribed by Jonathan Elkus from the song, S353
(Peer International)

A gambolier may be described as a wandering wastrel—or as an oft-sung college song has it, a “rambling wreck.” One of Ives’s “marches with college tunes in the trio [layered] against the original theme,” this one from the mid-1890s (or later) is easily his most intricately woven. Although Ives in his 114 Songs describes both, “A Son of a Gambolier” and, “The Circus Band” (Track 18) as “brass-band marches,” there survive not even fragmentary sources. This transcription was made for performances by Keith Wilson and the Yale Band on their first European tour in 1961.

14. Postlude in F
Transcribed by Kenneth Singleton from his Ives Society critical edition of Ives’s orchestral score, S41 (Associated Music Publishers)

A lost organ work that he had composed and played in Danbury in his mid-teens survives as an orchestration assignment for First Baptist Church, Danbury, CT, where Charles Ives served as organist starting at age 14

Professor Parker: If Parker indeed held a reading with the New Haven Orchestra (as noted in Ives’s later memorandum) it would have been one of the few opportunities that Ives ever had to hear a work of his played by a large symphonic complement. Interestingly, a strong French element is already heard in this work, which owes much in its chromatic palette to the church and Sunday parlor adaptations of Saint-Saëns and Massenet.

“BAND STUFF”
15. Country Band March
Transcribed by James B. Sinclair from the score-sketch for theater orchestra, S36, and Putnam’s Camp, S71 (Menon Music)

This free-for-all collage of children’s tunes, country fiddling, patriotic songs, and two Sousa march allusions (Semper Fidelis and “Washington Post”) was composed first for theater orchestra and later expanded, along with Overture and March “1776” (Track 2), to form Putnam’s Camp, the central movement of Ives’s orchestral set Three Places in New England. Composed no earlier than 1905, Country Band March recalls the blatant band shenanigans embodied in its sister piece “1776,” and at the same time points ahead to the frenetic ragtime episodes in “Charlie Rutlage” and “Runaway Horse on Main Street” (Tracks 17 and 19). Clearly defined throughout Sinclair’s virtuosic transcription is Ives’s use of ragtime to poke infinite fun at the band’s late entrances, bad cut-offs, delayed patter, and general miscouting—often accentuating the major-minor (and other) clashes unleashed by unheeded key signatures. If one had to classify Country Band March in traditional terms, it would be what Sousa and his contemporaries often dubbed a “humoresque” or “musical joke”—a grandchild, really, of Mozart’s sextet subtitled The Village Musicians, K522.

Transcribed for concert band by Jonathan Elkus from copyist’s full score, S55 (Peer International)

“Decoration Day” (named for the national commemoration now called Memorial Day) is the second (“spring”) movement of Ives’s symphony Four New England Holidays. According to Ives’s description, the movement begins early in the morning with the gathering of flowers—amid “a shadow, perhaps, of the fanatical hardness—reflecting old Abolitionist days.” To distant bell ringing a lone train whistles and birds chirping, the Village Cornet Band playing the dirge Adeste Fidelis leads everyone to Wooster Cemetery:

a thing a boy never forgets. ... After the last
Civil War Memorial, Wooster Cemetery, Danbury, CT,
present day.

of deriving songs from his instrumental works. Hence, the double life of "Charlie Rutlage," Ives's intensely dramatic setting of a cowboy ballad collected by John A. Lomax. The ballad begins as a simple eulogy to the cowpuncher Charlie, proceeds with growing fervency to tell of his being crushed by his falling horse on spring round-up and concludes with the hope that Charlie will meet his loved ones and parents "face to face...at the shining throne of grace." Ives had intended his vocal-instrumental version of "Charlie Rutlage" for inclusion in a set to be named "The Other Side of Pioneering, or Side Lights on American Enterprise.

18. March, "The Circus Band"
Transcribed for band by Jonathan Elkus from George E. Roberts's orchestration, with optional mixed chorus, of Ives's song, 533, Version 3 (Peer International).

Composed as a march possibly as early as 1894 but worked over several times in the next forty years, Ives's verses to this thoroughbred quickstep's printing in his 114

Songs are at once witty and wistful:
All summer long, we boys dreamed
"bouy big circus joys!"
Down Main Street, comes the band,
Ooh! "Ain't it a grand and a glorious noise!" [Repeat]
Horses are prancing, Knights advancing,
Helmets gleaming, Pennants streaming,
Cleopatra's on her throne! That golden hair is all her own. [Repeat] [Tri]
Where is the lady all in pink? Last year she waved to me I think,
Can she have died? Can't that? not! She is passing but she sees me not. [Last line patchwork overlay of college songs from Version 3]
Riding down from Hangar on the mid night train,
Rip, slam, bang we go, Sir, right on thro' the rain,
I had a horse we'd called Napoleon,
All on account of his "Bony parts."
When in after years we take our children on our knee,
We'll teach them that the alphabet begins with D.K.E. 4
19. "Runaway Horse on Main Street"
Reconstructed and edited by James B. Sinclair
from Ives's incomplete score for band, 555
(Associated Music Publishers)

Contemporaneous with Country Band March,
this is one of Ives's workings out of newly
discovered rhythmic and pitch patterns—and
here again, a take-off on the ragtime that Ives
as a young man heard all around him in New
York. It all starts calmly enough as the buggy
driver stops to let off a friend and then tries
vainly to control his horse's unruly startup.
One can imagine a row of beer-hall doors
opening and letting loose the jarring ragtime
of a dozen pianists, while the wobbly patrons
collect on the sidewalk and try to curb the
runaway horse (and its buggy). The middle
part is from Ives's surviving pages of band
score; the "dawled" solo trumpet opening
("So long, Harris . . .") is adapted from Ives's
derivative song, and the editor's coda patch is
from "Charlie Rutlage" (Track 17).

20. March No. 6,
"Here's to Good Old Yale"
Freely adapted for the U.S. Marine Band by
Jonathan Elkus, a conflation of Ives's March No. 6
in G and D (for Piano Versions 2 and 3, and his
recorded version on ProMusics Ives CRC CD 810,
41), S133 and X43 (Peer Internationall)

Modeled in part after Sousa's march-gallop
"Manhattan Beach," Ives's March No. 6 made
its band debut in the marching arrangement
by James B. Sinclair (Peer International,
© 1977 and 1979). In the present adaptation
for concert band, Ives's canto-discantus
treatment of "Here's to Good Old Yale"
—perhaps better known as "Bingo"—is introduced
in the second strain, while the trio overlays
the Battell Chapel chimes (borrowed from
Ives's choral song "The Bells of Yale") and, in
the subsequent countermelody, the first trio
phrase of "Omega Lambda Chi." The adaptation
carries over some left-hand "piano drumming,"
the bugler's tag, and the Yale Bulldog's trilled snarls from Ives's spirited
rendition—which, curiously, does not include
the Yale song itself.

EPILOGUE
21. "The Alcotts" (from Piano Sonata
No. 2, Concord, Mass., 1840-1860)
Transcribed for the U.S. Marine Band by Jonathan
Elkus from Ives's 1940-47 revision of the Concord
Sonata, 553 (Associated Music Publishers)

"The Alcotts" is the subject of one of Ives's
Essays Before a Sonata, which he published
concurrently with the Concord Sonata in
1920. In the essay, Ives takes us inside the
calm-shaded Orchard House where "sits the
old spinet piano Sophia Thoreau gave to the
Alcott children, on which Beth played the
old Scotch airs, and played at Beethoven's
Fifth Symphony." Warming as always to
such a scene of home music-making, he
continues: "All around you, under the
Concord sky there still floats...that human
faith melody reflecting an innate hope, a
common interest in common men, a tune
that the Concord bards are ever playing
while they pound away at the immensities
with a Beethoven-like sublimity, and with
vengeance and perseverance."

Orchard House, Concord, MA, 1865 - Louisa May
Alcott, Abigail May Alcott, Frederick Alcott Pratt,
Anna Alcott Pratt, and A. Bronson Alcott.
Jonathan Elkus was born in San Francisco and attended The University of California, Berkeley and Stanford University. He taught at Lehigh University and from 1992 through 2002 served as lecturer and director of bands at the University of California, Davis. His visiting appointments include the North Carolina School of the Arts and the Yale University School of Music. He was arranger for the Goldman Band and frequent guest conductor at their summer concerts in Central Park. Elkus manages Overland Music Distributors, a publishing group that he formed in 1984. He is an editor for the Charles Ives Society's critical editions of the complete works and has transcribed works of Ives for the "The President's Own" United States Marine Band. In 2002, Elkus was presented with the Edwin Franko Goldman Memorial Citation of the American Bandmasters Association in recognition of his contribution to bands and band music in America.

Colonel Timothy W. Foley is the 26th Director of "The President's Own" United States Marine Band. During his more than 30-year career, Colonel Foley has served "The President's Own" as assistant solo clarinetist, Assistant Director, and since 1996, the Director. As Director of "The President's Own," Colonel Foley is the Music Advisor to the White House, regularly conducts the Marine Band at the Executive Mansion, and directs the band at Presidential Inaugurals. He also serves as Music Director of Washington's Gridiron Club, a position traditionally held by the Director of the Marine Band.

In his first years as Director, Colonel Foley brought to the podium two distinguished American conductors, Leonard Slatkin and Frederick Fennell, to lead entire Marine Band performances, a first in the band's history. During the Marine Band's Bicentennial year in 1998, Colonel Foley led "The President's Own" in concert for inaugural ceremonies of the American Classical Music Hall of Fame in Cincinnati. The Marine Band was the first musical institution to be selected for the Hall of Fame. To celebrate the band's 200th birthday, he conducted a command performance at the White House hosted by the President and First Lady and led the band in a gala concert at the John F. Kennedy Center for the Performing Arts in Washington, DC.

In July 2001, "The President's Own" performed in Switzerland in conjunction with the 10th International Conference of the World Association for Symphonic Bands and Ensembles. The trip culminated in a gala performance held at the Luzern Culture and Convention Center. In a testament to Colonel Foley's dedication to the creation of new music for the wind band, this concert featured the international premiere of David Rakowski's "Ten of a Kind," a work commissioned by the
Marine Band. Ten of a Kind was selected as a finalist for the 2001 Pulitzer Prize in music. Colonel Foley studied clarinet with Anthony Gigliotti of the Philadelphia Orchestra while attending high school in his hometown of Berwick, PA. In 1964, Colonel Foley entered the Oberlin Conservatory of Music, where he studied clarinet with George Walsh. He also was a member of the American Wind Symphony in Pittsburgh, for two years. After joining the Marine Band in 1968, Colonel Foley quickly became a featured clarinet soloist and served as conductor and clarinetist in numerous Marine Band chamber music concerts. He was active in developing and coordinating the Marine Band’s “Music in the Schools” program—now an annual event—which introduces local elementary school students to musical instruments and repertoire.

Colonel Foley was named Assistant Director in 1979. He developed and implemented the Marine Band’s current audition system and supervised the band’s Chamber Music Series. On July 11, 1996, the band’s 188th birthday, Colonel Foley was designated Director of the Marine Band. In June 1999, he was promoted to his present rank by the President in an Oval Office ceremony and awarded the Legion of Merit by the Commandant of the Marine Corps.

For more than two centuries, the United States Marine Band has been part of the events that have shaped our nation. As “The President’s Own,” its omnipresent role has made it an important thread in the fabric of American life. Established by an Act of Congress in 1798, the Marine Band is America’s oldest professional musical organization. Its primary mission is unique—to provide music for the President of the United States and the Commandant of the Marine Corps.

President John Adams invited the Marine Band to make its White House debut on New Year’s Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for the inaugural of Thomas Jefferson and has performed for every Presidential inaugural. An accomplished musician himself, Jefferson recognized the unique relationship between the band and the Chief Executive by giving the Marine Band the title, “The President’s Own.” The band participates in more than 500 public and official performances annually, including concerts and ceremonies throughout the Washington, DC, metropolitan area. Each fall, the band travels through a region of the United States during its concert tour, a century-old tradition initiated by John Philip Sousa, the band’s legendary 17th Director.

As Director from 1880-92, Sousa brought “The President’s Own” to unprecedented levels of excellence and shaped the band into a world-famous musical organization. During his tenure, the band was one of the first musical ensembles to make sound recordings. Sousa also began to write the marches that earned him the title “The March King.”

“The President’s Own” continues to maintain Sousa’s standard of excellence. Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for duty with the Marine Band only. Most of today’s members are graduates of the nation’s finest music schools, and nearly 60 percent hold advanced degrees in music.

On July 11, 1998, the Marine Band celebrated its 200th anniversary with a command performance at the White House and gala concert at the John F. Kennedy Center for the Performing Arts in Washington, DC, attended by the President and First Lady. Also during 1998, the Marine Band became the only organization to be inducted into the inaugural class of the American Classical Music Hall of Fame in Cincinnati.

In July 2001, “The President’s Own” performed in Switzerland in conjunction with the 10th International Conference of the World Association for Symphonic Bands and Ensembles. The performance schedule included a gala concert at the Luzern Culture and Convention Center.

On July 12, 2003, the Marine Band returned to the Kennedy Center to celebrate its 205th anniversary in a concert featuring guest conductor John Williams, renowned composer of American film and concert works and laureate conductor of the Boston Pops Orchestra.

In its third century, the Marine Band continues a tradition of excellence that earned it the title, “The President’s Own.” Whether in White House performances, public concerts, or national tours, the music of the Marine Band is the music of America.
**PICCOLO**
GySgt Cynthia Rugolo

**FLUTE**
GMGySgt Gail Gillespie+
MSgt Betsy Hill+
MSgt Sharon Winton

**OBOE**
GMGySgt Leslye Barrett+
SSgt Shawn Welk+
GMGySgt James Dickey
MSgt Mark Christianson

**ENGLISH HORN**
GMGySgt James Dickey
MSgt Mark Christianson

**E-FLAT CLARINET**
GMGySgt Jon Agazzi

**B-FLAT CLARINET**
MGySgt Lisa Kadala+
MGySgt Jeffrey Stroth+
MSgt Elizabeth Gish
MSgt Janice Sneadcoor
SSgt James Thomley
GMGySgt Deborah Hanson-Gerber
GMGySgt John Mula
SSgt Michelle Urzyniok
GMGySgt Richard Heffler
SSgt Tracey Padock
GMGySgt Jihoon Chang
SSgt William Bernier

**ALTO CLARINET**
GySgt Jay Niepoetter

**BASS CLARINET**
MSgt Barbara Haney+

**BARITONE SAXOPHONE**
SSgt Otis Goodlett

**CONTRA-BASSOON**
GMGySgt Christopher McFarlane

**CONTRA-BASS CLARINET**
GMgSgt Matthew Harding+
MGySgt Steven Matera
GMGySgt Susan Rider
GMGySgt Douglas Burian
SSgt Michael Mergen
GMGySgt David Hagleund

**TROMBONE**
GMGySgt Bryan Bourne+
GMGySgt Brent Phillips
SSgt Chris Clark

**TENOR SAXOPHONE**
GMGySgt Irvin Peterson

**ALTO SAXOPHONE**
SSgt Gregory Ridlington+
SSgt Steve Longoria+

**CORNET**
GMGySgt John Troxel
MSgt Max Cripe+
GMGySgt Kristin Davidson+
MSgt Amy Horn
SSgt Greta Hauk
GMGySgt Mark Questad+
GMGySgt Brett Widenhouse

**TRUMPET**
GMGySgt Kurt Dupuis+
GMGySgt Christian Ferrari

**E-FLAT TRUMPET**
GMGySgt Kurt Dupuis
SSgt Michael Mergen

**PERCUSSION**
GMGySgt Mark Latimer+
GMGySgt Christopher Rose
GMGySgt Steven Scafoos
GMGySgt Glenn Paulson
SSgt Ken Wolin
SSgt Janis Potter-Paulson
SSgt Thomas Maloy

**FRENCH HORN**
GMGySgt Thomas Holtz
SSgt Mark Thiele

**BASS TROMBONE**
SSgt Karl Johnson

**FLUGELHORN**
GMGySgt Steven Matera
GMGySgt David Hagleund

**EUPHONIUM**
GMGySgt Steve Kellner+
GMGySgt Philip Franke

**TIMPANI**
GMGySgt Mark Latimer

**TUBA**
GMGySgt Cameron Gates+
GMGySgt Thomas Holtz
SSgt Mark Thiele

**STRING BASS**
GMGySgt Glenn Dewey+
GMGySgt Aaron Clay
SSgt Eric Sabo

**KEYBOARD**
SSgt Russell Wilson
Charles Ives's America recorded
June 2-6, 2003, at the Rachel M.
Schlesinger Concert Hall, Northern
Virginia Community College,
Alexandria, VA.

LIBRARIAN
Staff Sergeant Meghan Benson, USMC,
U.S. Marine Band

CD BOOKLET NOTES
Jonathan Elkus, Director of Bands,
Emeritus, University of California, Davis

SPECIAL THANKS TO:
Mr. Robert Young, research specialist,
Danbury Museum & Historical Society

Mr. Thomas C. Duffy, conductor,
Yale University Concert Band

Mr. Kendall Crilly, Andrew W. Mellon
music librarian, Yale University

Orchard House/The Louisa May Alcott
Memorial Association

Mr. Loras Schissel, Library of Congress

Mr. Tom Klinedinst, Group T Design

March, “Omega Lambda Chi” by
Charles Ives/edited by Keith Brion
© 1974 Associated Music Publishers,
used by permission

“Runaway Horse on Main Street” by
Charles Ives/edited by James Sinclair
© 1977 Associated Music Publishers,
used by permission

Variations on “Jerusalem the Golden”
Charles Ives/edited by Keith Brion
© 1974 Associated Music Publishers,
used by permission

“The Alcotts” (from Piano Sonata No. 2,
Concord, Mass., 1840-1860) by Charles
Ives/transcribed by Jonathan Elkus
© 1947 Associated Music Publishers,
used by permission

Postlude in F by Charles Ives/
transcribed by Kenneth Singleton
© Associated Music Publishers, used
by permission

March, “The Circus Band” by Charles
Ives/transcribed by Jonathan Elkus
© 1971 Peermusic, used by permission

Fugue in C by Charles Ives/transcribed
by James B. Sinclair © 1992 Peermusic,
used by permission

March, “A Son of a Gambolier” by
Charles Ives/arranged by Jonathan
Elkus © 1962 Peermusic, used
by permission

“They Are There!” (A War Song March)
by Charles Ives/transcribed by James B.
Sinclair © 1976 Peermusic, used by
permission
“Decoration Day” from Four New England Holidays by Charles Ives/ transcribed by Jonathan Elkus © 1962, renewed 1978 Peer music, used by permission

Suite, Old Home Days by Charles Ives/ transcribed by Jonathan Elkus © 1954, renewed 1979 Peer music, used by permission

March, “Here’s to Good Old Yale” by Charles Ives/ transcribed by Jonathan Elkus © 1977 Peer music, used by permission

Country Band March by Charles Ives/arranged by James B. Sinclair © 1935, renewed 1974 Merion Music, Inc./BMI, used by permission

Overture and March “1776” by Charles Ives/arranged by James B. Sinclair © 1975 Merion Music, Inc./BMI, used by permission

Variations on “America” by Charles Ives & William Schuman/ transcribed by William Rhoads © 1968 by Merion Music, Inc./BMI, used by permission

“Charlie Rutlage” by Charles Ives/ transcribed by James B. Sinclair © 1984 Associated Music Publishers, used by permission

March, “Intercollegiate” by Charles Ives/edited by Keith Brion © 1973 Helicon Music Corp., rights administered by European American Music, used by permission

PHOTOGRAPH CREDITS:
Unless otherwise noted, all photographs provided by U.S. Marine Band Public Affairs.

The following photographs are taken from the Charles Ives papers from the Irving S. Gilmore Music Library of Yale University:
Cover photograph, Danbury Band
Photograph of the “Alerts” baseball team
Photograph of Charles Ives and his brother Moss outside their grandmother’s house
Photograph of Ives & Myrick Co.
Photograph of Charles Ives and roommate, Mandeville Mullally

The following photographs were provided by the Danbury Museum & Historical Society, Danbury, CT:
Photograph of George Ives, leader, Danbury Cornet Band
Photograph of George Edward Ives, Union bandmaster
Photograph of the Opera House
Photograph of the Civil War Memorial, Wooster Cemetery, Danbury, CT, present day
Photograph of Orchard House provided by Orchard House/The Louisa May Alcott Memorial Association, Concord, MA.
Photograph of Charles Ives, West Reading CT 1946 © Halley Erskine
MARINE BAND RECORDINGS POLICY
The Marine Band produces recordings for educational purposes and to enhance the public affairs and community relations programs of the Marine Corps. The recordings are distributed free of charge to educational institutions, public libraries, and radio stations. Because appropriated funds are used, they may not be distributed for private use and are not for sale. Educators, librarians, and station managers may request that their educational institution, library, or radio station be added to the CD mailing list by writing on official letterhead to:

Head, Marine Band Branch
Division of Public Affairs (PAB)
Headquarters, U.S. Marine Corps
2 Navy Annex
Washington, DC 20380-1773

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

United States Marine Band
Public Affairs Office
8th & I Streets, SE
Washington, DC 20390-5000
(202) 433-5809

www.marineband.usmc.mil.
**PROLOGUE**

1. Variations on "America" ......................... 6:21  
   orchestrated by William Schuman  
   transcribed by William E. Rhoads

**BATTLE CRIES OF FREEDOM**

2. Overture and March "1776"  ..................... 2:53  
   transcribed by James B. Sinclair
3. "They Are There!" (A War Song March) ........ 2:24  
   transcribed by James B. Sinclair

**TOWN AND GOWN**

4–8 Suite, *Old Home Days*  ...................... 7:57  
   arranged by Jonathan Elkus
4. Waltz  ............................................. 1:26  
   arranged by Jonathan Elkus
5. "The Opera House" and "Old Home Day" .... 1:56
6. "The Collection"  .................................. 2:11
7. Slow March  ....................................... 1:11
8. "London Bridge is Fallen Down!" ............ 1:04
9. March, "Intercollegiate" ......................... 3:25  
   edited by Keith Brion
10. Fugue in C  ........................................ 6:26  
    transcribed by James B. Sinclair
11. March, "Omega Lambda Chi" .................. 2:56  
    edited by Keith Brion
12. Variations on "Jerusalem the Golden" .... 4:08  
    edited by Keith Brion  
    *MSgt Kurt Dupuis, E-flat cornet soloist*  
    *Brass Band*  
    *MGySgt John Troxel, E-flat alto horn*  
    *GySgt Kristin Davidson, E-flat alto horn*  
    *GySgt Mark Questad, E-flat alto horn*  
    *MGySgt Philip Franke, baritone horn*  
    *GySgt Thomas Holtz, helicon*

**HORSEPLAY**

17. "Charlie Rutlage"  .............................. 2:25  
    transcribed by James B. Sinclair  
    *MSgt Steve Kellner, euphonium soloist*  
18. March, "The Circus Band" ..................... 2:40  
    transcribed by Jonathan Elkus
19. "Runaway Horse on Main Street" ............ 1:11  
    reconstructed and edited by James B. Sinclair  
    *GySgt Matthew Harding, trumpet soloist*
20. March No. 6, "Here's to Good Old Yale" ... 2:47  
    transcribed by Jonathan Elkus

**EPILOGUE**

21. "The Alcotts" (from Piano Sonata No. 2,  
    *Concord, Mass., 1840-1860*) .................. 5:47  
    transcribed by Jonathan Elkus

---

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

COLONEL TIMOTHY W. FOLEY, DIRECTOR