

SOUND OFF!



“THE PRESIDENT’S OWN”
UNITED STATES MARINE BAND

COLONEL JOHN R. BOURGEOIS, DIRECTOR

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"See the conquering hero comes!
Sound the trumpets, beat the drums!" -

Thomas Morell, from his libretto for
Handel's oratorio *Joshua* (1748)

For centuries, marches have been associated with military and ceremonial occasions. Marches have provided the rhythmic counterpoint to battle, to coronation ceremonies, weddings, and funeral processions. They have lifted the spirits as well as the feet of soldiers. They have expressed the greatest joy and the deepest sorrow in a language which surpassed that of the finest orators.

The term "march" is derived from the Latin word *marcare* meaning "to mark," which obviously refers to the march's integral function in marking time or steps. In their most elemental forms, marches are strongly rhythmic compositions comprised of repetitive patterns which correspond to the natural alternation of left and right as in walking, marching, and dancing. In both a practical and artistic sense, marches were intended to take advantage of the more audible qualities of drums and wind instruments to synchronize the orderly procession of large groups of people from one place to another.

The Old Testament records that even in Biblical times, martial music appeared in the form of military signals: "If ye go to war...ye shall blow an alarm with the trumpets" (Numbers 10:9). In Greek tragedy, the chorus made its entrance and exit from the stage to vocal accompaniment in the form of a rhythmic processional march, often including playing on the *aulos* (an ancient double reed instrument). In literary references dating to Virgil's *Aeneid*, the sound of instruments inspired soldiers in battle.

The earliest notation of march music is found in the writings of French scholar Arbeau in his 1588 book *Orchésographie* which contains marches for drums and fifes. In 1591, British composer William Byrd composed a collection of virginal (an early harpsichord) music which he entitled "My Ladye Nevell's Booke." These works contain a number of marches under the general heading "Battell" including "The Marche of Footemen" and "The Marche to the Fighte."

Marches for keyboard instruments continued to be produced in Europe during the next century by composers such as François Couperin and Henry Purcell.

These marches were frequently adapted and performed by different combinations of instruments, most notably wind instruments due to their greater carrying power in outdoor settings.

In 1705, a series of marches was composed in France entitled "Batterie et Sonnerie." These compositions, written for the bands of Louis XIV by Jean Baptiste Lully and François André Philidor, included marches for fife and drum band, oboe and drum band, and for drums alone. Lully had earlier incorporated marches into his stage works as in his opera *Acis et Galatée*.

During the 18th century, marches and march-like music appeared in operas, oratorios, symphonies, suites, and as works in their own right. George Frideric Handel included "Dead Marches" (funeral marches) in his oratorios *Saul* and *Samson*, as well as in his 1726 opera *Scipione*. March-like music appeared in the orchestral and chamber works of this period in the guise of court dance forms such as the *bourée*.

Wolfgang Amadeus Mozart included marches in a number of his compositions. Mozart's *Serenata notturna* for Strings and Timpani, K. 239 (1776) opens with a mar-

cia maestoso. He placed marches in several of his operas, perhaps the most famous of which is the "March of the Priests" from *Die Zauberflöte*, and during the years 1767-1788, Mozart composed 15 other marches for a variety of instrumental combinations.

Franz Josef Haydn also used martial music in his compositions. The more well-known examples include his Symphony No. 100 "Military" and his Symphony No. 103 "Drumroll." During this period, Johann Christian Bach and Michael Haydn also composed marches scored for small groups of wind instruments.

Piano compositions by Beethoven, Schubert, and Chopin also included marches. Familiar examples are the funeral marches in Chopin's Piano Sonata in B-flat minor and in Beethoven's Sonata, Op. 26, for which the funeral march is subtitled "sulla morte d'un Eroe" (on the death of a hero).

Beethoven's use of marches is even more well known in his orchestral music. In 1804, Beethoven completed his Symphony No. 3 in E-flat Major, Op. 55 "Eroica" in which the second movement is a *Marcia funebre*. Beethoven's marches for wind

band will be discussed in the note on his York'scher March. Audiences today are well acquainted with Beethoven's Turkish March from his incidental music to *The Ruins of Athens*, Op. 113 (composed in 1812) and *Wellington's Victory* (composed in 1813). Lest his greatest symphonic work be without a march, Beethoven's monumental Symphony No. 9 incorporates a "Turkish March" for winds and percussion in the finale.

The 19th century saw a virtual explosion in the number of marches appearing in a variety of forms. The most visible and flamboyant of these were marches featured in grand opera, many of which have become popular concert selections. Examples include Hector Berlioz' *Racoczy March* from *The Damnation of Faust* and his *Marche troyenne* from *Les Troyens*, as well as operatic marches by Georges Bizet (*Carmen*), Giacomo Meyerbeer (*Le Prophète*), and Charles Gounod (*Faust*). Richard Wagner established a new standard for the music-drama (as he preferred his works to be known) and included marches in *Tannhäuser*, the powerful "Siegfried's Funeral March" in *Götterdämmerung*, and the wedding march in *Lohengrin*. The other famous wedding march of this period comes

from Felix Mendelssohn's incidental music to *A Midsummer Night's Dream*. Giuseppe Verdi's contribution to operatic marches will be secure with perhaps the grandest of all grand marches, the "Triumphal March" from *Aida*.

Marches continued to appear in symphonic literature as with the "March to the Scaffold" from Hector Berlioz' *Symphonie Fantastique*. Berlioz also favored the march in his symphony for winds, *Symphonie funèbre et triomphale*, which begins with a *Marcia funèbre*. Both this opening movement and the finale, *Apothéose*, were performed during the reinterment procession of heroes from the 1830 July Revolution. Other symphonic literature such as Piotr I. Tchaikovsky's Symphony No. 6 "Pathétique" and the opening movement of Gustav Mahler's Symphony No. 5 also make use of the march form.

During the 19th century, marches for winds moved away from the chamber-like settings in which they had formerly been cast. Whereas in the 18th century, marches for winds were usually written for combinations of drums and fifes and/or oboes, as well as in the *harmoniemusik*

instrumentation (pairs of oboes, clarinets, horns, and bassoons), 19th century developments in wind instrument design, and the invention of new instruments such as the saxophone enabled the wind band's evolution into an ensemble more closely resembling bands of today.

While the great European composers continued to produce marches, they began to write them for larger and more expanded groups of instruments. Rossini, Donizetti, Wagner, Grieg, Saint-Saëns, and Tchaikovsky all composed marches for bands, many of which continue to be performed today.

Wind bands in the United States followed a similar evolution from the 18th century wind groups, but a significant part of the American band movement of the 19th century was the development of brass bands. From the first concert of the Salem (Massachusetts) Brass Band in 1835 through the Civil War, when the Union Army alone included 500 bands and some 9,000 players, the brass band movement and the concurrent development of valved brass instruments had a profound impact upon the band movement in the United States.

While many bands in this country adopted an all-brass instrumentation, there were exceptions. Some bands preferred to augment the sounds of the valved brasses with a complement of woodwinds in order to widen the palette of instrumental colors available to the conductor. The United States Marine Band was among these. Under Director Francis Scala, himself a consummate clarinetist, the United States Marine Band retained woodwinds in its ranks during his leadership from 1855-1871 and beyond.

For wind bands in this period, especially those with military and quasi-military connections, marches were a staple of their musical diet. In both their ceremonial and popular contexts, marches were without doubt the most frequently performed music. The 19th century American march form was dominated by the quickstep (as opposed to the earlier common step marches) and displayed a stylistic "cross-pollination" with the polka and other dance forms. These marches were used for dancing as well as marching and incorporated popular songs of the day, melodies from grand opera, and traditional folk tunes.

The major development of the quick-step march form came from the pen of John Philip Sousa, who standardized its structure in his own brilliant compositions. Sousa's father, Antonio, was a Marine Band trombonist. Growing up within earshot of Marine Barracks and the United States Marine Band during the Civil War era provided Sousa with the opportunity to hear band music day and night. These influences gave Sousa an intuitive sense of the qualities which made a march successful, and he was able to translate this into his own compositions.

Sousa combined the best of the European march tradition (brought to America by thousands of immigrant musicians) with the vitality and drive of the American spirit visible in the turbulent War Between the States and the subsequent recovery. In Sousa's compositions, the world found models for this historic and noble musical form known as the march. To this day, Sousa's marches are often those to which others are compared.

Many prominent 20th century composers began writing for band, and marches were often the medium of choice, either as part of a larger work or as sepa-

rate compositions. Gustav Holst, Ralph Vaughan Williams, William Walton, Paul Hindemith, Percy Grainger, Sergei Prokofiev, Samuel Barber, and a host of other composers added marches to band repertoire. The Broadway stage, film scores, and television also contributed to march repertoire with works ranging from George Gershwin's *Strike Up the Band!* and Meredith Willson's *76 Trombones* to Richard Rodgers' *Guadalcanal March* and the more recent marches found in the film scores of John Williams.

As a musical form, marches are deceptively simple. In their most elemental forms, they differ little from period to period: they are works in duple or quadruple meter, of regular structure in four or eight bar phrases, with a strong rhythmic emphasis to help coordinate marching in a group. In tempo, marches fall into three basic categories: the slow march at roughly 60-80 beats per minute, the quick march at roughly 100-130 beats per minute, and the double-quick (also known as the attack or "storming" march) at over 140 beats per minute. Circus galops and other specialty marches may attain even greater speeds as vehicles for the blazing virtuosity of their players.

The widespread appeal of marches is more difficult to define. Shakespeare wrote, "My pulse as yours doth temperately keep time, and makes as healthful music." Using the principles of behavioral kinesiology (the study of the principles of mechanics and anatomy as related to human movement), some theoreticians believe that there is a connection between the innate rhythms of the human pulse and the bipedal nature of our left-right arm-swinging mode of walking which corresponds with the rhythms of the march.

These theories postulate that the regular pulsations of the march (with the alternation of strong and weak beats found naturally in music) resonate within us, striking chords that are familiar, yet beyond our awareness and perhaps even beyond our knowledge.

Whether intuitively or cognitively, marches hold a particular attraction which

can be seen in young children marching delightedly around their homes and school-rooms, in those who flock to see and participate in parades, and in audiences for whom marches (in the words of Sousa) "make a man with a wooden leg want to step out and march." Marches inspire us, they cheer us, they speak to us in a language which bridges nations, cultures, and creeds.

As with any grouping of like musical forms, this collection of marches invites the inevitable comparison of styles, tempos, and harmonic structures. But two factors are common to the selections represented: each has been used on the march, and all but one (Johann Strauss's *Radetsky*) are original compositions for band. As this parade of international marches passes by, perhaps listeners will gain new insights into this ageless medium in which the heartbeat is time.

"Sound Off" - John Philip Sousa

(b. Washington, DC, 1854 -
d. Reading, PA, 1932)

1

Sousa was in his fifth year as Director of the United States Marine Band when this march was composed in 1885. "Sound Off" was apparently intended for ceremonial use by the Marine Band. As he had done on previous occasions, Sousa used a marching command as the title of his composition. It was dedicated to Major George Porter Houston, one of Sousa's superiors at Marine Barracks, Washington. The Marine Corps "Manual for Field Musics," published in 1935, reports that the ceremonial "Sound Off" dates from the time of the Crusades. The musicians would march and counter-march in front of the soldiers designated for the Crusades as a ceremony of dedication. Part of the "Sound Off" tradition is the playing of three chords while standing fast, preceding the music actually performed on the march. The three chords are thought to signify "three cheers" from the assembled crowds. Today, the Marine Band has eliminated the three chords preceding the ceremonial "Sound Off" and uses only percussion to signal the march.

Famous 22nd Regiment March - Patrick S. Gilmore

(b. Ballygar, Ireland, 1829 -
d. St. Louis, MO, 1892)

2

Until John Philip Sousa and his band became a phenomenal success, Patrick Sarsfield Gilmore held forth as the preeminent bandmaster in the United States. A native of Ireland, Gilmore began his career as a cornet player in the Athlone Amateur Band. He joined a regimental band and was sent to Canada in 1848. At 19, he received his release from the military and moved to Boston. He secured a position with a Boston publisher and also performed with a traveling minstrel group during this period. In 1849, Gilmore began a stint as bandmaster with several noted bands, including the Boston Brigade Band and the Salem Brass Band. He resigned his position with the Salem Brass Band in 1858 to establish his own professional band, widely recognized as the finest band of its day. Following his remarkable successes as music director of the National Peace Jubilee (1869) and two Boston events: the World Peace Jubilee and International Music Festival (both in 1872), he left Boston in 1873 to become director of the band of the 22nd Regiment in New York.

He assembled the best instrumentalists and even eclipsed his previous accomplishments in Boston. The 22nd Regiment Band wore military uniforms but was an entirely civilian enterprise and continued to be known as "The Gilmore Band." The **Famous 22nd Regiment March** was composed in 1874, during his second year as leader of the 22nd Regiment Band. The fame of both he and his band was well deserved. Upon Gilmore's sudden death in 1892, many of his finest players became part of Sousa's Band, a worthy successor to the Gilmore Band legacy.

**"Revelation" -
W. Paris Chambers**

(b. Newport, PA, 1854 -
d. Newville, PA, 1913)

William Paris Chambers composed some of the finest and most difficult works in the American march repertoire but his primary claim to fame was as a virtuoso cornet soloist. He was primarily a self-taught musician but achieved such prowess on cornet that he became the leader of the Keystone Cornet Band at 18. At age 25 he was made director of the Capitol City Band in Harrisburg, PA. His suc-

cess with that group won him the position of conductor and cornet soloist of the Great Southern Band in Baltimore, MD, a post he held from 1888 to 1893. While on tour in 1892 with the Great Southern Band, Chambers demonstrated his skill and stamina by playing a cornet solo from the Summit of Pike's Peak. Around the turn of the century, Chambers managed the C.G. Conn music store in New York City. He continued to perform and teach during this time and became legendary for his impromptu demonstrations of cornet pyrotechnics for patrons of the Conn store. The international reputation he had earned by this time led to an extensive tour of Europe and Africa in 1905, where he was widely acclaimed for his skill and artistry. Little information is available about the history of his march "**Revelation**." The march was copyrighted by Chambers in 1901. It contains an organ-like chorale in the middle section but whether this melody is Chambers' own or if it was borrowed from an obscure hymn is not known. Chambers' affinity for marches with sacred connotations is seen in his three other medley marches entitled *March Religioso Nos. 1, 2, & 3*. We can only assume that "**Revelation**" is an original work somehow inspired by hymns and hymn-singing.

**March for the Sultan
Abdul Medjid -
Gioachino Rossini**

(b. Pesaro, Italy, 1792 -
d. Passy, France, 1868)

Rossini's fondness for wind instruments is evident in his abundant use of them throughout his many operas. This affection may be due in part to the fact that his father played French horn and trumpet, instruments Gioachino no doubt heard frequently at home. This march was composed in 1851 as the result of a commission from Giuseppe Donizetti (brother of composer Gaetano Donizetti) who served as bandmaster to the Sultan Abdul Medjid of Turkey from 1832 to 1856. Giuseppe had composed a military march for the Sultan and then commissioned his brother Gaetano and Rossini to each compose marches in a similar vein. Rossini supplied this work, originally entitled "*Marcia Militaire*." His sprightly compositional style is augmented by use of "Turkish" percussion in the form of bass drum, cymbals, and triangle. It was recorded here using a modern edition by Douglas Townsend.

**March of the
Belgian Parachutists -
Pieter Leemans**

(b. Schaarbeek, Belgium, 1897 -
d. Brussels, Belgium, 1980)

As a youth, Pieter Leemans studied piano, harmony, and composition under several prominent Belgian musicians. Unlike the majority of composers represented on this recording, there is no evidence that he played a wind instrument. His primary instrument was piano and he spent the majority of his life as a pianist and conductor. Leemans served one year in the Belgian army in 1919, but it is unclear if his military duties were musical in nature. Upon discharge from the army he continued his formal schooling and completed a music degree. He left a position teaching high school music in 1932 to accept a post as pianist, conductor, and program director for the official Belgian radio broadcasting company. The **March of the Belgian Parachutists** grew out of an unfinished composition begun during World War I. During his army service, his regimental commander asked Leemans to compose a march which was begun but never completed. Years later, while dining with a group of paratroopers at the end of

World War II, Leemans was again asked to compose a march. Remembering his earlier composition, Leemans resurrected its themes and the resultant work became the **March of the Belgian Parachutists**.

"Pepita Greus" - Pascual Pérez Choví

(b. Alginet, Spain, ca. 1900 -
d. Alginet, Spain, 1953)

Choví began his study of music at age 7 when he learned clarinet and solfège under the director of the Municipal Band of Valencia. At 11, he joined that band, was later appointed E-flat clarinet soloist and subsequently became B-flat clarinet soloist. After advanced studies in composition and conducting, Choví was appointed conductor of the Municipal Band of Alginet. **"Pepita Greus"** is his best known pasodoble (a Spanish dance-like march). The original dedication reads "To the inspired poetess Lady Angela-Josefa Greus Sáez." "Pepita" is a Spanish nickname for Josefa, hence the title.

"Die Regimentskinder" - Julius Fučík

(b. Prague, Czechoslovakia, 1872 -
d. Leitmeritz, Germany, 1916)

Julius Fučík attended the Prague Conservatory of Music where, in addition to learning bassoon and violin, he studied composition with Dvořák. At 19 he entered military service and played bassoon and drums with the 49th Austro-Hungarian Infantry Regimental Band. His bandmaster was J.F. Wagner, composer of the well-known march "Under the Double Eagle." Four years later Fučík returned to Prague where he performed with the New German Theater Orchestra. In 1896 he was appointed conductor of the city orchestra and choir in the Croatian town of Sisak. The following year he began his career as a military bandmaster with the 86th Infantry Regimental Band in Sarajevo. For the next 16 years he continued to organize and conduct military bands. After his retirement from the military, Fučík assembled an orchestra and founded a music publishing firm. He composed nearly 400 works including operettas, chamber music, masses, songs, and over 100 marches. With **"Die Regimentskinder"** (The Children of the Regiment) Fučík realized his dream of com-

posing a march for the Vienna Parade Grounds. In a letter to his brother, Rudolf, he wrote, "This march is a real Viennese Regimental March and I do hope it will be successful in Vienna, and all over the world." His dream was fulfilled when, shortly after its publication, the march was accepted as an official march-past of the Imperial Austrian Army. Unique features of the march include band members whistling and regimental trumpet fanfares.

"The White Cockade"

(fife and drum) -
traditional

This tune has been found as early as 1760 in a British collection of country dances. During the Revolutionary War, it was adopted by American fifers and was used as a march. It remained popular well into the 19th century and can be found in both military and dance collections of that period. The *cockade* is an ornament worn on the hat as a badge of office, party affiliation, or for decoration.

"Valdres" - Johannes Hanssen

(b. Ullensaker, Norway, 1874 -
d. Oslo, Norway, 1967)

Johannes Hanssen's first musical instruction was on organ with his father as teacher. He taught himself to play trumpet at age 10 and by age 15 was playing baritone as a student player with the Second Brigade Band in Oslo. His repertoire of instruments grew to include string bass, and his proficiency won him a seat with the Capitol Theater Orchestra of Oslo, a position he held for 22 years. In addition to serving as bandmaster of the Oslo Military Staff Band for years, Hanssen taught conducting and music theory and authored two texts on music. His first composition, **"Valdres,"** which takes its name from an area of Norway between Oslo and Bergen, was written during the years 1901-1904. As was the fate of other fledgling march composers, Hanssen sold the march to a publisher for about five dollars, never dreaming of the international fame it would achieve. The opening cornet solo contains the signature fanfare of the Valdres Battalion. Other melodies are drawn from folk and folk-inspired sources.

Marche Indienne -

Adolphe Sellenick

(b. Lebourne, France, ca. 1816 - **10**
d. Andelys, France, 1893)

Adolphe Sellenick, whose father was director of a French army band, began musical studies on violin and performed with the orchestra of the Strasbourg Theater, but later switched to cornet and became involved with bands. He founded the *Fanfare Sellenick Band* in 1847 and also directed a National Guard Band in Strasbourg. His later posts included the leadership of the 2nd Legion Republican Guards Band which, in 1873, became the now famous Garde Républicaine Band.

Marche Indienne is one of Sellenick's 18 known compositions. It carries the curious subtitle "Hindu March," which suggests that the composer may have travelled to India. In addition to **Marche Indienne**, Sellenick composed other exotic works such as "Aux Bordes du Sebadu," described as an "Arabic Chant." It is possible that Sellenick was following the lead of other French composers, including Camille Saint-Saëns, who found interest in the atmospheric "oriental" music. **Marche Indienne** became part of the repertoire of many professional bands, including Sousa's Band.

"By Land and Sea"

(Ceremonial Slow March) -
Kenneth J. Alford

(b. London, England, 1881 - **11**
d. Reigate, England, 1945)

England's "March King" was born Frederick Joseph Ricketts and used the pseudonym Alford only for his compositional work. The son of a coal merchant, he enlisted as a band boy in the First Battalion Royal Irish Regiment at age 14 playing cornet, violin, and euphonium. He attended the Royal Military School of Music at Kneller Hall from 1904 to 1908, serving as Assistant Director of Music during his last two years there. Upon completion of his studies he was appointed Bandmaster of the Second Battalion Argyll & Sutherland Highlanders. In 1927 he was commissioned a lieutenant and named Director of Music for the Royal Marines. He was transferred to Plymouth in 1930 and remained there until his retirement in 1944. It is interesting to note that both Alford and John Philip Sousa served as music director for the Marines of their respective countries. In comparison, Alford composed only 19 marches to Sousa's 135, yet Alford's marches are highly respected for their elegance and craftsmanship. "**By**

Land and Sea" is typical of the ceremonial slow marches used by the British and is dedicated to the Royal Marines, Plymouth Division. It was composed for a competition to select an official slow march for the Royal Marines, a contest, incidentally, which Alford did not win. Contest results notwithstanding, "**By Land and Sea**" is considered one of Alford's most noble and distinctive marches. The trio section incorporates the regimental bugle calls of the three divisions of the Royal Marines at that time: The Portsmouth Division, The Plymouth Division, and the Chatham Division. For concert use, the march has an optional ending (as recorded here) with a brilliant operatic flourish.

"Badonviller" -

Georg Fürst

(b. Feuchtwangen, Germany, **12**
1870 - d. Munich-Pasing, Germany, 1936)

Georg Fürst was the youngest of 10 children and the son of the municipal bandmaster in his hometown. At 18 he enrolled in the Municipal School of Music in Nuremberg and one year later joined the

Royal Bavarian Life Regiment Band in Munich. In 1895 he was selected for two years of additional training at the Royal Academy of Music in Munich. The remainder of his career consisted of a series of appointments with military bands. In 1902 he was named Assistant Bandmaster of the 5th Bavarian Infantry Regiment in Bamberg. Nine years later he was transferred to Munich as Senior Bandmaster of the Royal Regiment. In 1920 he was placed in charge of the 19th Infantry Regiment Band where he remained until his retirement in 1935. "**Badonviller**" takes its name from a city in Alsace, a region which alternated between French and German possession for centuries. The march was composed to celebrate the victory of the Royal Bavarian Life Regiment in a World War I battle in Badonviller. Years later, when Adolph Hitler was in power, the National Socialist Party changed the title of the march from "**Badonviller**" (the French city) to "**Badenweiler**" (a German city near Freiburg). After the end of World War II, this and other German regimental marches were often incorporated into the repertoire of various European bands, particularly those of the British empire.

"San Lorenzo" -

Cayetano A. Silva

(b. Uruguay, 1868 -

d. Rosario, Argentina, 1920)

13

Silva began his music studies at San Carlos Convent in San Lorenzo, Argentina, where he learned cornet at age 12. His training included harmony and music theory as well as instruction on violin and French horn, the latter of which became his primary instrument. He later moved to Buenos Aires where he became bandmaster of a series of infantry bands. Over the course of his life, Silva and his family moved westward across Argentina, organizing bands in various cities along the way. He finally settled in Rosario where he was active as a teacher and conductor. "San Lorenzo" was composed in preparation for the centennial commemoration of the Battle of San Lorenzo (a town about 15 miles north of Rosario) in 1813 between the mounted Grenadiers of Argentina and the Royalists of Spain. The march's popularity initially grew faster in other countries. It was recorded by the Sousa Band on December 30, 1909, for the Victor Company, although it is not clear how the Sousa Band was introduced to this march. Either through the recording or its publication in

1912 in England, "San Lorenzo" earned a well-deserved reputation as Argentina's most famous march.

Mars der Medici - Johan Wichers

(b. Rheine, Germany, 1887 -

d. Enschede, The Netherlands, 1956)

14

The "March King" of Holland was born in western Germany, near the Dutch border. As a youth he played violin, clarinet, trumpet, French horn, and drums, which gave him a solid understanding of instrumental techniques. Wichers played trumpet with the Rijdende Artillery Corps during World War I, and later worked for the Dutch railroad. He began composing in 1928 and during his lifetime wrote 69 marches. In 1930 he became a member of the Sempre Crescendo Band of Oldenzaal. After retiring from his full-time government job in 1949, he performed as percussionist with the Overijssels Philharmonic Orchestra. Wichers composed the **Mars der Medici** (March of the Doctors) in 1938 to express his appreciation to the physicians who cared for him during a lengthy hospitalization.

Radetzky March - Johann Strauss I

(b. Vienna, Austria, 1804 -

d. Vienna, Austria, 1849)

15

The patriarch of the legendary Strauss family was the son of an innkeeper and was encouraged by his parents toward a career in bookbinding rather than music. Johann, however, would not be dissuaded and finally convinced his parents to allow him to study violin and music theory. At 15 he played viola professionally and at 19 joined the Lanner Quartet. When Josef Lanner created a second orchestra, he made Strauss his assistant conductor. Within a few years Strauss formed his own orchestra as a showcase for his compositions. Strauss and his music gained considerable fame when he and his orchestra toured extensively throughout Europe. Although Johann Strauss II is remembered as "The Waltz King," the elder Strauss composed over 250 works, 152 of which are waltzes. During the 17 years prior to his death, Johann Strauss I served as bandmaster to the 1st Citizen's Regiment of Vienna. The **Radetzky March** was composed in 1848 and was named for Johann Joseph Count Radetzky de Radetz, a venerable Austrian Field Marshall. The title

page of the first edition bore the dedications "In honor of the great Field Marshall" and "Dedicated to the Imperial Royal Army." **Radetzky** was commissioned by Field Marshall Lieutenant Peter Zanini, Military Advisory to the Court, who organized a festival to celebrate the victories in Italy of the Austrian Army under the command of Field Marshall Radetzky. The first performance was conducted in Vienna by the composer on August 31, 1848.

March, Opus 99 - Sergei Prokofiev

(b. Sontzovka, Russia, 1891 -

d. Moscow, Russia, 1953)

16

Sergei Prokofiev was an only child, the son of an agricultural engineer. He received his early musical training from his mother, a competent pianist. He displayed a natural ability for composition at age 5 when he wrote a number of piano pieces, including six marches. At 13 he entered the St. Petersburg Conservatory where he studied under Rimsky-Korsakov, Liadov, and Tcherernin. In 1918 he came to the United States for two years, during which time he composed and gave piano recitals. Prokofiev continued to visit the United

States periodically during the next 20 years. His compositions vary widely from large orchestral works and cantatas to film and ballet scores, chamber music, and concerti. The **March, Op. 99** is the last of the six marches Prokofiev composed for wind band. Written in 1943, it premiered on a radio broadcast by one of the bands of the former Soviet Union with Major Ivan Petrov conducting. The American premiere was May 31, 1945, by the U.S. Combat Infantry Band under the direction of Serge Koussevitzky, longtime music director of the Boston Symphony Orchestra and a champion of Prokofiev's music.

**"Unsere Marine" -
Richard Thiele**

(b. Berlin, Germany, 1847 -
d. location unknown, 1903)

17

German composer and conductor Richard Thiele spent a substantial portion of his life as a church organist and carillon player. As a conductor he worked for a time at the Kroll's Theater in Berlin. "**Unsere Marine**" was composed in 1883 and is taken from the operetta of the same name, written by Thiele to a text by Robert Linderer. The march has lyrics which were

once popular to sing, including the line, "Proudly flies the black-white-red flag on the mast of our ship." "**Unsere Marine**" also carries the subtitle "Marsch über das Deutsche Flaggenlied."

**"Tripoli" -
Angelo D'Anna**

arranged by Ross Hastings
(birth and death dates
and locations unknown)

18

Little is known about this march except that it was in the repertoire of the Createore Band. Giuseppe Createore came to the United States in 1900 on a tour with an Italian band. Upon his return to Italy in 1902, he created a professional band which was unparalleled in its interpretations of Italian repertoire, particularly operatic transcriptions. The Createore Band toured the United States and Canada and made a number of recordings, among them "**Tripoli.**" In the absence of musical scores to this march, the modern edition was transcribed from the recording by Createore's Band. "**Tripoli**" is typical of the Italian "marcia sinfonica," a grand, sweeping, and operatic treatment of the march form.

Brian Boru's March
(fife and drum) -
traditional

19

This traditional Irish tune is named for Brian mac Cennéidigh (941-1014), the hereditary ruler of North Munster, the most famous hero of the Danish period in Ireland, and one of the most celebrated of all Irishmen. He is known to history as Brian Boru, a name derived from the name of the Town of Bórimne, near Killaloe, on the bank of the Shannon. Under Brian's rule, Munster became a unified and powerful state. In subsequent conquests, he overcame virtually all opposition until 1013 when the men of the north defeated his army in battle at Clontarf, near Dublin. The aged Brian was killed in this battle yet his fame was so great that his heirs remained one of the chief dynastic families of the country. The origins of the march tune are shrouded in the mist of Irish antiquity, having been passed on in an aural tradition over the generations.

**York'scher March -
Ludwig van Beethoven**

(b. Bonn, Germany, 1770 -
d. Vienna, Austria, 1827)

20

This march is one of Beethoven's *Drei Zapfenstreich für Harmoniemusik* (Three Tattoos for Wind Band). The form of the composition suggests that, at one time, the three tattoos may have been intended to be performed together, although they were published separately and revised at different times. The tattoo was originally a military call sounded in the evening to signal tavern keepers to close shop and soldiers to return to their quarters. The word is derived from "taptoo," or putting the stopper (zapfen) in the liquor barrel and drawing a chalk line (streich) across it so it could not be removed without evidence of tampering. Hence Beethoven's title *Zapfenstreich*. The original title of the march was *March for His Imperial Highness the Archduke Anton by Ludwig van Beethoven, 1809*. The first version was written without a trio section and with the tempo marking: "Allegro - in the tempo now common for marches." In the second autograph version, Beethoven erased the original heading and altered the title to *March for the Bohemian Militia* and composed a

new march for the Archduke Anton. At the request of Archduke Rudolph, Beethoven rescored these two marches for an equestrian display given in honor of the Empress on August 24, 1810, entitling them *Two Marches for Military Band*. Around 1822-23 Beethoven added trio sections to the two marches and entitled them *Tattoos Nos. 1 and 3*. The third autograph score of this march was the first which included the trio. The first *published* edition of the march was released in 1818-19 by Schlesinger of Berlin under the title *Marsch des Yorkschen Corps 1813*. Beethoven may not have known of this publication because he later offered the same march to the publisher as if for the first time. The Schlesinger publication of 1818-19 did not include the trio and this version was adopted widely throughout the military. Thus, for many years, the trio was not used. Even prior to publication the march took the name of the "Yorck Corps" (c. 1813), but there is no conclusive identity for that group. Some scholars believe that Beethoven wrote this march for the use of Ludwig, Count Yorck von Wartenburg, *Fieldmarschall* in the Prussian Army at the time that Napoleon's troops were approaching Vienna in 1809. This theory seems reasonable and is the most concise explanation to date.

**"Farewell to a Slavic Woman" -
Vasilij Ivanovij Agapkin** 21
(b. Sjatjerovo, 1884 -
d. location unknown, 1964)

With the transformation of the Soviet Union into independent states and the resultant shifting of borders and place names, it is nearly impossible for anyone but a cartographer to pinpoint the exact location of Agapkin's birthplace. Even so, his **"Farewell to a Slavic Woman"** will undoubtedly remain the best known march in Russia and the surrounding independent states of the former Soviet Union. When Agapkin was a child, his parents moved to Astrachan near the Black Sea. Tragically, both parents died when he was 8 years old and he was left homeless. Soon after, he was accepted as an apprentice "band boy" in the 308th Tsarjob Battalion in Astrachan. He remained a musician in the army and in 1912, during his enlistment with the 7th Cavalry Regiment in Tambov, he composed **"Farewell to a Slavic Woman."** Agapkin also worked as a cinema pianist, playing accompaniments for silent films. Legend has it that the inspiration for this march came from Agapkin having seen newsreels of the Balkan War. During this conflict, Russian and Slavic

forces fought together and reportedly the newsreels contained poignant footage of Slavic soldiers parting with their wives and families. The march became popular in World War I, during which time Agapkin served as the musical director of the Tjekan 7, a forerunner of the KGB. In 1990, when

the United States Marine Band toured five cities in the then Soviet Union, its performances of the Soviets' most famous march elicited spontaneous ovations, cheers, and rhythmic clapping.

"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 now 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 for 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 in 1891, a tradition continued to the present day.

Today's Marine Band is comprised of 143 of the nation's finest musicians, many who are graduates of our nation's best music schools and conservatories. Musicians are selected at auditions much like those of major symphony orchestras. Once selected, musicians enlist in the United States 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, and was appointed Director in May 1979. As Director of the United States 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 national and international 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

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GySgt Richard L. Dalton
GySgt Kathryn N. Diener

OBOE

MSgt Michelle Hockett
MSgt James T. Dickey III

E-FLAT CLARINET

SSgt John R. Barclay

B-FLAT CLARINET

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SSgt Jeffrey M. Strouf
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