

July - August 2004

# NOTES



*Change of Command*

PUBLISHED FOR THE FRIENDS OF "THE PRESIDENT'S OWN"

# Passing the Baton

## Colonel Timothy W. Foley Prepares to Retire as 26th Director

After more than three decades of service to America's oldest professional musical organization, 26th Director Colonel Timothy W. Foley is saying farewell. In a change of command ceremony on July 17, 2004, Col Foley will pass the John Philip Sousa Baton to 27th Director-Designate Major Michael J. Colburn, bestowing upon him leadership of "The President's Own."

Col Foley's thirty-six years with "The President's Own"—with nearly a decade at its helm—is no small feat for the Berwick, Pa., native, whose earliest experience with the United States Marine Band was as a young boy, watching the group perform for the national Christmas tree lighting on his family's first television.

"They were broadcasting the 'Pageant of Peace,' and there was the Marine Band all bundled up in these big blue coats," Col Foley said. "I remember hearing the band and thinking 'They've got to be cold, but wow, what a beautiful sound.'"

It was more than the sight of "The President's Own" that captivated the young Foley, then a novice on the clarinet; it was the sheer exhilaration that the sound of music inspired in him.

"From the very beginning, there was something about music that I loved; there was no possibility that it was something I would just do for a while and then quit," he said.

Col Foley's early love for music was fueled by great exposure to fine musical



**Colonel Foley leads "The President's Own" in 1999 for a tour concert in San Diego**

literature and strong mentors who taught him to embrace superior examples of music and performance. One such mentor was Berwick High School band director Russell Llewellyn, whose rapport with his students earned him the moniker "Professor" or "Prof." Col Foley says Mr. Llewellyn, who was a protégé of the legendary cornet soloist and bandmaster Ernest Williams, inspired excellence in his students by challenging them with the traditional band "warhorses" like Richard Wagner's Overture to *Tannhauser*, Emmanuel Chabrier's *España Rhapsodie*, and the Polka and Fugue from *Schwanda, the Bagpiper* by Jaromir Weinberger.

"Mr. Llewellyn wanted all the students in his band program to have the best possible private instruction," Col Foley said. "So he went to Wilkes College in Wilkes-Barre, Pa., and recruited professors to come teach on Saturdays in Berwick."

It was through this recruitment program that Col Foley met and began taking lessons with William Gasbarro, chairman of the music department at

### Colonel Timothy W. Foley, 26th Director of "The President's Own"

**1946:** Born on May 6 in Berwick, Pa.

**1955:** Begins playing clarinet at age 9

**1958:** Recruited for the Berwick High School Band at age 12

**1962:** Begins clarinet lessons with Anthony Gigliotti at age 16

**1964:** Admitted to Oberlin Conservatory in Oberlin, Ohio

**1968:** Graduates Oberlin and joins "The President's Own" as a clarinetist

**1979:** Appointed Assistant Director and commissioned a First Lieutenant

**1980:** Promoted to rank of Captain

**1986:** Promoted to rank of Major

**1988:** Appointed Senior Assistant Director; begins revamping audition process

**1990:** Tours Soviet Union with band as part of military exchange

**1996:** Appointed 26th Director of "The President's Own"; promoted to Lt Colonel

**1998:** Leads Marine Band in performance at the White House and concert at the Kennedy Center in Washington, D.C., for band's bicentennial celebration

**1999:** Promoted to rank of Colonel by President Bill Clinton in Oval Office ceremony and awarded Legion of Merit by 31st Commandant of the Marine Corps

**2001:** Performs with Marine Band in Switzerland; David Rakowski's *Ten of a Kind*, commissioned for the performance, is a finalist for Pulitzer Prize in music

**2004:** In July, will pass the John Philip Sousa baton to 27th Director-Designate Major Michael J. Colburn

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Wilkes College. Mr. Gasbarro, a graduate of the Juilliard School and former clarinetist with the Cincinnati Symphony, taught Col Foley through his 10th grade year, then urged the teen-ager to seek out renowned Philadelphia Orchestra principal clarinetist Anthony Gigliotti for more advanced training.

“I didn’t know how I was going to do this,” Col Foley said. “But as it turned out, Mr. Gigliotti was giving a clinic at a music camp that summer.”

Col Foley enrolled in the camp and traveled to West Chester State College in West Chester, Pa., to ask one very important question.

“I pulled together my courage, went up to him, and asked ‘do you teach any high school kids?’ ” Col Foley said.

Much to his surprise, Mr. Gigliotti offered up a handful of lessons at his Philadelphia home that summer. After two more years of study with Mr. Gigliotti, Col Foley was a high school senior ready to study at the college level.

“Mr. Gigliotti encouraged me to attend the Curtis Institute, because that’s where he taught,” Col Foley said. But he was destined for a different course.

In early 1964, the high school senior heard that Oberlin Conservatory in Oberlin, Ohio, was holding auditions in New York. He had friends attending the conservatory, and in light of the broad academic opportunities afforded by Oberlin, it was a chance he couldn’t refuse. Col Foley was admitted to Oberlin later that year.

“I had brilliant teachers like George Waln, Kenneth Moore, and Inda Howland, who were so influential during my time at Oberlin,” Col Foley said of his undergraduate experience. “George Waln, in addition to being the gentlest of men, was one of the nation’s leading clarinet teachers; Kenneth Moore is truly one of the unsung heroes of the wind ensemble movement—he was the brilliant conductor of the Oberlin Wind Ensemble, and hearing him conduct a stunning 1963 Oberlin

Wind Ensemble tour program of Mozart, Stravinsky, and Berg convinced me that Oberlin was the place to go. Inda Howland was an ethnomusicologist, pianist, and music theorist who taught the fundamentals of musicianship through the study of the art of eurhythmics as founded by Emile Jacques-Dalcroze. She was revered by her students, surely all of whom list her as one of the major influences on their lives and careers.”

In addition to his courses, Col Foley was able to perform in many settings—orchestra, wind ensemble, chamber orchestra—as well as occasionally conducting new and experimental music composed by his classmates who were majoring in music composition. Col Foley’s experiences were not limited to the academic setting. One summer, while on break from school, he began performing with Robert Boudreau’s American Wind Symphony Orchestra in Pittsburgh.

“It is a very unique organization. At the time I joined, we played on an old coal barge that Mr. Boudreau had bought and converted to a floating concert stage,” Col Foley said. “And he had a commissioning program where he sought out well-known composers to write music for his group. The list of composers extends all the way from Heitor Villa-Lobos and Krzysztof Penderecki to jazz composers like Oliver Nelson. Additionally, Mr. Boudreau invited legendary artists like

Jean-Pierre Rampal, Dizzy Gillespie, and Stan Getz to perform with the group.” They even teamed up with the characters from Mr. Rogers’ Neighborhood for some children’s concerts. When not rehearsing or performing, he could be found at old Forbes Field in Pittsburgh rooting for Roberto Clemente and the Pirates, his favorite non-musical activity.

It was from his American Wind Symphony Orchestra experience that Col Foley found his true calling: “This was my ideal—to interact with living composers and play their music.”

Sitting in the audience of “The President’s Own,” the reach of his vision is clear. Programs regularly include works by modern composers such as David Rakowski, Magnus Lindberg, and Melinda Wagner. Though some say today’s programs are a far cry from the orchestral transcriptions and marches that popularized the Marine Band in 17th Director John Philip Sousa’s day, Col Foley says diverse repertoire and musical versatility, as well as tradition, are what make “The President’s Own” unique. That is why today’s band concerts feature Sousa marches alongside numerous other classical and contemporary works.

“It is tremendously challenging and very important to be the ‘keeper of the flame’—to carry on the music of our predecessors, most importantly John

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## **Change of Command Ceremony and Concert**

The Change of Command Ceremony and Concert will be held at 7:30 p.m., Saturday, July 17, at the Rachel M. Schlesinger Concert Hall in Alexandria, Va. The program will feature works by John Philip Sousa, Percy Grainger, and George Gershwin, and a special appearance by retired Director Colonel John R. Bourgeois.

Following intermission, 33rd Commandant of the Marine Corps General Michael W. Hagee will officiate the Change of Command Ceremony, during which Major Michael J. Colburn will assume leadership of “The President’s Own.”

The Schlesinger Concert Hall is located at 3001 N. Beauregard Street in Alexandria. For Metro, directions, or parking information, call (703) 845-6156 or visit [www.schlesingercenter.com](http://www.schlesingercenter.com).

Tickets are required for this free concert, and are extremely limited. For information on requesting tickets, please call Marine Band Public Affairs at (202) 433-5809. All inquiries and ticket requests will be handled in the order they are received.

## CONCERT PROGRAMS

**Marine Band**  
**U.S. Capitol, Lower West Terrace**  
**Wednesday, June 30 at 8 p.m.**  
**U.S. Marine Corps War Memorial**  
**Thursday, July 1 at 7 p.m.**

*Captain Jason K. Fettig, conducting*

**Ron Nelson**  
Savannah River Holiday Overture

**Carl Maria von Weber**/arr. Reed/  
ed. McCathren  
Concertino for Clarinet, Opus 26  
*MSgt Elizabeth Gish, soloist*

**Jacques Offenbach**/ed. Bourgeois  
Galop from *Geneviève de Brabant*

**Robert Russell Bennett**  
Symphonic Songs for Band

arranged by **David Ward**  
"Horn of Plenty"  
*GySgt Daniel Orban, trumpet soloist*

**George Gershwin**/  
lyrics by Ira Gershwin/arr. Nestico  
"I Got Plenty o' Nuttin' "  
*SSgt Kevin Bennear, baritone*

**John Philip Sousa**/ed. Byrne  
March, "The Stars and Stripes Forever"

**Marine Band**  
**U.S. Marine Corps War Memorial**  
**Thursday, July 8 at 7 p.m.**  
**No performance Wednesday,**  
**July 7 at the U.S. Capitol**

*Colonel Timothy W. Foley, conducting*

**Dmitri Kabalevsky**/trans. Beeler  
Overture to *Colas Breugnon*, Opus 24

**Viktor Widqvist**  
"Mälardrottningen"

**Georges Bizet**/arr. Hunsberger  
*Carmen Fantasy*  
*GySgt Matthew Harding*  
*and SSgt Michael Mergen, cornet soloists*

**Heitor Villa-Lobos**/trans. Cailliet  
"The Little Train  
of the Brazilian Countryman"  
from *Bachianas Brasileiras* No. 2

**Cayetano A. Silva**/trans. Villinger  
March, "San Lorenzo"

**Percy Grainger**  
Irish Tune from County Derry

**Igor Stravinsky**/orch. Raksin  
Circus Polka

**Charles Ives**/trans. Sinclair  
Country Band March

arranged by **Stephen Bulla**  
*Lerner & Loewe Songbook*  
*SSgt Kevin Bennear, baritone*

**Russell Alexander**  
March, "Belford's Carnival"

**John Philip Sousa**  
March, "The National Game"

**Marine Jazz Combo**  
**U.S. Capitol, Lower West Terrace**  
**Wednesday, July 14 at 8 p.m.**  
**U.S. Marine Corps War Memorial**  
**Thursday, July 15 at 7 p.m.**

Please see Web site for information

**Marine Band**  
**U.S. Capitol, Lower West Terrace**  
**Wednesday, July 21 at 8 p.m.**  
**U.S. Marine Corps War Memorial**  
**Thursday, July 22 at 7 p.m.**

*Major Michael J. Colburn, conducting*

**John Philip Sousa**/ed. Byrne  
March, "The Diplomat"

**Dmitri Shostakovich**/arr. Singleton  
Concertino, Opus 94

**Eduardo Boccalari**/trans. Kent  
Fantasia di Concerto  
*SSgt Mark Jenkins, euphonium soloist*

**Georges Bizet**/arr. Finck/  
trans. Winterbottom  
*Jeux d'enfants*, Opus 22

**Mitch Leigh and Joe Darion**/arr. Bulla  
"The Impossible Dream"  
from *Man of La Mancha*  
*SSgt Kevin Bennear, baritone*

**Alberto Ginastera**/trans. Patterson  
Dances from *Estancia*

**Marine Band**  
**U.S. Capitol, Lower West Terrace**  
**Wednesday, July 28 at 8 p.m.**  
**U.S. Marine Corps War Memorial**  
**Thursday, July 29 at 7 p.m.**

*Staff Sergeant Michelle A. Rakers,*  
*conducting*

**Carolyn Bremer**  
"Early Light"

**Herman Bellstedt**/arr. Hunsberger/  
adapted by Bulla  
"Napoli"  
*MGySgt Steven Matera, GySgt John*  
*Abbracciamento, GySgt Christian*  
*Ferrari, and SSgt Jennifer Marotta,*  
*trumpet soloists*

**Ottorino Respighi**/trans. Godfrey  
*La Boutique fantasque* (after Rossini)

**Clifton Williams**  
Symphonic Dance No. 3, "Fiesta"

**Giacomo Puccini**/arr. Bulla  
Aria, "Questo amor" from *Edgar*  
*SSgt Kevin Bennear, baritone*

**Aaron Copland**/trans. Rogers  
"Hoe-down" from *Rodeo*

John Philip Sousa  
March, "El Capitan"

**Marine Band**  
**U.S. Marine Corps War Memorial**  
**Thursday, August 5 at 7 p.m.**  
**No performance Wednesday,**  
**August 4 at the U.S. Capitol**

*Captain Jason K. Fettig, conducting*

Alexander Glazunov/arr. Godfrey  
Carnaval Overture, Opus 45

John Philip Sousa/ed. Byrne  
March, "The Royal Welch Fusiliers"

Victor Monti/trans. Dickow  
"Csárdás"  
*GySgt Kristin Davidson, horn soloist*

Sergei Prokofiev/trans. Dutoit  
March and Scherzo from Suite  
from *The Love for Three Oranges*,  
Opus 33bis

Eric Whitacre  
"October"

F. H. Losey/arr. Seredy  
March, "Gloria"

Wolfgang Amadeus Mozart/  
trans. Basta  
Aria, "Non più andrai"  
from *The Marriage of Figaro*  
*SSgt Kevin Bennear, baritone*

Alexander Borodin/trans. Hindsley  
Polovetsian Dances from *Prince Igor*

**Marine Band**  
**U.S. Capitol, Lower West Terrace**  
**Wednesday, August 11 at 8 p.m.**  
**U.S. Marine Corps War Memorial**  
**Thursday, August 12 at 7 p.m.**

*Major Michael J. Colburn, conducting*

John Philip Sousa  
March, "Sesquicentennial Exposition"

Franz von Suppé/trans. Singleton  
Overture to *Pique Dame*

Bernardino Bautista Monterde/  
arr. Koff  
"La Virgen de la Macarena"  
*GySgt Christian Ferrari, trumpet soloist*

Percy Grainger/arr. Kreines/  
ed. Patterson  
*Danish Folk-Music Settings*

Richard Rodgers and Oscar  
Hammerstein II/arr. Bulla  
*South Pacific Songbook*  
*SSgt Kevin Bennear, baritone*

Piotr Ilyich Tchaikovsky/  
arr. Winterbottom  
*Capriccio italien*, Opus 45

**Marine Band**  
**U.S. Capitol, Lower West Terrace**  
**Wednesday, August 18 at 8 p.m.**  
**U.S. Marine Corps War Memorial**  
**Thursday, August 19 at 7 p.m.**

*Captain Jason K. Fettig, conducting*

John Philip Sousa  
March, "National Fencibles"

Paul Creston  
Celebration Overture

Percy Grainger  
"The Immovable Do"

Percy Grainger/trans. Kreines  
"Mock Morris"

John Hartmann/arr. Holtz  
Fantasia Brillante on the Air  
"Rule Britannia"  
*SSgt Christopher Smith, cornet soloist*

Franz Liszt/trans. Hellmann  
Polonaise No. 2 in E

**Inclement weather cancellations are  
made by 6 p.m. the day of a concert.**  
**For more information,**  
**visit [www.marineband.usmc.mil](http://www.marineband.usmc.mil).**

**Marine Chamber Orchestra**  
**NVCC Alexandria Campus**  
**Schlesinger Concert Hall**  
**Saturday, August 21 at 7:30 p.m.**

*Major Michael J. Colburn, conducting*

Felix Mendelssohn  
Sinfonia No. 9 in C

Georg Philipp Telemann  
Viola Concerto in G  
*SSgt Lisa Ponton, soloist*

Ernest Bloch  
Concerto Grosso No. 2 for String  
Quartet and String Orchestra

John Rutter  
Suite for Strings

**Marine Band**  
**U.S. Capitol, Lower West Terrace**  
**Wednesday, August 25 at 8 p.m.**  
**U.S. Marine Corps War Memorial**  
**Thursday, August 26 at 7 p.m.**

*Staff Sergeant Michelle A. Rakers,  
conducting*

Leonard Bernstein/trans. Grundman  
Overture to *Candide*

Gustav Holst/ed. Matthews  
Suite in F for Military Band, Opus 28,  
No. 2

Victor Young/arr. Thorne  
"Stella by Starlight"  
*GySgt Thomas Holtz, tuba soloist*

Sir Charles Mackerras/based on music  
by Sir Arthur Sullivan/trans. Dutoit  
Suite from the ballet *Pineapple Poll*

John Philip Sousa  
March, "Hands Across the Sea"

George Gershwin/  
lyrics by Ira Gershwin/arr. Bulla  
"Fascinating Rhythm"  
*SSgt Kevin Bennear, baritone*

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Philip Sousa and the traditions he helped to create,” Col Foley said. “At the same time, we want to be an ensemble that has relevance to today’s composers and audiences.”

Recognizing the above balance, Col Foley says, continues to raise the level of “The President’s Own.” Often, that heightened musicianship and diversity of repertoire pays off in unexpected ways—it certainly did one evening at the White House, he remembers, when President Bill Clinton and First Lady Hillary Rodham Clinton hosted a dinner for Russian leader Boris Yeltsin.

“For the occasion, I had prepared a little-known piece by Russian composer Anton Arensky with the Marine Chamber Orchestra,” Col Foley said. “My back was to the East Room entrance as I conducted the chamber orchestra that night, and as we were playing the piece, I noticed the orchestra becoming slightly distracted.”

When they came to the end of the piece, Col Foley heard one person applauding behind him. That person, he found, was Mr. Yeltsin.

“He was standing there alone, listening to our performance of this piece which he clearly recognized,” Col Foley said. “He gave a thumbs-up, then was whisked off to join the rest of the guests at dinner.”

One of the many memorable White House moments that Col Foley recalls, he notes that evening among his favorites. He has enjoyed many such moments with “The President’s Own,” he says—working with artists like Jessye Norman and Renée

Fleming at White House-related events; touring the former Soviet Union in 1990 as part of a military exchange; working with guest conductors Frederick Fennell, Leonard Slatkin, John Williams, and Osmo Vänskä—the list goes on, but Col Foley always credits the members of the Marine Band as the source of his most memorable musical experiences.

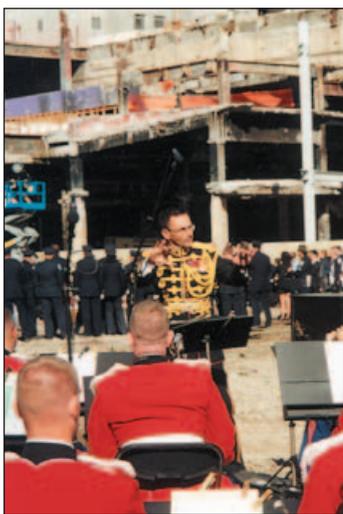
One of the most profound moments, he says, was conducting the Marine Band for a wreath-laying ceremony in New York on Sept. 11, 2002, for the one-year anniversary of the terrorist attacks.

“We were set up to play at Ground Zero, the bottom of the massive chasm where the World Trade Center once stood—I had never seen anything quite like it—and a relentless swirling wind, with gusts up to 40 miles per hour, was so great that we had to bring in sandbags to anchor our music stands,” he said. “As the dirt and dust blew in our eyes and ears, we could barely communicate with each other, or hold on to anything before the wind carried it off.”

Col Foley continued, “How those musicians performed, I’ll never know. But they sat there and played as if they were sitting up in Carnegie Hall—with the most extraordinary refinement and musical sensitivity, under conditions that were indescribably difficult and emotional.”

On that day, Col Foley says, he experienced the spirit of the men and women of “The President’s Own” that he had first seen and heard on his family’s television on Christmas 1955, and he had grown to cherish in his more than thirty-year career. With memories like those in hand, Col Foley prepares to leave “The President’s Own,” with respect and admiration for its pervasive witness to history and moments yet to come.

As for life after the Marine Band, “After having worked here with these fine people, I don’t know how I could do this anywhere else,” Col Foley said. “But I know for sure—there is no life without music.”



**“The President’s Own” performing in New York on Sept. 11, 2002**

## Vacancies

“The President’s Own” announces auditions for the following vacancies:

**Viola:** August 16-17

**Saxophone:** August 23-24

**Percussion:** August 30-31

**Trumpet/cornet:** September 13-14

**Soprano or mezzo-soprano vocal soloist:** September 20-21

**For more information, please write to:**

**Operations Officer  
U.S. Marine Band  
Marine Barracks  
8th and I Streets, SE  
Washington, DC 20390-5000  
(202) 433-5714**

**USMBOPS@mbw.usmc.mil**

Audition repertoire may be found at [www.marineband.usmc.mil](http://www.marineband.usmc.mil).

## In Memoriam

**Master Gunnery Sergeant Thomas Knox**, retired Marine Band chief arranger and trumpeter from 1961-1985, passed away in May. MGySgt Knox was one of the nation’s best-known contemporary arrangers of music for concert band and wind ensemble. His “God of Our Fathers” closed a congressional prayer vigil service in the Capitol Rotunda the day after the Sept. 11, 2001 terrorist attacks, and has been performed at every presidential inauguration since 1981.

## Special Thanks

“The President’s Own” would like to recognize and thank the service personnel, civilians, and their families who have participated in or are supporting the Global War on Terrorism.