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THE AMERICAN BANDMASTERS ASSOCIATION COMMEMORATIVE RECORDING SERIES

JOHN R. BOURGEOIS

K 56004



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playing with greater vigor, precision, and timbrel variety. ... Washington is very generous with its standing ovations. But Bourgeois deserved each and every one he received last night."

In August 2000 Bourgeois was named "American Man of Music" for the triennium 2000-2003 by Phi Mu Alpha Sinfonia National Music Fraternity. In December 2000 he was elected to the National Band Association's Hall of Fame of Distinguished Band Conductors with induction ceremonies held at Troy State University in February 2001. In March 2005, he was installed as a Lowell Mason Fellow of the Music Educators National Conference and in May he was awarded a Doctor of Music "Honoris Causa" from Loyola University, New Orleans.

In his retirement, Bourgeois stays busy as a guest conductor, clinician, visiting professor, and Artist-in-Residence at Loyola University New Orleans in a chair endowed in his name. He has lectured and conducted at the University of Nevada, Las Vegas as Artist-in-Residence for the past eight years. He continues to produce wind band arrangements and editions for Wingert-Jones in a series known as "Bourgeois Editions." He is also published by Ludwig Masters and Hal Leonard. Bourgeois is active in his local community of Washington, Virginia, where he has served as President of the Rappahannock Historical Society and President of the Board of the Child Care and Learning Center. He has served on the Board of Directors of Rappahannock's cat rescue organization, RapCats, which is dedicated to the welfare, care, and placement of homeless cats as well as spaying and neutering of the county's feline population. In December 2011, he served as Grand Marshall of the town of Washington's Christmas Parade. In July 2014 he was asked to conduct an "All American" band concert at the Castleton Festival under the aegis of the late maestro Lorin Maazel, and was invited to conduct a chamber series in October of 2014. He has presented numerous lectures regarding the performance practices of John Philip Sousa and his band, and he is considered an authority on achieving sonority and musicality from the modern concert band. Also, he has authored a chapter on the history of the United States Marine Band titled, "The President's Own" in the book, *The Marines*. On March 11, 2017 he was elected as Honorary Life President of The American Bandmasters Association.

Bourgeois was privileged to be a colleague of the late Lorin Maazel and he conducted his setting of Bach's Goldberg Variations for the late Maestro's memorial service at Castleton in November, 2014. He is director of The Castleton Festival Winds and serves on the advisory board of the Castleton Foundation.

In 1982, Bourgeois initiated a Marine Band Commissioning Project to commission prominent wind composers to write for the organization. Robert Jager, Martin Mailman, Clare Grundman, James Barnes, Claude T. Smith, David Holsinger, Thomas Knox, Mark Camphouse, and Warren Benson contributed exceptional repertoire for the modern concert band.

Among the many honors and awards Bourgeois has received are the 1986 Phi Beta Mu Outstanding Bandmaster Award, and the 1987 Kappa Kappa Psi Distinguished Service to Music Award for “contributions to the growth and developments of modern college and university bands.” In 1993, he was awarded the Midwest Clinic Medal of Honor. Colonel Bourgeois was elected to the Academy of Wind and Percussion Artists of the National Band Association in 1988 and received the 1991 Phi Mu Alpha Sinfonia National Citation “for service and dedication to music and country.” In 1994 he was awarded the Grainger Medallion of the International Percy Grainger Society and in 1996 the A.A. Harding Award of the American School Band Directors’ Association. In 2009 he was granted Honorary Membership in Tau Beta Sigma National Band Fraternity and in 2014 he was elected to Honorary Life Membership in the American Bandmasters Association.

Bourgeois conducted his first concert as Director of “President’s Own” on 11 July 1996 (the band’s 198th birthday), at DAR Constitution Hall in Washington, D.C. More than 3,500 people, including prominent musicians and government dignitaries, attended the gala event. Presidents Clinton, Bush, Ford and Carter and Mrs. Reagan sent letters of gratitude and praise which were read at the concert. Secretary of the Navy John H. Dalton hailed Bourgeois as “a national treasure” and presented him with the Distinguished Service Medal from President Clinton. Marine Corps Commandant General Charles C. Krulak compared Bourgeois to the band’s 17th Director, John Philip Sousa, saying “Our Corps has not only had John Philip Sousa we have also had a John Bourgeois. His legacy will never be forgotten by the Marine Corps or our nation.” The concert was covered by media giants CNN, ABC, CBS, *The New York Times*, *The Wall Street Journal*, and *The Washington Post*. James Brady featured Bourgeois’ prole in his “Brady’s Bits” in the 7 July edition of “Parade Magazine,” and ABC’s Peter Jennings selected Colonel Bourgeois as the Evening News “Person of the Week.”

At his change-of-command concert, The Washington Post’s Chief Music Critic, Tim Page wrote, “Bourgeois leaves his ensemble in terrific shape; indeed, it would be hard to imagine any band

D. W. REEVES (1838-1900) **MARCH, “SECOND REGIMENT CONNECTICUT N. G.”**

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David Wallace Reeves was a skilled cornetist who became the director of the American Band in Providence, Rhode Island, in 1866, more than twenty-five years before John Philip Sousa started his own civilian band. Under Reeves’ guidance, the American Band became one of the most prestigious performing groups in the United States. After Patrick Gilmore’s death in 1892, Reeves led the Gilmore Band for a year before returning to conduct the American Band until his death in 1900.

During his time with the American Band, Reeves composed operettas, polkas, fantasies, quadrilles, and more than eighty marches. His march “Second Regiment Connecticut National Guard” was dedicated to Colonel Stephen R. Smith and the officers and men of that regiment. Charles Ives made extensive use of the march in Decoration Day, a work recalling his memories of listening to his father’s band marching from the Soldiers’ Monument on Decoration Day, often playing Reeves’ “Second Regiment Connecticut N. G.” Leroy Anderson also paid homage to Reeves with his own arrangement of the march in 1973.

ROBERT E. JAGER (b. 1939) **ESPRIT DE CORPS**

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Robert E. Jager was born into a musical family in Binghamton, New York. His early experience playing trumpet duets in church with his father — using his mother’s trumpet — helped set the stage for a career in music. Jager studied music at the University of Michigan in Ann Arbor for two years before enlisting in the United States Navy and serving as instructor of basic music theory at the Navy School of Music in Washington, D.C. In 1964, when the Navy School moved to Joint Expeditionary Base Little Creek-Fort Story in Virginia Beach, Virginia, and included students from the Army and Marine Corps, Jager was promoted to staff arranger, a position he held until

he left the Navy in 1966. With the aid of the Montgomery G. I. Bill, he returned to the University of Michigan and received undergraduate and masters degrees from the school of music. Jager taught composition and theory at Tennessee Tech University in Cookeville for thirty years, until his retirement in 2001.

The United States Marine Band, under former director Colonel John R. Bourgeois, commissioned Jager in 1984 to write “Esprit de Corps” and premièred it at the NBA convention in Knoxville, Tennessee, later that year. In just more than five minutes of music, Jager lends his unique treatment to The Marines’ Hymn. From colonial fifes and drums to modern force protection in air, on land, and over the sea, Jager takes the listener on a musical journey through the history and worldly experience of Marines. In a tribute to the Marine Band and its former director, printed on the music, he instructs the conductor to lead the ensemble through “Esprit de Corps” at a spirited “Tempo di Bourgeois.”

THOMAS KNOX (1937-2004) SEA SONGS

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There is no doubt that music enhances a myriad of situations. It can heighten the sensation of excitement or fright in a movie, bring back a rush of emotions associated with a certain time or person, and it can provide assistance with getting through a long day of work. Thomas Knox’s medley Sea Songs is an example of the latter. These songs, or shanties, are divided into two groups: “work songs” and “forebitters”. Work songs, as the title implies, were sung when performing tasks on a ship such as shortening or unfurling sails and raising an anchor. Forebitters are ballads that reference famous events. The term is derived from the location where the songs were usually performed; in the fore bitts or forecandle, a name for the crew’s quarters.

Two of the more recognizable tunes Knox uses are the traditional sea song “Drunken Sailor” and the beautiful ballad “Shenandoah.” The latter tune may not have originated at sea but instead

COL JOHN R. BOURGEOIS, USMC (RET.)

Colonel John R. Bourgeois, USMC (Ret), was the 25th Director of “The President’s Own” United States Marine Band. His acclaimed career spanned nine presidential administrations from Presidents Eisenhower to Clinton.

A native of Louisiana, Colonel Bourgeois is a graduate of Loyola University in New Orleans. He joined the Marine Corps in 1956 and entered “The President’s Own” in 1958 as a French Hornist and arranger. Named Director in 1979, Colonel Bourgeois was promoted to his present rank in 1983. He retired from active duty on 11 July 1996.

As Director of “The President’s Own” Bourgeois was Music Adviser to the White House. He selected the musical program and directed the band in its traditional place of honor at the U.S. Capitol for four presidential inaugurations, a Marine Band tradition dating back to 1801. He regularly conducted the Marine Band and the Marine Chamber Orchestra at the White House, appearing there more frequently than any other musician in the nation.

Under Bourgeois’ leadership the Marine Band presented its first overseas performances in history, traveling to the Netherlands as a member of the United States Marines, in 1985 where “The President’s Own” performed with the Marine Band of the Royal Netherlands Navy. In February 1990, Bourgeois led the Marine Band on an historic 18-day concert tour of the Soviet Union as part of the 1st U.S.-U.S.S.R. Armed Forces Band Exchange. He also directed the Marine Band on 19 nationwide tours, bringing the music of “The President’s Own” to the American people.

Bourgeois has served as President and CEO of the John Philip Sousa Foundation for over 20 years, past president of the American Bandmasters Association, past president of the National Band Association, and the American vice president of the International Military Music Society. He has served on the board of directors of the World Association for Symphonic Bands and Ensembles and the Association of Concert Bands. As Director of the Marine Band, Bourgeois was the Music Director of Washington D.C.’s prestigious Gridiron Club. He is a member of the Military Order of the Carabao, the Alfalfa Club, and the College Band Directors National Association.

many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed our playing of the march that the ‘trumpet’ theme would be heard for the first time, just as we got to the front of the reviewing stand. Suddenly, ten extra trumpets were shot in the air, and the ‘theme’ was pealed out in unison. Nothing like it had ever been heard there before – when the great throng on the stand had recovered its surprise, it rose in a body, and led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all.

“Semper Fidelis” subsequently gained recognition as the official march of the U.S. Marine Corps. Sousa regarded it as his best march, musically speaking. It became one of his most popular marches, and he once stated that it was the favorite march of Kaiser Wilhelm II of Germany – before World War I, of course. It was played by the Sousa Band in many foreign countries and always received acclaim as a well-known composition. Few knew that it had been sold outright to the publisher for the unbelievably low sum of \$35.

Recorded sound courtesy of the U.S. Marine Band®

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on the mighty Shenandoah River in the nineteenth century. Sea Songs was composed for the 350th anniversary of the city of Boston and premièred by the Marine Band in 1980 under the direction of Colonel John R. Bourgeois.

Thomas Knox is well known in U.S. Marine Band history. He was born in Danville, Illinois, in 1937. As a young man he heard “The President’s Own” perform and yearned to be a part of it. He took up the trumpet and studied with the legendary Adolph “Bud” Herseth of the Chicago Symphony, and then attended the University of Illinois. He joined the Marine Band as a trumpeter in 1961 and then moved to the arranging staff in 1966. He flourished in that position and eventually became the chief arranger. The famous band leader Frederick Fennell said of Knox, “He had a style definitely of his own. It was a blend of band and symphonic music He wrote the kind of music he knew would give pleasure to other people, which is not so easy to do.” Knox retired from the U.S. Marine Band in 1985.

PERCY GRAINGER (1882-1961) **CHILDREN’S MARCH, “OVER THE HILLS AND FAR AWAY”**

© Public Domain (The version used for this recording is the original PD edition)

Although Percy Grainger was born an Australian, he spent the majority of his professional life in England and America. He was an only child, and when his parents separated in 1890, he developed an inextricable bond with his mother that lasted until her death in 1922. She traveled and lived exclusively with Percy, acting as his caretaker, business manager, and closest confidant.

Rose Grainger was an accomplished pianist, and young Percy’s earliest musical studies were kept within the family. He showed tremendous promise at the keyboard, and by 1895, he had reached the requisite age of thirteen to enroll in a conservatory. Rose and Percy left Australia for Germany where he was admitted to the Hoch Conservatory in Frankfurt am Main. After his graduation, mother and son relocated to London in 1901 and Grainger began

his career as a concert pianist in earnest. During this time he also composed feverishly and began to take particular interest in the native folk songs of his new home. In 1905, he set about in Brigg, Lincolnshire, on the first of what would become countless trips to the English countryside to collect and document the tunes often sung by the native residents. First on paper, and then with the newly developed wax cylinder, Grainger eventually documented more than 700 English and Danish folksongs. He delighted in the nuances and “imperfections” rendered by each singer and arranged dozens of these tunes for various ensembles. In what would become the defining feature of his work, he not only preserved the tunes, but also the irregular meters and unique interpretations of each singer who first shared the music with him.

After the outbreak of World War I, Grainger moved to New York in 1914 and called America his home for the remainder of his life. He made a triumphant American solo debut in 1915, playing a concert of his own works to a sold-out audience in Aeolian Hall. Celebrated tenor Enrico Caruso was in attendance along with several notable critics, and Grainger was hailed as a modern genius at the keyboard. *The Evening Post* reported that “...in less than half an hour he had convinced his critical audience that he belongs in the same rank as [Ignacy Jan] Paderewski and [Fritz] Kreisler, sharing their artistic abilities, and yet as unique as they are, something new and *sui generis*. The audience was stunned, bewildered, delighted.”

Despite his burgeoning success in America, in 1917 Grainger decided to join the U.S. Army in support of the war effort. He served with the Coast Artillery Band until 1919, playing both oboe and saxophone (which he had taught himself to play, among many other instruments). This was Grainger’s first true experience with a concert band, and he was immediately taken with the unique sound of the ensemble. This encounter proved to be the beginning of his long and fruitful relationship with the wind band, resulting in dozens of works that have become the cornerstone of the ensemble’s repertoire. In 1918, the same year he attained his U.S. citizenship, he composed his first original work for band, titled Children’s March, “Over the Hills and Far Away.”

Most of his works from this period were built upon the folk tunes Grainger had so diligently collected, and the melodies of Children’s March seemingly spring from the same source.

as a young teenager, which returns twice more throughout the piece. Just as the heroic theme seems as if it will triumph, ominous low chords interrupt, sustaining the struggle between darkness and light to the exciting finish.

JOHN PHILIP SOUSA* (1854-1932) MARCH, “SEMPER FIDELIS”

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It is unfortunate that President Chester A. Arthur, the man responsible for this march, did not live to hear it. In a conversation with Sousa, then leader of the U.S. Marine Band, he expressed his displeasure at the official use of the song “Hail to the Chief.” When Sousa stated that it was actually an old Scottish boating song, the President suggested that he compose more appropriate music. Sousa responded with two pieces, not just one. First he composed “Presidential Polonaise” (1886). Then, two years after Arthur’s death, he wrote “Semper Fidelis.”

The march takes its title from the motto of the U.S. Marine Corps: *Semper Fidelis* is Latin for “always faithful.” The march’s trio is an extension of an earlier Sousa composition, “With Steady Step,” one of eight brief trumpet and drum pieces he wrote for *The Trumpet and Drum* (1886). It was dedicated to those who inspired it – the officers and men of the U.S. Marine Corps. In Sousa’s own words: “I wrote ‘Semper Fidelis’ one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico.” For the first performance, Sousa demonstrated his flair for theatrics:

We were marching down Pennsylvania Avenue, and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison,

a humble introspection while bearing an affectionate, but not derivative, resemblance to the work of his contemporaries, Claude Debussy and Maurice Ravel. This setting for flute and band was prepared by the U.S. Marine Band's twenty-fifth Director, Colonel John Bourgeois.

HECTOR BERLIOZ (1803-1869) OVERTURE TO LES FRANCS-JUGES, H. 23

Transcribed by Thomas Knox

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Hector Berlioz is recognized as one of the great French Romantic composers, a master of orchestral colors beloved for his dramatic *Symphonie fantastique* (1830). Yet in 1826 when he wrote his second opera, *Les francs-juges*, Berlioz had only recently dropped out of medical school to begin formal musical training at the Paris Conservatoire. Music appealed to his passionate spirit from an early age despite family pressure to pursue scientific endeavors. His private studies of harmony treatises allowed him to make initial attempts at composing as early as age thirteen or fourteen. These musical pursuits continued even while Berlioz was enrolled as a medical student, when he frequented performances at the Paris Opéra and visited the the Conservatoire library.

The genre of opera held special significance and power for Berlioz as it encompassed the finest works of the composers he most admired as well as the surest route to financial reward and recognition as a composer. His friend Humbert Ferrand, a law student with literary interests, wrote the libretto for *Les francs-juges*, a stormy story of heroism against oppression centering on the secret Vehmic trials in medieval Germany. Though the full opera was never produced, Berlioz recycled sections of the music in later symphonic works, including *Symphonie fantastique*, and the overture survives intact. It opens slowly with a sense of dread before the brass introduces a majestic chant-like theme. The music remains dark and anxious with the exception of one heroic theme, said to have been written by Berlioz

However, the work is built entirely upon original material and makes full use of the sonorous capabilities of the band, with special attention given to the double reeds, saxophones, and piano. In fact, *Children's March* is believed to be the first original work for concert band with an integrated piano part, complete with the unusual instruction at the very end of the piece that the player hit a string inside the instrument with a marimba mallet. The cheerful romp is dedicated to Grainger's "playmate beyond the hills" (whom the composer never identified by name) and was premiered on June 6, 1919, by the Goldman Band with the composer conducting.

RICHARD WAGNER (1813-1883) FOREST MURMURS

Transcribed by G. Goldschmidt

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The famous "Waldweben" (*Forest Murmurs*) sequence of the Ring comes from Act II of *Siegfried* and there is no better description of the setting than the one Wagner himself provides in the libretto. Siegfried has come to the forest and the cave of the dragon Fafner, intent on facing down the legendary beast. While he waits for Fafner to appear Siegfried "stretches himself out comfortably under the lime tree" and quickly becomes "lost in silent reverie." He "leans back and looks up through the branches" and becomes enchanted by the "forest murmurs." As he ponders about what his father and mother might have been like, Siegfried sighs amidst the "increasing forest murmurs" and then "listens with great interest to the song of a bird in the branches above him." This is the same bird that will eventually lead the young hero to the place where Brünnhilde rests but Siegfried doesn't know this yet and attempts to answer the call with a pipe he has fashioned from a nearby clump of reeds. It is a wonderful moment and certainly some of the most evocatively gorgeous music of the entire Ring. Though not as commonly performed as the "Ride of the Valkyries," the gentler "Waldweben" is still among the most favored concert excerpts from the opera cycle.

JACQUES OFFENBACH (1819-1880) **GALOP FROM GENEVIÈVE DE BRABANT**

Edited by John R. Bourgeois*

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In 1855, Jacques Offenbach opened Théâtre des Bouffes Parisiens, a small theater on the Champs-Élysées in Paris, France, to attract international visitors to the Paris Exposition. For a series of rapidly produced operettas, Offenbach developed efficient production methods and featured routine elements such as military satire, the obligatory waltz, the aria for the flirtatious young maid, and popular dances such as the can-can, polka, and galop.

Offenbach's *Geneviève de Brabant* was first staged at the Théâtre des Bouffes Parisiens in 1859 to an underwhelming reception. In 1867, Offenbach once more used this title to produce a new version of the work, now expanded to three acts with a new libretto and new music. This production was a huge success, in part due to the addition of two military characters. The Gendarmes' Duet sung by these two comic roles was a hit, and became well known in France and beyond. This duet is believed to be the musical source of the oldest and probably best known U.S. service song, 'The Marines' Hymn.

RICHARD STRAUSS (1864-1949) **FESTMUSIK DER STADT WIEN**

© 1978 Boosey and Hawkes

From 1942 to 1945, German composer Richard Strauss spent his winters in Vienna where the government had given him land on the grounds of Belvedere Palace. One of the more prominent ensembles in the city was the Trompetenchor der Stadt Wien, a brass ensemble comprised of members of the Vienna Philharmonic, the Vienna Symphony, and the Vienna Volksoper. The leader of this ensemble, Dr. Hans Heinz Scholtys, invited Strauss

to write for his group. The resulting work, composed in 1943, showcases two choirs of brass instruments that pass musical lines back and forth in a manner similar to the antiphonal compositions of Italian Renaissance composer Giovanni Gabrieli.

Festmusik der Stadt Wien is an incredibly difficult, ambitious, and long work. Its eleven minute duration alone makes it an endurance test for even the most hardy brass players, which led to the development of an abbreviated version known as the Fanfare der Stadt Wien. This performance uses the full version as Strauss originally conceived it for ten trumpets, seven trombones, two tubas, and timpani.

GEORGES HÜE (1858-1948) **"FANTASIE"**

Transcribed by John R. Bourgeois*

Gail Gillespi, Flute Soloist

© Transcribed by John Bourgeois – Published by Wingert-Jones

Georges Hüe was born into a family of wealthy architects in France. His early musical endeavors were encouraged by Charles Gounod, and he later studied with César Franck and Georges Paladilhe. He is remembered primarily for his prodigious talent composing vocal music. His 1879 cantata, *Médée*, won the Prix de Rome that year, and his comic opera, *Les Pantins*, earned both critical acclaim and financial success two years later. Hüe composed in numerous other media, and while he did adhere to a fairly traditional late nineteenth century French style, his later works show the influence of his impressionist peers and his extensive world travels while remaining largely accessible.

Hüe's "Fantasie" is certainly indicative of his later works and frequently employs pentatonic modes to suggest the exotic flavors of East Asia, where the composer traveled later in his life. The resultant work is a sweepingly beautiful and acrobatic show piece which retains