

"The President's Own" United States Marine Band
Colonel Timothy W. Foley, Director

Live in Concert



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- 1 **Moorside March from A Moorside Suite** ⁺ 4:29
Gustav Holst / transcribed by Gordon Jacob
- 2 **The Corsair Overture, Opus 21** * 9:12
Hector Berlioz / transcribed by Gunther Schuller
- English Folk Song Suite** ** 11:50
Ralph Vaughan Williams
- 3 March, "Seventeen Come Sunday" (3:28)
- 4 Intermezzo, "My Bonny Boy" (4:18)
- 5 March, "Folk Songs from Somerset" (4:04)
- 6 **Postlude in F** *** 5:00
Charles Ives / transcribed by Kenneth Singleton
- 7 **Catena: Refrains and Variations for 31 Wind Instruments and Percussion (1988)** ⁺ 13:52
Tristan Keuris
- Suite française, Opus 248** ⁺ 15:48
Darius Milhaud
- 8 Normandie (1:46)
- 9 Bretagne (4:51)

"The President's Own" United States Marine Band

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- 10 Ile de France (1:53)
- 11 Alsace-Lorraine (4:12)
- 12 Provence (3:06)
- 13 **"Awayday"** ⁺ 6:25
Adam Gorb
- 14 **Scherzo for Band** ⁺ 3:01
Gioachino Rossini/rescored by William A. Schaefer
- 15 **March, "Entry of the Gladiators," Opus 68** ⁺ 2:59
Julius Fucik
- 16 **March, "The Circus Bee"** ⁺ 2:37
Henry Fillmore
- 17 **March, "Nobles of the Mystic Shrine"** ⁺ 3:36
John Philip Sousa

Total Time: 78:33

⁺ Colonel Timothy W. Foley, conducting

* Gunther Schuller, conducting

** Frederick Fennell, conducting

*** James Sinclair, conducting

Moorside March from A Moorside Suite

Gustav Holst/transcribed by Gordon Jacob
b. Cheltenham, England, 1874
d. London, England, 1934

Born Gustavus Theodore von Holst, this paragon of British music was of Swedish ancestry. His name sounded more German than Swedish, so he later Anglicized it by shortening his first name and dropping the "von" in 1914 when anti-German sentiments were rampant.

He received early musical training from his parents, was a successful organist and choirmaster, and played trombone in the Carl Rosa Opera Company and the Scottish Orchestra in Glasgow. He taught at the Royal Academy of Music, Morley College, and two famous girls schools. Having been disqualified from military service, he served as a musical organizer for British troops under the auspices of the YMCA, and traveled widely as a lecturer and conductor.

Holst was described by colleagues as a "musician's musician" and an intellectual with a keen sense of humor whose only intolerance was for sloppiness and pretension. His musical interests were eclectic, leading him to study Sanskrit in order to learn Eastern poetry and philosophy. He is applauded for his choral works and eight

operas, but is most famous for his orchestral suite, *The Planets*, which continues to be the inspiration for nearly every extra-terrestrial concert and movie score since that time. His two band suites and *Hammersmith* remain cornerstones of the wind repertoire.

A Moorside Suite was composed in 1928 for brass band as a test piece for the Crystal Palace Brass Band Championships. It was immediately successful and played by every brass band that could possibly negotiate it. Gordon Jacob, fellow British composer and Holst's younger colleague, transcribed it for wind band. Holst knew of and approved a wind band setting of the entire suite and had begun a transcription of the first movement himself, but perhaps died before completing it.

The March is the third and final movement. It is British to the core, with a stirring opening leading into a "land of hope and glory" tune worthy of Elgar. While the "Moorside" title implies the use of folk tunes, all are original to Holst. His daughter, Imogen, wrote:

Although the *Moorside Suite*...seems to be looking back reminiscently to the folk-song settings of 20 years ago, the music has vitality, and it looks

forward as well as back....The last movement of the Suite is like a mature comment on the early *Marching Song* of 1906; it is a fitting acknowledgement of a 20 years' debt of gratitude for the solid and companionable help that folk-songs had brought him. They had been a refuge on many occasions. But in 1928 he could afford to do without their help....

The Corsair Overture

Hector Berlioz/ transcribed by Gunther Schuller
b. La Côte-Saint-André, France, 1803
d. Paris, France, 1869

Gunther Schuller, conducting

Visionary, innovator, master of orchestration, Hector Berlioz narrowly escaped a medical career, having been pushed in that direction by his parents. The escape—literally—at one point involved Berlioz leaping from a window to avoid an unpleasant class in human anatomy and dissection.

Having received early training on flute, guitar, and voice, Berlioz never lost his innate love of music. Even before abandoning medicine he confessed to spending

more time at the Opéra than at his medical studies. He was accepted to the Paris Conservatory where he studied under Leseur and Reicha, and after three unsuccessful attempts won the *Prix de Rome* in 1830. His lifetime saw both remarkable success and poverty; and by the end he had expended virtually all of his resources presenting concerts throughout Europe.

His works were conceived through a remarkable combination of inspiration, imagination, and an unparalleled genius for orchestration. Coupled with his unabashed desire for sensationalism, these forces broadened the orchestral palette, giving the orchestra greater power and flexibility than it had known before. He freely admitted using "large means to produce any effect," yet did not feel that massive forces compromised the integrity of his music. He used winds extensively in his compositions (especially his Requiem). His fourth and final symphony, the *Symphonie funèbre et triomphale*, is the most significant wind composition of the period. There is no doubt that he both understood and loved the sound of wind instruments, percussion being another essential element.

Having won the *Prix de Rome*, Berlioz traveled to Italy, and the circumstances of this trip had a great influence upon the composition of this overture. He endured a

dangerous and stormy trip by ship from Marseille to Livorno, only to learn during his stay that his fiancée had married another musician. Following a failed suicide attempt, Berlioz sketched the overture that would become *Le Corsaire* as he recuperated in Nice.

The influence of Lord Byron's *Corsair* was an integral part of his inspiration. Of his time in Italy, Berlioz wrote:

I followed the "Corsair" in his desperate adventures; I adored that inexorable yet tender nature—pitiless yet generous—a strange combination, apparently contradictory feelings: love of woman, and hatred of his kind. During the fierce summer heat I used to spend whole days [in St. Peter's Cathedral in Rome], comfortably established in a confessional, with Byron as my companion. I sat enjoying the coolness and stillness, unbroken by any sound save the splashing of the fountains in the square outside, ... and there, at my leisure, I sat drinking in that burning poetry.

After originally entitling it "The Tower of

Nice," the overture was premiered in Paris under his direction on January 19, 1845. He revised it during a visit to London in 1851-52 and then titled it "Le Corsaire rouge," apparently this time influenced by the James Fenimore Cooper book *Red Rover*. The literary influences, his harrowing voyage to Italy, contact with a real corsair during that period, his own fiery, romantic personality, all combined into this incredible virtuoso showpiece for orchestra. The transcription for band was made by Gunther Schuller, who recalled having heard his father play the work as a violinist in the New York Philharmonic under Arturo Toscanini. Gunther Schuller commented that he used all his energies to make the transcription sound as close to the original orchestral version as possible. The results attest to his success.

English Folk Song Suite

Ralph Vaughan Williams
b. Down Ampney, Gloucestershire,
England, 1872 - d. London, 1958

Frederick Fennell, conducting

Ralph Vaughan Williams established himself as the greatest British composer of his generation and heir to the legacy of symphonic composition so well established by Sir Edward Elgar. The son of

a clergyman, Vaughan Williams studied viola and organ as a youngster. He attended the Charterhouse School, Cambridge University, and the Royal College of Music, eventually earning a doctorate at Cambridge in 1901.

His formal training, while extensive, did not satisfy an inner urge to find his own musical voice. He went abroad to study in Germany with Max Bruch in 1897 and to Paris in 1908 to work with Maurice Ravel, but the distinctive rhythms and harmonies of English folk songs would prove a more significant influence.

Beginning in the 1890s, Vaughan Williams joined fellow composer Gustav Holst in collecting folk songs, many of which were in danger of being lost because those who knew this aural tradition were passing away without having taught them to a new generation. Vaughan Williams collected more than 800 folk songs, many of which appeared in work he was to produce for the rest of his life.

When asked to edit the English Hymnal in 1906, he adapted 35 to 40 folk songs as hymns. Among his most famous secular folk song works is his 1934 *Fantasia on "Greensleeves."* He joined the Folk Song Society in 1904 and was active in the English Folk Dance movement popular at the time.

His music is distinctive and sophisticated. His nine symphonies are varied in character, the second of which established him as a major composer. In addition to symphonies, he composed stage music, songs, works for chorus and orchestra, rhapsodies, concerti, and several works for wind band. Writer Ethan Mordden said of Vaughan Williams, "an atmosphere of authentic Britain is within all his compositions." He embraced his role as a nationalist, and once commented to an interviewer: "Every composer cannot expect to have a worldwide message, but he may reasonably expect to have a special message for his own people, and many young composers make the mistake of imagining that they can be universal without first having been local." Vaughan Williams managed to retain the local flavor of the British isles while surpassing any national boundaries.

The *English Folk Song Suite* dates from 1923 and is Vaughan Williams' first composition for wind band. The circumstances of its composition are not known, but Vaughan Williams may have seen this as an ideal vehicle for several favorite songs. He used themes found in a collection entitled "English Country Songs," and several from notebooks compiled by fellow composer and song collector Cecil Sharpe.

The folk song materials are as follows: 1st Movement: Seventeen Come Sunday, Pretty Caroline; 2nd Movement: My Bonny Boy, Green Bushes; 3rd Movement: Blow Away the Morning Dew, High Germany, The Tree So High, John Barleycorn.

The Suite was premiered by a student band at Kneller Hall, the Royal Military School of Music. A review of this performance noted, "The good composer [Vaughan Williams] has the ordinary monger of light music so hopelessly beaten...." It has remained one of his perennially popular works in both its original band and an orchestral version transcribed by Gordon Jacob. It was brought to prominence in this country by the 1957 Mercury recording with Frederick Fennell and the Eastman Wind Ensemble. Dr. Fennell's lifetime association with this music has given him unique insights which enhance the character intended by the composer.

Postlude in F

Charles Ives/transcribed by Kenneth Singleton
b. Danbury, CT, 1874 - d. New York, NY, 1954

James Sinclair, conducting

Charles Ives, the son of a Civil War bandmaster, grew up in Danbury, CT, went to college at Yale, spent a highly successful period as a life insurance

executive, and composed entirely as an avocation. A visionary and a musical prophet, Ives learned unconventional harmonies and musical concepts at his father's knee. George Ives encouraged his son to experiment and to open his ears, all the while giving him solid formal training in the classical techniques of the masters.

The young Charles Ives made a name for himself as a church organist whose improvisatory skills were beyond those of any contemporaries, and whose penchant for pungent dissonances ("manly" harmonies, in Ives's own estimation) were a constant source of irritation to some listeners. When he arrived at Yale, Ives and his teacher Horatio Parker could not have been more different. The majority of the formal techniques Parker taught had already been learned when George taught young Charlie. Ives and Parker maintained respectful relations but could never reconcile two so different viewpoints about music. When Ives was asked why he did not write in more conventional forms, he simply responded that he didn't hear music that way, and indeed he didn't, either as a student or throughout his entire life.

His primary difficulty, if it may be considered one, was that he was years ahead of his time. In their book *Charles Ives and his Music*, Henry and Sidney Cowell

wrote, "Ives stretched our ears, and the skills of performers, far beyond any previous conception of what music might be. Yet the music is so warm, so personal, such a strong immediate experience, it captures listeners completely even when they do not exactly like it, for it conveys something living that is not to be denied." Ives's music remains a significant source of amazement to scholars, conductors, and musicians today as the appreciation for its special genius grows.

The Postlude in F dates from the period 1890-92. This was during Ives's prime as a church organist, having composed his famous *Variations on "America"* the same year. It is probable that Ives composed and/or experimented with many organ works that never saw the light of day, but the Postlude survived in an orchestration Ives made in a college instrumentation class (1896-97), leading one to conclude that he thought enough of it to rescore it. Although Ives later was generally critical of Wagner, the Postlude in F bears a strong European imprint that Ives biographer Jan Swafford finds reminiscent of Wagner's *Stegfried Idyll*. We know that European influences were, in part, his own inclinations at the time. Regardless of endless "chicken-egg" speculation, this is an eminently charming and touching piece. The setting for band was

made by the eminent Ives scholar, Kenneth Singleton, Director of Bands at the University of Northern Colorado.

Catena: Refrains and Variations for 31 Wind Instruments and Percussion

Tristan Keuris

b. Amersfoort, The Netherlands, 1946 -
d. Amsterdam, The Netherlands, 1996

Dutch composer Tristan Keuris studied composition with Ton de Leeuw at the Utrecht Conservatory from the time he was 15, after first having studied with Jan van Vlijmen in his native city Amersfoort. For a short time he also followed lessons in music theory at the Utrecht Conservatory with Joep Straesser. In 1969 he concluded his studies and was awarded the Prize for Composition. Keuris's music has been performed by, among others, the leading Dutch symphony orchestras (including the Royal Concertgebouw Orchestra), the Raschèr Saxophone Quartet, the Houston Symphony Orchestra, and the BBC Philharmonic Orchestra. In 1975 Keuris was awarded the Mattheijs Vermeulen Prize for the orchestral piece *Sinfonia*; in 1982 he won the Culture Award of Hilversum, the city where he had lived from 1976 until his

death. The vast majority of Keuris's music has been written on commission.

Keuris is allied with firm compositional structures, and in Catena has forged a chain (which is the meaning of the word Catena) of 12 links of various lengths and content. The minor third from the tubular bells' harmonics is the cornerstone of a piling of thirds which yields the characteristic seventh-chord constructions. The material, or "theme," is presented in the introductory prelude and also displayed in the postlude, which precedes the final coda. In between there hangs a chain of 12 variations and a number of transitional gauge blocks ("ritornelli" and "passaggi") which are supremely varied derivatives of the parent material. At the same time, the variations have been grouped in a manner reminiscent of symphonic structure (with the "adagio" as the third movement). This structure is likely to elude the listener. It can be worthwhile to think of Keuris's Catena as a gigantic prism through which the material is unceasingly, and without any joints, refracted in different ways for projection as a chain of splendid, closely integrated pictures. Catena was written in 1988 for the Royal Concertgebouw Orchestra's centenary.

Suite française

Darius Milhaud

b. Aix-en-Provence, France, 1892

d. Geneva, Switzerland, 1974

Folk-inspired compositions for band were well established in the works of British composers Holst and Vaughan Williams and Australian-American Percy Grainger at the time this suite came into being. It was the result of a 1944 request to Milhaud from Leeds Music for a school band composition. Milhaud relates the story in his autobiography:

When a publisher asked me for an easy piece suitable for a school band, I composed my Suite Française, utilizing folk tunes from Normandy, Brittany, Ile-de-France, Alsace-Lorraine, and Provence in order to familiarize students with songs of the regions where the Allied armies were fighting for the liberation of my country....After the first performance [June 13, 1945] of this suite by the famous Goldman Band, Schirmer commissioned me to write the same type of piece for orchestra.

The suite is in five movements, each titled for the region from which the music came. Each had significance to Milhaud based on his memories of the struggles his country endured during the war:

I. Normandie—A bright "loure" dance tune in 6/8 time featuring two songs: "Germaine" and "The French Shepherdess and the King of England."

II. Bretagne—A sorrowful and reflective movement including the song "La Chanson des Métamorphoses" (The Song of Transformations).

III. Ile de France—A rollicking dance movement featuring "With Care I Tend My Rosebush Gay" and "Lo, 'Tis Saint John's Day."

IV. Alsace-Lorraine—A movement reflecting misery and slavery of this, the last province liberated by the Allies. The music includes a begging song, "Lo 'tis the Month of May."

V. Provence—Named for Milhaud's home province, this celebrates the entire country. The music is a sprightly dance featuring the tambourin, a traditional folk dance with a drum and pipe or lute.

"Awayday"

Adam Gorb

b. Cardiff, Wales, 1958

Adam Gorb studied at Cambridge, and was for a time director of music for a London production of *West Side Story*. He first came to prominence as a mature student at the Royal Academy of Music under Paul Patterson, winning a major Academy composition prize in 1993 with his first work for wind orchestra, *Metropolis*, which won the Walter Beeler Prize the next year.

His works for wind since then include *Scenes from Bruegel* (1994) for small wind ensemble, *Bermuda Triangle* (1995) and *Bridgewater Breeze* (1996), both written for school bands, *Ascent* (1996) commissioned by the Ulster Festival, Concerto for Euphonium and Band (1997), and the virtuosic *Elements* (1998), a percussion concerto written for Evelyn Glennie. His most recent work is a set of Yiddish Dances (1998).

"Awayday" is the result of a challenge by conductor Timothy Reynish to write a work in the idiom of Bernstein's *Candide* which could replace that masterpiece in programs on occasion. It was given its first performance at the Bridgewater Hall,

Manchester, November 27, 1996. The composer writes:

"Awayday" is dedicated to Timothy Reynish and the RNCM Wind Orchestra, who gave the premiere. In this five-minute curtain raiser my inspiration has come from the great days of the American Musical Comedy with its irresistible brashness and its irrepressible high spirits. I hope you enjoy it.

Scherzo for Band

Gioachino Rossini

b. Pesaro, Italy, 1792 - d. Paris, France, 1868

Rossini's music embodies the charm and spirit of the Italian people, as sparkling as the bright sun on the fountains of the Villa Medici. Few composers in history have enjoyed the international acclaim and popularity that were evident during his lifetime.

He had standard musical training as a youngster: his father was a town trumpeter, his mother an opera singer. He was apprenticed to the local blacksmith, but kept musically active by playing harpsichord and singing. It was his innate

genius and infectious sense of humor that made him so successful. He became the rage of Europe at 21 and, for all practical purposes, retired at age 38. There are many stories that he was lazy and had to be locked into a room to complete his musical assignments. One such tale relates that while composing from his bed, the score to an overture fell onto the floor and rather than get out of bed, he found it easier to simply compose another overture.

During a trip to Vienna in 1822, he met Beethoven and continued to associate with all the great musicians and artists of the period. In 1825 he was appointed court composer to King Charles X, but when the 1830 revolution dethroned Charles, this marked the beginning of the end of his active compositional career. By this time, he had composed 38 operas in a span of 23 years, so there was a massive amount of great music that continues to fuel performances to the present day.

Rossini wrote several original compositions for winds, including this Scherzo, which was discovered in the British Museum, apparently having been filed away and given little notice over a century ago. Originally entitled "Fanfare for Band," it was written and dedicated to Emperor Maximilian of Mexico, though we know nothing more about the circumstances of its

composition. Perhaps it was scored for the Emperor's resident band. "Fanfara" is the Italian word for band and is not an indication of the character of the piece, which the editor correctly identifies as more of a Scherzo, hence the new title. This modern edition was prepared by William Schaefer, who transposed parts and added saxophone and low clarinet parts to Rossini's original instrumentation. It has all the Rossini trademarks, technically brilliant and full of the Italian equivalent of *joie de vivre*.

March, "Entry of the Gladiators"

Julius Fucik

b. Prague, Czechoslovakia, 1872

d. Leitmeritz, Germany, 1916

Julius Arnost Vilem Fucik is considered the "Czech March King" with more than 400 works to his credit, including operettas, chamber music, masses, overtures, and songs. He entered the Prague Conservatory at age 12 and studied with Antonin Dvorák. He served a period of mandatory military service and served three years in bands of the Austro-Hungarian Army. Following his discharge, he performed as a professional bassoonist.

In 1897, Fucik became a military bandmaster with the band of Infantry Regiment

86 near Sarajevo, later leading bands in Hungary and Bohemia. He retired from military service in 1913 and founded a music publishing firm in Berlin. He died at age 44 as the result of unsuccessful cancer surgery.

Fucik composed "Entry of the Gladiators" between 1897 and 1900 during his tenure as a military bandmaster in Sarajevo. The original title was "Grande Marche Chromatique," but Fucik became enthralled with the description of gladiators in Henry Sienkiewicz's book *Quo Vadis?* and changed the title. The march has become associated with the circus, and in that context has traditionally been played at breakneck speed. The march takes on an entirely different character when performed at a more stately tempo as in this performance.

March, "The Circus Bee"

Henry Fillmore

b. Cincinnati, OH, 1881 - d. Miami, FL, 1956

James Henry Fillmore, Jr. was one of the most important band composers and conductors of the 20th century. He composed and arranged under eight different names and wrote a very influential series of method books published as the *Bennett Band Books*, from which thousands of children learned to play in bands.

Fillmore had a lifelong affection for ragtime and syncopated music. He is considered the "father of the trombone smear" because of the incredible popularity of his "Lassus Trombone," one of 14 "trombone smears" that are part of his "Trombone Family." He composed more than 250 original works and made 750 arrangements. He was affiliated with five circus bands in his earlier years and later with his family's publishing business. The Fillmore Brothers music publishing house was founded to publish church hymnals, and Henry's father at first wanted nothing to do with such "common" music of the type Henry had been composing. Eventually, father and son reconciled, and Henry took over the business during the Depression.

Henry Fillmore led a professional band in Cincinnati that broadcast over radio station WLW and this led to recordings for the Columbia Phonograph Company. In 1938 he moved to Florida for health reasons and helped organize 32 high school bands in the state. His will left his estate and all future royalties to the University of Miami Band Department, an endowment that grew into the hundreds of thousands of dollars and paid for the construction of Fillmore Hall at the university, which now houses a Fillmore Museum.

"The Circus Bee" was published in 1908 and was written, in part, to celebrate that Henry was finally allowed to publish music through the family business. The title refers to an imaginary circus newspaper called *The Circus Bee*.

March, "Nobles of the Mystic Shrine"

John Philip Sousa
b. Washington, DC, 1854 - d. Reading, PA, 1932

John Philip Sousa, like many prominent musicians throughout history, was a member of a Masonic Lodge. Sousa became a member of the Ancient Arabic Order of Nobles of the Mystic Shrine in Washington in April 1922, and was promptly named the first honorary director of the Almas Temple Shrine Band. His nephew, A.R. Varela, who sponsored him, asked him to compose this march. The new march saluted Shriners in general but was dedicated specifically to the Almas Temple and the Imperial Council, AAONMS.

The Shriners' national convention was held in Washington in June 1923, and Sousa was invited to lead a band of 6,200 Shriners in Griffith Stadium. This was the largest band Sousa ever conducted, and a new association with the Shriners led to

several local Shrine bands accompanying the Sousa Band in performances of the new march as Sousa toured the United States. "Nobles of the Mystic Shrine" is one of the few Sousa marches that begins in a

minor key, giving it an exotic sound, and it is also one of the few that includes a published part for harp. Tambourines add to the effect and make this one of the more unusual but wonderful Sousa marches.

Colonel Timothy W. Foley

is the 26th Director of "The President's Own" United States Marine Band. During his distinguished 30-year career, Colonel Foley has served "The President's Own" as assistant solo clarinetist, Assistant Director, and since 1996, the Director who is leading the Marine Band into its third century.

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 is a member of the prestigious American Bandmasters Association and 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. His keen interest in 20th-

century works, especially by American composers, has become well known, and he often features selections from this repertoire on his programs.

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, OH. 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.

A native of Berwick, PA, Colonel Foley entered the Oberlin Conservatory of Music in 1964 where he studied clarinet with George Waln. There, he was principal clarinetist with the Oberlin Chamber Orchestra and Oberlin Conservatory Orchestra. He also was a member of the American Wind Symphony in Pittsburgh, PA.

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 the Marine Band's annual "Music in the Schools" program, which introduces local elementary school students to musical instruments and repertoire.

Colonel Foley was named Assistant Director in 1979. He was special liaison for the U.S.-U.S.S.R. Armed Forces Band Exchange in 1990, coordinating, advising, and escorting the Soviet Ministry of Defense Band on its tour of the United States.

On July 11, 1996, 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.

Gunther Schuller is one of those very special musicians whose talents and accomplishments cover a broad spectrum of musical activities. Composer, conductor, historian, author, educator, music publisher, and record producer, he has been a productive activist on behalf of his contemporaries and an important influence in the international music scene.

He was principal French horn with the Cincinnati Symphony and the Metropolitan Opera before embarking upon his career as an educator, one which took him everywhere from the Manhattan School of Music, to Yale, to the New England Conservatory (of which he was President), and the Tanglewood Festival.

He has composed more than 150 works and won the 1994 Pulitzer Prize in Music. He is an internationally renowned conductor and his book, *The Compleat Conductor*, is a landmark document on the topic.

Frederick Fennell has been described as "the dean of American band conductors." As the founder of the Eastman Wind Ensemble, Fennell is internationally known through his award-winning recordings, many of which have been re-issued on compact disc.

As a conductor, educator, and clinician, Fennell has influenced countless musicians around the world and helped set a standard for wind repertoire and performance. As conductor of the Tokyo Kosei Wind Orchestra, Fennell launched another acclaimed series of recordings and continues to serve as the ensemble's Conductor Laureate.

Fennell has been honored and lauded by organizations and educational institutions around the world for his landmark contributions to the wind band. He continues an active schedule as a guest conductor and clinician.

James Sinclair is the Music Director and Principal Conductor of Orchestra New England and is Executive Editor for the Charles Ives Society. He has served as Music Director for four PBS television documentaries, including the Peabody Award-winning film on Ives, *A Good Dissonance Like a Man*.

He is also the author of *A Descriptive Catalog of the Music of Charles Ives*, published by Yale University Press. Sinclair is a member of the board for the Charles Ives Society and the New Haven Ballet and Artist in Residence at the University of New Haven.

A native of Washington, DC, Sinclair was introduced to the Marine Band at an early age and deemed it one of his first musical models.

The United States Marine Band has been part of the events that have shaped our national heritage for more than two centuries. Its omnipresent role in events of national importance has made it part of 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 in the unfinished Executive Mansion on New Year's Day 1801. 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."

Marine Band musicians appear at the White House nearly 300 times each year. In addition, the band participates in more than 500 public and official performances annually, including concerts

and ceremonies throughout the Washington, DC, area. Each fall, the band travels through a region of the United States during its concert tour, a century-old tradition started by the band's legendary 17th Director John Philip Sousa.

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.

On July 11, 1998, the Marine Band celebrated its 200th Anniversary with a gala concert at the John F. Kennedy Center for the Performing Arts in Washington. Also during 1998, the band became the only organization to be inducted in the inaugural class of the American Classical Music Hall of Fame in Cincinnati.

As the Marine Band enters its third century, it 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.

For more information on the Marine Band:
www.marineband.usmc.mil

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CD Booklet Design

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Moorside March by Gustav Holst/transcribed by Gordon Jacob © 1960 Hawkes and Son

The Corsair Overture, Op. 21 by Hector Berlioz/transcribed by Gunther Schuller © 1971 Associated Music Publishers, Inc.

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March, "Nobles of the Mystic Shrine" by John Philip Sousa © 1923 Sam Fox Publishing Co., Inc.

For more information about the United States Marine Band, please write to:

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Live in Concert

"The President's Own" United States Marine Band

Colonel Timothy W. Foley, Director

- | | | |
|--------|---|-------|
| 1 | Moorside March from <i>A Moorside Suite</i> - Gustav Holst ⁺ | 4:29 |
| 2 | The Corsair Overture, Opus 21 - Hector Berlioz * | 9:12 |
| 3 - 5 | English Folk Song Suite - Ralph Vaughan Williams ** | 11:50 |
| 6 | Postlude in F - Charles Ives *** | 5:00 |
| 7 | Catena: Refrains and Variations for 31 Wind Instruments and Percussion (1988) - Tristan Keuris ⁺ | 13:52 |
| 8 - 12 | Suite française, Opus 248 - Darius Milhaud ⁺ | 15:48 |
| 13 | "Awayday" - Adam Gorb ⁺ | 6:25 |
| 14 | Scherzo for Band - Gioachino Rossini ⁺ | 3:01 |
| 15 | March, "Entry of the Gladiators," Opus 68 - Julius Fucik ⁺ | 2:59 |
| 16 | March, "The Circus Bee" - Henry Fillmore ⁺ | 2:37 |
| 17 | March, "Nobles of the Mystic Shrine" - John Philip Sousa ⁺ | 3:36 |

Total Time: 78:33

⁺ Colonel Timothy W. Foley, conducting

* Gunther Schuller, conducting

** Frederick Fennell, conducting

*** James Sinclair, conducting