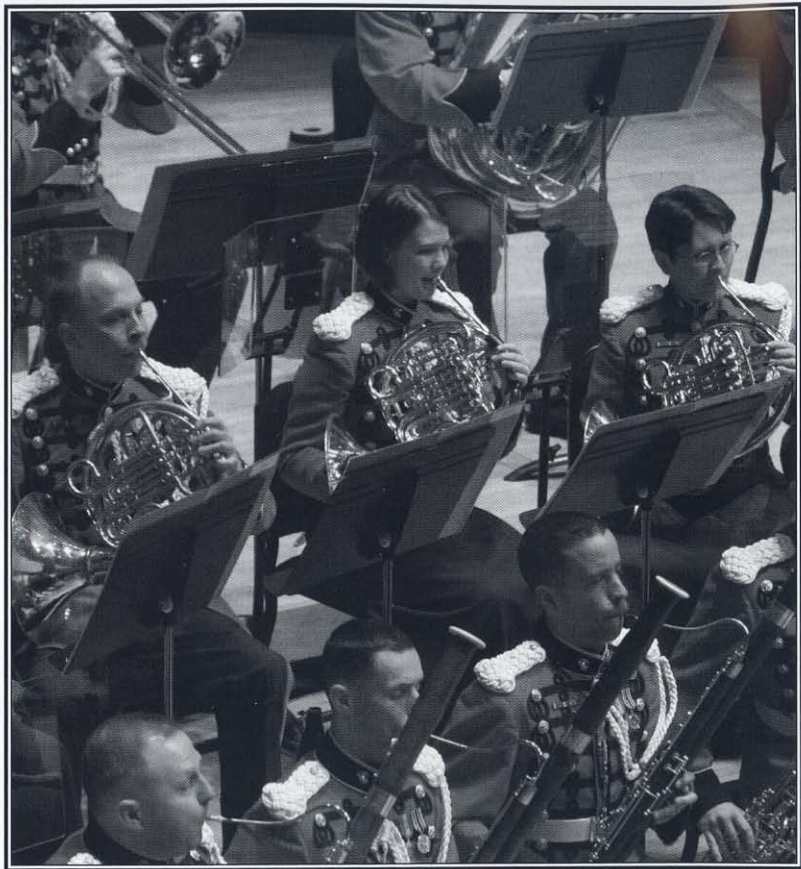




Originals

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND
LIEUTENANT COLONEL MICHAEL J. COLBURN, DIRECTOR



Originals

Why would a composer choose to write for an ensemble of wind instruments? The answer to this question has been evolving since the earliest days of wind bands. In its infancy, the reason for the wind ensemble's existence was practical; wind instruments are portable and can be played at loud volumes, making them ideally suited for outdoor performances. Many of these early ensembles were used for ceremonies or background music for social events, and these functions had an impact on the style of music that was written for them. For several decades original band music consisted primarily of marches, dances, and other short forms, and on many concert programs this original music was supplemented generously by arrangements of orchestral and operatic works. However, as band instruments improved and the skills of the instrumentalists and conductors

became more sophisticated, composers became increasingly interested in the unique possibilities of the medium.

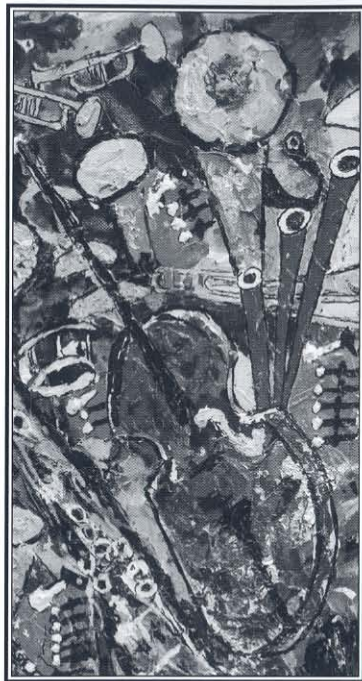
While the selections on *Originals* come from different eras and backgrounds, there is one important commonality shared by all six: each was conceived specifically for an ensemble of wind instruments. From the earliest composition on the recording, Felix Mendelssohn's *Overture for Winds*, to Magnus Lindberg's *Gran Duo*, the most recent contribution, all were imagined and created in order to exploit the unique timbral palette of a wind band. Furthermore, these works are not mere cast-off scraps from the workshop floor. Each represents the best efforts of the



composer and are significant contributions to the ever-expanding repertoire of the wind ensemble. In his text *The Wind Band* (1961),

Originals

famous bandmaster Richard Franko Goldman speculated on the future of the band medium and the ongoing efforts to establish an identity separate from that of the symphony orchestra: "The most important factor in the world of band and band music today is the growth of a new and original repertoire.... For it is this repertoire, which exploits the sound of the wind band in all its possibilities and is designed for the type of audience that is attracted to the band, that will give the band an even more secure place in the musical community, and that will once and for all settle the question of band vs. orchestra...." While it may be some time before this question is answered "once and for all," the works on *Originals* make a convincing case for the credibility and legitimacy of the band as a serious concert medium.



Originals

Masquerade, Opus 102 Vincent Persichetti

Although Vincent Persichetti composed for a wide array of ensembles throughout his career, his affinity for wind instruments revealed itself in his very first published composition, his *Serenade No. 1, Opus 1 for Ten Wind Instruments*, composed when he was fourteen. Over the course of his career Persichetti wrote sixteen works for concert band, including his landmark *Symphony No. 6, Opus 69*. Persichetti did not understand the reluctance of his peers to write for wind band, and often pointed out that works written for this ensemble had a much greater potential for regular performances. Persichetti believed the concert band was every bit as legitimate as the symphony orchestra or a choir, and there was no discernible difference in his compositional

approach between these media. In regard to his *Divertimento for Band, Opus 42*, Persichetti once commented that he "...was writing a piece in which the brass were tossing the woodwinds about while the timpani were commenting. I began to realize the strings were not going to enter. I guess when strings do not enter into such a combination, one calls the medium 'Band.' The word 'Band' has always sounded good to me...."



In addition to his success as a composer, Persichetti was an impressive pedagogue who wrote several textbooks and reference works, many of which are still in use. In 1961 he authored *Twentieth Century Harmony: Creative Aspects and Practices*, a text for which Persichetti composed short illustrations of various twentieth century compositional techniques. Although none of the examples is more than a few

Originals

measures in length, Persichetti found himself increasingly haunted by these musical orphans, which seemingly yearned to be fully explored and developed. In the words of the composer, "I realized that certain examples had a thematic kernel in common. These examples from the harmony book evolved into a set of variations for fifty wind and percussion instruments. The work is a

lated in a widely ranging and fascinating set of variations, the lines between which are quite indistinct at times. *Masquerade* was written when Persichetti was at the height of his craft and provides clear evidence that the band world is fortunate that this masterful composer devoted so much of his time and energy to our cause. Readers interested in learning more about *Masquerade* and



masquerade of my book: I called it *Masquerade for Band*." While the composer labeled the work a theme and variations, it does not strictly adhere to the traditions of the style, a form that Persichetti did not admire. According to the composer, "A set of variations must have an overall line. There must be a dramatic shape...variations with red lights and green lights are silly to me." It comes as no surprise, then, that the theme of *Masquerade* (or more precisely, the "thematic kernel") is freely developed and manipu-

Persichetti's compositional techniques are directed to Patrick Casey's enlightening article in the September/October 1995 issue of *Band Director's Guide* and Donald Morris's doctoral dissertation on Persichetti.

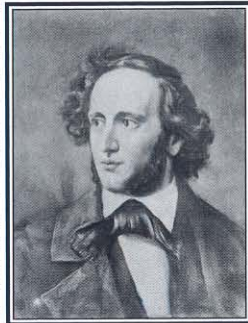
Masquerade was commissioned in 1965 by the Baldwin-Wallace Conservatory of Music in Berea, Ohio, and was first performed by the Baldwin-Wallace Band on January 23, 1966, with the composer guest conducting.

Originals

Overture in C for Winds, Opus 24 Felix Mendelssohn

As one of the earliest works composed specifically for winds by a major composer, Felix Mendelssohn's Overture for Winds figures significantly in the evolution of the concert band. Musicologist Christopher Hogwood points out that the work is important to the history of military music as well, noting that "...the composer expected this overture, unlike his others, to be played exclusively by military groups—he even refers to it as the 'Militair-Ouverture' in correspondence with his publisher." The early nineteenth century witnessed a tremendous acceleration in the development of wind instruments, and nowhere was this more evident than in European military music. Large and accomplished military bands were indicative of a strong and modern military force, and several countries entered into a musical

"arms race," quickly expanding their military bands in size and instrumentation. These new bands included full sections of woodwind, brass, and Janizary or "Turkish" percussion instruments—bass drum, cymbals, and triangle. One of the first obstacles faced by these new ensembles was a lack of original literature, a need Mendelssohn addressed in December 1838 when he sent his publisher a newly revised version of his "Notturmo" of 1824, a work originally scored for eleven wind instruments.



Mendelssohn was only fifteen years old when he wrote the "Notturmo" while on holiday with his father in the resort town of Bad Doberan, located in Germany on the Baltic coast. The piece was composed for the most popular type of wind ensemble of the classical period, a grouping of winds generally referred to as Harmoniemusik. While Harmoniemusik ensembles traditionally consisted of pairs of

Originals

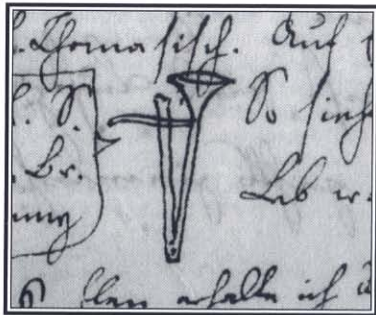


Illustration of Corno Inglese di Basso above from
The Mendelssohn Family Letters, July 24, 1824

oboes, bassoons, clarinets, and horns, the ensemble for which Mendelssohn wrote also included flute, trumpet, and a new instrument that particularly captivated the attention of the young composer, the Corno Inglese di Basso. Mendelssohn wrote to his sister that this instrument "...is a large brass instrument with a fine, deep tone, and looks like a watering can or a stirrup pump." When Mendelssohn revised the "Notturmo" for use by military bands in 1838, he renamed it *Ouverture für Harmoniemusik*, Opus 24

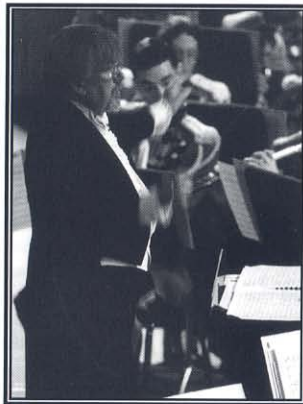
and rescored the music for what he considered to be a typical military band instrumentation of the day: flute/piccolo, two oboes, two clarinets in F, two clarinets in C, two bassett horns, two bassoons, contrabassoon, Corno Inglese di Basso, four horns, four trumpets, three trombones, and Turkish percussion.

Because the *Overture for Winds* is scored for several instruments that are no longer commonly used, it has been arranged and "modernized" numerous times, and it is in these adapted versions that the work is best known to contemporary band audiences. Our recording was made using the urtext edition published in 2005, edited by Christopher Hogwood. Rather than using period instruments, we have used modern instruments that equate to the instruments Mendelssohn calls for, with two exceptions: Instead of the pair of high-pitched clarinets in F, a pair of E-flat clarinets is used, and Mendelssohn's beloved Corno Inglese di Basso has been replaced with euphonium, the modern instrument that Hogwood recommends as a suitable alternative.

Originals

The Leaves Are Falling Warren Benson

Although now considered one of the most poignant homages in the concert band repertoire, when Warren Benson began composing *The Leaves Are Falling* in 1963 his only goal was to address a long-standing deficiency of band repertoire: the lack of substantial music. Benson was on the faculty of Ithaca College in New York at the time, and counted among his students the renowned conductor Frank Battisti. Battisti, then a band director at Ithaca High School, was taking one of the composer's night courses. In their many discussions Benson and Battisti often found themselves in agreement about the state of affairs of concert band repertoire. Benson had observed that most band works were rela-



tively brief in duration, and that even the longer works tended to be collections of short movements. The composer noted that these types of works made for a less than ideal concert experience because "...all the six-minute pieces had the same aspiration...to go for broke. With a succession of enormous climactic efforts, which just wore you out by the time it was over, you were continually being assaulted by the total hardware of the ensemble with maximum stress levels to achieve these climaxes, and that could happen six, seven, or eight times or more in the typical band concert." So Benson made the conscious decision to create band music that was characterized by longer unbroken lines, judiciously controlled climactic points, appropriate periods of denouement, and a sense of timelessness for musicians and audiences alike. Another of

Originals

Benson's compositional goals at the time was to create a quasi-montage technique in which two or more ideas are combined, an aural equivalent to the experience of seeing the reflection of an image on the surface of glass while simultaneously seeing the image behind the glass. Benson felt this technique would have a better chance of success if at least one of the ideas were a very familiar piece of music, "...something that could work like a literary quotation."

Benson hoped to employ these compositional techniques in a work he began in 1963, a composition commissioned by the Kappa Gamma Psi fraternity, and that would eventually become *The Leaves Are Falling*. The composer had completed the first half of the still unnamed work when he received the news of President John F. Kennedy's assassination in November. In the composer's words:

The news really devastated us. It turned me toward this piece I had begun where I was still trying to figure out what to use for the second musical material, the known factor or quote. I had written the first half straight through in a

sketch earlier. I thought then that I should choose something as some kind of memorial to Kennedy because I was so emotionally involved with this news, although I didn't feel that I wanted to say anything about it in the title or notes. I guess it was on the next Monday that one of my percussion students, Ruth Komanoff, who shared an interest in poetry with me, brought in some poems for me to see, one of which was "Autumn" by Rainer Maria Rilke, which just suited the moment perfectly. The first line just captivated me as a title because it seemed to be society was feeling that way...like everything was going to pot and the upbeat spirit of the Kennedy administration, at least as the people of my generation were concerned, had just been blown away.

Benson settled on the hymn tune "Ein feste Burg" as the ideal second motive for the montage effect in *The Leaves Are Falling* because it was familiar and instantly conveyed the concepts of universal faith and spiritual healing. Much to his delight, as he spent more time with the hymn tune he found more and more points of connection between the ancient melody and the materi-

Originals

al he had composed for the first half of the work. He cross-pollinated the two ideas, revising some of his original material to highlight these "affinities," and also allowing his music to provide some unusual harmonizations for the later hymn statements. By his own admission, Benson was wrought with emotion while composing *The Leaves Are Falling*, but found the work fulfilling and cathartic.

The band world suffered a tremendous loss when Warren Benson died on October 6, 2005. In addition to his talent as a composer, he was an incredible intellect, scholar, teacher, and advisor. He was a dear friend of the Directors and members of "The President's Own," and will be sorely missed. We offer this performance of *The Leaves Are Falling* as a tribute to his life and incomparable contributions to the repertoire and identity of the wind band.

AUTUMN

The leaves are falling, falling as from way off,
as though far gardens withered in the skies;
they are falling with denying gestures.

And in the nights the heavy earth is falling
from all the stars down into loneliness.

We all are falling. This hand falls.
And look at others: it is in them all.

And yet there is One who holds this falling
endlessly gently in His hands.

Rainer Maria Rilke

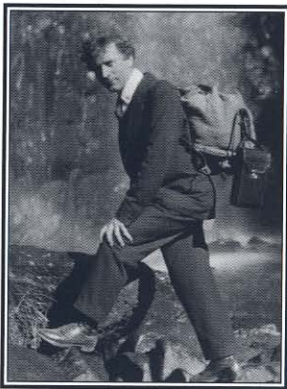


Originals

Hill-Song No. 2 Percy Grainger

Percy Aldridge Grainger was a man of strong passions, and chief among these were nature, folk-music, and wind instruments. His Hill-Song No. 2, a work considered to be his very best by legendary conductor Frederick Fennell, represents a coalescence of all these interests in a way that is unique, even among Grainger's other compositions.

While on vacation abroad with his mother in 1900, Grainger heard for the first time several double-reed folk-music instruments. Among the most notable were a "very harsh-toned rustic oboe (piffero) in Italy, some extremely nasal Egyptian double-reeds at the Paris Exhibition, and bagpipes in the Scottish Highlands." Shortly after this expe-



rience Grainger, an avid outdoorsman, took a three-day hike through the Argyllshire section of the Scottish Highlands, and it was during this sojourn that he became inspired to write a work that "...let the hills themselves express themselves in music." Of this effort Grainger offered the following thoughts:

My Hill-Songs arose out of thoughts about, and longings for, the wildness, the freshness, the purity of hill—countries, hill peoples and hill-musics—the Scottish Highlands and their clansmen, the Himalayas and their hill-men, the Scottish and Asiatic bag pipes, etc. These compositions were part of a back to nature urge, and were written as a protest against the

tame-ness of plain-countries and plain-dwellers and the dullness, samishness and thwartingness of life in towns. Musically speaking, my Hill-Songs sought to weave the

Originals

bagpipe tone-type (the skirling drasticness of the "chaunter," the nasal fierceness of the drones) into many-voiced polyphonic textures.

Grainger's love of "nasal fierceness" led to a somewhat impractical instrumentation for Hill-Song No. 1 (1902) that included six oboes, six English horns, six bassoons, and contrabassoon. His various revisions of this music yielded the Hill-Song No. 2 in 1907, a work that is scored for a more standard instrumentation of winds and is considerably shorter than its predecessor.

One could easily argue that there was no greater champion of wind music than Percy Grainger. In his text *The Wind Band*, Richard Goldman points out that Grainger had already written several works for winds long before Gustav Holst composed his Suite No. 1 in E-flat in 1909, considered by many to be the first major twentieth century work for concert band. And in his 1984 analysis of Hill-Song No. 2 published in *The Instrumentalist* (Vol. 38, No. 7), Fennell makes an even stronger argument:

Nobody writing music for the wind band anywhere in the world was in any way on Grainger's wavelength in these early years of composition and neither it seems, were any of its bandmasters and orchestral conductors; he found a few of the former after he came to the United States. Hill Song was not and is not what the world of music knows as "band music." He simply put on paper to the best of his remarkable ability the music that was in his heart, the wonderful sounds he heard in his head and of which he knew the instruments to be capable regardless of the name or philosophy of the group that might play them or the "traditions" which he felt were stifling their musical growth. The rest would have to wait until conductors emerged to see and hear what he had conceived; the long wait would discourage him greatly.

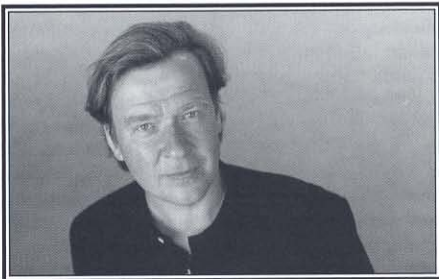
Although the wait was indeed long, there can be little doubt that the contemporary band community has finally developed a sincere appreciation for Grainger's genius and his meaningful contributions to our repertoire.

Originals

Gran Duo Magnus Lindberg

Finnish composer Magnus Lindberg is one of the most accomplished composers of his generation. Born in Helsinki in 1958, he studied composition at the Sibelius Academy with Einojuhani Rautavaara and Paavo Heininen, both of whom encouraged the young composer to develop a modernist approach.

Lindberg was a founding member of the Ears Open Society, a groundbreaking collective that also included



noted conductor and composer Esa-Pekka Salonen. After continuing his studies in Paris, where he worked with Vinko Globokar and Gérard Grisey, Lindberg returned to Finland and spent the next decade developing and refining a highly

individual compositional approach that has been aptly described as “modernist classicism.” His idiosyncratic style combines techniques from several different eras and schools of composition and reveals the influence of composers ranging from J. S. Bach to Arnold Schoenberg.

Inspired by two seminal works for winds, *Gran Duo* is an excellent example of Lindberg’s unique compositional approach. In terms of size and instrumentation, *Gran Duo* is strikingly similar to Igor Stravinsky’s

monumental *Symphonies of Wind Instruments*, and both works share a view of classical musical concepts through a prism of modernity. The title *Gran Duo* is an allusion to Wolfgang Amadeus Mozart’s masterpiece for winds, the *Gran Partita*. The “duo”

Originals

in Lindberg’s title refers to the dichotomy inherent in the instrumentation of thirteen woodwinds and eleven brass instruments, and much of the work is indeed characterized by dialogue and discourse between the two families. The distinctions are quite clear initially, with the woodwinds assuming a feminine and lyrical persona, while the brass offer up a more masculine, aggressive facade. These roles are established through eight initial episodes of music, each with its own tempo and character. The manner in which these ideas are developed, and in which the feminine/masculine roles of the two families become increasingly blurred, is unique to Lindberg. Using a device he pioneered in *Cantigas*, written for the Cleveland Orchestra in 1999, Lindberg takes each of the episodes through an unusual technique of acceleration and transformation several times throughout the course of the work. As the episodes metamorphose, new structures and relationships are established, resulting in complex interconnections that continue to reveal themselves upon study and repeated listenings. The increasing agitation of these accumulating transformations eventually yields to a final Nordic chorale evocative

of Jean Sibelius. This stark chorale is built upon icy, monolithic, and insistent chords from which cascading woodwind figures slip and slide, plummeting into the cold waters of Lindberg’s imagination.

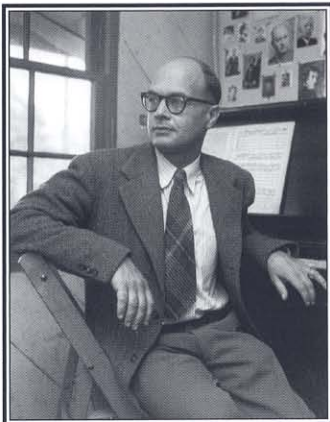
Gran Duo was premiered in March 2000 by the City of Birmingham Symphony Orchestra under the direction of Sir Simon Rattle. It was recorded by the Marine Band under the direction of Colonel Timothy W. Foley in May 2004, but was not immediately released due to copyright restrictions.



Originals

Sinfonietta Ingolf Dahl

Marcus Ingolf Dahl was born in Germany in 1912, and like so many Germans of his generation, fled his homeland in 1932 to escape the rule of Adolf Hitler. After several years of study in Switzerland, he came to the United States in 1939. He initially worked as a free-lance composer, arranger, and conductor, and continued his studies in composition with Nadia Boulanger in California. In 1945, Dahl was appointed to the theory and composition faculty of the University of Southern California (USC) in Los Angeles. By the time he retired from that position in 1970, Dahl had instructed hundreds of students including noted conductor and composer Michael



Tilson Thomas. Dahl was a highly respected and influential musician who counted among his professional acquaintances Igor Stravinsky and Arnold Schoenberg. While not a prolific composer, he wrote music throughout his career, leaving a legacy of carefully crafted and highly regarded works.

Dahl composed *Sinfonietta* in 1961 as the result of a commission from the Western and Northern Divisions of the College Band Directors National Association. The composer was both excited and intimidated by the prospect of writing for concert band for the first time. After considerable thought and experimentation, he decided to create a work that was symphonic in stature, yet captured the lightness and humor of a classical serenade; a "sinfonietta." Dahl looked

Originals

to the serenades of Franz Joseph Haydn, Mozart, and Ludwig van Beethoven for inspiration, and much of the form and style of *Sinfonietta* is a tribute to these great composers. This goal helps explain Dahl's unusual use of off-stage trumpets to begin and end this piece, a technique about which the composer offered the following insight:

You will remember that in many classical serenades the music begins and ends with movements that are stylized marches, as if the musicians were to come to the performance and then, at the end, walk off again. From Haydn's and Mozart's march-enclosed divertimenti to Beethoven's Serenade for Flute, Violin, and Viola (and beyond), this was a strong tradition, and it was this tradition that motivated at least the details of the beginning and ending of the *Sinfonietta*.... The quiet beginning, the backstage trumpets, and at the very end an extremely quiet exit with backstage trumpets—this is the frame of the work.

Dahl also pays homage to other composers, forms, and traditions in *Sinfonietta*, including those of the concert band. The work begins on the "one and only note on which... a 'band piece' can possibly start—B-flat." (Although it should be noted that the work quickly migrates to the key of A-flat, the key that is the tonal center of the work.) Some of Dahl's memories of the USC concert band also appear in the work, including the breathtaking quasi-cadenza passage for clarinets near the end of the first movement that was inspired by a recollection of the entire clarinet section playing Carl Maria von Weber's Concertino. The piece also contains humorous allusions to the typical sounds of a marching band with which Dahl was well acquainted from his many years as a college professor. The second movement, Pastoral Nocturne, consists of lighter, quieter music that has less to do with concert bands than with the classical forms of the serenade and divertimento. Several musical forms and styles are presented in this move-



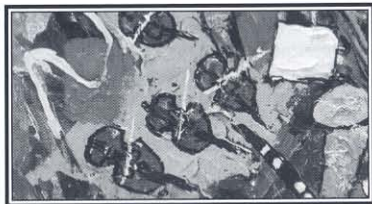
Originals

ment, including a fugue, waltz, and gavotte, ideas the composer eventually combines in lengthy passages of dense polyphony. These thickly layered passages give way to a quiet winding down of the second movement, a lyrical coda that is led by the solo alto clarinet. The quiet reverie of this moment is shattered by the brash introduction of the third movement, Dance Variations. The opening brass motive posits the six-note tone row that is the foundation of the *Sinfonietta*. Dahl's highly personal and idiosyncratic approach to serialism is so rooted in a traditional harmonic vocabulary that most listeners are totally unaware of the devices employed by the composer. Of the three movements, it is the third that relies most obviously on the six-note row Dahl employed for this work, functioning as the basis for a quasi-passacaglia in the bass voices. Even here, however, the composer notes that his use of the row is "...not at all obvious to the listener."

Ingolf Dahl's *Sinfonietta* has become one of the cornerstones of our wind band repertoire. On its composition, and the question of writing for winds in general, the

composer offered the following thoughts:

Arthur Honegger once was commissioned to write an oratorio (*King David*) for chorus and an ill-assorted group of wind instruments. He asked Stravinsky, 'What should I do? I have never before heard of this kind of odd combination of winds.' Stravinsky replied, 'That is very simple. You must approach this task as if it had always been your greatest wish to write for these instruments, and as if a work for just such a group were the one that you had wanted to write all your life.' This is good advice, and I tried to follow it. Only in my case it was not only before but also after the work was done and the *Sinfonietta* was finished that it turned out to be indeed the piece I had wanted to write all my life.



Originals

Lieutenant Colonel Michael J. Colburn is 27th Director of "The President's Own" United States Marine Band. During his nearly twenty-year career, LtCol Colburn has served "The President's Own" as principal euphonium, Assistant Director, and since July 17, 2004, the Director who is leading the Marine Band in its third century.

As Director of "The President's Own," LtCol Colburn is music advisor to the White House, regularly conducts the Marine Band at the Executive Mansion, and directs the band at Presidential Inaugurations. He also serves as music director of Washington's Gridiron Club, a position traditionally held by the Director of the Marine Band, and in 2006 was elected to the American Bandmasters Association.

LtCol Colburn joined "The President's Own" in 1987 as a euphonium player, per-

forming at the White House, in the Washington, D.C., metropolitan 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. LtCol Colburn also was active as a conductor for "The President's Own" chamber music series and served as a tour coordinator for the Marine Band's annual concert tour. 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. LtCol Colburn was promoted to his

present rank on July 16, 2004, and assumed leadership of "The President's Own" on July 17, 2004.

Together with 26th Director Colonel Timothy W. Foley, USMC (Ret.), LtCol



Originals

Colburn worked to strengthen and expand the reputation of "The President's Own." He has been especially involved in the refinement of the Marine Band's audition process, development of the chamber music series, and orchestrating the band's participation in numerous high-profile events. In July 2003, for the Marine Band's 205th anniversary, LtCol Colburn was instrumental in bringing to the podium renowned conductor and Academy-Award winning film composer John Williams, who led the Marine Band for a gala performance at the John F. Kennedy Center for the Performing Arts in Washington, D.C. As Director, LtCol Colburn has continued to secure prominent guest conductors for the band, including Leonard Slatkin in 2006 and José Serebrier in 2007.

LtCol Colburn is deeply committed to the commissioning of new works for "The President's Own." As an Assistant Director, he was instrumental in the commissioning of David Rakowski's *Ten of a Kind*, a work that was a finalist for the Pulitzer Prize in music in 2002. In 2006, Mr. Rakowski was

awarded the Barlow Endowment Prize, a distinction that will result in a new work to be premiered by "The President's Own" in 2008. Future Marine Band commissions include compositions by the American composers David Chaitkin and Melinda Wagner. LtCol Colburn also has worked to strengthen the Marine Band's educational outreach by initiating Music in the High Schools, an annual program that sends musicians from "The President's Own" to perform in Washington, D.C., area high schools, and by expanding educational outreach efforts during the Marine Band's national concert tours.

A native of St. Albans, Vt., and a graduate of Bellows Free Academy in St. Albans, LtCol Colburn attended the Crane School of Music at the State University of New York in Potsdam for two years, studying euphonium with Peter Popiel. He continued his education at Arizona State University in Tempe, studying with Daniel Perantoni and earning a bachelor's degree in music performance in 1986. In 1991, LtCol Colburn earned a master's degree in conducting from George

Originals

Mason University in Fairfax, Va., where he studied with Anthony Maiello. In addition to his duties with "The President's Own," LtCol Colburn is an active clinician and guest conductor.

Colonel Timothy W. Foley, USMC (Ret.), was the 26th Director of "The President's Own" United States Marine Band. During his more than 30-year career, Colonel Foley served "The President's Own" as assistant solo clarinetist, Assistant Director, and Director from 1996-2004. In his first years as Director, Col Foley brought to the podium two distinguished American conductors, Leonard Slatkin and Frederick Fennell, to lead entire Marine Band performances, a first in the band's history. During the Marine Band's Bicentennial year in 1998, Col Foley led "The President's Own" in concert for inaugural ceremonies of the American Classical Music Hall of Fame in Cincinnati. The Marine Band was the first musical institution to be selected for the Hall of Fame. To celebrate the band's 200th birth-



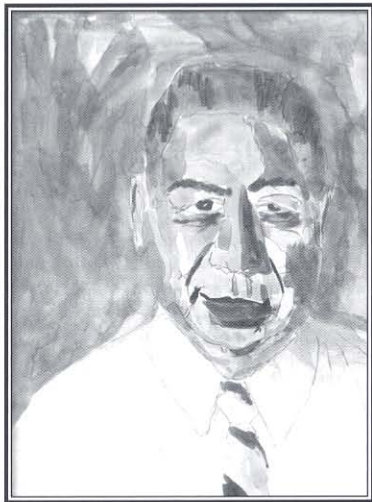
day, he conducted a command performance at the White House hosted by President Bill Clinton and led the band in a gala concert at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

In July 2001, "The President's Own" performed in Switzerland in conjunction with the 10th International Conference of the World Association for Symphonic Bands and Ensembles. The trip culminated in a gala performance held at the Luzern Culture and Convention Center. In a testament to Col Foley's dedication to the

Originals

creation of new music for the wind band, this concert featured the international première of David Rakowski's *Ten of a Kind*.

The painting featured throughout *Originals'* liner notes was commissioned by the Marine Band in 2006 from artist Joel Bitman of Silver Spring, Md. Bitman received a bachelor's degree in chemistry from Cornell University in Ithaca, N.Y., and a master's of science and doctorate degrees in physiological chemistry from the University of Minnesota in Minneapolis. He had a forty-year career with the U.S. Department of Agriculture, has research published in more than 400 publications, served as chief of the Hormone Physiology and Biochemistry Laboratories at the Beltsville Agricultural Research Center and supervised research projects in Israel, Poland, the former Yugoslavia, Pakistan and India. Bitman also was an adjunct professor at Georgetown University's School of Medicine in Washington, D.C. Bitman began studying art in the 1950s. He first studied oils with Jozef Pielage and oils and acrylics with Jack Perlmutter. More



recently, Bitman studied watermedia painting with Yolanda Frederikse, Susan Murphy and Michael Harrington. His work also is influenced by John Marin, Henri Matisse, Chaim Soutine and Hans Hofmann. Bitman has been active in local art groups,

Originals

including serving as president of Watermark Galleries in Baltimore, and Laurel Art Guild, a member of the Advisory Council of the Montpelier Cultural Arts Center, and treasurer of the Potomac Valley Watercolorists. Bitman's paintings are in hundreds of private collections worldwide and are in permanent collections at the University of Maryland in

College Park, the District of Columbia, the city of Gaithersburg, Hughes Network Systems and the George Meany Center for Labor Studies in Silver Spring. Over the past 38 years, he has had 19 solo and major exhibitions in Maryland, Virginia and Washington, D.C.

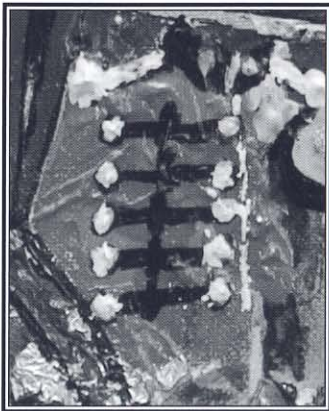


Originals

For more than two centuries, the **United States Marine Band** has been part of the events that have shaped our nation. As “The President’s Own,” its omnipresent role has made it an important thread in the fabric of American life.

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

President John Adams invited the Marine Band to make its White House debut on New Year’s Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for the 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 cere-

Originals

monies throughout the Washington, D.C., metropolitan area. Each fall, the band travels through a region of the United States during its concert tour, a century-old tradition initiated by John Philip Sousa, the band’s legendary 17th Director.

As Director from 1880-92, Sousa brought “The President’s Own” to unprecedented levels of excellence and shaped the band into a world-famous musical organization. During his tenure, the band was one of the first musical ensembles to make sound recordings. Sousa also began to write the marches that earned him the title “The March King.”

“The President’s Own” continues to maintain Sousa’s standard of excellence. Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for duty with the Marine Band only. Most of today’s members are graduates of the nation’s finest music schools, and nearly 60 percent hold advanced degrees in music. On July 11, 1998, the Marine Band celebrat-

ed its 200th anniversary with a command performance at the White House and gala concert at the John F. Kennedy Center for the Performing Arts in Washington, D.C., attended by the President and First Lady. Also during 1998, the Marine Band became the only organization to be inducted into the inaugural class of the American Classical Music Hall of Fame in Cincinnati. On July 12, 2003, the Marine Band returned to the Kennedy Center to celebrate its 205th anniversary in a concert featuring guest conductor John Williams, renowned composer of American film and concert works and laureate conductor of the Boston Pops Orchestra.

In its third century, the Marine Band continues a tradition of excellence that earned it the title “The President’s Own.” Whether in White House performances, public concerts, or national tours, the music of the Marine Band is the music of America.

Originals

PICCOLO
MSGt Cynthia Rugolo

FLUTE
SSgt Ellen Dooley
MGySgt Gail Gillespie*
MGySgt Betsy Hill*

OBOE
GySgt Leslye Barrett*
GySgt Shawn Welk*

OBOE/ENGLISH HORN
MSGt Mark Christianson
SSgt Joseph DeLuccio

E-FLAT CLARINET
GySgt Vicki Gotcher
GySgt Michelle Urzynicok

B-FLAT CLARINET
MSGt Jihoon Chang
SSgt Gina Guhl
MSGt Deborah

Hanson-Gerber
MGySgt Lisa Kadala*
SSgt Joseph LeBlanc
MSGt Elizabeth Matera
MGySgt Ruth McDonald

SSgt Harry Ong
GySgt Tracey Paddock
MSGt Randall Riffle
SSgt Emily Robinson
MSGt Janice Snedecor
MGySgt Jeffrey Strouf*
GySgt Frederick Vare

BASS CLARINET
GySgt Nan Lopata
MSGt Jay Niepoetter*
MSGt Olive Wagner

BASSOON
MGySgt Roger Kantner*
GySgt Bernard Kolle
MSGt Christopher
McFarlane

CONTRA BASSOON
MSGt Christopher
McFarlane

ALTO SAXOPHONE
GySgt Steve Longoria*
SSgt Steven Temme

TENOR SAXOPHONE
MGySgt Irvin Peterson

BARITONE SAXOPHONE
GySgt Otis Goodlett

CORNET/TRUMPET
MSGt Kurt Dupuis*+
GySgt Christian Ferrari+
GySgt Matthew Harding*
MGySgt Steven Matera
GySgt Michael Mergen
MGySgt Andrew Schuller
SSgt Robert Singer
GySgt Christopher Smith
SSgt Brian Turnmire+

FRENCH HORN
MGySgt Max Cripe*
MSGt Kristin Davidson
SSgt Gabriel Gitman
SSgt Jennifer Paul
MGySgt John Troxel

EUPHONIUM
MGySgt Philip Franke*
SSgt Mark Jenkins

TROMBONE
SSgt Darren Bange
MGySgt Bryan Bourne*
MSGt Charles Casey

Originals

BASS TROMBONE
MGySgt Patrick Corbett

TUBA
MGySgt John Cradler
MSGt Cameron Gates*
SSgt Paul Mergen

PERCUSSION
MSGt Mark Latimer*
GySgt Thomas Maloy
GySgt Glenn Paulson
GySgt Christopher Rose
GySgt Kenneth Wolin

DOUBLE BASS
MSGt Aaron Clay
MSGt Glenn Dewey*

HARP
MSGt Karen Grimsey

* Principal
+ Off-stage trumpets for
Sinfonietta

Gran Duo Personnel

PICCOLO
MGySgt Gail Gillespie

FLUTE
MGySgt Betsy Hill*
SSgt Dawn Kulak

OBOE
GySgt Leslye Barrett*
GySgt Shawn Welk*

OBOE/ENGLISH HORN
MSGt Mark Christianson

B-FLAT CLARINET
MSGt Janice Snedecor
MGySgt Jeffrey Strouf*
SSgt James Thomley

BASS CLARINET
MSGt Barbara Haney

BASSOON
MGySgt Roger Kantner*
GySgt Bernard Kolle

CONTRA BASSOON
MSGt Christopher
McFarlane

TRUMPET
GySgt Matthew Harding*
GySgt Michael Mergen
GySgt Joel Williams

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

TROMBONE
MGySgt Bryan Bourne*
MSGt Charles Casey

BASS TROMBONE
MGySgt Patrick Corbett

Tuba
MSGt Cameron Gates

Originals

Originals was recorded May 15-19, 2006 at the Rachel M. Schlesinger Concert Hall and Arts Center, Northern Virginia Community College, Alexandria campus. Marcus Lindberg's *Gran Duo* was recorded June 22, 2004 at the same location.

DIRECTOR/CD BOOKLET NOTES

Lieutenant Colonel Michael J. Colburn

PRODUCERS

Captains Jason K. Fettig and Michelle A. Rakers

RECORDING, EDITING AND CD MASTERING

MSgt Karl Jackson

RECORDING ASSISTANT/LIBRARIAN

SSgt Kira Wharton

CD PROJECT MANAGER

SSgt Amanda Simmons

Masquerade, Opus 102 by Vincent Persichetti

© 1966 Elkan-Vogel, Rights administered by Theodore Presser Company

Overture in C for Winds, Opus 24 by Felix Mendelssohn, edited by Christopher Hogwood

© 2005 Barenreiter Music Corporation

The Leaves Are Falling by Warren Benson

© 1965 Piedmont, Music Co., Rights administered by Carlin America Inc., New York, NY

Hill-Song No. 2 by Percy Grainger

© 1950 Leeds Music Corp., Copyright used with permission of Ludwig Music Publishing Company, Grafton, Ohio, 2006

Gran Duo by Magnus Lindberg

© 2000 Boosey & Hawkes, Inc.

Sinfonietta by Ingolf Dahl

© 1969 Tetra Music, Rights administered by Bear, Stearns & Co. Inc., New York, N.Y.

Originals

PHOTOGRAPHY CREDITS

Photo of Vincent Persichetti by Louis Ouzer, courtesy of the Juilliard School

Image of the Corno Inglese di Basso courtesy of The New York Public Library

Portrait of Felix Mendelssohn, courtesy of the Library of Congress

Photo of Warren Benson conducting the Marine Band on December 14, 1988 at the Midwest Band and Orchestra Clinic

Photo of Percy Grainger on a hike (1923), courtesy of the Grainger Collection at The University of Melbourne

Photo of Marcus Lindberg by Maarit Kytöharju, courtesy of the Finnish Music Information Centre

Photo of Ingolf Dahl, courtesy of the University of Southern California

All other photographs provided by the Marine Band Public Affairs Office



Originals

MARINE BAND RECORDING POLICY

The Marine Band produces recordings for educational purposes and to enhance the public affairs and community relations programs of the Marine Corps. The recordings are distributed free of charge to educational institutions, public libraries, and radio stations. Because appropriated funds are used, they may not be distributed for private use and are not for sale. Educators, librarians, and station managers may request that their educational institution, library, or radio station be added to the CD mailing list by writing on official letterhead to:

Head, Marine Band Branch
Division of Public Affairs (PAB)
Headquarters, U.S. Marine Corps
3000 Marine Corps Pentagon
Washington, DC 20350-3000

To receive concert information and *NOTES*,
the Marine Band's bimonthly newsletter,
please write to:

United States Marine Band
Public Affairs Office
8th & I Streets, SE
Washington, DC 20390-5000
(202) 433-5809
www.marineband.usmc.mil



The Marine Band is America's oldest professional musical organization. Its primary mission is unique—to provide music for the President of the United States and the Commandant of the United States Marine Corps.

Originals

Unique Works for Winds

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND
LIEUTENANT COLONEL MICHAEL J. COLBURN, DIRECTOR

<i>Masquerade</i> , Opus 102 – Vincent Persichetti	11:29
Overture in C for Winds, Opus 24 – Felix Mendelssohn	9:18
<i>The Leaves Are Falling</i> – Warren Benson	11:29
Hill-Song No. 2 – Percy Grainger	4:41
<i>Gran Duo</i> – Magnus Lindberg	18:24
<i>conducted by Colonel Timothy W. Foley</i>	
<i>Sinfonietta</i> – Ingolf Dahl	
Introduction and Rondo	5:26
Pastoral Nocturne	7:26
Dance Variations	6:24