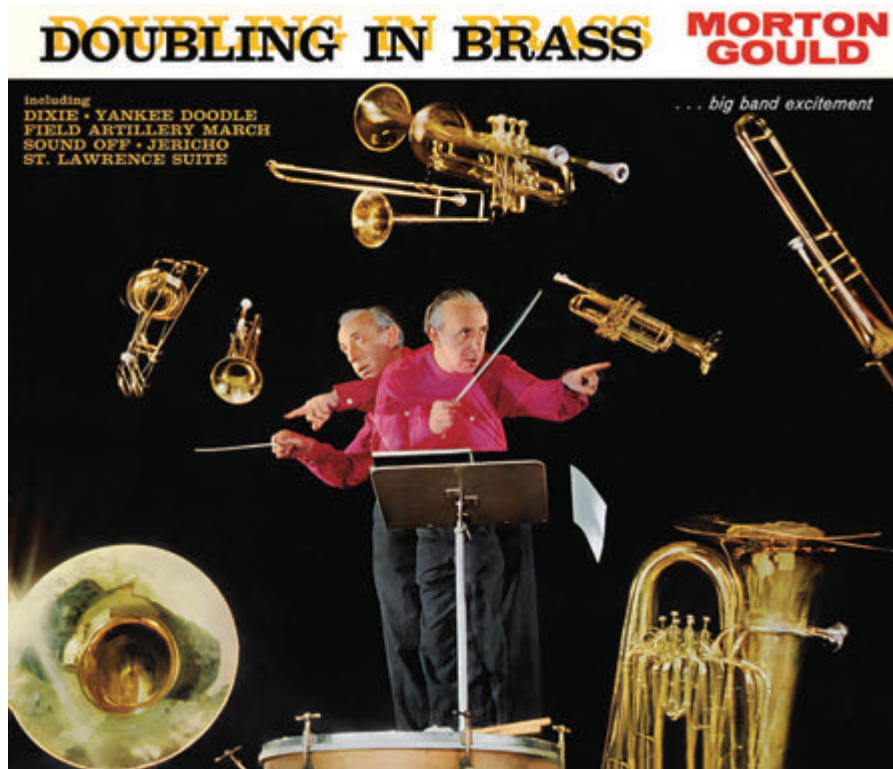


King, whose works were early favorites with Mr. Gould and continue so. The conductor observes that these marches' vigor, boldness, and melodic power are accompanied by many details that further bespeak Sousa's fine knowledge and imagination.

Sousa's **The U.S. Field Artillery March** was written for a concert at the New York Hippodrome for the Women's Auxiliary Naval Recruiting Station. in 1917 and was played at this premiere by the Band Battalion of the Great Lakes Naval Training Station, of which Sousa was musical director. The **Manhattan Beach** march draws its title from a Brooklyn, New York section. Sousa and his band were long associated with summer concerts at Manhattan Beach, beginning in the early 1890s. **The Corcoran Cadets March** is designated in some editions as "The March Past of the Corcoran Cadets," and the name refers to a Washington, D. C. organization. **The High School Cadets** are also of Washington origin. Both marches were composed about 1890. **The National Fencibles**, like the **Corcoran Cadets**, is a "March Past," the marchers being a defense unit. "Fencible" may no longer be a familiar vocabulary word, but the music is well known. **Sound Off**, written in the middle 1880s, is the early Sousa march in the present album—and, like the others, it still steps along handsomely.

The bandstand is wherever you may wish to place it in your home. Morton Gould and his band will not: only play for you but will seem, on occasion, to march across your room. This is music that is Virtually visibly vivid!

Original Liner Notes



The Morton Gould compositions on this disc comprise a suite for symphonic band, a rhapsody for symphonic band, and three settings for band of long-established Americana.

The St. Lawrence Suite was composed in July 1958 on a commission by the Power Authority of the State of New York and the Hydro-Electric Commission of Ontario. It was first played at the dedication of the Robert Moses Power Dam on September 5, 1958, Mr. Gould conducting the Royal Canadian Ordnance Corps military band. The composer outlines the four movements of the Suite as follows.

I. DEDICATION: Lyrical and atmospheric, evoking the open country and waterways.

II. QUICKSTEP: Gay implies movement and development.

III. CHANSONETTE: A simple and songlike movement with an "old world" touch.

IV. COMMEMORATION MARCH: Vigorous and driving, culminating in a transformed exposition of the opening "Dedication" theme.

The idiom of the Suite is in a folk-song character, but there is no use of literal folk tunes. All movements except the second begin with antiphonal solo trumpets (one on each side of the stage), which, says Mr. Gould, "symbolize, in a general sense, the two host countries on either side of the international border. In the final movement, these trumpets blend with the band in the fanfare,

bringing the work to a close."

Jericho, written in 1941 and approaching its twentieth anniversary as a staple with many bands, including school groups, is made up of eight short sections whose titles give the implied story sequence: "Prologue," "Roll Call," "Chant," "Dance," "March and Battle," "Joshua's Trumpets," "The Walls Came Tumblin' Down" and "Hallelujah." The only reference to traditional melodies is the presence of the Negro spiritual about Joshua.

American Patrol, a long-established standard by F. W. Meacham, is arranged for this recording by Mr. Gould in stereophonic style for three marching bands that one may envision as passing by successively, each arriving as its predecessor's music tapers away.

Morton Gould's setting of **Dixie** was written especially for this album as a centennial tribute to Dan Emmett's melody, which first appeared in 1859. This great song, remarks Mr. Gould, has often served as a starting point for extended music – musical embroidery – and here it becomes virtuoso music for the band, with pace and drive except for some relaxed moments which recall the soft-shoe steps from the minstrel shows where the tune first was heard.

For Yankee Doodle, Mr. Gould has evolved a set of simple but not unsubtle variations. This is one of the many Gould Works which have become established in the band repertory.

To his growing catalog of recorded performances of marches by John Philip Sousa, Mr. Gould adds six more entries by the March



MORTON GOULD DOUBLING IN BRASS

Morton Gould - Doubling In Brass

- 1 The U.S. Field Artillery March 2:26
- 2 Dixie 2:43
- 3 St. Lawrence Suite 9:52
- I. Dedication
- II. Quickstep
- III. Chansonette
- IV. Commemoration March
- 4 The High School Cadets 1:52
- 5 "Sound Off" March 2:10
- 6 The Corcoran Cadets March 2:20
- 7 American Patrol 2:37
- 8 Jericho 12:16
- 9 Yankee Doodle 2:38
- 10 Manhattan Beach 2:08
- 11 National Fencibles March 2:31

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