

# *MARINE BAND SHOWCASE*

## VOLUME TWO



*"The President's Own" United States Marine Band*  
*Colonel John Bourgeois, Director*

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**"The President's Own" United States Marine Band**  
*Colonel John Bourgeois, Director*

- |     |  |       |
|-----|--|-------|
| [1] | March In D Major—Ludwig van Beethoven . . . . .  | 5:00  |
| [2] | <i>Toccata, Adagio and Fugue in C Major, BWV 564—</i><br>Johann Sebastian Bach<br><i>transcribed for band by Thomas Knox . . . . .</i> | 14:44 |
| [3] | <i>Orient et Occident, Opus 25—Camille Saint-Saëns . . . . .</i>   | 8:05  |
| [4] | Children's March "Over the Hills and Far Away"—<br>Percy Grainger . . . . .  | 6:49  |
| [5] | <i>The Solitary Dancer—Warren Benson . . . . .</i>   | 6:40  |
| [6] | Marching Song of Democracy—Percy Grainger . . . . .  | 7:35  |
| [7] | <i>Tunbridge Fair (Intermezzo for Band)—Walter Piston . . . . .</i>  | 4:56  |
| [8] | <i>Elegy—Mark Camphouse . . . . .</i>  | 14:38 |
|     | Total Timing . . . . .   | 69:23 |

## MARCH IN D MAJOR—LUDWIG VAN BEETHOVEN

The March in D Major, also known as the *Great March in D*, is one of Beethoven's eight works for large wind band. His other compositions for various-sized wind ensembles bring the total number of works for wind instruments to over two dozen.

This march was composed in Vienna, completed and dated by the composer on June 3, 1816. It was written during a period when Beethoven was not focusing upon the large-scale orchestral forms for which he is known. His Eighth Symphony had been completed in 1812 and his militaristic tone-poem *Wellington's Victory* was finished the following year. Nearly nine years later Beethoven completed his monumental Symphony No. 9—a work which employed the largest wind section of all his symphonies.

The dedication on the March in D Major states that it was written for the "People's Artillery Corps of the Imperial and Royal Residential Capital of Vienna." It was composed at the request of Franz Xaver Embel, commander of the artillery corps. In a letter to Beethoven, Embel wrote:

*The artillery corps asks the honor to receive a March for Turkish Music,*

*composed by Mr. Louis van Beethoven...*

The term "Turkish Music" refers to compositions written in the style of that music played by bands of the Janizary, the military bodyguard of the Turkish sovereigns. At the beginning of the 19th century, it was very popular among European composers to imitate the style of the Janizary or "Turkish" music. Haydn and Mozart composed music in this style, as did Beethoven. Both *Wellington's Victory* and the final movement of his Symphony No. 9 use the Janizary effects, characterized by the use of large drums, cymbals, and triangles.

A handwritten note on the score further identifies it as follows: *Grand March for the Great Watch Parade/No. 4*. The designation "No. 4" in the handwritten note is a reference to three other marches for wind band which Beethoven had composed at different times. He later offered all four marches to the publisher C.F. Peters in Leipzig and, consequently, may have numbered them accordingly.

In a letter to C.F. Peters dated February 18, 1823, Beethoven wrote:

*... today I posted the two still miss-*

*ing Taps, and the fourth Grand March. I thought it better to let you have three Taps and one March, instead of four marches, even though the former can be used in marches...*

Beethoven made an obvious distinction between the *Grand March* and the other three marches which he described as *Taps*, a rough translation of the German term *zapfenstreich*. Both terms refer to the *tattoo*, originally a military call sounded in the evening to signal local tavern keepers to close shop and the soldiers to return to their barracks. The word is derived from "tattoo" (hence "Taps"), or putting the tap to the keg and selling no more liquor that evening. In Germany, the bung (*zapfen*) was replaced in the liquor barrel and a chalk line (*streich*) was drawn across it so that it could not be opened without evidence of tampering; hence the term *zapfenstreich*.

The implication in Beethoven's letter is that the *Grand March* was actually intended to be performed on the march and the other three were to be used in a ceremonial capacity, although he does state:

*... you have three Taps and one March, instead of four marches, even though the former can be used in marches...*

The March in D Major is scored for a large wind band, with multiple parts for trumpets, French horns, trombones, and a large woodwind section to include piccolo and contrabassoon—two instruments which Beethoven used extensively in his orchestral works, thereby establishing their presence as a permanent part of the ensemble. It is performed on this recording in an edition prepared by Colonel John Bourgeois from the original published score.

## TOCCATA, ADAGIO AND FUGUE IN C MAJOR, BWV 564— JOHANN SEBASTIAN BACH *Transcribed for band by Thomas Knox*

When asked to describe the organ, scholar and organist Arthur Wills responded that it was "a large wind

instrument." Wills also noted that "the development of the instrument was to be on strongly imitative lines—



ranks based on flute, oboe, trumpet, and trombone timbres, and so on . . ." It is in this context that Thomas Knox prepared his transcription of Johann Sebastian Bach's *Toccatà, Adagio and Fugue in C Major*. Music which Bach conceived with organ stops for flute, oboe, trumpet, and trombone is performed in this transcription using the full instrumentation of the modern wind band.

Transcription of music from one medium to another has occasionally been viewed as controversial; yet it was an art practiced in Bach's time and before. Arthur Wills noted that some of the earliest organ compositions were transcribed from vocal material, a practice which continued throughout the succeeding centuries.

Wills described Bach himself as "an inveterate transcriber." One method by which Bach learned and perfected his compositional skill was by copying and transcribing the works of other composers as well as his own. Among Bach's known transcriptions are works by Antonio Vivaldi.

The tradition of adapting Bach's music for various ensembles has continued in this century with transcriptions by Arnold Schoenberg, Anton Webern, Igor Stravinsky, Sir Edward Elgar, and, most prominently, Leopold

Stokowski, who became famous for his virtuoso orchestral transcriptions of a number of Bach's organ works.

Although Stokowski's audiences were far more enthusiastic about his Bach transcriptions than were the more traditional of the music critics, even the most critical acknowledged the effectiveness of Bach in transcribed form. Stokowski was trained as an organist, and it was often said that whether in his own Bach transcriptions or in music of other composers, he conducted the symphony orchestra as if he were playing a huge organ.

Stokowski once commented about his Bach transcriptions for orchestra:

... [the] feeling is the important thing, whether it is played by pipes in an organ or by pipes like the flute and the trumpet. They're all pipes, those instruments. The important thing is not so much the instruments . . . but the feeling that the music expresses.

It is interesting to note that Stokowski also produced several Bach transcriptions for winds including the *Passacaglia and Fugue in C Minor*, *Air from Suite No. 3*, and the chorale-prelude "Wir Glauben all in einen Gott."

The *Toccatà, Adagio and Fugue in*

*C Major* was composed between 1712-1717 during Bach's tenure as organist at the Ducal Chapel in Weimar. This was Bach's first major appointment, and he devoted a large part of his compositional energies to writing works for the organ. Many of his finest organ works resulted from this period. The *Toccatà, Adagio and Fugue in C Major* is unique among Bach's organ works in its three-movement form, compared to the

more usual two-movement Prelude and Fugue or Toccata and Fugue. The addition of a slow second movement and the virtuoso writing of the two outer movements have led some scholars to draw comparisons between this work and the three-movement concerto.

The transcription for band was prepared by Thomas Knox, former chief arranger for the United States Marine Band.

## ORIENT ET OCCIDENT, OP. 25—CAMILLE SAINT-SAËNS

Although known as a "grand march" in the tradition of Meyerbeer, Saint-Saëns' *Orient et Occident* escapes further stereotyping. Its colorful textures and slow central section resemble more closely the music of Franz Liszt, whom Saint-Saëns met in 1852 and sought to emulate in the four tone poems he composed later in his career.

*Orient et Occident* was completed in 1869 and is the earliest of four works Saint-Saëns composed for band. He did not compose another work for band until his *Hymne franco-espagnole* in 1900. His last work for band, *Hail California*, composed for band, orchestra, and organ, was completed in 1915 and was premiered at the Panama

Pacific Exposition in San Francisco by none other than John Philip Sousa and his band.

The year in which Saint-Saëns completed *Orient et Occident* saw several chamber works in progress and the completion of his Piano Concerto No. 3 in E-flat as well as several songs. He had begun writing his opera *Samson et Dalila*, but that work would not be completed until 1874. *Orient et Occident* predates the majority of the works for which he is primarily remembered today and was composed at a time which, in retrospect, was the brink of his most fertile compositional period. In the 20 years following the composition of *Orient et*

*Occident*, Saint-Saëns achieved international acclaim for his operas, tone poems, solo works, and his Symphony No. 3 with organ.

The score of *Orient et Occident* contains the following dedication:

... composée pour l'Union centrale des Beaux-Arts appliqués à l'Industrie ... à Mr. Théodore Biais.

Saint-Saëns later transcribed *Orient et Occident* for orchestra and conducted that premiere on April 12, 1916, in Paris. The fact that he returned to this work 47 years after its completion in the band version demonstrates his continued interest. Whether or not his orchestral version of *Orient et Occident* was in any way influenced by his meeting with John Philip Sousa and the premiere of *Hail California* one year earlier is unknown.

Beyond the notation on the score, we have no information about either the institution or the person to whom the march was dedicated. There has been speculation about the possibility of some event or exhibition incorporating oriental subject matter which might have influenced the combina-

tion of musical styles that resulted in *Orient et Occident*, but this remains a hypothesis.

There is no evidence that Saint-Saëns ever traveled to the Orient, but his interest in foreign music is well known. He took great pleasure in studying and emulating the exotic effects which he discovered. Author David Ewen noted:

*Saint-Saëns was successful in recreating the musical styles and idioms of other lands. Among his works we find an Egyptian concerto, an Algerian suite, a Breton rhapsody, Persian songs, Russian or Arabian caprices, and Portuguese barcarolles...*

Saint-Saëns, in Ewen's words, "re-created" the musical styles of other lands rather than duplicating them. His choice of instrumentation and scoring would be uncharacteristic of oriental music, per se, but not uncharacteristic of oriental music as interpreted by Saint-Saëns. *Orient et Occident* is an interesting and atmospheric work in which the listener gains a rare glimpse of the tonal resources of the wind band in the hands of a great French composer.



John Philip Sousa and Camille Saint-Saëns at the Panama Pacific Exposition, San Francisco, California, 1915



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## CHILDREN'S MARCH "OVER THE HILLS AND FAR AWAY"—PERCY GRAINGER

A native of Australia, Percy Grainger became known to American audiences as a virtuoso pianist of epic proportions through his frequent concert and recital appearances around the United States. Although Grainger preferred writing music to performing it, his skills as a pianist provided income which allowed him to continue composing and publishing his own adventurous music.

The *Children's March* was written during World War I when Grainger served in the U.S. Army as a member of the Coast Artillery Band. With full-time access to a band, Grainger re-scored a number of his earlier piano compositions for winds to be performed by the band, but *Children's March* is the only original band composition from this period. Interestingly, it is perhaps the first composition for band to include an integral part for Grainger's own instrument, the piano, in the fabric of scoring for the wind band.

When conductor Frederick Fennell asked for a program note about this music, Grainger wrote:

*Children's March* was specifically writ-

ten to use all the forces of the Coast Artillery Band in which I was serving in 1918.

*Children's March* bears a strong resemblance to Grainger's previous folksong settings but is entirely original. The work bears the enigmatic dedication, "For my playmate beyond the hills," and is in a swinging 6/8 meter throughout.

In addition to the traditional wind band instrumentation, Grainger makes extensive use of double reeds and low woodwinds to include a bass saxophone. The prominent piano part is augmented by ample use of what Grainger described as "tuneful percussion"—xylophone, bells, chimes, etc. He included an optional vocal part to be performed by the band which is also used in this recording.

Grainger first performed *Children's March* in a version for two pianos at a Red Cross charity drive at New York's Aeolian Hall in 1919. The Goldman Band premiered the band setting at Columbia University on June 6, 1919, with the composer conducting. On this occasion, the piano part was performed by Ralph Leopold, a

friend of Grainger's and a colleague from his Army service. Grainger later performed the piano part to *Children's*

*March* in a recording with the Goldman Band under the direction of Richard Franko Goldman.

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## THE SOLITARY DANCER—WARREN BENSON

Warren Benson was born in Detroit, Michigan, in 1924. He attended Cass Technical High School, where he studied both percussion and French horn. He earned bachelor's and master's degrees in music theory at the University of Michigan. While a junior at Ann Arbor, he was selected to play timpani with the Detroit Symphony Orchestra and the Ford Sunday Evening Hour Broadcast Orchestra.

In 1950, he was awarded the first of two successive Fulbright fellowships to Salonica, Greece, where he taught at Anatolia College and founded the Anatolia College Chorale, the first coeducational school choir in Greece. He also developed a 5-year music curriculum at the school and served as music advisor for the U.S. Information Agency.

Upon his return to the United States, he assumed the position of director of band and orchestra activities at Mars Hill College in North Carolina and, in 1957, began a 14-year tenure at Ithaca College, where he taught

composition and percussion.

Benson joined the faculty of the Eastman School of Music in September 1967, as Professor of Composition. In 1970 he lectured in Argentina and was awarded the Diploma of Honor from the Ministry of Culture. The following year he was awarded the Lillian Fairchild Prize for Composition. The National Band Association awarded him a Citation of Excellence in 1976 and the Academy of Wind and Percussive Artists Award in 1990. In 1980-81 he was named Kilbourn Professor at the Eastman School of Music and in 1984, University Mentor.

*The Solitary Dancer* is Benson's most performed work. Since its composition in 1966 for the Clarence, New York, High School Band which commissioned it, it has appeared on hundreds of programs in the United States, Japan, England, Norway, Venezuela, and elsewhere. Unique in the repertoire, it is vivacious, "... a masterpiece of subtle development and recession



Warren Benson conducting the United States Marine Band at the 1988 Mid-West International Band and Orchestra Clinic, Chicago, Illinois

of musical frenzy," according to *The Instrumentalist*, and at the same time quiet. In Benson's words, "It is monothematic—one tiny idea throughout—a tempest in a tutu."

Just prior to composing *The Solitary Dancer*, Benson had written a

large ballet, working with the young dancers daily for several months. During this time he observed, as his impressionistic published program note states, "the quiet, poised energy of a dancer, alone with her inner music."

## MARCHING SONG OF DEMOCRACY—PERCY GRAINGER

This work must be counted as one of Grainger's most ambitious and individualistic works, yet it is virtually unknown except among a devoted cadre of Grainger enthusiasts. The title *Marching Song* belies the scope and the sweep of this composition, which is, in fact, more a tone poem than a patriotic verse.

The score bears the dedication, "For my darling mother, united with her in loving adoration of Walt Whitman," offering a clear reference to the writings that inspired *Marching Song*. In the preface to an essay written by Grainger about *Marching Song*, he quoted an excerpt from Whitman's "A Backward Glance o'er Travel'd Roads" (*Leaves of Grass*):

*The New World receives with joy the poems of the antique, with European feudalism's rich fun of epics, plays,*

*ballads— . . . Of the great poems receiv'd from abroad and from the ages, and to-day enveloping and penetrating America; is there one that is consistent with these United States, or essentially applicable to them as they are and are to be? Is there one whose underlying basis is not a denial and insult of democracy?*

In the accompanying essay, Grainger expresses himself in the same exuberant, freewheeling style that invigorates his music. In Grainger's personal vocabulary, *crescendo* became "louden lots," a *viola* was called a "middle fiddle," a work was not composed but was "tone-wrought," and previously separate words became joined as in his indication at the beginning of *Marching Song*: "easygoingly but richly."

As with his harmonies, Grainger



was not content to remain within conventional bounds of grammar but sought to create a new form of language, the more traditional forms having been found lacking to convey the full spectrum of his thoughts. In a published preface to *Marching Song*, Grainger included Whitman's words and followed with his own essay:

*When a boy of 16 or 17 I was greatly struck by the truth of this assertion, not merely as regards America and literature, but as applying no less to Australia and the other younger Democracies, and to all the arts; and I felt a keen longing to play my part in the creation of music that should reflect the easy-going, happy-go-lucky, yet robust hopefulness and the undisciplined individualistic energy of the athletic out-of-door Anglo-Saxon newer nations.*

When in Paris during the Exhibition of 1900 I happened unexpectedly upon the public statue of George Washington while strolling about the streets one day, and somehow or other this random occurrence galvanized in me a definite desire to typify the buoyant on-march of optimistic humanitarian democracy in a musical composition in which a forward-striding host of comradely affectionate athletic humanity might be heard

*"chanting the great pride of man in himself," the underlying urges to be heroic but not martial, exultant but not provocative, passionate but not dramatic, energetic but not fierce, athletic but not competitive.*

My original plan was to write my "*Marching Song of Democracy*" for voices and whistlers only (no instruments), and have it performed by a chorus of men, women and children singing and whistling to the rhythmic accompaniment of their tramping feet as they marched along in the open air; but a later need for instrumental color inherent in the character of the music from the first ultimately led me to score it for the concert hall. An athletic, out-of-door spirit must, however, be understood to be behind the piece from start to finish . . . The musical material dates from the summer of 1901 (Frankfurt-am-Main, Germany), December, 1908 (Stawell, Vic., Wangaratta, Vic., N.S.W., Australia), and the summer of 1915 (New York City, U.S.A.); the final scoring was made in the summer of 1915, the spring and summer of 1916 and the spring of 1917 (New York City).

Grainger was intensely taken with the concept of democracy, both as a personal conviction and in the broader



Percy Aldridge Grainger



sense of its political implications for his native Australia and his adopted home, the United States. His ultimate belief in the concept of democracy extended to the composition of this work. He composed the choral parts to be sung to a series of what he described as "nonsense syllables." For instance, the choral parts at the opening of *Marching Song* show the low men's voices singing "Tu da di da ra da da . . .," joined in the second measure by the high men's voices singing "Dum pum pum pum . . ." In an explanation of the choral parts, Grainger wrote:

... I thought that a more varied and instinctive vocalism could be obtained without the use of words in music of a polyphonic nature (a freely-moving many-voicedness is the natural musical counterpart of individualistic dem-

ocratic tendencies) . . .

*Marching Song of Democracy* was premiered in the original scoring for mixed chorus, organ, and orchestra on October 1, 1917, at the Worcester, Massachusetts, Music Festival under the direction of Arthur Mees. Grainger's biographer, John Bird, characterized the response as "an immediate and emphatic success."

Grainger re-scored *Marching Song* for band in 1948. In a note accompanying the band version, Grainger wrote:

The version for band is quite complete in itself, but it may be used together with the original version for mixed chorus, organ, and orchestra in various combinations.

## TUNBRIDGE FAIR (Intermezzo for Band)—WALTER PISTON

Walter Piston was born in Rockland, Maine, and is recognized as one of America's finest composers. He studied music at Harvard University and went to Paris on a John Knowles Paine Traveling Fellowship to study with Nadia Boulanger and Paul Dukas. He later joined the music faculty at Harvard, also serving as chair-

man of the music department. He authored several texts on music theory which remain among the finest of their kind.

Piston's ability as an educator and author were equaled by his skill as a composer. He was a superb craftsman who demonstrated complete mastery of classical compositional techniques.

He showed a preference for instrumental music and was influenced by the neoclassical style of the 20th century composers who served as his models.

*Tunbridge Fair* was commissioned by the League of Composers in 1950 at the suggestion of Edwin Franko Goldman and is the only work Piston composed for band. It was originally given the title *Intermezzo for Band*, but the publisher asked Piston for a less generic title and he responded with *Tunbridge Fair*, inspired by the country fair held annually in Tunbridge, Vermont. We may assume that Piston's New England travels took him to this event on at least one occasion.

In a reference to its original title, *Tunbridge Fair* bears the subtitle "Inter-

mezzo for Symphonic Band." It is worth noting that *The New Grove Dictionary of American Music* lists two band compositions among Piston's works: *Tunbridge Fair* and an unpublished work entitled *Intermezzo*. These are, in fact, the same work. Despite the double entry under the original and the published title, *Tunbridge Fair* remains Piston's only band composition.

Although he was quite active as a performing violinist, Piston also played saxophone in a Navy band during World War I. His familiarity with wind instruments is evident in many of his orchestral and chamber works, and his skill in contrapuntal writing is brilliantly displayed in this virtuoso showpiece for band.

## ELEGY—MARK CAMPHOUSE

Mark Camphouse is a native of Oak Park, Illinois. He holds undergraduate and graduate degrees in music from Northwestern University, where he was a student of John P. Paynter (conducting) and Alan Stout (composition).

At age 17 Camphouse wrote his *First Symphony*, which was premiered by the Colorado Symphony in 1972.

Performances of his other principal works include those by the Cincinnati Symphony, Dallas Wind Symphony, National Music Camp Honor Band at Interlochen, and the Northshore Concert Band.

He has conducted high school, college, and professional ensembles in 14 states, Canada, and Great Britain. He has been runner-up in the prestigious

American Bandmasters Association Ostwald Competition with his *Tribute* (1986) and *Elegy* (1989).

Camphouse was co-founder of the New Mexico Music Festival at Taos, where he served for five summer seasons as music director and conductor of the Festival Symphony Orchestra and Wind Ensemble. He has taught at the university level for 12 years and is currently director of bands at Radford University and associate director of the Virginia Governor's School for the Arts.

The composer has provided the following note:

*"Elegy" was commissioned by the United States Marine Band and was composed between June and October, 1987. The work was premiered at a concert celebrating the 190th anniversary of the U.S. Marine Band on July*

*11, 1988, in the Concert Hall of the John F. Kennedy Center for the Performing Arts.*

*The inspiration and origins of this work are many and varied. Some of the principal thematic material originated from an earlier a cappella choral work based on the poem "Morning" by the Scottish writer and poet John Henry Mackay. The only non-originally composed thematic material is from the hymn "The Church in the Wildwood" by Dr. William S. Pitts. Among the composer's earliest memories are his father singing him to sleep with this wonderfully simple tune.*

*In addition to being an elegiac tribute to the composer's late father, the work serves as a sincere musical memorial to the heroic sacrifices made by men and women of the armed forces in the defense of freedom.*

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## **"The President's Own"** **UNITED STATES MARINE BAND**

The Marine Band traces its origin to the fifers and drummers who marched with the Continental Marines during the Revolutionary War. The band was officially established by an Act of Congress signed by President

John Adams on July 11, 1798, making the Marine Band America's oldest musical organization. In 1801, the band moved to its present location at Marine Barracks, Washington, D.C., and performs in John Philip Sousa

Band Hall, home of "The President's Own."

The Marine Band's Presidential debut took place on New Year's Day, 1801, at a reception hosted by President John Adams. In March of that year, the band performed for the inauguration of Thomas Jefferson. Since that time, the band has performed at every Presidential inauguration. Jefferson has been described as the "godfather" of the Marine Band and his personal interest in the organization led him to give the Marine Band the title "The President's Own."

From the earliest days of our nation, the Marine Band's primary mission has been to provide music for the President of the United States. Whether performing for South Lawn arrival ceremonies, State dinners, receptions, or accompanying famous entertainers, Marine musicians appear at the Executive Mansion more than 200 times annually.

John Philip Sousa, the band's 17th Director, was largely responsible for establishing the Marine Band as the world famous musical organization it is today. He served as Director from 1880-1892 and during that time began to write the marches which would earn him the title "The March King." Sousa inaugurated the Marine Band's annual

concert tour, a tradition continued to the present day.

Today's Marine Band is comprised of 143 of the nation's finest musicians. Many are graduates of our best music schools and conservatories. Musicians are selected at auditions much like those of major symphony orchestras. Once selected, musicians enlist in the U. S. Marine Corps and report directly for duty with "The President's Own." More than 90 percent of Marine Band musicians are career professionals who serve with the band for 20 years or more.

The band's 25th Director is Colonel John R. Bourgeois. A native of Louisiana, he was accepted into "The President's Own" in 1958 as a French hornist and member of the arranging staff. He later served as Operations Chief of the band, Assistant Director, and was appointed Director in May 1979. As Director of the Marine Band, Colonel Bourgeois is musical advisor to the White House.

The United States Marine Band continues the tradition of excellence which earned it the title "The President's Own." Whether in White House performances, public concerts, or nationwide tours, the music of the Marine Band is the music of America.



*"The President's Own"*  
**UNITED STATES MARINE BAND**  
Colonel John R. Bourgeois, Director  
*Personnel for this recording*

Piccolo

MGySgt Gail A. Bowlin

Flute

GySgt Gail L. Dempster  
MGySgt Leslie L. Hunt III  
GySgt Richard L. Dalton

Oboe

MGySgt Elizabeth A. Schaefer  
GySgt James T. Dickey III  
SSgt Mark R. Christianson

English Horn

GySgt James T. Dickey III

E-flat Clarinet

GySgt Beverly C. Burroughs

B-flat Clarinet

MGySgt Merlin O. Petroff, Jr.  
SSgt Ruth A. Schlenker  
SSgt John R. Barclay  
SSgt Jeffrey M. Strouf  
SSgt Frederick D. Lemmons  
SSgt Randall A. Riffle  
MSgt Terry R. Moore  
GySgt Robert W. Cassel  
SSgt Jay E. Niepoetter  
SSgt John C. Norton

MSgt Joel P. Lusby

GySgt Richard T. Heffler, Jr.  
SSgt Christine A. MacDonnell  
SSgt Janice M. Snedecor

Alto Clarinet

GySgt Barbara A. Haney

Bass Clarinet

MSgt Thomas W. Fox  
GySgt Olive U. Blackall

E-flat Contra Alto Clarinet

GySgt Barbara A. Haney

Bassoon

SSgt Roger C. Kantner  
GySgt Dyane L. Wright  
MSgt David G. Wright

Contrabassoon

MSgt David G. Wright

Soprano Saxophone

MGySgt Ronald C. Hockett

Alto Saxophone

MGySgt Ronald C. Hockett  
GySgt Pasquale J. Marino

Tenor Saxophone

MSgt John S. Boyd  
GySgt Irvin D. Peterson, Jr.  
GySgt Olive U. Blackall

Baritone Saxophone

GySgt David L. Baesel

Bass Saxophone

GySgt Irvin D. Peterson, Jr.

Cornet

MGySgt David L. Sorenson  
MGySgt John C. Wright  
MSgt Barry J. Stoner  
SSgt W. Andrew Schuller  
MSgt David G. Sapp  
MSgt Roy C. Griffin  
SSgt John R. Hagstrom

Trumpet

MGySgt J. Carlton Rowe  
SSgt Michael R. Montgomery

French Horn

GySgt William J. Zsembery, Jr.  
SSgt Ricardo A. Hernandez  
GySgt John P. Troxel  
SSgt Michael L. Indykiewicz  
SSgt Amy M. Horn  
SSgt Max E. Cripe

Euphonium

SSgt Michael J. Colburn  
SSgt Paul S. Kellner, Jr.  
GySgt Dale R. Allen

Trombone

GySgt Philip D. Franke  
MGySgt Daniel K. Williams  
MSgt John E. Schaefer

Bass Trombone

MGySgt Thomas D. Wilson III

Tuba

MGySgt Thomas R. Lyckberg  
MGySgt Ronald L. Haney  
MGySgt Eliot D. Evans

Percussion

MSgt Matthew B. Becker  
MSgt Thomas H. Prince  
MGySgt Wayne W. Webster  
GySgt Jeffrey W. Gilliam  
MSgt Frank N. Del Piano  
MSgt Neal T. Conway, Jr.  
GySgt Donald L. Hennig  
SSgt Donald A. Spinelli  
SSgt Steven D. Searfoss

String Bass

SSgt Peter S. Berquist

Keyboard

GySgt John E. Legg  
SSgt Kevin E. Kosty

Stage Manager

GySgt Earl T. Hurrey

*continued*

#### Stage Crew

Cpl Scott W. Polkinghorne  
Cpl James D. Gwaltney  
LCpl D'artanga A. Smith  
LCpl Timothy W. Combs  
LCpl Kris Hess  
LCpl Gregory B. Sadler

#### Librarian

SSgt Russ D. Girsberger  
GySgt Katherine N. Allen

#### Recording Engineer

MGySgt Donald P. Barringer

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### CREDITS

Producer: Major Timothy W. Foley, USMC, Assistant Director, U.S. Marine Band

Recording Engineer: MGySgt Donald Barringer, USMC, Member, U.S. Marine Band

Booklet Design and Notes: MGySgt Frank Byrne, USMC, Member, U.S. Marine Band

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Cover photo: L'vov Opera House, L'vov, USSR during U.S. Marine Band's 1990 tour of the Soviet Union. Photo by MSgt Andrew Linden, USMC, Member, U.S. Marine Band

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"The President's Own" United States Marine Band in performance at Joseph Meyerhoff Symphony Hall, Baltimore, Maryland