

CHARLES IVES'S AMERICA



"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

COLONEL TIMOTHY W. FOLEY, DIRECTOR



The Alerts Baseball Team

Charles Ives, center row on the left, among his baseball team the "Alerts," Danbury, CT, 1890

COVER PHOTO: Danbury Band, post Civil War - There is scholarly speculation that Charles Ives and George Edward Ives, Charles Ives's father, are included in the photograph.

CHARLES IVES'S AMERICA

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 "opera house" he knew as listener

and participant during his growing up in Danbury, by then an industrially-prosperous



George Edward Ives

Union Bandmaster, 1863

town. Then as a nineteen-year-old he attended, along with his uncle Lyman Brewster, 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 Guilman 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 down-river "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



Charles Ives's insurance company, Ives & Myrick Co., at Nassau and Liberty Streets, New York. In this photograph, taken during World War I, the office was especially busy with Red Cross and Liberty Loan drives

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 bandsmen—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 eschewing 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.¹ 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 Ives*² (e.g., S140 for Variations on “America”).³ Tunes quoted in Ives’s work may be pursued through Clayton W. Henderson’s *Charles Ives Tunebook*⁴ and in such works as James J. Fuld’s painstakingly researched *Book of World-Famous Music: Classical*,

Popular and Folk.⁴ 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 Americanists 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

1 Transcriptions for band of the fourth and fifth movements (Lento maestoso and Finale) of Ives’s Second Symphony are included on “The President’s Own” United States Marine Band’s CD *Symphonies of Wind Instruments*, USMB-CD-17, 2001.

2 New Haven: Yale University Press, © 1999; some of Ives’s commentaries quoted below are drawn from here.

3 Warren, Mich.: Harmonie Park Press (for the College Music Society), 1990.

4 Fourth Edition, New York: Dover Publications, © 1995.

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, S140
(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 youthful sweep of style. After a snappy figural variation, we hear a sinuous barber-shop setting, a jaunty European cavalry 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—in which is heard, too, the telltale cross-rhythm of the new ragtime. In this performance, the two bitonal interludes that Ives committed to notation a decade later are revoiced to correspond to the contrasting “shadow” dynamics indicated in E. Power Biggs’s 1949 edition for organ.

BATTLE CRIES OF FREEDOM

2. Overture and March “1776”

Transcribed by James B. Sinclair from the
score-sketch for theater orchestra, S24 (Merion Music)

Ives composed this overture to begin his never-realized opera on his uncle Lyman Brewster’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 basic 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 cornet shanks in B-flat and A, and the methodical skewing of the martial beat. Some years later, Ives would combine “1776” with County Band March (Track 15) to form the fantasia 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 reworked the lyrics of his World War I marching song ("beating 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



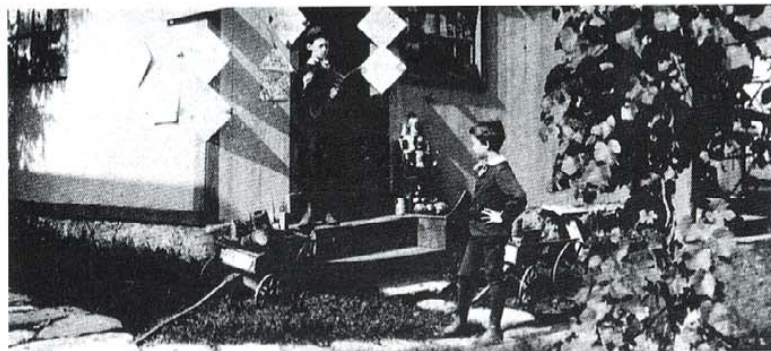
Opera House, Danbury, CT, 1888

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 five-

like overlay played through the repeat is patchwork that includes *The Girl I Left Behind Me*, *Garryowen*, and *Auld Lang Syne*.

6. "The Collection," S230, references a church offering. Ives's setting of George Kingsley's hymn-tune *Tappan* represents first "The Organist," then "The Soprano," and lastly the "Response by Village Choir."

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 backyard 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*.



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

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.



George Ives, leader, Danbury Cornet Band, Danbury, CT, 1885

9. **March, "Intercollegiate"**

Edited [for modern concert band] by Keith Brion from holograph sources and photostat copies of 16 printed parts, S54 (©1973 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.

10. Fugue in C

Transcribed by James B. Sinclair from the first movement (Chorale) of the First String Quartet, S57i (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, S53 (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), S52 (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.

13. March, "A Son of a Gambolier"

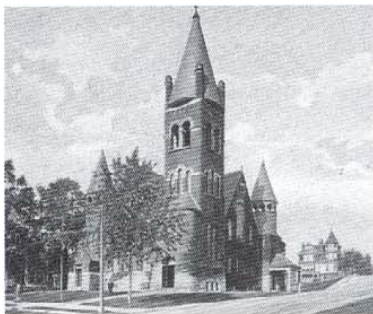
Transcribed by Jonathan Elkus from the song, G353
(Peer International)

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*, S7ii (Merion 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 miscounting—often accentuating the major-minor (and other) clashes unleashed

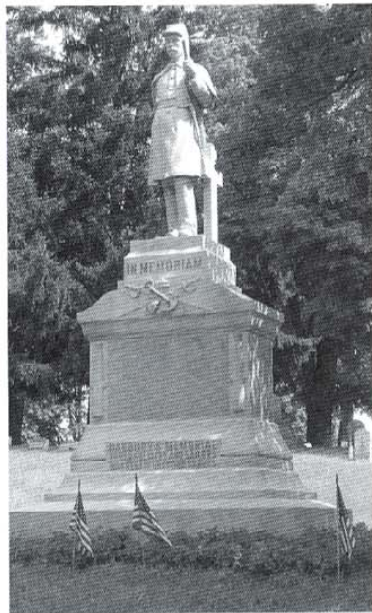
by unheeded key signatures. If one had to classify *Country Band March* in traditional terms, it would be what Sousa and his contemporaries often dubbed a "humoresque" or "musical joke"—a grandchild, really, of Mozart's sextet subtitled *The Village Musicians*, K522.

16. "Decoration Day" from *Four New England Holidays*

Transcribed for concert band by Jonathan Elkus from copyist's full score, S5ii (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 harshness—reflecting old Abolitionist days." To distant bell ringing, a lone train whistle 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

grave is decorated, Taps sounds out through the pines and hickories while a last hymn is sung. Then we 'all march back to town' to a Yankee stimulant—Reeves's inspiring Second Regiment *Quickstep*—though to many a soldier, the somber thoughts of the day underlie the tunes of the band. The march stops—and in the silence, the shadow of the early morning flower-song rises over the Town, and the sunset behind West Mountain breathes its benediction on the Day.

Ives's father, George Ives, a Civil War bandmaster and veteran, would have been at the head of the band on these occasions during Charlie's growing up, and the ritual sounding of Taps may well be *in memoriam* to him.

HORSEPLAY 17. "Charlie Rutlage"

Transcribed by James B. Sinclair from Kenneth Singleton's Ives Society edition of the chamber orchestration, S14iii (Associated Music Publishers)

Ives was fond of transforming his own songs for voice and piano into instrumental works or accompaniments—as he was equally fond

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 roundup 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 Pioneerering*, or *Side Lights on American Enterprise*.

18. March, "The Circus Band"

Transcribed for band by Jonathan Elkus from George F. Roberts's orchestration, with [optional] mixed chorus, of Ives's song, S33, 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
'bout big circus joys!

Down Main Street, comes the band,
Oh! "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] [Trio]

Where is the lady all in pink? Last year
she waved to me I think,
Can she have died? Can! that! rot! She
is passing but she sees me not. [Last
time patchwork-overlay of college
songs from Version 3:]

Riding down from Bangor 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.*

19. "Runaway Horse on Main Street"

Reconstructed and edited by James B. Sinclair
from Ives's incomplete score for band, S55
(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 "drawled" 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 *Ives Plays Ives* (CRI CD 810,
41), S113 and x643 (Peer International)

Modeled in part after Sousa's march-galop
"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 cantus-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 adapta-
tion carries over some left-hand "piano drum-
ming," 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, S33 (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
elm-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 and Jonathan Elkus
during the recording of *Charles Ives's 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 Inaugurations. 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 Waln. 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 198th 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

MGySgt Gail Gillespie+
MSgt Betsy Hill+
MSgt Sharon Winton

OBOE

GySgt Leslye Barrett+
SSgt Shawn Welk+
MGySgt James Dickey
MSgt Mark Christianson

ENGLISH HORN

MGySgt James Dickey
MSgt Mark Christianson

E-FLAT CLARINET

GySgt Jon Agazzi

B-FLAT CLARINET

MGySgt Lisa Kadala+
MGySgt Jeffrey Strouf
MSgt Elizabeth Gish
MSgt Janice Snedecor
SSgt James Thomley
GySgt Deborah

Hanson-Gerber
GySgt John Mula
SSgt Michelle Urzynecok
MGySgt Richard Heffler
SSgt Tracey Paddock
GySgt Jihoon Chang
SSgt William Bernier

ALTO CLARINET

GySgt Jay Niepoetter

BASS CLARINET

MSgt Barbara Haney+

CONTRA-ALTO CLARINET

MSgt Olive Wagner

BASSOON

MSgt Roger Kantner+
GySgt Christopher
McFarlane
GySgt Bernard Kolle

CONTRA BASSOON

GySgt Christopher
McFarlane

ALTO SAXOPHONE

SSgt Gregory Ridlington+
SSgt Steve Longoria+

TENOR SAXOPHONE

MGySgt Irvin Peterson

BARITONE SAXOPHONE

SSgt Otis Goodlett

CORNET

GySgt Matthew Harding+
MGySgt Steven Matera
GySgt Susan Rider
GySgt Douglas Burian
SSgt Michael Mergen
GySgt David Haglund

TRUMPET

MSgt Kurt Dupuis+
GySgt Christian Ferrari

E-FLAT TRUMPET

MSgt Kurt Dupuis
SSgt Michael Mergen

FLUGELHORN

MGySgt Steven Matera
GySgt David Haglund

FRENCH HORN

MGySgt John Troxel
MSgt Max Cripe+
GySgt Kristin Davidson+
MSgt Amy Horn
SSgt Greta Houk
GySgt Mark Questad+
GySgt Brett Widenhouse

EUPHONIUM

MSgt Steve Kellner+
MGySgt Philip Franke

TROMBONE

MGySgt Bryan Bourne+
GySgt Brent Phillips
SSgt Chris Clark

BASS TROMBONE

SSgt Karl Johnson

TUBA

GySgt Cameron Gates+
GySgt Thomas Holtz
SSgt Mark Thiele

PERCUSSION

GySgt Mark Latimer+
GySgt Christopher Rose
MSgt Steven Searfoss
GySgt Glenn Paulson
SSgt Ken Wolin
SSgt Janis Potter-Paulson
SSgt Thomas Maloy

TIMPANI

GySgt Mark Latimer

STRING BASS

GySgt Glenn Dewey+
GySgt 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.

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First Lieutenant Jason K. Fettig, USMC,
U.S. Marine Band

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U.S. Marine Band

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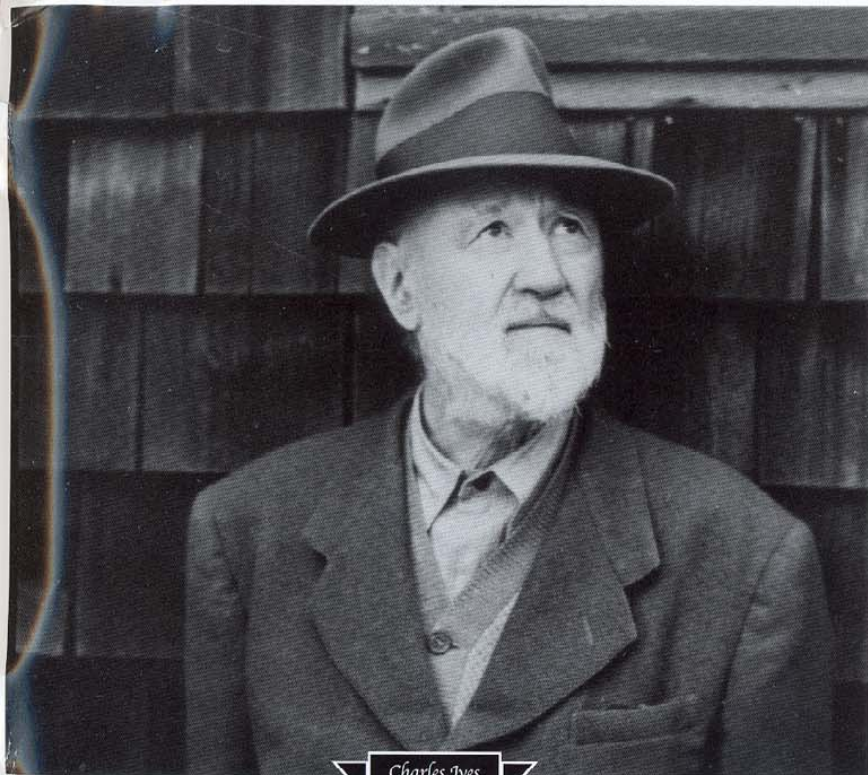
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Charles Ives

West Redding, CT, c. 1946

CHARLES IVES'S AMERICA

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
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

- 13 March, "A Son of a Gamboller" 3:45
transcribed by Jonathan Elkus
14 Postlude in F 4:18
transcribed by Kenneth Singleton

"BAND STUFF"

- 15 Country Band March 4:14
transcribed by James B. Sinclair
16 "Decoration Day"
from *Four New England Holidays* 8:11
transcribed by Jonathan Elkus

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