

MUSIC FROM THE LAND OF HOPE AND GLORY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

Colonel Michael J. Colburn, Director

- | | |
|--|-------|
| I. SCAPINO, A COMEDY OVERTURE | 8:40 |
| SIR WILLIAM WALTON
transcribed by Master Sergeant Donald Patterson* | |
| 2-7. WILLIAM BYRD SUITE | 18:06 |
| GORDON JACOB | |
| 2. The Earle of Oxford’s Marche | 3:17 |
| 3. Pavana | 2:34 |
| 4. Jhon come kisse me now | 1:50 |
| 5. The Maiden’s Song | 4:17 |
| 6. Wolsey’s Wilde | 1:58 |
| 7. The Bells | 4:09 |
| 8. PRELUDE AND SCHERZO, <i>HAMMERSMITH</i>, OPUS 52 | 13:26 |
| GUSTAV HOLST | |
| 9. SCHERZO AND FINALE FROM SYMPHONY NO. 4 IN F MINOR | 13:34 |
| RALPH VAUGHAN WILLIAMS
transcribed by Colonel Michael J. Colburn* | |
| 10-14. <i>THE CROWN OF INDIA</i>, OPUS 66 | 16:13 |
| SIR EDWARD ELGAR
transcribed by Frank Winterbottom | |
| 10. Introduction and Dance of Nautch Girls | 4:58 |
| 11. Menuetto | 2:00 |
| 12. Warriors’ Dance | 2:01 |
| 13. Intermezzo | 3:29 |
| 14. March of the Mogul Emperors | 3:46 |

Total Time: 70:02

*Member, U.S. Marine Band

MUSIC FROM THE LAND OF HOPE AND GLORY

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SCAPINO, A COMEDY OVERTURE

Sir William Walton

*transcribed by MSgt Donald Patterson**

By arrangement with Oxford University Press,
198 Madison Avenue, New York, NY 10016

The youngest of the five British composers featured on this recording, William Walton was born in 1902 into a musically talented but financially challenged family. His parents were both singers, and the primary source of family income was his father's position as a church choirmaster. At age ten

Walton won a position as a chorister at Christ Church Cathedral in Oxford. One of the most important benefits of this appointment was an education at the cathedral's excellent school, tutelage that



included lessons in voice, piano, and violin. This experience also gave him a taste of what life could be like beyond the provincial confines of his hometown of Oldham, a possibility that greatly intrigued the young man. In fact, later in life Walton insisted that he only took up composing as a means of avoiding a return to his family in Oldham! Regardless of his motivation, Walton's talent and potential did not go unnoticed, and in 1918 the dean of Christ Church arranged for a scholarship so the young man could continue his studies at Oxford University. Although Walton received some compositional guidance from Christ Church organist Sir Hugh Allen during his time at Oxford, he was largely self-taught, gleaning much of his music education from the careful study of the orchestral scores of luminaries like Claude Debussy, Maurice Ravel,

—The popular character Scapino is portrayed in a 17th-century etching by Jacques Callot

** Member, U.S. Marine Band*

Sergei Prokofiev, and Igor Stravinsky.

In spite of his exceptional intelligence and talent, Walton's academic performance was somewhat erratic, and he left the university without a degree in 1920. While a student at Oxford, he had the good fortune of befriending Sacheverell, Osbert, and Edith Sitwell, siblings from a financially secure, intellectual, and socially established family. The Sitwells generously invited Walton to live with them, an offer that was both economically and artistically appealing to the young composer. In addition to providing a place to live and work, the Sitwell residence provided creative stimulation, supportive friendship, and meaningful collaborations.

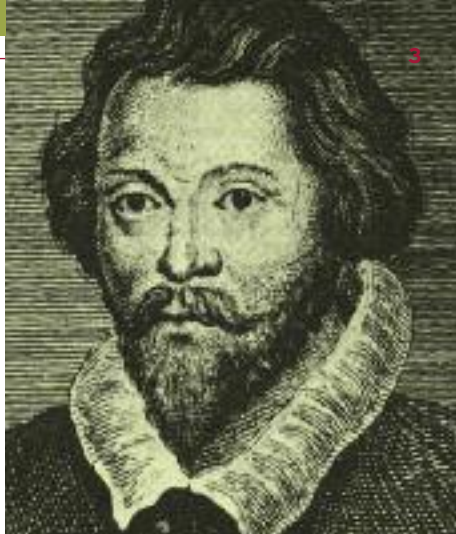
The Sitwells were part of London's intelligentsia, and through their camaraderie Walton gained the opportunity to meet important artists, writers, and musicians from

around the world.

One could argue that the Sitwells were at least partially responsible for many of the most important influences in Walton's music, including his lifelong fascination with Italy. It was on a 1920 trip taken with his adopted family that Walton first fell in love with the music, drama, and art of this Mediterranean culture. Among the dramatic traditions is the *commedia dell'arte*, a form of improvisational theater that flourished in the sixteenth and seventeenth centuries. Although each *commedia dell'arte* presentation is extemporaneous in terms of dialogue and action, the subject matter, characters, situations, and outcomes are all predetermined and are selected from a standard list of options. One of the most popular recurring characters, and one of Walton's particular favorites, is a clever and mischievous servant

named Scapino. In spite of his low social class, Scapino is usually the most insightful and clever character on the stage, and he often manipulates events to his own advantage. Considering Walton's modest beginnings and eventual success within the aristocratic stratum of British society, one can't help but wonder if he personally identified with the crafty and ingenious servant.

Walton's whimsical homage was commissioned in 1940 by the Chicago Symphony Orchestra in honor of their fiftieth anniversary. His first American commission, it was written when Walton was at the height of his craft, and his complete mastery of orchestration and thematic development are on full display in every measure. Scapino was transcribed for the Marine Band by Master Sergeant Donald Patterson in 2005.



WILLIAM BYRD SUITE

Gordon Jacob

Although the music on this recording comes from the early twentieth century, Gordon Jacob's contribution also has one foot planted firmly in the sixteenth century, for it is based upon the works of Elizabethan composer



William Byrd. One of the foremost musicians of his time, Byrd was an accomplished organist and master of Queen Elizabeth's Royal Chapel. He was by far the most successful student of fellow Briton Thomas Tallis, and composed prolifically for voice, instrumental ensembles, and keyboard. Several of his compositions for the virginal, a portable laptop keyboard, are included in the well-known *Fitzwilliam Virginal Book*. It is from this collection of works that Gordon Jacob divined the inspiration to create his masterpiece for wind band.

Born in 1895, Jacob was educated at the Royal College of Music (RCM) in London, where he studied with Sir Charles Villiers Stanford, Sir Adrian Boult, and Ralph Vaughan Williams. After graduation, he joined the RCM faculty

and served that institution until his retirement in 1966. His pupils included Malcolm Arnold, Imogen Holst (daughter of Gustav Holst), Joseph Horowitz, and Elizabeth Maconchy. In addition to his work as an instructor, Jacob was active as an author of textbooks, an editor of scores, and as a composer. He received numerous commissions and awards, and composed in the orchestra, band, and chorus genres. His conservative compositional style made him the ideal successor to Sir Edward Elgar and Sir William Walton as the source of incidental music for royal occasions, as he demonstrated with his highly successful scores for the Festival of Britain in 1951 and Queen Elizabeth's coronation in 1953. However, this traditional style of composition did not serve him well during the avant-garde movement of the 1960s, and it

was during this time that he turned his full attention to writing for wind band and student orchestras. Jacob died in Saffron Walden, England in 1984.

The composer describes the impetus for his William Byrd Suite in a 1975 letter to legendary American conductor Frederick Fennell:

While I was a student at the Royal Conservatory [sic] of Music Sir Hugh Allen, then Director, got me to orchestrate, for a small orchestra, various pieces by Elizabethan composers for the Oxford Bach Festival in 1922, to be used for a ballet. He was so pleased with the result that he suggested that I should make a full orchestral arrangement of pieces by Byrd for the Tercentenary of his death in 1623. This Suite was performed in 1923 by the 1st orchestra of the R.C.M. under Adrian (later Sir Adrian) Boult. The Wembley

Exhibition was due to be opened the next year, 1924, and there was to be a massed band concert in the Wembley Stadium. Boult was so pleased with the orchestral suite that he suggested to the Director of Music, Kneller Hall, that I should arrange it for military band for that occasion. I had not written for band up to then, but thought I'd have a go at it. Boosey brought it out in time for Wembley in April 1924, and almost at the same time published my Original Suite for Band. Both these works are still very much alive, especially in the U.S.A., after just over half a century.

This music has become such a cornerstone of concert band repertoire that it is easy to forget the rather formidable challenge Jacob overcame to make it work. The limited sustaining quality of the virginal necessitated a florid and rhythmically active writing technique, replete with frequent

flourishes and arpeggios, a style that does not lend itself very well to the wind instrument medium. Additionally, the virginal's inability to produce significant volume contrast meant that Jacob was forced to rely upon his instincts as a composer to guide him through the process of adding dynamic shape and interest to this score. According to Fennell, the arranger:

...provided a complete dynamic and nuance profile for Byrd's music. Here is a wedding of shading to substance that seems impossible to imagine was not there until he established it, so perfectly does it fit Byrd's music. Such sensitivity in adaptation for another's music is rarely granted, Jacob joining Rimsky-Korsakov and Ottorino Respighi among the elite in this field.



The Hammersmith Bridge in London is covered by a misty fog rising up from the River Thames

made upon him, especially when the demands took away valuable time from composition. According to his daughter Imogen:

He cared very little about material possessions. The only personal belongings he treasured were Beethoven's tuning fork, which was sent to him by an unknown admirer, and the key that let him into his sound-proof music-room at St. Paul's School during week-ends and holidays. The things in life that gave him most pleasure were things that could not be bought with money. He enjoyed long walks on the Cotswold hills, or in beech woods, or across open moors.

Holst's love of walking was not limited to the picturesque English countryside, for he also enjoyed perambulating through the busy streets of London. He was especially keen on exploring a particular neighborhood known as Hammersmith, a district that provided the inspiration

PRELUDE AND SCHERZO, HAMMERSMITH, OPUS 52

Gustav Holst

After the incomparable success of a work like *The Planets*, a composition that created an immediate and lasting sensation, many composers might have been tempted to repeat themselves, recycling the ideas, forms, and melodies that resulted in such a triumph. This was definitely not the case with

Gustav Holst, who seemed almost allergic to the notion of success. According to *The [London] Times*, with the creation of *The Planets*, Holst had "...achieved the position, rare for an Englishman, of being a really popular composer." But being a popular composer was not something in which Holst was even remotely interested. Studious and quiet by nature, he resented the social demands that fame



for his most ambitious work for military band. According to the composer:

As far as the work owes anything to outside influences, it is the result of living in Hammersmith for thirty-five years on and off and wanting to express my feelings for the place in music. There is no programme and no attempt to depict any person or incident. The only two things that I think were in my mind were (1) a district crowded with cockneys which would be overcrowded if it were not for the everlasting good humor of the people concerned, and (2) the background of the river, that was there before the crowd and will be there presumably long after, and which goes on its way largely unnoticed and apparently quite unconcerned.

While Holst states that there is no “programme” for *Hammersmith*, the work is a vivid musical portrayal of these two contrasting elements—the

quiet river and the teeming cockney district. Each of the work’s five sections paints a scene that correlates to one of these images. The omnipresent river is introduced in the opening bars with a lugubrious, rolling ostinato in the tubas and euphoniums. Over this gentle undulation, the horns offer a stark and haunting melody that evokes one of Holst’s early morning walks on the misty banks of the Thames. The horns yield their tune to the flutes and bassoons as daylight gradually creeps into the quiet and peaceful setting. The first hint of a change in scenery is offered by the piccolo, perhaps suggestive of a tune whistled by a cockney merchant setting up shop for the day. When this tune is repeated more coarsely by the trumpets, our walker realizes that the quiet and reflective portion of his outing has ended, and he hurries to

discover what the crowded marketplace has to offer. The dance-like tunes of this second scene are alluring, pulling the walker farther and farther into the crowded district until the kaleidoscopic presentation of melodies creates a surreal, carnival-like atmosphere. The third scene again reveals the river, where our walker has perhaps retreated to find comfort and solace in the quiet sounds of nature. But the temptations of the marketplace are too strong, and the fourth scene suggests that the walker is once again among the cockneys. In the cacophony one can almost hear the shouts of vendors and shrieks of laughter, detect the intermingled odors of food, smoke, and bodies, and see the greasy, toothless faces of the cockney peddlers. As the music reaches maximum volume and intensity, just at the moment when it seems the

center cannot hold, the scene abruptly shifts back to the river, eternal and constant. As the Thames escorts the walker back home in the final scene, it seems to reassure him that it will always be there, “largely unnoticed and apparently quite unconcerned.”

Hammersmith was commissioned by the BBC in 1930, but did not receive its première until 1932 when it was performed by the Marine Band at the American Bandmasters Association convention in Washington, D.C., under the direction of Captain Taylor Branson. The performance was to have been conducted by Holst, who was in the United States at the time, but the composer had to cancel due to an illness. He died two years later at age fifty-nine, never having heard what is widely considered to be his greatest work for band.



SCHERZO AND FINALE FROM SYMPHONY NO. 4 IN F MINOR

Ralph Vaughan Williams

transcribed by Colonel Michael J. Colburn*

By arrangement with Oxford University Press,
198 Madison Avenue, New York, NY 10016

“I don’t know if I like it, but it’s what I meant.” These were the words used by Ralph Vaughan Williams to describe his Symphony No. 4 in F minor during a rehearsal for the first

* Member, U.S. Marine Band

performance, given by the BBC Symphony Orchestra under the direction of Sir Adrian Boult on April 10, 1935. Even before the première, the work was generating considerable speculation and even consternation because it was so different than most of his other compositions. Unlike the serenely beautiful Symphony No. 3, subtitled *A Pastoral Symphony*, or the host of other works that had earned the

composer a reputation for writing lyrical, tranquil music, the Fourth Symphony is relentlessly intense and angst-ridden. It grabs the listener by the throat from its opening dissonant bars and doesn’t release its grip until the final note of the work thirty minutes later. While much of Vaughan Williams’ music contains the echoes of English folk songs and ghosts of earlier British composers, these influences are nowhere to be found in the Fourth Symphony. Constructed upon two four-note cells and a few short motives that are developed throughout each move-

ment, the work has much more in common with the form of a classical symphony than any of the composer’s other symphonies. It is a compositional tour de force in which Vaughan Williams employs devel-

opmental and contrapuntal techniques that would be the envy of any classical composer. If there is any predecessor to whom Vaughan Williams owes a debt of gratitude for these techniques, it is not his countrymen Thomas Tallis or Henry Purcell, but rather Ludwig van Beethoven. The four-note cell that opens the work (and is also heard in the Scherzo and Finale) was, according to the composer, “cribbed” from Beethoven’s Ninth Symphony. There are also striking similarities with Beethoven’s Fifth Symphony, including the pervasive use of a four-note cell, and significant structural similarities including the transition from the Scherzo to the Finale. The influence of the German master was not lost on Vaughan Williams’ contemporaries. Having attended an early rehearsal, William Walton told a friend at the première, “You are



about to hear the greatest symphony since Beethoven.”

Because this work was such a departure for Vaughan Williams, both in terms of compositional style and its fiercely passionate nature, there was an understandable desire to ascribe an extra-musical meaning to the Fourth Symphony, especially among critics. One of the most popular and persistent theories to make the rounds was that the music was somehow representative of the political climate in Europe at the time of the première, and even more specifically, that it was an allusion to the rise of fascism. Vaughan Williams refuted this idea in a letter to a friend in 1937:

I wrote it not as a definite picture of anything external—e.g. the state of Europe—but simply because it occurred to me like this....It is what I wanted to do at the time.

While the work may not represent a “definite picture” of the political situation, Ursula Vaughan Williams, the composer’s widow, points out that it would be a mistake to think that this music was created in a vacuum:

Written at a time when Europe was darkening with the threat of war, by a man who had read history as an undergraduate, it is a personal statement of great strength, in no way particularised, and its meaning is indeed too precise for words, beyond temporal limitations, and the simplification of words.

The simple statement “It is what I wanted to do at the time” may provide the strongest clue as to whence this music came. While Vaughan Williams had enjoyed considerable popular success by 1931 (when he began work on this symphony), his music was somewhat “out-of-step” with the latest modern trends in music of the 1920s and

1930s. (It is worth noting that he was sixty-two years old when this work was première.) As successful as his music was with audiences and more conservative critics, Vaughan Williams was dismissed by the musical intelligentsia as a second-rate composer of pastoral music. To say this was an unfair assessment would be a gross understatement, for the composer had long been introducing more progressive and experimental elements into works like *Sancta Civitas*, *Job*, and the Piano Concerto in C, compositions that he introduced alongside more conservative works like the *Pastoral Symphony* and *Fantasia on Greensleeves*. Some critics misinterpreted Symphony No. 4 as a departure for Vaughan Williams, a sign that he was about to abandon his pastoral roots to embark upon a new and radically different compositional approach. They did

not understand that this symphony merely reflected one side of his bipolar compositional personality. In fact, biographer Hugh Ottaway posited that the Third and Fourth Symphonies represent the two extremes of Vaughan Williams’ compositional philosophy. According to Ottaway, “The Fourth may be held to represent a response to experience so different from that of the *Pastoral*...as to constitute an opposite pole.”

Fans of Vaughan Williams’ “pastoral” music had to wait no longer than his next symphony to find they had not been abandoned, for the tranquil beauty of Symphony No. 5 is unrivalled. However, the Fourth Symphony remains the greatest achievement of the other side of Vaughan Williams’ intriguing compositional “personality.”



THE CROWN OF INDIA, OPUS 66

Sir Edward Elgar

transcribed by Frank Winterbottom

When British monarchs King George V and Queen Mary were crowned in 1911, they inherited much more than a single country. They were the new rulers of an empire upon which the sun truly never set, and nowhere was the tiny island's imperial influence more evident than in the central Asian country of India. Early British interest in India dates back to the seventeenth century, when the East India Trading Company was formed to take advantage of well-established and valuable trade routes. The British government became increasingly involved in Indian affairs over the next several decades, culminating in the royal

—*King George V and Queen Mary at the Delhi Durbar in 1911*

appointment of Queen Victoria as Empress of India in 1877. This designation began a period of imperial control that lasted well into the twentieth century.

Although Queen Victoria was infamous for never setting foot in her Indian kingdom, King George V and Queen Mary wasted little time before visiting, making an eastward journey just a few months after their coronation. Their trip even attracted the attention of *The New York Times*, which noted that the monarchs would travel

...to India for the coronation Durbar [the Delhi court at which the celebration occurred]. This being the first time the Emperor and Empress have visited India, this Eastern dependency will make it the occasion for fêtes and displays of unprecedented pomp and magnificence.

The newspaper account did not

overstate the case, as the royal couple was honored with an astounding array of pageantry that included myriad entertainers in ornate costume, elephants, tigers, and other exotic animals, and a review of 50,000 British and Indian troops. The spectacle of the 1911 Delhi Durbar was beautifully documented in Charles Urban's 1912 film *With Our King And Queen Through India*, a color movie made with an experimental technique known as Kinemacolor. Sadly, most of this groundbreaking color film has been lost.

Upon the King and Queen's return to England, it was decided that a grand masque should be held to commemorate the Delhi Durbar, and there could be little doubt as to who should compose the music for such an affair. By 1911 Edward Elgar was firmly established as his



country's pre-eminent composer of music for royal ceremonies, having already written two of his popular "Pomp and Circumstance" marches as well as a Coronation Ode that was used for the ceremony in 1902 and again in 1911. Given less than a month to compose the sixty minutes of music required to celebrate this Indian coronation, Elgar was forced to turn to some existing musical sketches. While much of the score possesses the exotic character one would expect of such a foreign affair, the pre-existing sketches reveal themselves in episodes that sound remarkably similar to some of Elgar's

earlier ceremonial works. The audience did not seem to mind the schizophrenic quality of the music, however, and the masque enjoyed a highly successful recep-

tion. Shortly after the masque's debut, Elgar extracted his four favorite movements, added a new intermezzo for solo violin, and in 1912 conducted the première of *The Crown of India* suite at the Three Choirs Festival in Hereford, Wales. Frank Winterbottom's marvelous transcription for band followed soon thereafter.



Colonel Michael J. Colburn is the 27th Director of “The President’s Own” United States Marine Band. During his twenty years with “The President’s Own,” Col. Colburn has served as principal euphonium, Assistant Director, and since July 2004, the Director who is leading the Marine Band in its third century.

As Director of “The President’s Own,” Col. Colburn is music adviser to the White House. He regularly conducts the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.’s prestigious Gridiron Club, a position held by every Marine Band Director since John Philip

Sousa, and is a member of the Alfalfa Club and the American Bandmaster’s Association.

After joining “The President’s Own” in May 1987 as a euphonium player, Col. Colburn regularly performed at the White House, in the metropolitan Washington, D.C., area, and throughout the country during the band’s annual concert tour. He quickly distinguished himself as a featured soloist, and in 1990 was appointed principal euphonium. In addition to his euphonium duties, Col. Colburn was active as a conductor for “The President’s Own” chamber music series. In 1996, he was appointed Assistant Director and commissioned a first lieutenant. He accepted the position of Senior Assistant Director and Executive Officer in 2001, and in 2002 was promoted to the rank of major. He was promoted to lieutenant colonel one day before he assumed leadership of “The President’s Own” on July 17, 2004.

He was promoted to colonel on July 3, 2007 by President George W. Bush in an Oval Office ceremony. On July 11, 2008, the Marine Band’s 210th birthday, Col. Colburn was awarded the Legion of Merit by Marine Corps Commandant General James T. Conway.

As Director, Col. Colburn has attracted prominent guest conductors to the podium of “The President’s Own,” including Leonard Slatkin, José Serebrier, and renowned film composer John Williams. Col. Colburn is deeply committed to seeking new works for the Marine Band, and has been directly involved in commissions from composers David Rakowski (*Ten of a Kind, Sibling Revelry, Cantina*), David Chaitkin (*Celebration*), and Melinda Wagner (*Scamp*). Future commissions are forthcoming from Jennifer Higdon and Michael Gandolfi. Col. Colburn has worked to expand the Marine Band’s educational outreach efforts by increasing

master classes at schools throughout the nation during the band’s annual concert tour, and by initiating Music in the High Schools, a program that sends musicians from “The President’s Own” to perform in Washington, D.C., area high schools.

Col. Colburn is a native of St. Albans, Vermont, where he graduated from Bellows Free Academy in 1982. Following high school he attended the Crane School of Music at the State University of New York in Potsdam for two years. He continued his education at Arizona State University in Tempe, where he studied euphonium with Daniel Perantoni and earned a bachelor’s degree in music performance in 1986. In 1991, Col. Colburn earned a master’s degree in conducting from George Mason University in Fairfax, Virginia, where he studied with Anthony Maiello.

"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 continuously active 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 inaugural 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 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 an unprecedented level 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."

More than a century later, "The President's Own" continues to preserve Sousa's legacy. 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 sixty percent hold advanced degrees in music.

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.

CREDITS:

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Music from the Land of Hope and Glory was recorded May 12-16, 2008, at the Rachel M. Schlesinger Concert Hall and Arts Center, Northern Virginia Community College, Alexandria campus.

William Byrd Suite by Gordon Jacob

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Scherzo and Finale from Symphony No. 4 in F minor by Ralph Vaughan Williams, transcribed by Colonel Michael J. Colburn

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Scapino, A Comedy Overture by Sir William Walton, transcribed by MSgt Donald Patterson

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Prelude and Scherzo, Hammersmith, Opus 52 by Gustav Holst

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PHOTOGRAPHY CREDITS:

Inside Cover: The character Scapino portrayed

in a 17th-century etching by Jacques Callot

Page 1: Portrait of Sir William Walton

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Page 3: Sixteenth-century etching of composer William Byrd

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Page 10: English composer Ralph Vaughan Williams conducts a rehearsal of the Halle

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Page 14: King George V and Queen Mary

at the Delhi Durbar in 1911 © ImageState

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Piccolo

MGySgt Cynthia Rugolo

Flute

MGySgt Betsy Hill*
SSgt Elisabeth Plunk
SSgt Heather Zenobia

Oboe

MSgt Leslye Barrett*

Oboe/English Horn

SSgt Joseph DeLuccio

E-Flat Clarinet

GySgt Michelle Urzynicok

B-Flat Clarinet

SSgt Samantha Angelo
GySgt William Bernier
SSgt Wendy Bickford
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MGySgt Lisa Kadala*
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MGySgt Ruth McDonald
SSgt Patrick Morgan
SSgt Harry Ong
MGySgt Jeffrey Strouf
MGySgt Charles Willett

Bass Clarinet

MSgt Jihoon Chang
MSgt Jay Niepoetter

Bassoon

MGySgt Roger Kantner*
GySgt Bernard Kolle
MSgt Christopher McFarlane

Contra Bassoon

MSgt Christopher McFarlane

Saxophone

MSgt Audrey Cupples
GySgt Otis Goodlett
GySgt Steve Longoria*
GySgt Miles Smith

Trumpet/Cornet

MSgt John Abbracciamento
GySgt Douglas Burian
SSgt David Dash
MGySgt Kurt Dupuis*
MSgt Matthew Harding*
SSgt Amy McCabe
SSgt James McClarty
GySgt Michael Mergen

French Horn

MGySgt Max Cripe*
MSgt Kristin Davidson
SSgt Jennifer Paul
MSgt Mark Questad
SSgt Douglas Quinzi

Trombone

SSgt Samuel Barlow
MGySgt Bryan Bourne*
SSgt Timothy Dugan

Bass Trombone

GySgt Karl Johnson

Euphonium

MGySgt Philip Franke*
SSgt Ryan McGeorge

Tuba

MGySgt John Cradler
MSgt Cameron Gates*
SSgt Paul Mergen

Percussion

MSgt Mark Latimer*
GySgt Thomas Maloy
SSgt Steven Owen
GySgt Glenn Paulson
MSgt Christopher Rose
GySgt Kenneth Wolin

Timpani

MSgt Mark Latimer

Double Bass

MSgt Aaron Clay

Harp

MSgt Karen Grimsey

**Principal*

