

FROM FIFE AND DRUM...

MARINE BAND RECORDINGS
1890-1988



Celebrating the 190th Anniversary of
"The President's Own" United States Marine Band
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- [1] Introduction by Paul Hume—Music Critic Emeritus, *The Washington Post*

[2] *DIRECTOR: JOHN PHILIP SOUSA (1880-1892)*
March, "Washington Post"—John Philip Sousa (recorded 1890) **2:34**

[3] *DIRECTOR: FRANCESCO FANCIULLI (1892-1897)*
March, "The Thunderer"—John Philip Sousa (recorded 1896) **2:22**

[4] *DIRECTOR: CAPTAIN WILLIAM H. SANTELMANN (1898-1927)*
Cornet Solo, "Creanonian" Polka—A.F. Weldon (recorded 1909) **3:39**
Arthur S. Witcomb, soloist

[5] March, "Klar zum Gefecht"—Hermann Blankenburg (recorded 1914) **3:40**

[6] "Crazy Bone" Rag (One-Step or Trot)—C.L. Johnson (recorded 1914) **3:44**

[7] *DIRECTOR: CAPTAIN TAYLOR BRANSON (1927-1940)*
March, "Semper Fidelis"—John Philip Sousa (recorded 1927) **2:29**

*DIRECTOR: LIEUTENANT COLONEL WILLIAM F. SANTELMANN
(1940-1955)*

[8] "Dream Hour" broadcast introduction with "The Marines' Hymn" **2:15**

[9] Grand March from *The Queen of Sheba*—Charles Gounod
(recorded 1954) **5:00**

[10] *DIRECTOR: COLONEL ALBERT SCHOEPPER (1955-1972)*
Hungarian Rhapsody No. 14—Franz Liszt (recorded 1969) **8:53**

[11] *DIRECTOR: LIEUTENANT COLONEL DALE HARPHAM (1972-1974)*
Overture, "Morning, Noon and Night in Vienna"—Franz von Suppé
(recorded 1973) **8:20**

[12] *DIRECTOR: LIEUTENANT COLONEL JACK KLINE (1974-1979)*
"A Witches' Sabbath" from *Symphonie Fantastique*—
Hector Berlioz/trans. Kline (recorded 1977) **8:53**

[13] *A MESSAGE FROM THE PRESIDENT OF THE UNITED STATES 1:53*

[14] *DIRECTOR: COLONEL JOHN R. BOURGEOIS (1979-PRESENT)*
"Concord"—Clare Grundman **5:24**

[15] National Hymn, "God of Our Fathers"—George W. Warren/arr. Knox **4:03**

[16] Galop from *Geneviève de Brabant*—J. Offenbach/trans. Bourgeois **2:15**

[17] March, "Washington Post"—John Philip Sousa **2:32**
(recorded 1988)

THE MARINE BAND AND RECORDING

When English novelist H.G. Wells wrote *The Time Machine* in 1895, neither he nor his readers realized that Thomas Alva Edison had invented one 18 years earlier. It was called "the phonograph."

Unlike the camera's two dimensional image, forever frozen in time, Mr. Edison's "talking machine" captured time itself. It recorded a unique period of time as it evolved and allowed it to be reproduced minutes, days, or years later.

This would revolutionize the way historians studied the past. Never again would future generations wonder how a great performer or personality of the past might have sounded. With the drop of a needle, the phonograph transports us to the time when the recording was made and allows us to recreate it as often as our curiosity or interest dictates.

The history of the United States Marine Band is a reflection of writings, artifacts, and other documents that preserve the past. None are more important than the aural documents captured by the phonograph.

The Marine Band, founded by an Act of Congress on July 11, 1798, celebrated its 190th Anniversary in 1988. As America's oldest musical organization, the Marine Band has participated in many historic "firsts," among them being the development of sound recording. From early cylinders to this first Marine Band recording on compact disc, musicians and historians have an impressive chronology of the organization's repertoire and performance practice.

THE COLUMBIA PHONOGRAPH COMPANY

The Marine Band's earliest recordings were produced by the Columbia Phonograph Company of Washington, D.C. It is well-documented by historians that these were among the first entertainment recordings ever produced.

The Columbia Phonograph Company was organized in January 1889. At that time, it was one of approximately 30 "local companies" under franchise from the North American Phonograph Company.

Catalogs published by Columbia are one source of information about early Marine Band recordings. The list dated October 1, 1890, includes 60 Marine Band cylinders: 23 marches, 5 waltzes, 9 polkas, 1 galop, 1 "yorkie," and 21 miscellaneous compositions. Although this is the earliest known catalog, a notation at the top reads "please destroy all previous lists."

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

"The United States Marine Band, with John Philip Sousa as its conductor, was then, as now, one of the best known military bands in the country. Mr. Sousa was approached on the subject of having a section of the band make some records for Columbia. . . [and] he graciously consented. . .

"United States Marine Band records had instant popular success and in a very short time they were in demand all over the United States and in practically every foreign country where the phonograph had been introduced."

Mr. Dorian's comments about Marine Band recordings are supported in Columbia's advertising. An October 1891 advertisement under the heading "**U.S. MARINE BAND—FINEST IN THE WORLD**" reads, in part: "In the first place, of course, everybody who has a phonograph wants our records. The music of the **WORLD-RENOVED UNITED STATES MARINE BAND**, which plays at the White House for

President Harrison and has played for his predecessors, is not, and will never be, the cheapest band music, although our prices are very reasonable. You do not want the cheapest. You want the very best and most attractive music that money will buy. And for reproduction in the home, what can be more delightful than to hear the same band that plays for the President? Our catalogue now contains nearly two hundred selections by this most accomplished and famous band and is constantly being added to. No band music can compare with this."

Patrick Gilmore, dean of American bandmasters at the time, offered a testimonial on the Marine Band which appeared in a Columbia advertisement in the March 1892 *Phonogram*. Gilmore wrote: "I am frequently asked, as you now ask, my opinion of the Marine Band of Washington. Well, the band cannot help being a splendid band for three reasons. First, its permanent location in Washington is a great inducement for first-class musicians to join the band. Second, the members of the Marine Band are obliged to attend a long rehearsal almost every day in the year, which alone is sufficient to make them play splendidly together. Third, they are under a director, Mr. John Philip Sousa, who is a most accomplished musician, whose own compositions. . . give abundant evidence of his genius, originality and artistic ability. With such a leader, whose aim is perfection. . . is it not to be expected that the Marine Band of Washington should stand 'peerless and unrivalled on the American continent?' Go then, hear them play. . . and you will doubtlessly be convinced that Uncle Sam has a band of which the Government and the people ought to feel, and do feel, justly proud.

Very sincerely yours, P.S. Gilmore"

The Columbia Company moved its headquarters from Washington to New York in 1897, a move which would have great effect upon the Marine Band. The June 1897 catalog relates the story: "On the removal of our Executive Offices to New York, January 1, 1897, we gave notice of our intention to discontinue the manufacture of United States Marine Band records, as it did not seem practicable to bring the band from Washington to New York.

"Such earnest expressions of regret have come from our patrons and so great a demand has been made for Marine Band records that, regardless of obstacles, we have resumed the manufacture of records from this famous organization."

Despite the "earnest expressions," the distance between New York and Washington must have been too great. Columbia catalogs ceased to feature Marine Band recordings after 1897.

During the period 1890 to 1897, the Marine Band made thousands of cylinders for Columbia, an association which served to increase the fame of the Marine Band and to establish Columbia as a major force in the recording industry. Frank Dorian wrote: "To a very large extent, they [the Marine Band] were responsible for the rapid growth of the Columbia Company and for the still more interesting fact that it is the only survivor of the original group of phonograph companies of that early date."

OTHER MARINE BAND RECORDINGS

In addition to its work with Columbia, the Marine Band produced recordings for three other companies as well.

Between 1896 and 1899, the Marine Band recorded nearly 60 discs for Emile Berliner, inventor of the flat-disc gramophone. These included solo works,

marches, and other compositions performed by the entire band.

In 1898, the band began an association with the Edison Phonograph Company which lasted until 1923. During this 25 year period, the band recorded 2 and 4-minute Edison cylinders as well as a number of 10-inch "Edison Diamond Discs." These discs were reported to capture and reproduce sound so effectively that an audience seated behind a screen could not distinguish between a live and recorded performance of a singer.

The Victor Company of Camden, New Jersey, released nearly 50 recordings featuring 2 Marine Band soloists during 1900-1904. Flute soloist Frank V. Badolett and saxophone soloist Jean Baptiste H. Moeremans were presented in solo and duet recordings as well as in recordings of the "Badolett Flute Trio," the "Moeremans Woodwind Quartet," and in recordings of soprano Rosalia Chalia "with flute obligato by Frank V. Badolett, Flute Soloist of the U.S. Marine Band."

From 1904-1927, the Victor Company produced recordings of the entire Marine Band in a wide range of repertoire from marches and waltzes to overtures and instrumental solos.

MARINE BAND RADIO BROADCASTS

The 1920's marked the beginning of another important medium for the music of the Marine Band: radio broadcasts.

These broadcasts began in 1922 with a series of programs transmitted from the Anacostia Naval Air Station in southeast Washington, D.C. National Broadcasting Company (NBC) Archives indicate that a network radio series by the Marine Band began as early as 1923 but no written records exist from that early period.

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

"The Dream Hour" broadcasts were conceived by Captain Taylor Branson (then Director of the Marine Band) who designed these programs specifically for "shut-ins" (invalids or those injured in the war who were unable to leave their homes). Listeners would send in letters or postcards with their musical requests and, whenever possible, these requests determined the repertoire programmed on the broadcasts.

Each radio program was rehearsed in the morning and either broadcast live or recorded for airing by the network at a later time. Professional announcers were supplied by the network to introduce each selection with a carefully-timed narration. One announcer for these broadcasts was the young Arthur Godfrey.

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

NOTES ON THE RECORDINGS

MARCH, "WASHINGTON POST"—

JOHN PHILIP SOUSA

Columbia Phonograph Company cylinder

Recording Date: Prior to October 1890

Marine Band Director: John Philip Sousa

This is the earliest known recording of the Marine Band in existence. The recording date of this performance, determined by examination of the cylinder

and information from Columbia cylinder catalogs, is only one year after the march was composed.

Sousa wrote this march for an awards ceremony to honor winners of an amateur essay contest sponsored by the *The Washington Post*. The march was premiered by the Marine Band under Sousa's direction on June 15, 1889, on the grounds of the Smithsonian Institution.

It was standard practice to announce each selection prior to the start of the music. Frank Dorian wrote, "The oral announcement at the beginning of each cylinder . . . had much to do with popularizing Columbia records; the sound of a human voice issuing from a machine apparently being just as attractive to listeners as the music itself."

Due to cylinder wear, this announcement may be difficult to understand and is transcribed here: "The following record has been taken for the Columbia Phonograph Company of Washington, D.C., and is entitled 'Washington Post' March as played by the United States Marine Band."

MARCH, "THE THUNDERER"—

JOHN PHILIP SOUSA

Columbia Phonograph Company cylinder

Recording Date: 1896

Marine Band Director: Francesco Fanciulli

The choice of a Sousa march to represent the directorship of Francesco Fanciulli was based on the sound quality of available cylinders from this era. Fanciulli, who may have preferred one of his own compositions, felt no small amount of pressure as successor to "The March King."

Fanciulli's interest in these recordings was noted in a Columbia cylinder catalog of April 1894 which reported: "Prof. Fanciulli personally cooperates with us in bringing out in our work the finest effects of which the band is capable, and our latest records will

add to the fame of this excellent leader and composer and his great band."

The announcer on this cylinder is Calvin G. Child, a Columbia employee who specialized in this task.

CORNET SOLO, "CREANONIAN" POLKA—
ALFRED F. WELDON

Arthur S. Witcomb, cornet soloist

Victor 12-inch disc Number 31730

Recording Date: February 18, 1909

Marine Band Director: Capt William H. Santelmann

Arthur S. Witcomb was born in Birmingham, England, and was the youngest cornetist to become a member of the prestigious Band of the Coldstream Guards. He came to the United States in 1904 with the Coldstream Guards Band but did not return to England with the band.

In 1905, he joined the United States Marine Band as principal cornetist and soloist. He served with the Marine Band until 1911 when he left to become director of the 15th U.S. Cavalry Band. After two years in this position, he returned to the Marine Band where he remained until his retirement in 1935.

In 1927, Arthur Witcomb was appointed "Second Leader" (Assistant Director) of the Marine Band, a post he held in addition to his duties as cornet soloist. Witcomb has been described as one of the most brilliant cornet soloists ever recorded.

Note: The original Victor disc label incorrectly identifies this solo as "Pride of the Nation" by Droop. Finding no listing in either Marine Band or Library of Congress files for this work as a cornet solo, a comparison was made with the score of another known Arthur Witcomb solo which revealed that the this recording was, in fact, Weldon's "Creanonian" Polka.

MARCH, "KLAR ZUM GEFECHT" (CLEAR FOR ACTION)—HERMANN L. BLANKENBURG
Victor 12-inch disc Number 35454-B
Recording Date: March 20, 1914
Marine Band Director: Capt William H. Santelmann

William H. Santelmann served as Director of the Marine Band from 1898 to 1927—the longest tenure of any Director. A native of Offensen, Germany, Santelmann joined the Marine Band under Sousa's directorship as a performer on violin, clarinet, and baritone.

Prior to his studies at the Leipzig Conservatory, William H. Santelmann served as a musician in the German Army. During this time he received a thorough grounding in the great German military marches, many of which he performed during his entire career with the Marine Band.

The Marine Band recorded a number of German marches for Victor Records under Santelmann's direction, Blankenburg's "Klar zum Gefecht" being among the very best.

"CRAZY BONE" RAG (ONE-STEP OR TROT)—CHARLES L. JOHNSON
Victor 12-inch disc Number 35380-B
Recording Date: March 22, 1914
Marine Band Director: Capt William H. Santelmann

Ragtime music contributed greatly to the advancement of the phonograph as an entertainment medium. As Scott Joplin's piano rags became increasingly popular, demand for phonograph recordings of this music increased. The Marine Band popularized Joplin's music by making the first United States recording of "Maple Leaf Rag" in 1906.

After Irving Berlin introduced "Alexander's Ragtime Band" in 1910, phonographs began appearing in nearly every home with sales increasing more than fivefold between 1914 and 1919. This 1914 Victor recording of C.L. Johnson's "Crazy Bone" Rag epitomizes the swinging style which took the country by storm.

MARCH, "SEMPER FIDELIS"—JOHN PHILIP SOUSA
Victor 10-inch disc Number 20979-A
Recording Date: September 23, 1927
Marine Band Director: Capt Taylor Branson

Sousa wrote "Semper Fidelis" in 1888 during his tenure as Director of the Marine Band. The march is dedicated "To the officers and men of the U.S. Marine Corps" and it was later adopted as the official march of the Marine Corps.

Sousa considered this to be his finest march and once commented to a reporter "I wrote 'Semper Fidelis' one night while in tears after my comrades of the Marine Corps had sung their famous hymn at Quantico."

This is one of the few commercial recordings made under Captain Taylor Branson and is the only electrical recording (recorded using a microphone) of the Marine Band made by the Victor Company.

GRAND MARCH FROM THE QUEEN OF SHEBA—CHARLES GOUNOD
Marine Band Radio Broadcast Transcription
Recording Date: July 16, 1954
Marine Band Director: LtCol William F. Santelmann

This selection, drawn from the Marine Band's popular "Dream Hour" broadcasts, includes the series introduction by announcer Kennedy Ludlum:

"Presenting the 945th Dream Hour Program—Music for the Shut-Ins." Before the series was completed in 1960, the Marine Band had broadcast well over 1,000 programs.

The broadcast introduction also includes a performance of "The Marines' Hymn" with vocals supplied by the band. Members of the band took positions around the microphone to sing "The Marines' Hymn" and then dashed back to their seats before the downbeat of the first selection.

The conductor is William F. Santelmann, son of William H. Santelmann, who was also Director of the Marine Band. While other fathers and sons have served together in the Marine Band (including John Philip Sousa and his father, Antonio, a Marine Band trombonist), this is the only case where both men have served as Director.

HUNGARIAN RHAPSODY NO. 14—FRANZ LISZT

Marine Band Rehearsal Recording
Recording Date: June 11, 1969
Marine Band Director: Col Albert Schoepper

Colonel Albert Schoepper's formal concerts were not usually recorded but his legacy of other recordings is quite large. During his 17 years as Director, he often recorded rehearsals for study purposes. This is one such rehearsal recording. Although not originally intended for release, the excellence of this performance belies the informal circumstances in which it was accomplished.

Transcriptions of orchestral literature have been an important part of the Marine Band's repertoire since its earliest days. The Liszt *Hungarian Rhapsodies* were frequently programmed by Colonel Schoepper on the band's national tours and in Washington concerts. They demand the virtuosity and

technical facility which were hallmarks of his directorship.

OVERTURE, "MORNING, NOON AND NIGHT IN VIENNA"—FRANZ VON SUPPÉ
Live Concert Recording: Departmental Auditorium, Washington, D.C.
Recording Date: May 20, 1973
Marine Band Director: LtCol Dale Harpham

The Marine Band presented its first concert in Washington on August 21, 1800, on a hill overlooking the Potomac near the present site of the Lincoln Memorial.

Since that time, the Marine Band has presented its concert series in many locations. Outdoor concerts at the U.S. Capitol began during the administration of President Martin Van Buren and for many years, the band presented weekly concerts on the White House grounds, which were then open to the public.

More recently, the Marine Band's yearly concert season has begun with a series of indoor concerts given during the spring. This recording is taken from a live performance in Washington's Departmental Auditorium. The conductor, LtCol Dale Harpham, was appointed Director after serving as Assistant Director from 1955–1972.

"A WITCHES' SABBATH" FROM SYMPHONIE FANTASTIQUE—HECTOR BERLIOZ/
TRANSCRIBED BY JACK KLINE
Live Concert Recording: Van Wezel Hall, Sarasota, Florida
Recording Date: March 6, 1977
Marine Band Director: LtCol Jack Kline

LtCol Jack Kline was a gifted arranger and transcriber who added many works to the Marine

Band's repertoire. Of all his transcriptions, perhaps LtCol Kline's best is the final movement, "A Witches' Sabbath" from *Symphonie Fantastique* by Hector Berlioz. The extensive use of wind instruments makes this an effective choice for a transcription to symphonic band, though its difficulty is legendary among Marine Band musicians.

This live recording is from a performance given at the 1977 Convention of the American Bandmasters Association in Sarasota, Florida.

A MESSAGE FROM THE PRESIDENT OF THE UNITED STATES

Recording Location: Lincoln Library,
The White House

Recording Date: May 10, 1988

"CONCORD"—CLARE GRUNDMAN
NATIONAL HYMN, "GOD OF OUR
FATHERS"—GEORGE W. WARREN/
ARRANGED BY THOMAS KNOX
GALOP FROM *GENEVIEVE DE BRABANT*—
JACQUES OFFENBACH/TRANSCRIBED BY
JOHN R. BOURGEOIS
MARCH, "WASHINGTON POST"—
JOHN PHILIP SOUSA

Recording Date: July 21, 1988

Marine Band Director: Col John R. Bourgeois

The recordings chosen to represent the modern-day Marine Band are drawn from repertoire both new and old. Two works were commissioned or premiered by the Marine Band under Colonel Bourgeois, two remain in the repertoire since the time of John Philip Sousa. The choice of music spanning a century reflects an important facet of the Marine Band's role in performing music which honors the Sousa tradi-

tion while continuing, as Sousa did, to perform the best new music for wind band.

Clare Grundman's "**Concord**" was commissioned by the United States Marine Band and premiered at the Third International Conference of the World Association for Symphonic Bands and Ensembles held in Boston, Massachusetts, in July 1987. The work is based upon three tunes from the time of the American Revolution: "The White Cockade"—a fife and drum march from colonial days, "America"—a hymn by early American composer William Billings, and "Yankee Doodle"—the most popular song of the American Revolution.

The text to "**God of Our Fathers**" was written by Rev. Daniel Crane Roberts for the Centennial Celebration of America's Independence in 1876. At that time, the words were being sung to the tune of a Russian hymn. The tune that has become known as our national hymn was written in 1892 by George W. Warren, organist of St. Thomas Church in New York. The setting is by the Marine Band's former Chief Arranger, MGySgt Thomas Knox.

The exact source of the Marine Corps' official hymn is not clear. The closest musical reference to the tune has been found in a duet between two French "Gendarmes" in Offenbach's operetta *Genevieve de Brabant*, first produced in Paris in a two-act version (not containing the duet) in 1859. The three-act version with the "Gendarmes Duet" was produced in Paris eight years later.

The *Galop from Genevieve de Brabant* is an instrumental selection from the operetta which employs the music of the "Gendarmes Duet" without the accompanying text. While the melody is not exactly the same as the modern "Marines' Hymn," the similarity is apparent.

This recording concludes, as it began, with John Philip Sousa's "**Washington Post**" March.

CREDITS

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Historic recordings used courtesy of Frederick P. Williams—Philadelphia, PA and James R. Wilkins—Olden Year Musical Museum, Arlington, TX

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Digital processing of historic recordings (tracks 2-9) using the NoNOISE digital noise reduction system by Sonic Solutions, San Francisco, CA

CD mastering by Bob Ludwig, Masterdisk Corp., New York, NY

"Washington Post" and "The Thunderer" provided courtesy of CBS Records

Victor recordings of "Creanorian" Polka, "Klar zum Gefecht," "Crazy Bone" Rag, and "Semper Fidelis" provided courtesy of RCA Records

"A Witches' Sabbath" provided courtesy of Crest Music, Inc.

"Crazy Bone" Rag by C.L. Johnson © 1913, 1940 by Forster Music, Chicago, IL. Used by permission.

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This recording is produced for educational purposes and to enhance the public affairs and community relations programs of the Marine Corps. Because appropriated funds were utilized in the production of this recording, it may not be distributed for private use and is not for sale. Unless otherwise noted, all selections are in the public domain.



The photograph reproduced above was first printed in the October 1891 edition of *The Phonogram* magazine as part of an article entitled "PHONOGRAPH RECORDS BY THE U.S. MARINE BAND." The photograph was apparently staged for this purpose since the band is pictured in full dress uniform.

Sixteen or so members of the band can be seen performing in a rather small room; the size of the band apparently determined by the limited space. In addition to the musicians, the room is crowded with 5 technicians, 10 Gramophone machines and stacks of cylinder blanks along the right wall.

In the days before mass duplication techniques, each cylinder recording was an original. Wax blanks were placed on each of the 10 machines and the band would perform a carefully-timed version of the work to be recorded. When completed, the finished cylinders would be removed, new blanks inserted and the entire process repeated until the desired number of cylinders had been produced.