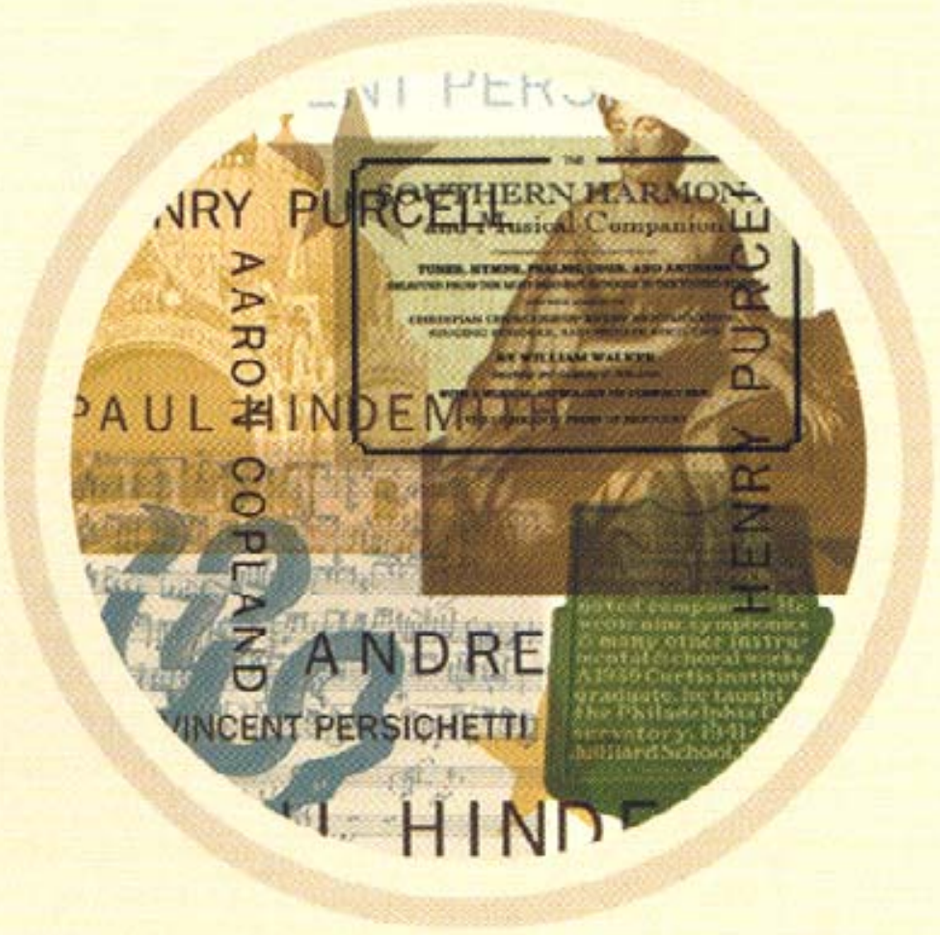


EMBLEMS

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

COLONEL TIMOTHY W. FOLEY, DIRECTOR

EMBLEMS

"*An emblem stands for something—*
it is a symbol."

- Aaron Copland

Aaron Copland provided the preceding definition in the preface of his masterpiece for concert band, *Emblems*. While Copland employs the definition to explain this work, it is a concept that has more global implications. In his preface Copland goes on to say that the word emblem suggests to him "…musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener." For centuries, composers who have endeavored to convey concepts through music have been limited by one insurmountable fact: Music is a representational art form. Unless a listener is informed of the subject material of a composition, either through a program or other visual stimulus, it is unlikely that he or she will discern any specific extra-musical message. This limitation, however, is also music's greatest asset as a genre. Unlike other more literal art forms that are designed to elicit specific responses, music allows for the most personal of reactions, a fact that Copland stressed in his efforts to educate audiences. According to Copland, "There is something about music that keeps its distance even at the moment that it engulfs us. It is at the same time outside and away from us and inside and part of us. In one sense it dwarfs us, and in another we master it. We are led on and on, and yet in some strange way we never lose control." In this sense, music is indeed the most emblematic of all the arts, the form that gives all of us the greatest freedom to decide what it "means."

VINCENT PERSICHETTI - Symphony for Band (Symphony No. 6), Opus 69 (1956)

Born in Philadelphia in 1915, Vincent Persichetti began his musical activities at age five, first studying piano, then organ, double bass, tuba, theory, and composition. By age eleven, he was performing professionally as an accompanist, radio staff pianist, orchestral musician, and church organist. At sixteen, he was appointed organist and choir director for the Arch Street Presbyterian Church in Philadelphia, a post he held for nearly twenty years. He began composing at an early age, and several works from his teenage years demonstrate an astounding level of sophistication and artistry. Persichetti's affinity for winds can be traced to his very first catalogued composition, his Serenade No. 1, Opus 1, for Winds (1929). While maintaining his array of professional positions, Persichetti actively pursued his education, first as a student in the Philadelphia public schools and eventually as a student at the Combs College of Music in Philidelphia, where he earned a bachelors degree in 1935. From the tender age of twenty, he was simultaneously head of the theory and composition departments at Combs College, a conducting major with Fritz Reiner at the Curtis

Historical marker outside the Curtis Institute of Music in Philadelphia, dedicated to Vincent Persichetti.

Institute of Music in Philadelphia, and a piano major with Olga Samaroff at the Philadelphia Conservatory. Concurrent with all of these activities, Persichetti somehow managed to continue his development as a composer through study with a number of important American composers. In 1941 Persichetti was appointed head of the theory and composition departments at the Philadelphia Conservatory, and in 1947 was invited by William Schuman to join the faculty of The Juilliard School of Music in New York City. He replaced Schuman as the chairman of the composition department in 1963. Persichetti composed for nearly every musical medium, including keyboard (piano and organ), voice, chamber ensembles, concert band, and orchestra.

Symphony for Band was composed in 1956 in response to a commission by Washington University in St. Louis. Although the original $500 commission was for a single-movement, eight-minute work, Persichetti quickly realized that this format would not accommodate all his ideas and renegotiated the terms of the commission. The composer had just finished his Symphony for Strings (Symphony No. 5, Opus 61), and the prospect of following that effort with a symphonic work for winds was clearly enticing. Persichetti wrote Symphony for Band when he was at the height of his craft, and it shares similarities with other major works from this period. While he experimented with a variety of compositional techniques throughout his life, his music never strayed far from the world of diatonicism with its strong tonal centers. Persichetti himself identified two basic temperamental elements or personality traits present in his music: "gracious" and "gritty." Indeed, these two opposing qualities function in a complementary

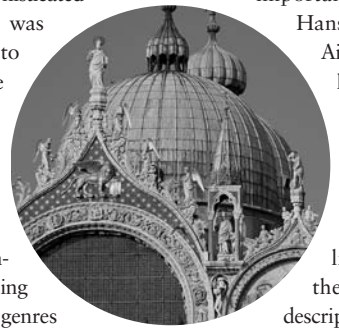
fashion in nearly all Persichetti's significant compositions. In his Symphony for Band, the majority of the grit can be found in the outer movements, both of which are characterized by tremendous rhythmic activity and vitality. The work opens quietly with a pensive horn call that immediately establishes motivic material that will be developed extensively in the measures to come. The percussion section accompanies the horn with material that also is developed throughout the work, and this use of the percussion instruments was highly unusual for the time. The interior movements reflect the gracious side of Persichetti's musical personality, featuring beautiful, lyrical melodies that provide an ideal contrast to their grittier neighbors. The melody in the second movement is taken from "Round Me Falls the Night," an original hymn by the composer included in his *Hymns and Responses for the Church Year*, Opus 68.

ANDREA GABRIELI - Aria della battaglia

If one wishes to trace the origins and development of wind music, the voyage of discovery must pass through the Venetian cathedral of St. Mark's. It was for this sacred space that some of the earliest and most inventive music for winds was written by two musical pioneers known by the surname Gabrieli. Although Giovanni, the younger of the two, was more prolific and accomplished and is certainly better known today, he owed a great deal of his success to his uncle and surrogate father, Andrea.

Based upon a 1585 death register that indicates that Andrea Gabrieli was fifty-two years old at the time of his death, one can estimate that he must have been about twenty-five when he first applied (unsuccessfully) for the position of organist at St. Mark's Cathedral in 1557.

His failed attempt may have been fortuitous, because by the time he eventually obtained this position in 1566, he was a more developed and sophisticated musician. This growth was due at least in part to the influence of Orlande de Lassus, with whom Gabrieli had significant contact during extended visits to Northern Europe. Gabrieli served St. Mark's for the remainder of his life, composing in all major forms and genres of the period. His music reveals trends that would become significant elements in the development of western music for centuries, such as the increasing involvement and reliance upon instruments to support voices and the advent of the dominant/tonic (V/I) progression. Gabrieli was also an accomplished teacher, mentoring important musicians such as Hans Leo Hassler, Gregor Aichinger, and of course, his famous nephew and successor at St. Mark's, Giovanni Gabrieli.



Aria della battaglia, a title that translates literally as "Song of the Battle," is the kind of descriptive work that was very much in vogue during the sixteenth century. Many Renaissance composers were seeking to capitalize upon the success of Clement Janequin's celebrated "La Guerre," a 1520 vocal work that depicted the Battle of Marignano in music and

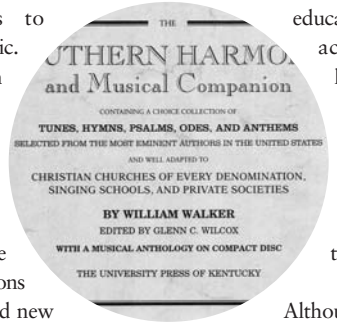
St. Mark's Cathedral in Venice, Italy, where Andrea Gabrieli served as organist from 1566 until his death in 1585.

text. Although Andrea Gabrieli did not frequently compose in this genre, he was accomplished in the descriptive technique, providing musical representations of battle sounds such as martial fanfares, explosions, horse hooves, and the back and forth "dialogue" of opposing sides. Unlike Janequin, Andrea had no text upon which he could rely to convey the concept of war, and his ability to suggest imagery through instrumental techniques alone makes Aria della battaglia the forerunner of later musical military scenarios such as Ludwig Van Beethoven's Wellington's Victory and Piotr Ilyich Tchaikovsky's 1812 Overture.

AARON COPLAND - *Emblems* (1964)

There is no greater figure on the landscape of twentieth century American music than Aaron Copland. His unofficial title, "Dean of American Composers," was earned through his relentless efforts to promote the work of his fellow artists and to cultivate a varied but identifiable American "school" of compositional style. He was tireless in his attempts to advance the cause of new music, and his work blazed a trail for subsequent composers. This trail began in Paris, where Copland studied composition with Nadia Boulanger in the 1920s. He was so exhilarated by the experience that he recruited other Americans to do the same. As his fellow composers struggled to find their way, many would heed his advice. Musicians ranging from Virgil Thomson to Philip Glass would eventually consult with Copland's Parisian muse in their own efforts to find their compositional voice. While studying with Boulanger, Copland was impressed with the confluence of artistic activity in Paris and dreamed of achieving a similarly fertile atmosphere in the United States.

Soon after his return to America, while still struggling to make a name for himself as a composer, Copland began a series of ventures designed to establish collaborative efforts to promote American music. He helped establish several musical organizations, wrote extensively for important musical periodicals, and along with Roger Sessions, organized the influential Copland-Sessions Concerts, which featured new or rarely performed American music by composers such as Charles Ives. While he was a strong advocate for new music, Copland had no desire to be a musical elitist safely ensconced in the ivory tower of academia. He was firmly committed to the idea that a composer should be able to write music that is both personally rewarding and appealing to general audiences. He believed that education was a major key to achieving this goal, and he wrote several texts designed to help the "average" citizen to understand music, books that are still used in music appreciation courses today.



Although Copland composed in a wide variety of genres and experimented with styles ranging from jazz to twelve-tone serial techniques, his music is consistently and almost immediately identifiable. Even though many present at the 1964 première of *Emblems* considered

Cover from *The Southern Harmony and Musical Companion*, by William Walker, edited by Glenn C. Wilcox, the hymnal that contains "Amazing Grace," referenced by Aaron Copland in *Emblems*.

it to be uncharacteristic of Copland, it is actually quite consistent with much of the composer's most highly regarded music. Copland's affinity for wide intervals, sparse instrumentation, and pungent harmonies is evident throughout this work. Also present is Copland's remarkable ability to borrow a folk melody in a way that is simultaneously respectful and original, a technique that countless American composers have subsequently tried to emulate.

Copland provides the following comments about *Emblems* in his preface to the score:

> In May 1963, I received a letter from Keith Wilson, President of the College Band Directors National Association, asking me to accept a commission from that organization to compose a work for band. He wrote:
>
> "The purpose of this commission is to enrich the band repertory with music that is representative of the composer's best work, and not one written with all sorts of technical or practical limitations."

That was the origin of *Emblems*. I began work on the piece in the summer of 1964 and completed it in November of that year. It was first played at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by William Schaefer.

Keeping Mr. Wilson's injunction in mind, I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form:

> slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well known hymn tune, "Amazing Grace," published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance perusal of a recent anthology of old *Music in America* that made me realize a connection existed between my harmonies and the old hymn tune.

HENRY PURCELL / STEVEN STUCKY

- Funeral Music for Queen Mary

When Queen Mary II died in 1695 at age thirty-three, King William's instincts were to grieve for his young wife in a private ceremony. Although her coronation had been a mere six years before her death, the public had become quite fond of their queen and clamored for a public event at which they could express their condolences. As a result, King William was convinced to allow a state funeral to take place. Such an event required special music for not only the funeral, but for the processional as well. Henry Purcell, England's greatest composer of the day, had composed works for Queen Mary's coronation as well as several of her birthdays, and he was the obvious choice to compose music that would appropriately honor this beloved monarch's death. Purcell's efforts perfectly captured the public's sense of grief, and his music elicited the following comments from Thomas Tudway, a contemporary who served as professor of music at the University of Cambridge:

I appeal to all that were present, as well such as understood music as those that did not, whether they ever heard anything so rapturously fine and solemn, and so heavenly in the operation, which drew tears from all; and yet a plain, natural composition; which shows the power of music, when 'tis rightly fitted, and adapted to devotional purposes….'

The reverence of this response to Purcell's music is not restricted to eighteenth century professors of music. Purcell's works have inspired instrumentalists and composers for centuries, including musicians such as Esa-Pekka Salonen, music director of the Los Angeles Philharmonic, and American composer Steven Stucky. Stucky was serving as composer-in-residence with the Los Angeles Philharmonic when his Funeral Music for Queen Mary was composed in 1992. The composer provides the following information concerning his treatment of Purcell's music:

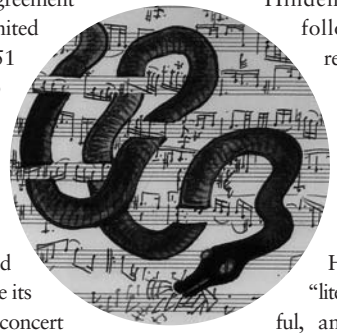
It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Queen Mary, who died of smallpox on December 28, 1694: a solemn march, the anthem "In the Midst of Life We Are in Death," and a canzona in imitative polyphonic style. In working on the project I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is a straightforward, modern orchestration of the Purcell originals, there are moments when Purcell drifts out of focus. My version was first performed in Los Angeles on February 6, 1992.

Portrait of Queen Mary II, who died of smallpox in 1695. Queen Mary reigned with her husband, William III, from April 11, 1689, until her death at age 33.

Steven Stucky has been commissioned by several major symphony orchestras, including those of Chicago, St. Louis, Cincinnati, Baltimore, Philadelphia, Minnesota, and Los Angeles. He has also written for the Rascher Saxophone Quartet, Boston Musica Viva, and has been commissioned by the Koussevitsky Foundation. In addition to composing, Stucky is active as a conductor, writer, lecturer, and teacher, and he is a frequent guest composer on college campuses throughout the United States. A well-known expert on the music of the late Polish composer Witold Lutosławski, Stucky won the American Society of Composers, Authors, and Publishers Deems Taylor Prize for his 1981 book *Lutosławski and his Music* (Cambridge University Press). Stucky was a Guggenheim Fellow in 1986 and was composer-in-residence of the Los Angeles Philharmonic, an ensemble he still serves as new music advisor. Stucky is currently on the faculty of Cornell University in Ithaca, N.Y.

PAUL HINDEMITH -
Symphony in B-flat for Band (1951)

Perhaps the only surprise greater than Paul Hindemith's agreement to guest conduct the United States Army Band in 1951 was his decision to "write a little something" for the occasion. The "little something," his Symphony in B-flat for Band, was composed in less than a month and finished only days before its première. Although the concert band has enjoyed the attention of major composers in the latter half of the twentieth century, this was not the case when Hindemith was invited to guest conduct the U.S. Army Band. When asked by a *New York Times* reporter why he decided to write this work, Hindemith provided the following brief but telling reply: "No literature for band, so I wrote some." There was, of course, plenty of music for the concert band in 1951, but not much in terms of what Hindemith meant by "literature;" serious, thoughtful, and carefully composed original music for the medium. With the composition and première of the Symphony in B-flat, Hindemith



***Allemande Eating Snake* by Paul Hindemith**
Paul Hindemith did line and freehand drawings throughout his life. The drawings, whether doodles on programs and menus or Christmas cards to his friends, reveal a sardonic sense of humor and a true artist's eye. *Allemande Eating Snake*, an undated drawing of colored pencils on paper, shows the first passage of Johann Sebastian Bach's Partita No. 1 for Solo Violin, BWV 1001, being consumed by a snake.

emphatically demonstrated that the concert band is an ensemble worthy of consideration by major composers.

Hindemith was serving on the faculty of Yale University in New Haven, Conn., at the time of U.S. Army Band Commander Captain Hugh Curry's invitation, having relocated to the United States after being discredited and threatened by the Nazi regime. Hindemith had fled Germany for Switzerland in 1938, eventually finding his way to America in 1940. After a variety of guest lecturing positions, the composer was appointed a full-time member of Yale's faculty in 1941, a position he would hold until 1953. Although Hindemith was already considered the leading German composer of his generation, he was also a dedicated pedagogue who was more than qualified to offer expert instruction in composition, traditional harmony, and the history of music theory. He was a demanding teacher who had high expectations of his composition students, and this often resulted in tense relationships. In spite of his reputation as a difficult mentor, he attracted talented students such as Alvin Etler, Lukas Foss, Harold Shapero, and Norman Dello Joio. One of Hindemith's greatest contributions was his pioneering work in the study and performance of medieval and renaissance music. Although early music ensembles and academic programs are now prevalent throughout the United States, knowledge and performance of this music, especially on authentic instruments, was virtually non-existent prior to the creation of Hindemith's Collegium Musicum ensemble at Yale.

Hindemith's interest and devotion to earlier music models is obvious in his Symphony in B-flat for Band. Although many twentieth century composers have incorporated and synthesized various

elements of earlier music into their own compositions, Hindemith's ability to combine baroque counterpoint, classical form, romantic dramatic sensibility, and twentieth century harmony is unique and unparalleled. Hindemith was an unapologetic academic who was fascinated with technique, and this aspect of his mind is evident in the manner in which he extensively develops motives and cleverly combines seemingly disparate ideas. However, Hindemith's unique sense of drama and humor also permeates his works, and it is often the manner in which Hindemith gives voice to this non-academic side of his musical personality that makes his music so distinctive and unique. From the opening moments of the Symphony in B-flat, which feature a pervasive five note motive buried in the bass instruments, the shrill scrim of twittering woodwinds, and a teutonically menacing fanfare in the trumpets and cornets, it is clear that this work has no precedent in band music. While there are brief moments of respite in the first movement, there is a relentless sense of momentum and agitation that constantly pushes this music forward until Hindemith finally releases his grip. The second movement provides a stark contrast to the first with a lyrical duet between cornet and alto saxophone. This theme is simultaneously beautiful and sinister, evocative of a 1920s cabaret in Berlin. The relative tranquility of this moment is disrupted by a maniacally frantic and, at times, humorous scherzo that is eventually woven together with the opening cabaret melody in a fashion typical of the composer. It is Hindemith the academic who is firmly in control at the beginning of the third movement's fugue, but it is Hindemith the dramatist who unquestionably takes the reins to end the symphony in one of the most hair-raising conclusions in all band music.

Colonel Timothy W. Foley

Colonel Timothy W. Foley has served thirty-six years with "The President's Own" as clarinetist from 1968-1979, Assistant Director from 1979-1996, and 26th Director from 1996-2004.

Prior to joining "The President's Own," Colonel Foley studied clarinet with Anthony Gigliotti of The Philadelphia Orchestra while attending high school in his hometown of Berwick, Pa. After graduation, Colonel Foley studied clarinet at Oberlin Conservatory of Music in Ohio and, for two years, was a member of the American Wind Symphony Orchestra in Pittsburgh.

In June 1968, Colonel Foley enlisted in the Marine Corps and reported to "The President's Own" at historic Marine Barracks at 8th and I Streets in southeast Washington, D.C. He served as assistant principal clarinetist for eleven years, until he was named Assistant Director in 1979 and commissioned a First Lieutenant in the Marine Corps. Seventeen years later, on July 11, 1996, the band's 198th birthday, then-Major Foley was designated Director of "The President's Own," and in September was promoted to the rank of Lieutenant Colonel. Colonel Foley was promoted to Colonel by President Bill Clinton in an Oval Office ceremony held in June of 1999.

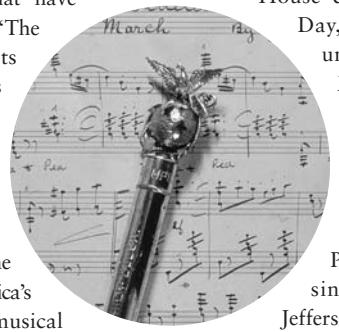
He later was awarded the Legion of Merit by 31st Commandant of the Marine Corps General Charles C. Krulak.

In his first years as Director, Colonel Foley brought to the podium two distinguished American conductors to lead entire concerts, Leonard Slatkin and Frederick Fennell, a first in Marine Band history. He continued this tradition early in the new millennium, bringing to the Marine Band podium renowned film composer John Williams, a recipient of multiple Academy Awards, and one of today's most respected conductors, Minnesota Orchestra Music Director Osmo Vänskä.

In 1998, during the Marine Band's bicentennial year, Colonel Foley conducted "The President's Own" 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. In July 2001, Colonel Foley led "The President's Own" in Switzerland for the 10th International Conference of the World Association for Symphonic Bands and Ensembles. The trip included a gala performance at the Luzern Culture and Convention Center. In a demonstration of Colonel Foley's dedication to the creation of new music for the wind band, this concert featured the international première of David Rakowski's *Ten of a Kind*, a work commissioned by "The President's Own" that later was selected as a finalist for the 2002 Pulitzer Prize in Music.

"The President's Own" United States Marine Band

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.



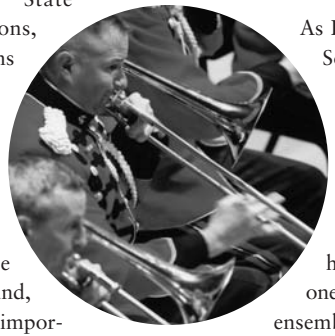
Established by an Act of Congress in 1798, the Marine Band is America's oldest professional musical organization. Its primary mission is unique—to provide music for the President of the United States and the Commandant of the United States Marine Corps.

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 inauguration of Thomas Jefferson, and has performed for every Presidential inaugural since that time. In Jefferson, the band found its most visionary advocate and friend. An accomplished musician himself, Jefferson recognized the unique relationship between the band and the

The John Philip Sousa baton was presented to Sousa by the Marine Band when he left in 1892. The baton, returned to the band by Sousa's daughters in 1953, is used today during change of command ceremonies, and symbolizes leadership of "The President's Own."

Chief Executive by giving the Marine Band the title "The President's Own."

Whether performing for South Lawn arrival ceremonies, State Dinners, or receptions, Marine Band musicians appear at the White House more than 300 times each year. These performances range from a solo harpist or chamber orchestra to a dance band or full concert band, making versatility an important requirement for band members. Additionally, the band participates in more than 500 public and official performances annually, including concerts and ceremonies throughout the Washington, D.C., 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, D.C., attended by President and Mrs. Bill Clinton. 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.

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.

FLUTE
MGySgt Gail Gillespie*
MSgt Betsy Hill*
SSgt Dawn Kulak

PICCOLO
MSgt Cynthia Rugolo

OBOE
GySgt Leslye Barrett*
SSgt Shawn Welk*
MSgt Mark Christianson

ENGLISH HORN
MSgt Mark Christianson

E-FLAT CLARINET
SSgt Michelle Urzynicok

B-FLAT CLARINET
MGySgt Lisa Kadala*
MGySgt Jeffrey Strouf
MSgt Elizabeth Gish
MSgt Janice Snedecor
SSgt James Thomley
GySgt Vicki Gotcher
MSgt Randall Riffle
MSgt Deborah Hanson-Gerber
MGySgt Ruth McDonald
GySgt Frederick Vare
MGySgt Richard Heffler
GySgt John Norton
SSgt William Bernier
GySgt Nan Lopata

BASS CLARINET
MSgt Barbara Haney*
MSgt Jay Niepoetter
MSgt Olive Wagner

BASSOON
MGySgt Roger Kantner*
GySgt Christopher McFarlane
GySgt Bernard Kolle

CONTRABASSOON
GySgt Christopher McFarlane

ALTO SAXOPHONE
SSgt Gregory Ridlington*
SSgt Steve Longoria*

TENOR SAXOPHONE
MGySgt Irvin Peterson

BARITONE SAXOPHONE
SSgt Steven Temme

CORNET
GySgt Matthew Harding*
MGySgt Andrew Schuller
GySgt Susan Rider
SSgt Michael Mergen
SSgt Joel Williams
SSgt Jennifer Marotta

TRUMPET
MSgt Kurt Dupuis*
SSgt Christopher Smith

FRENCH HORN
MSgt Max Cripe*
GySgt Kristin Davidson
SSgt Gabriel Gitman
MSgt Amy Horn
SSgt Greta Richard

EUPHONIUM
MSgt Steven Kellner*
SSgt Mark Jenkins

TROMBONE
MGySgt Bryan Bourne*
GySgt Charles Casey
SSgt Darren Bange

BASS TROMBONE
MGySgt Patrick Corbett

TUBA
GySgt Cameron Gates*
MGySgt John Cradler
SSgt Franklin Crawford

STRING BASS
GySgt Glenn Dewey*

PERCUSSION
GySgt Christopher Rose
MSgt Donald Spinelli
GySgt Glenn Paulson
GySgt Kenneth Wolin
SSgt Thomas Maloy

TIMPANI
GySgt Mark Latimer*

*Principal

Emblems was recorded June 21-25, 2004, at the Rachel M. Schlesinger Concert Hall, Northern Virginia Community College, Alexandria, Va.

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Master Sergeant Katherine Allen, USMC, U.S. Marine Band

CD BOOKLET NOTES
Lieutenant Colonel Michael J. Colburn, USMC, U.S. Marine Band

CD DESIGN
Mr. Tom Klinedinst, Group T Design

Paul Hindemith
Symphony in B-flat for Band

Aaron Copland
Emblems

Vincent Persichetti
Symphony for Band (Symphony No. 6), Opus 69

Henry Purcell/Steven Stucky
Funeral Music for Queen Mary

Andrea Gabrieli
transcribed by Giorgio F. Ghedini
Aria della battaglia

ARTWORK AND PHOTOGRAPH CREDITS
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Washington, DC 20350-3000

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EMBLEMS

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

COLONEL TIMOTHY W. FOLEY, DIRECTOR

Symphony for Band (Symphony No. 6), Opus 69 - Vincent Persichetti . . . 15:33

- Adagio; Allegro 5:20
- Adagio sostenuto 3:14
- Allegretto 2:40
- Vivace 4:19

Aria della battaglia - Andrea Gabrieli, transcribed by Giorgio F. Ghedini . . . 12:42

Emblems - Aaron Copland 10:58

Funeral Music for Queen Mary - Henry Purcell/Steven Stucky 8:24

Symphony in B-flat for Band - Paul Hindemith 15:40

- Moderately fast, with vigor 6:09
- Andantino grazioso 5:01
- Fugue: Rather broad 4:32