

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND
Colonel Timothy W. Foley, Director





U.S. Marine Band performs
on the South Lawn of the
White House, circa 1900.

Retrospective

HISTORIC CONCERT BAND FAVORITES

As a new century in the history of the concert band begins, this ensemble enjoys a repertoire that is more complete and varied than ever before. Many of today's composers are eager to write for winds, cognizant that it is a medium through which they are most likely to receive repeated performances and public awareness. Band conductors now have a vast and diverse repertoire from which to choose a concert program, a luxury that was not enjoyed by Patrick Gilmore, John Philip Sousa, Giuseppe Creatore, and other forefathers of the American band movement. In the early days of the concert band, conductors had to beg, borrow, and steal repertoire to put together programs, and this often meant appropriating some of the most successful

music from the orchestral and operatic genres. In fact, many American audiences were first exposed to the music of Verdi, Wagner, Beethoven, Liszt, and Berlioz when they attended a local band concert, often performed by a touring concert band.

Due to the technical limitations of wind instruments, the inferior acoustical quality of many concert band venues (which were often outdoors), and the attention span of their often naive audiences, band conductors from the concert band's "golden age" utilized transcriptions that were typically quite short, densely scored, and very much to the point. These were highly concentrated settings of the most powerful music of the day, designed to elicit the greatest response from their musically

approaching that of a modern concert band. While he was leader of the Marine Band, Scala was in contact with other bandsmen along the East coast, and was certainly influenced by the changes and trends evident in their organizations.

At the same time that Scala was modernizing his ensemble, a talented musician and gifted promoter by the name of Patrick Sarsfield Gilmore (1829–1892) was doing the same with a variety of ensembles in the Northeast. An important element in the evolution of the concert band was the invention of technically superior instruments. From his earliest days as a musical leader, Gilmore advocated newer and better technology in instrument manufacturing, as illustrated by one of the most famous Gilmore anecdotes. The aspiring conductor was also a



talented performer on the new valve cornet, and he pitted himself in a contest against Ned Kendall, who was the leading virtuoso of the day on the more primitive keyed bugle. Side by side, they traded strains of the “Wood-up Quickstep,” a popular but difficult

solo of the era. Although both musicians performed well, the ease with which Gilmore was able to perform the work made it clear to all that the day of the keyed brass instrument had passed.

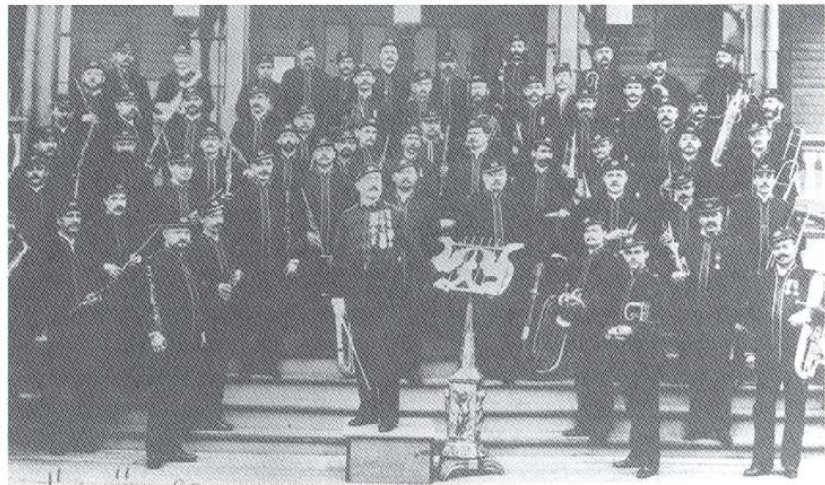
Although the advent of valves on brass instruments was vital in the development of the concert band, the addition and standard use of woodwinds may have been even more crucial in the evolution of this ensemble into an entity that could maintain a repertoire comparable to that of the symphony orchestra. This was precisely the conclusion that Gilmore must have reached after traveling to Europe in 1869,

where he heard what larger and more balanced bands could do. These observations were confirmed when Gilmore invited three of Europe's finest bands to his gargantuan Peace Jubilee of 1872: England's H.M. Grenadier Guards Band under the direction of Dan Godfrey Sr., France's Garde Républicaine Band under Jean-Georges Paulus, and Germany's Kaiser Franz Grenadier Regiment Band under Heinrich Saro. This experience provided a unique opportunity to compare the European ensembles to some of the best American bands, an assortment that included Gilmore's Band and the Marine Band under the direction of its new leader, Henry Fries. Not surprisingly, the comparison did not favor the Americans, and in Gilmore's opinion one of the most significant differences was the repertoire the Europeans were able to perform. The Americans had long relied upon marches, polkas, quicksteps, and airs to fill out their programs. In contrast, since the 1850's European bands had been performing entire

symphonies of Beethoven, Mozart, Schubert, and Schumann, as well as the overtures, tone poems, operatic excerpts, and instrumental music of Berlioz, Liszt, Wagner, Verdi, and others. By 1872, these groups had developed a repertoire that would surpass many American orchestras, to say nothing of the underdeveloped American concert band. The European bands performed to wild acclaim at the Peace Jubilee, and while Gilmore the promoter was pleased, Gilmore the conductor must have been more than a little envious. In particular, the ability to play the most exciting and challenging new repertoire available, music that thrilled audiences beyond anything Gilmore had previously seen, must have been especially tantalizing. When he was offered the tremendous opportunity to lead the talented New York 22nd Regiment Band in 1873, Gilmore accepted the position with a strong desire and clear vision of how to develop a band that could play this sophisticated repertoire and compete with any band in the world.

Gilmore's first step with the New York 22nd was to expand instrumentation still further. He enlarged the group to a whopping 65 members, a huge number by American standards, but still significantly smaller than the 85-piece Garde Républicaine Band

Gilmore had recently encountered. The second step was to find music for his new group to play, but much of the music Gilmore wanted for his band was either not available in transcription or was only available in a setting that would require significant modifications in order



Patrick S. Gilmore with his band at Manhattan Beach, 1884

to work for Gilmore's instrumentation. Gilmore solved the problem in an ingenious manner that would be employed by American bands for decades to come; he would assign the task of transcription to one of his musicians, someone intimately familiar not only with his instrumentation, but also the strengths and weaknesses of his players. Two of the titles on this recording were transcribed for Gilmore's Band. Franz Liszt's *Mazeppa* (1851–1854) is a symphonic tone poem that depicts Victor Hugo's tale of the "Hero of the Steppes." The Finale, which contains all the bombast Gilmore could have possibly longed for, was scored for band by John Kindig. Amilcare Ponchielli's *Dance of the Hours* from *La Gioconda* (1876) was quite new when Carlo Morino transcribed it for Gilmore, and its immense popularity, along with other arias from the opera, made it a common feature on the programs of Sousa, Creatore, Goldman, and many others.

While Gilmore was guiding his New York musicians to success and acclaim, things were

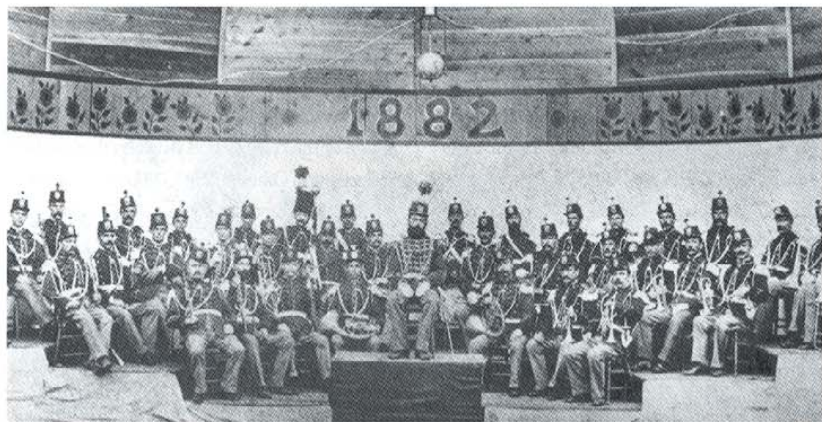
not looking as positive for "The President's Own" back in Washington, DC. Neither Henry Fries nor Louis Schneider, the two successors to Francis Scala, had much success as leaders of the Marine Band. Fries' tenure was brief (1871–1873), and Schneider's career was fraught with controversy and conflict, culminating in a determination that he was "unfit for service" in 1880. By the time of Schneider's discharge, the morale of "The President's Own" was at an all time low, and much of the progress made by Scala had eroded during the intervening decade since his departure. It was at this great time of need that the Commandant of the Marine Corps turned to a 25 year-old violinist and conductor named John Philip Sousa. It is difficult to imagine what the Commandant thought Sousa would be able to accomplish, but it is quite certain that neither the Commandant nor anyone else could have imagined the fame and glory that Sousa would bring upon himself and the Marine Band.

To determine how the Marine Corps decided to rest the fate of the Marine Band on the shoulders of this young Washington native, we need to turn the clock back to 1868. It was during this year that the 13 year-old John Philip Sousa was offered a position in a traveling circus, an opportunity that Sousa's father Antonio, a trombone player in the Marine Band, circumvented by apprenticing his son to the Marine Band for a period of seven and one-half years.

Although this action by the elder Sousa may seem severe, it was likely the best thing that Antonio could have done for John Philip's career. During Sousa's tenure as an apprentice he had an opportunity to work under Scala, to learn about the Marine Band's performance at the 1872 Peace Jubilee (and perhaps hear about the same European bands that inspired Gilmore), and to develop an



in-depth understanding of the politics of the Marine Corps and Washington, DC. At the end of his apprenticeship in 1875, Sousa left the Marine Band to pursue a career as a violinist and conductor, a career that would eventually lead him to Philadelphia to play in Jacques Offenbach's orchestra for the 1876 Centennial Exposition. Also present at this event was Gilmore's New York 22nd Regiment Band, which had been contracted to perform 60 concerts. Gilmore had been leading the group for three years and by this time the group was establishing a new standard by which other bands would be measured. Sousa took advantage of this rare opportunity to repeatedly listen to Gilmore's Band, and this experience undoubtedly influenced Sousa's concept of the potential for the concert band.



John Philip Sousa and the U.S. Marine Band at Cape May, New Jersey in August, 1882

When Sousa was appointed 17th Director of the Marine Band in 1880, he immediately put into practice the methods of rehearsal and performance that he experienced during his career as a civilian professional musician. Additionally, he continued the work begun by Scala, expanding and refining the instrumentation along the course

established by Gilmore and the Europeans. He was extremely active as a composer and transcriber, and several of his transcriptions are among the best of the period. Sousa was Leader of the Marine Band from 1880–1892, and during his tenure the band matured into a musical organization appreciated by audiences which had heretofore dismissed the Marine

by the Sousa band. In this practice, a new score usually was not produced and the score that resides with the Vereecken parts is indeed from the French transcription by V. Bonnelle. The score bears many marks indicating editorial decisions made by Vereecken, decisions that were likely subject to approval by Sousa.

In August 1900, by which time John Philip Sousa was firmly established as the "March King" and leader of the most successful civilian touring band in America, a band conductor quite unlike any other burst upon the scene in Willow Grove Park, five miles north of Philadelphia. In a scenario reminiscent of Arturo Toscanini's 1886 conducting debut in Rio de Janeiro, trombonist Giuseppe Creatore stepped in for ailing conductor Georgio Minolti for several performances by



GIUSEPPE CREATORE

the Royal Marine Band of Italy, and the audiences were titillated not only by what they heard, but by what they saw. Never before had they seen conducting as flamboyant, gesticulative, and above all, athletic as they witnessed from Creatore. He jumped, he crouched,

he knelt and put his hands together to plead with the musicians, and his every spasm caused his long and wavy locks to cascade dramatically across his furrowed brow. This was a real musician, it was plain to tell, and the audiences ate it up. Once his talent had been revealed, Creatore wasted no time in forming his own band and returning to New York City in 1902 to play a long-term engagement

at Hammerstein's Rooftop Garden. Creatore could not have purchased better advertising than the attention he received in the press, where he was reported to be a "Svengali to his Band," and was reputed to have nearly

supernatural powers of concentration and musical persuasion. Gilmore and Sousa may have employed some ballyhoo in the promotion of their bands, but they couldn't come close to the electricity that Creatore could generate.

Publicity machinery aside, it is clear that Creatore was a gifted musician, one who always conducted from memory and who indeed had amazing powers of concentration. He was also a talented transcriber, as we hear in his setting of the **Triumphal March** from Giuseppe Verdi's *Aida*. Creatore has relied on his sense of economy in this transcription, in terms of both instrumentation and duration. Aware of the limited attention span of his audiences, he trimmed away much of the repetition of the original without losing the essence of the work. The transcription has a unique and idiosyncratic sound, due in large part to the use of cornets and flugelhorn to cover the traditional trumpet fanfares. It is a setting that is far from subtle, and hearing it provides



Giuseppe Creatore conducts The Allentown Band in rehearsal, circa 1942.

insight into the flamboyant artistry of Creatore.

Another work of operatic origin that was favored by Creatore as well as many other conductors of the era was the **Selections from *Andrea Chénier***, drawn from the opera by Umberto Giordano. It is a wonderful example of a work for which each of the major bands developed its own distinctive transcription. Each of these versions, however, can be traced back to an original setting by G. Vanninetti, leader of the Municipal Band of Turin, Italy. Vanninetti's transcription extracts and combines significant arias and incidental music from the second and fourth acts of the opera. This music was so popular that many bands adopted and then adapted Vanninetti's work, including the ensembles of Sousa, Creatore, Goldman, Arthur Pryor, D.W. Reeves' American Band of Providence



EMIL MOLLENHAUER

(Rhode Island), and the Marine Band, to name but a few. All of these settings preceded the best known version by J.J. Richards that was published in 1951 by C.L. Barnhouse.

In addition to the full-time professional bands active in the early part of the century, many civic bands continued to flourish. Among the most successful of these groups, several of which were professional or could be considered semi-professional, were the Boston Band in Massachusetts and The Allentown Band in Pennsylvania. During its peak years around the turn of the century, the 65-piece Boston Band was led by Emil Mollenhauer (1855–1927), a violinist in the Boston Symphony Orchestra who had also played in Walter Damrosch's New York Philharmonic Orchestra. Mollenhauer also conducted the chorus of the Handel and

Haydn Society, a group that often performed with the Boston Symphony Orchestra. It is worth noting that Mollenhauer defeated noted American composer George Whitefield Chadwick for this post, and that Serge Koussevitsky, BSO conductor at that time, always held Mollenhauer's musicianship in the highest regard. The Boston Band had extended performances at several World's Fairs, and employed such band luminaries as Herbert L. Clarke and Ernest Williams. Mollenhauer transcribed several works for his Boston musicians, including Emil Chabrier's **España Rhapsodie**, a marvelous transcription that would later become a favorite of Leonard Smith's Detroit Concert Band. Founded in 1828, The Allentown Band is the oldest civilian concert band in the nation, and one that has a long and proud history of talented musicians gracing its roster. Among these was Lucien Cailliet, transcriber of Wagner's **Elsa's Procession to the Cathedral** from *Lohengrin*. Cailliet played clarinet in the Philadelphia

Orchestra for many years, and during this time also served as Associate Conductor of The Allentown Band, frequently testing his transcriptions with this ensemble. Cailliet's imaginative transcription of the bridal procession from *Lohengrin*, which dates from 1938, seamlessly combines the chorus and orchestra into a setting that has proved to be one of Cailliet's most successful and popular adaptations for band.

In his book "Bands of America," H.W. Schwartz states that the pinnacle of the concert band phenomenon occurred around 1910, at which time there was an unprecedented number of civilian professional bands touring the country. Although the popularity of the band did indeed begin its decline during the second and third decades of the 20th century, eliminating all but the most successful groups, there was still considerable enthusiasm for such established civilian bands as those of Sousa, Arthur Pryor, and Bohumir Kryl.

The Marine Band was also able to maintain a considerable degree of popularity during this time under the direction of William H. Santelmann (Director from 1898–1927), and Taylor Branson (Director from 1927–1940). Although it can be argued that the advent of

recordings and radio were largely responsible for the decline in popularity of the touring concert band, radio must also be credited with greatly enhancing the reputation of the bands who were featured on the airwaves. The Marine Band was among the beneficiaries of



this phenomenon, as was the tremendously successful Goldman Band of New York City, founded by Edwin Franko Goldman in 1911. Through visionary leadership and generous sponsorship, the Goldman Band was able to succeed during a time when other civilian

professional bands were dying out. It was the Goldman Band, the Marine Band, the other newly formed military bands, and the fast growing educational band programs that would assume the mantle of the American band throughout the remainder of the 20th century, and it is these organizations that are most closely associated with the more recent works on this recording: Jaromír Weinberger's *Polka and Fugue* from *Schwanda, the Bagpiper*, Haydn Wood's "Mannin Veen," and William Walton's "Crown Imperial."



**Lucien Cailliet conducts
The Allentown Band in rehearsal,
circa 1960.**



Edwin Franko Goldman conducts the Goldman Band in New York's Central Park in 1939.

Weinberger's *Polka and Fugue* was extracted from his successful opera *Schwanda, the Bagpiper* (1927), and received its première in the same year as the opera under the baton of Erich Kleiber. Glenn Cliffe Bainum, Director of Bands at Northwestern University, transcribed this incidental music for band in 1934. It is worth noting that this is the earliest transcription on this recording not done by a member of a professional band, but rather by a member of the burgeoning college band community, a harbinger of the increasing influence of educators. Haydn Wood's "*Mannin Veen*" (Dear Isle of Man), the only original work for band on this recording, is music that he would later re-score for orchestra. Wood spent much of

his childhood on the Isle of Man, situated in the Irish Sea between England and Ireland, an experience that inspired this composition. Composed in 1933, "*Mannin Veen*" is based upon four Manx folk tunes: "The Good Old Way," "The Manx Fiddler," "Sweet Water in the Common," and "The Harvest of the Sea." The recording is brought to a close by Sir William Walton's coronation march "*Crown Imperial*," a work transcribed by W.J. Duthoit, chief arranger for the Chappell Army Journal from 1938 to 1964. Duthoit transcribed hundreds of orchestral, Broadway, and popular works for band, and his setting of Walton's "*Crown Imperial*," widely considered to be Walton's best effort in the genre of the grand march, has become a classic.

Colonel Timothy W. Foley is the 26th Director of "The President's Own" United States Marine Band. During his more than 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 also 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.

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, Colonel Foley 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.

Colonel Foley studied clarinet with Anthony Gigliotti of the Philadelphia Orchestra while attending high school in his hometown of Berwick, PA. In 1964, he entered the Oberlin Conservatory of Music where he

studied clarinet with George Waln. He also was a member of the American Wind Symphony in Pittsburgh, PA, for two years.

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 and coordinating the Marine Band's "Music in the Schools" program—now an annual event—which introduces local elementary school students to musical instruments and repertoire.

Colonel Foley was named Assistant Director in 1979. He developed and implemented the Marine Band's current audition system and supervised the band's Chamber Music Series. On July 11, 1996, the band's 198th birthday, 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.

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."

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. Additionally, the band participates in more than 500 public and official performances annually, including concerts and ceremonies throughout the Washington, DC, metropolitan area, and across the nation during its annual concert tour.

Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in the 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.

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.



Major William F. Santelmann leads the U.S. Marine Band in a Washington, DC performance in 1944.

PICCOLO

GySgt Cynthia Rugolo

FLUTE

MGySgt Gail Gillespie+

MSgt Betsy Hill+

MSgt Kathryn Diener

OBOE

SSgt Shawn Welk+

MGySgt James Dickey

MSgt Mark Christianson

ENGLISH HORN

MGySgt James Dickey

MSgt Mark Christianson

E-FLAT CLARINET

GySgt Jon Agazzi

B-FLAT CLARINET

MGySgt Lisa Kadala+

MGySgt Jeffrey Strouf

MGySgt Ruth McDonald

GySgt Frederick Vare

MSgt Elizabeth Gish

SSgt James Thomley

MSgt Randall Riffle

SSgt Vicki Gotcher

GySgt Nan Lopata

SSgt Michelle Urzynicok

MGySgt Richard Heffler

GySgt John Norton

SSgt Tracey Paddock

GySgt Christopher Winton

BASS CLARINET

MSgt Barbara Haney+

MSgt Olive Wagner

GySgt Jay Niepoetter

BASSOON

MSgt Roger Kantner+

GySgt Christopher McFarlane

GySgt Bernard Kolle

SAXOPHONE

MGySgt Irvin Peterson

GySgt Miles Smith+

SSgt Gregory Ridlington

SSgt Jeremy Saunders

SSgt Otis Goodlett IV

SSgt Steve Longoria

TRUMPET

MSgt Kurt Dupuis+

GySgt John Abbracciamento

CORNET

GySgt Matthew Harding+

SSgt Michelle Rakers

SSgt Michael Mergen

SSgt Joel Williams

SSgt Christopher Smith

SSgt Thomas Hooten

FRENCH HORN

MSgt Max Cripe+

SSgt Neil Chidester

GySgt Kristin Davidson

SSgt Greta Houk

GySgt Mark Questad

EUPHONIUM

MSgt Steven Kellner+

SSgt Matthew Summers

TROMBONE

MGySgt Bryan Bourne+

GySgt Charles Casey

GySgt Brent Phillips

BASS TROMBONE

MGySgt Patrick Corbett

TUBA

MSgt John Cradler+

GySgt Cameron Gates

SSgt Mark Thiele

PERCUSSION

GySgt Mark Latimer+

GySgt Christopher Rose

GySgt David Murray

GySgt Glenn Paulson

SSgt Janis Potter-Paulson

SSgt Thomas Maloy

TIMPANI

GySgt Mark Latimer

STRING BASS

GySgt Glenn Dewey+

HARP

GySgt Karen Grimsey

SSgt Lynn Gorman

ORGAN

MGySgt Irvin Peterson

+ Principal

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Today's U.S. Marine Band on the South Portico of the White House.

MARINE BAND

Retrospective

HISTORIC CONCERT BAND FAVORITES

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| <p>[1] Selections from <i>Andrea Chénier</i>7:07
 Umberto Giordano
 arranged by G. Vanninetti
 revised by Loras J. Schissel</p> <p>[2] <i>España Rhapsodie</i>6:20
 Emmanuel Chabrier
 transcribed by Emil Mollenhauer</p> <p>[3] <i>Tone Poem, Mannin Veen</i>9:23
 Haydn Wood</p> <p>[4] <i>Marche militaire française from Suite algérienne, Opus 60</i>4:13
 Camille Saint-Saëns
 transcribed by V. Bonnelle
 adapted by Benjamin Vereecken</p> <p>[5] <i>Polka and Fugue from Schwanda, the Bagpiper</i>8:14
 Jaromír Weinberger
 transcribed by Glenn Cliffe Bainum</p> | <p>[6] <i>Finale from the Symphonic Poem Mazeppa</i>5:34
 Franz Liszt
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 Amilcare Ponchielli
 transcribed by Carlo Morino
 revised by Simon Katz</p> <p>[8] <i>Triumphal March from Aida</i>5:08
 Giuseppe Verdi
 transcribed by Giuseppe Creatore</p> <p>[9] <i>"Elsa's Procession to the Cathedral" from Lohengrin</i>5:53
 Richard Wagner
 transcribed by Lucien Cailliet</p> <p>[10] <i>Coronation March, "Crown Imperial"</i>8:35
 Sir William Walton
 transcribed by W. J. Duthoit</p> |
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