

FROM THE

A decorative flourish consisting of symmetrical, swirling leaf-like patterns in a light beige color, positioned above the text 'FROM THE' and 'Keyboard'.

Keyboard

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

Colonel Michael J. Colburn, *Director*



The phrase “from the keyboard” is generally used to describe an ensemble performance that is conducted by a musician who is simultaneously performing on a keyboard instrument. For the purpose of this recording, however, the phrase is used in reference to the fact that each of these selections was originally conceived for a keyboard instrument and later transcribed for the concert band.



There is no instrument or family of instruments that has provided a greater body of repertoire for large ensemble transcriptions than the keyboard. Unlike most instruments that produce only one note at a time, keyboard instruments can produce as many notes as a player or players can activate simultaneously. In fact, many virtuoso keyboard works were designed to simulate the sound of an ensemble, creating the illusion of multiple players performing simultaneously. No keyboard instrument is more capable of sounding like a band of musicians than the mighty pipe organ. In addition to the rows of keyboards that are played with the hands and the stops that can be pulled to simulate the sounds of different instruments, there is a pedal keyboard that is played with both feet. The effect of an organ playing at full tilt is so powerful that it has generated the ubiquitous expression “pulling out all the stops.” It therefore seems appropriate that this showcase of keyboard music begins with the best known of all organ compositions, Johann Sebastian Bach’s Toccata and Fugue in D minor.

Toccata and Fugue in D minor, BWV 565

JOHANN SEBASTIAN BACH

*transcribed by SSgt Ryan Nowlin**

In both the original form for organ and in the multiple arrangements for other instruments and ensembles, the Toccata and Fugue is known world-wide through its use in countless movies, television shows, commercials, haunted houses, and perhaps most notably, in the Walt Disney animated film *Fantasia*. It is not difficult, then, to imagine the shock that accompanied musicologist Peter Williams’ 1981 allegation that the work was not, in fact, written by J. S. Bach! Williams was bothered by a number of

stylistic inconsistencies in the work, which included an excess of parallel voices, somewhat primitive harmonies, and violations of the fugue traditions in place at the time. His doubts were echoed by several other scholars, all of whom found the work to be less sophisticated than they would have expected from this master of the Baroque period. While several of these scholars suggested a variety of possible composers for the work, Williams posited that the Toccata and Fugue might indeed have been composed

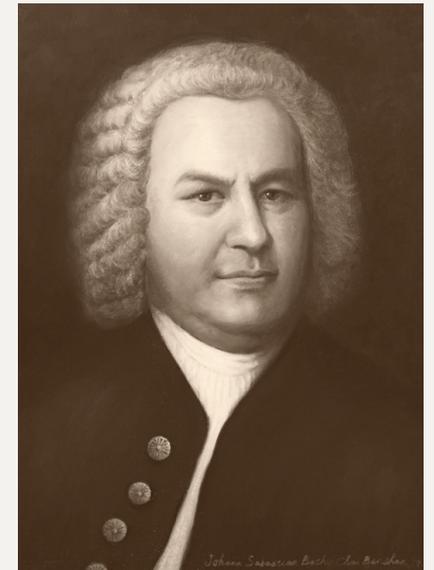
**Member, Marine Band*

by Bach, but for solo violin instead of organ. The stylistic anomalies of the organ version might therefore be attributed to an unknown transcriber who lacked Bach’s command of harmony and form.

Bach specialist Christoph Wolff was not persuaded by any of these arguments, however, and mounted a vigorous defense in his authoritative 2001 biography. Wolff points out that the work was most likely composed when Bach was a young man, probably nineteen or twenty, which could explain any perceived stylistic immaturity. He additionally points out that Bach was working in Arnstadt, Germany at this point in his career, and that many of the idiosyncrasies of the work (such as the parallel octaves) might be attributed to the poor condition of the organ.

Although we may never conclusively know who wrote the Toccata and Fugue, there is no disputing its popularity. It has been transcribed countless times for a wide variety of ensembles, including symphony orchestra and concert band. Because the organ produces sound in a manner very similar to the instruments of a wind ensemble, organ works are ideally suited for transcription for this medium. Many settings of the Toccata and Fugue present the music as though it were originally conceived

for a large ensemble, with extended passages scored for just a few solo instruments. Marine Band Staff Arranger SSgt Ryan Nowlin has taken a somewhat different approach with his version, which seeks to evoke the power, sonority, and visceral excitement that one might experience if hearing the Toccata and Fugue performed on the largest pipe organ in the world.



Johann Sebastian Bach (1685–1750)

Sibling Revelry (2004)

DAVID RAKOWSKI

transcribed for the Marine Band by the composer

American composer David Rakowski was well into his career before he wrote his first piano etude in 1988 at age thirty. Self-doubt about his ability to write

for piano was partly to blame for this delay, along with his aversion to writing the type of “overdramatic and self-important” solo piano works that he felt were in vogue at the time.



© CLAUDIA GIARENUTI

David Rakowski, July 29, 2008

It was the insistence of his friend and fellow composer Martin Butler that finally convinced Rakowski that it was time to write for piano, but on his own terms. And unique terms they were, for Rakowski decided to focus his first piano work on Butler’s singular ability to rapidly play repeated notes on the fingers of one hand, a talent that was fully utilized in a short but dynamic work for solo piano titled *E-machines*. Although Rakowski feared that *E-machines* would only be playable by Butler because of its unusual technical demands, it was quickly taken up by several soloists and has become his most frequently performed work. Rakowski followed *E-machines* with a few more short works for piano, each of which was also built around a simple organizing concept. He eventually classified these works as etudes, grouped them into a suite, and thought that he was perhaps done writing for the piano. One hundred etudes and thirty-four preludes later, it is clear that he was (and is) far from being done. His works for piano are, in fact, among the most successful of all his compositions and are performed regularly by pianists around the world.

The composer offers the following account of how he came to transcribe four of these piano etudes in order to create *Sibling Revelry*:

In February [2004] I was looking for a small project to take up half a February vacation, and arranging one of my etudes for orchestra seemed like a fun way to do that. I chose *Zipper Tango*, my fifty-first etude, originally a tango-etude on grace notes. The sounds I was hearing for it, though—sultry saxophone beginning, response in flutes and clarinets, etc.—seemed more appropriate for a wind ensemble than for an orchestra. When the arrangement was finished, I sent the score to Col. Colburn (then a mere Major) for his edification and amusement. In May, Col. Colburn (still a Major) suggested that the piece was too short by itself for a lot of bands to program, but as part of a suite of pieces it might be very attractive. So I raided my etude collection for the other three etudes that also take off on vernacular styles (stride piano, be-bop and 1950s rock and roll) and made arrangements of them in my spare time during a vacation on a lake in Maine. Thus the four pieces are “siblings” of the musical styles upon which they take off.

Zipper Tango was called that because the many grace note figures

sounded like zippers in the default MIDI playback. I was going for the two principal feels of tango I had heard on recordings; the slow, sultry tango, and the faster, heavy-heated tango. As such, the outer sections utilize the sultry tango feel and the central section the heavy-heated feel; the sections are joined by metric modulations. The opening melody is developed in many ways, including a canon at the major seventh that closes the first section. Strident was a response to pianist Amy Dissanayake’s request for a stride piano etude, which takes off on the piano stylings of James P. Johnson—especially his tune “Jingles.” Stride is like ragtime in the bass but with a melody that swings. Strident’s form is like a march or ragtime: an introduction, two repeated strains, a trio that is repeated, and a substantial coda. In the arrangement, each repeated strain is orchestrated differently. Bop It was a response to a request from pianist Geoffrey Bursleson for a bop etude, and at Geoff’s suggestion, I drew my ideas from Bud Powell and Chick Corea—fast stuff in the right hand accompanied by stabbing

left-hand chords. The fast figuration in the arrangement migrates rather freely across the sections, which makes it quite a challenge to play. The form is of two “heads,” each followed by fast figuration over the harmonies of the heads. Moody’s Blues was named after and dedicated to the writer Rick Moody, who suggested an etude on repeated chords parodying rock and roll à la Jerry Lee Lewis. Any pianist who practices this piece a lot will eventually develop a right forearm not unlike that of Popeye, and in the arrangement the repeated chords are thrown mercilessly across the woodwind sections. There are several glissandos in the original piece that sound pretty hilarious in the wind ensemble version. Like Zipper Tango, this one is in A-B-A form, with the middle section quieter and more reserved, with the repeated chords tending toward the brass.

David Rakowski was born and raised in St. Albans, Vermont. His early musical training was on trombone, and his first composition was for his high school band. His interest in composition was further stoked by his exposure to the music of Pierre Boulez,

Charles Ives, and Milton Babbitt through recordings loaned to him by his high school band director. He went on to study at the New England Conservatory in Boston and Princeton University with Robert Ceely, John Heiss, Milton Babbitt, Peter Westergaard, and Paul Lansky. He also studied with Luciano Berio at Tanglewood. He has composed three symphonies, four concerti, four song cycles, a children’s ballet, and a great deal of chamber, vocal chamber, and solo piano music. His music has been performed widely in America, Mexico, Canada, Europe, and Asia, and he has been commissioned by Orpheus Chamber Orchestra, the Marine Band, Speculum Musicae, Parnassus, the Riverside Symphony, and Ensemble 21, among others. Rakowski has received the Rome Prize, an Academy Award from the American Academy of Arts

and Letters, the 2004–06 Elise L. Stoeger Prize from the Chamber Music Society of Lincoln Center, and numerous awards and fellowships from The Guggenheim Foundation, the National Endowment for the Arts, the Koussevitzky Foundation, the Fromm Foundation, the Rockefeller Foundation, and a variety of artist colonies. His work *Persistent Memory*, commissioned by the Orpheus Chamber Orchestra, was a finalist for the Pulitzer Prize, as was *Ten of a Kind*, a work written for the Marine Band. Rakowski currently teaches composition and theory at Brandeis University in Massachusetts, and has also taught at Stanford, Columbia, and Harvard Universities and the New England Conservatory. He currently lives in Massachusetts and Maine with his wife, composer and clarinetist Beth Wiemann.

Lento assai; Allegro vivace from *Symphonic Dances*, Opus 45

SERGEI RACHMANINOFF

transcribed by Paul Lavender

At first blush it might seem that the inclusion of a movement from Sergei Rachmaninoff’s *Symphonic Dances* might violate the very premise of this recording. After all, the work was written for and premièred by

Eugene Ormandy’s Philadelphia Orchestra in 1941. But in addition to being an accomplished composer, Rachmaninoff was also a world-famous concert pianist, and all of his compositions, regardless of instrumentation,



Sergei Rachmaninoff at the piano, early 1900s

were conceived at the keyboard. In fact, he put the finishing touches on his two-piano version of *Symphonic Dances* several months before the orchestral version was completed, technically making the orchestral version a transcription of the two-piano “original.” While this assertion may be a stretch, it does reinforce the close relationship between keyboard and large ensemble works for many composers.

Rachmaninoff had the good fortune to be born into a wealthy and cultured family, but he was not as lucky when it came to having a responsible father. By the time young Sergei was ten, his father had lost most of his family’s wealth and had deserted his wife and children, who had relocated to a small apartment in St. Petersburg. In spite of the family’s hardships, Rachmaninoff was enrolled in the St. Petersburg Conservatory. Although his natural talent was immediately recognized, he did not distinguish himself as a student. He earned a reputation for being lazy and unmotivated, a perception that would not change until he enrolled for study with Nikolai Zverev at the Moscow Conservatory. He flourished under the structure and discipline of Zverev’s influence, passing his final piano examination with honors in 1891. He was also quite successful in his study of composition at the Moscow Conservatory, earning accolades and several major awards, including “The Great Gold Medal,” a distinction that had been presented to only two other composers. After his graduation in 1892, Rachmaninoff wrote a number of works that attracted the attention of many successful musicians and composers, including the most accomplished composer of the day, Piotr Ilyich Tchaikovsky. But just as Rachmaninoff was beginning to develop

a relationship with Tchaikovsky, the elder composer died unexpectedly, a devastating turn of events for the sensitive young composer. Tchaikovsky’s death seems to have been an omen as well, for Rachmaninoff’s next major work, his Symphony No. 1, was poorly received and viciously reviewed. The failure of this work was so distressing to Rachmaninoff that he fell into a deep depression and stopped composing for three years. After receiving counseling through a new technique known as “autosuggestive therapy,” Rachmaninoff regained his confidence and composed his successful Piano Concerto No. 2, a work he dedicated to his therapist, Dr. Nikolai Dahl.

In spite of his impressive career as a concert pianist and composer, Rachmaninoff continued to battle depression throughout his life. This ongoing struggle is portrayed in a semi-autobiographical manner in his final composition, *Symphonic Dances*. He originally contemplated titling the three movements of the work Morning, Noon, and Twilight to represent three stages of life. He later amended these titles to Midday, Twilight, and Midnight to more accurately reflect the tone of each movement. Although Rachmaninoff eventually decided not to use these descriptive headings, the knowledge of these associations proves helpful in

understanding this remarkable music. The work contains a number of self-referential thematic allusions. There are themes from the composer’s first and third symphonies, allusions to his choral symphony *The Bells*, and the second of his two suites for piano. Some of the strongest autobiographical elements can be found in the third movement, and of these none is more powerful than the use of the *Dies irae*, the medieval liturgical chant for the dead that has been used by composers for centuries to musically represent the concept of death. While many composers have used this theme, none have been so fixated upon it as Rachmaninoff, who employed it in more than a dozen works. But his treatment of the *Dies irae* in *Symphonic Dances* is unique, for it is balanced by contrasting Russian liturgical chants throughout the movement. The battle between these forces of light and dark appears to be resolved when the “Alleluia” motive from Rachmaninoff’s choral *All-Night Vigil* (sometimes referred to as *Vespers*) appears near the end of the work. Representing the resurrection of Christ, its appearance guides this work to a resounding and uplifting finish. Any doubt about Rachmaninoff’s spiritual conviction is erased by the inscription he affixed to the final bar of *Symphonic Dances*: “I thank thee, O Lord.”



Claude Debussy at the piano in the summer of 1893; the cottage of his friend Ernest Chausson

The Engulfed Cathedral

CLAUDE DEBUSSY

transcribed by Merlin Patterson

It would be difficult to find a work that better embodies the principles of the Impressionist movement in music than Claude Debussy’s *La Cathédrale Engloutie*—*The Engulfed Cathedral*. The musical depiction of stories and scenes through “program” music had been in vogue for decades at the time that Debussy began composing. But Debussy eschewed the excesses of Romantic program music in favor of more abstract depictions, often seizing upon the atmosphere or essence of a scene or story for inspiration. As a result, his musical representations tend to be more ethereal and subtle than the Romantic works of composers such as Hector Berlioz and Franz Liszt, but no less moving.

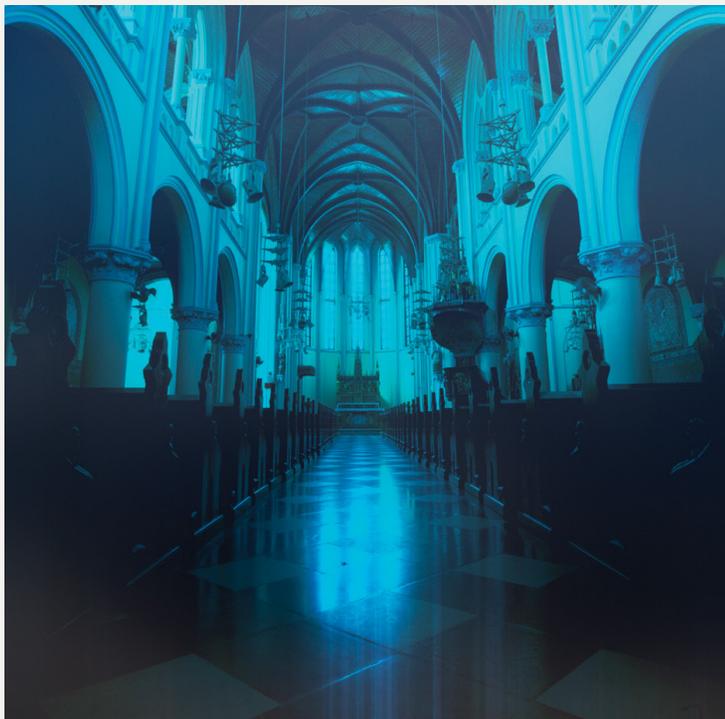
The Engulfed Cathedral is based on an ancient Breton myth that tells of a submerged cathedral that originated in the city of Ys. The legend tells of a King Gradlon, who intentionally built Ys below sea level as a demonstration of his greatness and to please his daughter Dahut, who loved the sea. The city was protected by a giant dike that closed at high tide and that

could only be opened with a key that always hung around the king’s neck. The city of Ys quickly earned a reputation for sin and depravity, thanks largely to the lascivious lifestyle of Princess Dahut. A local priest named Winwaloe tried to warn the royal family and the citizens of Ys that they would inevitably incur the wrath of God, but his warnings were ignored. Soon after Winwaloe’s prophecy, a mysterious knight attired in red was invited to the princess’s chambers. A storm blew up during the night and the knight, who proved to be the devil in disguise, convinced Dahut to steal the dike key from her father while he was sleeping. After the devil unlocked the dike and unleashed the ocean on the city of Ys, King Gradlon and Princess Dahut attempted to escape on horseback, only to be stopped by Winwaloe, who ordered the king to leave his daughter behind. Reluctant to enrage God any further, Gradlon cast his daughter into the waters, where she became a mermaid.

According to the legend, the cathedral of Ys still emerges from the depths of the sea

from time to time as a reminder of the consequence of sin. Although it is never seen, if one listens closely to the ocean breezes, it is possible to make out the chanting of priests,

the playing of the cathedral’s mighty organ, and the tolling of bells, images that Debussy masterfully incorporates into his stunning depiction of *The Engulfed Cathedral*.



INTERIOR OF THE JAKARTA CATHEDRAL/ ERIKDEGRAAF/ DEPOSITPHOTOS

Pictures at an Exhibition

MODEST MUSSORGSKY

orchestrated by Maurice Ravel

transcribed by Paul Lavender

Russian composer Modest Mussorgsky composed *Pictures at an Exhibition* in 1874. The work is a tribute to his friend and colleague, Viktor Hartmann, an artist who had died one year earlier. Vladimir Stasov, an art critic who was a mutual friend and enthusiastic supporter of both the artist and composer, assembled a commemorative exhibit in St. Petersburg, and Mussorgsky’s frequent visits to the gallery were inspirational:

Hartmann is boiling as Boris [Goudunov] boiled; sounds and ideas have been hanging in the air; I am devouring them and stuffing myself—I barely have time to scribble them on paper. I am writing the 4th number—the links are good (on “promenade”). I want to finish it as quickly and securely as I can. My profile can be seen in the interludes. I consider it successful to this point.

Mussorgsky and Hartmann were kindred spirits who shared a desire to turn away

from the European training and influence that had held sway over Russian music, art, and literature. Both were intrigued by folk and popular elements of Russian history and culture, and were determined to use them in



Modest Mussorgsky, 1870

PUBLIC DOMAIN—PHOTOGRAPH OF 1870

their efforts to develop a nationalistic identity in the arts. Judging from Mussorgsky’s tribute to Hartmann, music that possesses a dramatic and sweeping quality on a scale far greater than the artwork itself, the relationship between Mussorgsky and Hartmann must have been deep and powerful.

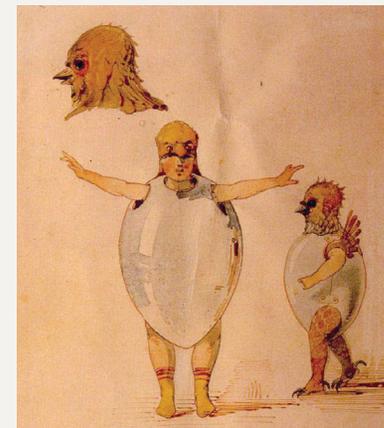
The music begins with a Promenade, a noble theme that represents the composer moving through the gallery, and that returns as transition material between several of the movements. According to

Stasov, Mussorgsky depicted himself “roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend.” As the promenade theme returns at various points during the work, it takes on different emotional qualities, reflecting the evolving feelings of the composer as he makes his way through the exhibit. The artworks Mussorgsky portrays musically are described below:

1. “The Gnome”—This movement was inspired by a work that Stasov describes as a “sketch depicting a little gnome, clumsily running with crooked legs,” a drawing that has unfortunately not survived. He also mentions that the gnome in the sketch is carved from wood, “a kind of nutcracker,” and that the “gnome accompanies his bizarre movements with savage shrieks,” movements that are vividly depicted in the music.
2. “The Old Castle”—Hartmann’s lost watercolor portrayed an ancient Italian castle before which a troubadour stands, playing his lute. Although the scene is thoroughly Italian, and the underlying rhythm of the music is that of the siciliano, the melody is unmistakably Russian, heavily influenced by the folk music of Mussorgsky’s native land.
3. “Tuileries” (Children Quarreling After Play)—The artwork that inspired this movement has disappeared, although the catalogue of the original exhibit lists a work titled “Tuileries Gardens, crayons,” which was undoubtedly the inspiration. Throughout his life Mussorgsky, like Maurice Ravel, maintained a special connection with the world of children. He never lost his ability to see the world through the eyes of a child, a rare talent that reveals itself in this charming movement.
4. “Bydlo” (Cattle)—Like “Tuileries,” this movement was inspired by an illustration that has also been lost. But the mystery of “Bydlo” is increased by the fact that there is no record of any artwork depicting cattle or an ox-cart in the exhibition catalogue. In a note to Stasov, Mussorgsky wrote,

“Right between the eyes—the ox-cart,” a reference to his intent that this movement should take listeners by surprise: a sudden fortissimo without the benefit of an introductory promenade. When Nicolai Rimsky-Korsakov edited the work for publication, he was either unaware or unconvinced by Mussorgsky’s intent and changed the opening dynamic of “Bydlo” to pianissimo in order to create the illusion of the ox-cart approaching from the distance.

5. “Ballet of the Unhatched Chicks”—According to Stasov, “in 1870 Hartmann designed the costumes for the staging of the ballet *Trilbi* at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils from the theatre school arrayed as canaries. Others were dressed up as eggs.” Once again, Mussorgsky’s affinity for children shines through this bright and energetic depiction.
6. “Samuel Goldenberg and Schmuyle”—Much confusion and controversy has surrounded the name of this movement, due in large part to the subtitle Stasov added for the first published edition, “Two Jews, Rich and Poor.” An examination of the manuscript reveals that Mussorgsky did not use Stasov’s subtitle, but did indeed use the personal names of the two subjects. These names do not appear in the catalogue of Hartmann’s exhibit, however, and were likely created by the composer. Regardless of the title, the artwork and music both vividly portray members of two very different elements of society.



Viktor Hartmann: “Canary chicks, enclosed in eggs as in suits of armor. Instead of headdress, canary heads put on like helmets down to the neck.”



Viktor Hartmann: *The Rich Jew* and *The Poor Jew*



7. “Limoges. The Market Place” (Important News)—The artwork that inspired this movement is lost, although it was probably one or more of the seventy-five images of Limoges that were included in the exhibit. According to Stasov, “Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and genre pictures. The musical version of this sketch [illustrates] the crowd shrieking, disputing, chattering and quarreling in the marketplace.”

8. “Catacombs” (A Roman Sepulchre) With the Dead in a Dead Language—Hartmann’s portrayal of the Parisian catacombs, one of the collection’s most evocative and personal images, has survived. It depicts the artist himself, along with a friend and their guide, as they are about to tour the catacombs by lamplight. To the right of the entrance is a large case of skulls glowing in the darkness, a detail that attracted Mussorgsky’s attention.



Viktor Hartmann: Paris Catacombs

In the margins of the manuscript he penciled the subtitle of this movement in Latin, commenting that “Latin text would be fine: the creative genius of the late Hartmann leads me to the skulls and invokes them; the skulls begin to glow.” As the promenade theme emerges from these haunting chords, it suggests that in his imagination the composer has joined the artist in his nocturnal tour through the catacombs.

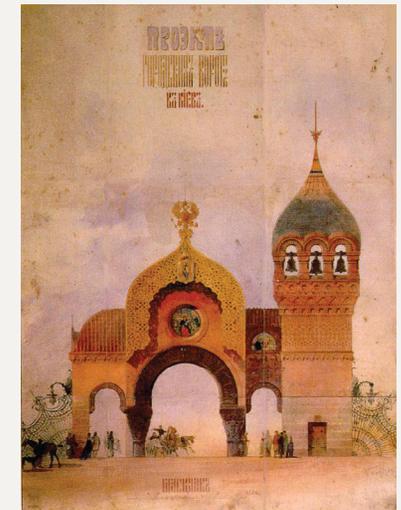
9. “The Hut on Hen’s Legs” (Baba-Yaga)—According to Stasov, “This piece is based on Hartmann’s design for a clock in the form of Baba-Yaga’s hut on hen’s legs, to which Mussorgsky added the ride of the witch in her mortar.” Mussorgsky scholar Michael Russ amplifies Stasov’s description: “Baba-Yaga appears in Russian fairy-tales. She lives deep in the woods in a hut whose hen’s legs allow it to rotate to face each unfortunate newcomer.



A clock in the form of the hut of Baba-Yaga, design study by Viktor Hartmann

There she lures lost children to eat them, crushing their bones in the giant mortar in which she rides through the woods, propelling herself with the pestle and covering her tracks with a broomstick.”

10. “The Great Gate of Kiev”—Stasov informs us that the gate that inspired this movement, designed by Hartmann for a competition at Kiev, was done in the “massive old Russian style, with a cupola in the form of a Slavonic helmet.” Although the goal of the competition was to identify a design for a new gate to be constructed in commemoration of Tsar Alexander II’s escape from an assassination attempt in 1866, the construction of the gate was cancelled. Regardless, Hartmann’s design attracted considerable attention, and he regarded it as one of his greatest accomplishments. Much like Mussorgsky’s music, it is thoroughly nationalistic in design, incorporating Russian elements such as the eagle, cupola, ancient Russian figures, and the old Slavonic inscription: “Blessed is he that cometh in the name of the Lord.” The composer mirrors the intent of the artist through the use of a Russian Orthodox chant as well as recurring bell motives that evoke the pealing of multiple carillons for a climax that is one of the most memorable in all classical music.



Viktor Hartmann: Plan for a city gate in Kiev; The Great Gate of Kiev



It is highly unlikely that there is another piece of classical music that has been arranged, transcribed or adapted more often than Mussorgsky’s *Pictures at an Exhibition*. In the decades since it was published for solo piano in 1874, it has been re-imagined for an incredibly wide range of ensembles, including chamber orchestra, symphony orchestra, wind ensemble, concert band, jazz orchestra, brass ensemble, percussion ensemble, vocal ensemble, piano duet, piano trio, solo organ, organ trio, solo guitar, and synthesizer, as well as progressive rock, metal, and punk-jazz bands. When one tallies the published versions of these set-

tings, the count exceeds sixty-five, and when the unofficial arrangements and incomplete settings are included the number easily surpasses one hundred! In spite of this deluge of transcriptions, however, there is only one whose fame and success rivals that of the composition itself: Maurice Ravel’s incomparable setting for symphony orchestra.

Ravel’s transcription was certainly not the first. That honor went to Russian composer and conductor Michael Tauschmaloff, who most likely created his setting while still a student in Rimsky-Korsakov’s composition class in 1886. When his arrangement was published in 1900 Rimsky-Korsakov was

credited as a collaborator, although this was likely a marketing ploy since the setting’s straightforward treatment reveals little of Rimsky-Korsakov’s typical brilliance and flair. The next transcription did not arrive until 1915, when British conductor Sir Henry Wood crafted an arrangement that was played with some frequency for the decade following its creation. Its success was short-lived, however, for it was quickly overshadowed by the arrival of Ravel’s arrangement in 1922. The Russian-born conductor Serge Koussevitsky commissioned the French composer and master orchestrator to create a setting “in the manner of Rimsky-Korsakov.” While the transcription sounds much more like Ravel than Rimsky-Korsakov, it does possess the shimmer and sheen of the Russian master. Koussevitsky’s exclusive performance rights of the Ravel until 1929 allowed Wood’s setting to survive the decade, but when that contract expired Wood withdrew his version in recognition of the superiority of Ravel’s treatment. In spite of exorbitant performance fees, Ravel’s setting became very popular and quickly established itself as the standard by which all others were judged. Orchestrators and/or conductors such as Leo Funtek, Leonidas Leonardi, Leopold Stokowski, Lucien Cailliet, Vladimir Ashkenazy, and many others

tried to recreate Ravel’s success, but none have come close. In the words of Arturo Toscanini, “the two great treatises on instrumentation were the one written by Berlioz and Ravel’s orchestration of *Pictures*.”

In the years since Ravel’s “treatise,” several settings of *Pictures at an Exhibition* have been prepared for concert band and/or wind ensemble. Some of these transcribers have eschewed Ravel completely, going back to the “source” in an effort to capture the grittiness and primitive Mussorgsky characteristics that many felt Ravel ignored, while others have elected to incorporate some of Ravel’s techniques with their own. As fine as many of these transcriptions have been, it seems that none has been able to completely escape Ravel’s considerable shadow. In 2011 Colonel Michael Colburn asked Paul Lavender if he would consider a different approach for a new setting of *Pictures at an Exhibition*. Rather than trying to escape *from* Ravel, Colonel Colburn wondered if it were possible to create a band transcription *of* Ravel, treating his setting as if it were an original composition. Lavender agreed to the challenge and created this new version of *Pictures* that received its première performance at the 2012 Texas Bandmasters Association in San Antonio.



BIBLIOTHEQUE NATIONALE DE FRANCE / INCONNU

Portrait of Maurice Ravel at the piano (1875–1937)



Colonel Michael J. Colburn is the 27th Director of “The President’s Own” United States Marine Band. During his twenty-six years with “The President’s Own,” Col Colburn has served as principal euphonium, Assistant Director, and since July 2004, the Director who is leading the Marine Band in its third century.



As Director of “The President’s Own,” Col Colburn is the music adviser to the White House. He regularly conducts the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.’s prestigious Gridiron Club, a position held by every Marine Band Director since John Philip Sousa, and is a member of the Alfalfa Club and the American Bandmasters Association.

After joining “The President’s Own” in May 1987 as a euphonium player, Col Colburn regularly performed at the White House, in the metropolitan Washington, D.C., area, and throughout the country during the band’s annual concert tour. He quickly distinguished himself as a featured soloist, and in 1990 was appointed principal euphonium. In addition to his euphonium duties, Col Colburn was active as a conductor for “The President’s Own” chamber music series. In 1996, he was appointed

Assistant Director and commissioned a first lieutenant. He accepted the position of Senior Assistant Director and Executive Officer in 2001, and in 2002 was promoted to the rank of major. He was promoted to lieutenant colonel one day before he assumed leadership of “The President’s Own” on July 17, 2004. He was promoted to colonel on July 3, 2007, by President George W. Bush in an Oval Office ceremony and awarded the Legion of Merit on July 11, 2008, the Marine Band’s 210th birthday, by Marine Corps Commandant General James T. Conway.

As Director, Col Colburn has welcomed prominent guest conductors to the podium of “The President’s Own,” including Leonard Slatkin, José Serebrier, Gerard Schwarz, and renowned film composer John Williams. Col Colburn is deeply committed to seeking new works for the Marine Band, and has been directly involved in commissions from composers David Rakowski, David Chaitkin, Melinda Wagner, Jennifer Higdon, Michael Gandolfi, and Laurence Bitensky. Col Colburn has worked to expand the Marine Band’s educational outreach efforts by increasing master classes at schools throughout the nation during the band’s annual concert tour, and by initiating Music in the High Schools, a program that sends musicians from “The President’s Own” to perform in Washington, D.C., area high schools.

Col Colburn is a native of St. Albans, Vt., where he graduated from Bellows Free Academy in 1982. Following high school he attended the Crane School of Music at the State University of New York in Potsdam for two years. He continued his education at Arizona State University in Tempe, where he studied euphonium with Daniel Perantoni and earned a bachelor’s degree in music performance in 1986. In 1991, Col Colburn earned a master’s degree in conducting from George Mason University in Fairfax, Va., where he studied with Anthony Maiello.



“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

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

Established by an Act of Congress in 1798, the Marine Band is America’s oldest continuously active professional musical organization. Its 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 on New Year’s Day, 1801, in the then-unfinished Executive Mansion. In March of that year, the band performed for the inaugural of Thomas Jefferson, and is believed to have 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 and is credited with giving the Marine Band the title “The President’s Own.”

Whether performing for South Lawn arrival ceremonies, State Dinners, or receptions, Marine Band musicians appear at the White House more than 300 times each year. These performances range from a solo harpist or chamber orchestra to a dance band or full concert band, making versatility an important requirement for band members. Additionally, the band participates in more than 500 public and official performances annually, including concerts and ceremonies throughout the Washington, D.C., metropolitan area. Each fall, the band travels through a region of the United States during its concert tour, a century-old tradition initiated by John Philip Sousa, the band’s legendary 17th Director.



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

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

In its third century, the Marine Band continues to uphold the traditions 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.

MARINE BAND RECORDING PERSONNEL

PICCOLO

GySgt Elisabeth Plunk

FLUTE

SSgt Ellen Dooley
*MGySgt Betsy Hill
SSgt Kara Santos

OBOE

*MSgt Leslye Barrett
*SSgt Trevor Mowry

OBOE/ENGLISH HORN

SSgt Joseph DeLuccio
SSgt Tessa Vinson

E-FLAT CLARINET

GySgt Michelle Urzyncik

B-FLAT CLARINET

SSgt Samantha Angelo
SSgt Shannon Coleman
SSgt Andrew Dees
MSgt Deborah Hanson-Gerber
SSgt Meaghan Kawaller
SSgt Joseph LeBlanc

MGySgt Elizabeth Matera

MGySgt Ruth McDonald

SSgt Patrick Morgan

MGySgt Janice Murphy

MSgt John Norton

GySgt Tracy Paddock

*MGySgt Jeffrey Strouf

MSgt Frederick Vare

MGySgt Charles Willett

BASS CLARINET

MSgt Jihoon Chang

*MSgt Jay Niepoetter

BASSOON

MGySgt Roger Kantner

GySgt Bernard Kolle

*MSgt Christopher McFarlane

ALTO SAXOPHONE

MSgt Audrey Cupples

*GySgt Steve Longoria

TENOR SAXOPHONE

SSgt David Jenkins

BARITONE SAXOPHONE

GySgt Otis Goodlett

CORNET/TRUMPET

MSgt John Abbracciamento

*MGySgt Kurt Dupuis

GySgt Scott Gearhart

MSgt David Haglund

*MGySgt Matthew Harding

GySgt Michael Mergen

MSgt Susan Rider

SSgt Brad Weil

FRENCH HORN

*MGySgt Max Cripe

GySgt Hilary Harding

SSgt Jennifer Paul

MSgt Mark Questad

SSgt Douglas Quinzi

TROMBONE

GySgt Darren Bange

*GySgt Samuel Barlow

MSgt Chris Clark

BASS TROMBONE

SSgt Daniel Brady

EUPHONIUM

SSgt Hiram Diaz

*GySgt Mark Jenkins

TUBA

SSgt Landres Bryant

*MGySgt John Cradler

GySgt Mark Thiele

PERCUSSION

SSgt Jonathan Bisesi

*MGySgt Mark Latimer

SSgt Gerald Novak

GySgt Steven Owen

GySgt Glenn Paulson

MGySgt Christopher Rose

GySgt Kenneth Wolin

DOUBLE BASS

*MSgt Aaron Clay

GySgt Eric Sabo

PIANO

GySgt Russell Wilson

HARP

MSgt Karen Grimsey

*Principal

CREDITS

DIRECTOR/BOOKLET NOTES

Colonel Michael J. Colburn

PRODUCERS

Major Jason K. Fettig

Captain Michelle A. Rakers

RECORDING, EDITING, AND MASTERING

Master Gunnery Sergeant Karl Jackson

Staff Sergeant Evan Sonderegger

LIBRARIAN

Gunnery Sergeant Kira Wharton

PROJECT MANAGER

Staff Sergeant Rachel Ghadiali

From the Keyboard was recorded May 6–10, 2013 at the Rachel M. Schlesinger Concert Hall and Arts Center, Northern Virginia Community College, Alexandria campus.

Toccatina and Fugue in D Minor
Johann Sebastian Bach
transcribed by SSgt Ryan Nowlin

Sibling Revelry

David Rakowski

transcribed for the Marine Band by the composer

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Lento Assai from *Symphonic Dances*

Sergei Rachmaninoff

transcribed by Paul Lavender

©1941 Charles Foley, Inc. (administered by Boosey and Hawkes, Inc.)

The Engulfed Cathedral

Claude Debussy

transcribed by Merlin Patterson

©1993 Manhattan Beach Music

Pictures at an Exhibition

Modest Mussorgsky

orchestrated by Maurice Ravel

transcribed by Paul Lavender

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(administered by Boosey and Hawkes, Inc. and SDRM)

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

marineband.publicaffairs@usmc.mil
www.marineband.marines.mil



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