
The Legacy of
EDWIN FRANKO GOLDMAN

About this Recording

The United States Army Field Band is pleased to present the first in a series of recordings honoring the lives and music of individuals who have made significant contributions to the band medium.

Designed primarily for educational assistance, these recordings are a means for young secondary and collegiate musicians to know and respect those who committed themselves to excellence on their behalf. Band leaders, such as Edwin Franko Goldman, knew the values imparted by participation in a band—values necessary to quality of life. As the current “inheritors” of this gift, we would be remiss if we did not pass to our youth the history of these great musicians.

This CD was recorded in August 1994 at Kraushaar Auditorium on the campus of Goucher College in Towson, Maryland.

The recording was made by using M–S microphone techniques with additional supercardioid microphones direct to digital multi-track. No artificial reverb was added. Any incidental band microphones were delayed to preserve time of arrival perspective.

This recording was reprinted in 2008.

The Legacy of EDWIN FRANKO GOLDMAN

The Beginning

Edwin Franko Goldman was born January 1, 1878, in Louisville, Kentucky. The son of a musical mother, Goldman began playing the cornet at the age of nine, and only three years later won a scholarship to the National Conservatory of Music in New York City, where he studied cornet and trumpet with Carl Sohst. In addition to regular studies, he played first trumpet in the orchestra, which was conducted by the director of the conservatory, Antonín Dvořák.

At age 23, he began a nine-year trumpet career with the Metropolitan Opera House Orchestra. There he had the opportunity to play under the direction of many great conductors, including Walter Damrosch, Gustav Mahler, and Arturo Toscanini. He left the orchestra and full-time professional trumpet playing in 1909, after his marriage to Adelaide Maibrunn. Goldman then worked part-time for the Carl Fischer Music House in New York, and taught many private students each week. Over the next ten years, Goldman published five cornet instruction books and *The Amateur Band Guide and Aid to Leaders* (1916), a book with several articles on music pedagogy.

The New York Military Band

In 1911, Goldman called together the leading wind instrumentalists of New York City to discuss forming a concert band, as Goldman said, to “help raise the standard of bands and of band music.” The group, known as the New York Military Band, performed occasional concerts for seven years. By 1918, the forty-piece band was performing thirty concerts over a ten-week summer season on the Green at Columbia University. This series continued for five years, eventually branching out to the Mall in Central Park, the Heights at New York University, and the Grove in Prospect Park. The band gradually grew from forty to fifty-seven members, and in 1922 changed its name to the Goldman Band.



The Guggenheim Family

For more than a decade the band relied on donations and subscriptions to pay for its needs. Goldman worked tirelessly as the initiator, fund-raiser, financier, and conductor of the band, with little or no remuneration for his efforts, until 1924, when the Guggenheim family funded the entire season, including



Goldman's salary. Later, funding came specifically from Daniel and Florence Guggenheim and the concerts were eventually known as the Guggenheim Memorial Concerts. This funding continued through 1955.

Under Goldman's direction the band performed over 2000 free concerts for the people of New York City during thirty-eight summer seasons. For twenty years (1927–1947) the band performed almost every night, averaging sixty concerts per season.

Radio Broadcasting

Through the years, the concerts became increasingly popular with the citizens of New York City; the opening concert of the 1923 summer season in Central Park was attended by a crowd of thirty thousand—a remarkable testament to the reputation of the Goldman Band. In 1924, concerts were broadcast twice a week on a local radio station. Ultimately, in 1928, broadcasts reached 150 million listeners through the facilities of the

National Broadcasting Corporation. Goldman believed radio broadcasting to be a great educational medium, and increased its use. Eventually the band's success over the airwaves exceeded the success of local park concerts.

The Goldman Programs

Goldman felt his programs were limited by the lack of compositions written specifically for symphonic band. "The greatest curse was the fact that the band had little music of its own and practically none (outside of marches) that was specially composed for it," said Goldman.

In the early years of the Goldman Band, orchestral transcriptions formed the core of programming and were chosen on the basis of whether the orchestral work was adaptable for the band. Sometimes, entire concerts were dedicated to one composer or theme. It was not unusual to find half of a concert dedicated to the music of Tchaikovsky, Wagner, or J. S. Bach, whose works Goldman found especially adaptable for band.

New Works for Band

In an article written for the *Music Journal*, Edwin Franko Goldman wrote, "Given the same quality of players and conductor, the band could give a performance as finished and artistic as that of any symphony orchestra." By 1943, Goldman was encouraging many leading composers around the world to

compose for the symphonic band medium. Many responded, including Schoenberg, Vaughan Williams, Respighi, Holst, Grainger, Copland, Schuman, Cowell, Creston, Gould, Shostakovich, Prokofiev, Grofe, and Hanson. Some worked by direct commission, but most new music came via new creative paths.

The “First Goldman Band Composition Contest” was held in 1920. The winning composition, *Symphonic Episode, “A Chant from the Great Plains”* was composed by Carl Busch. Although a “Second” Goldman Band Competition did not materialize, there were other significant competitions influenced by Goldman.

Goldman founded a group of bandmasters to promote band excellence and the need for new band literature. This group became the American Bandmasters Association and voted Goldman as its first president. The A.B.A. has promoted numerous composition contests, producing such winners as *Pageant* by Vincent Persichetti and *Celebration Overture* by Paul Creston. Edwin’s son, Richard, founded a group called the League of Composers, which commissioned such works as *Tunbridge Fair* by Walter Piston and *Canzona for Band* by Peter Mennin. Other pieces premiered by the Goldman Band included *Suite Francais* by Darius Milhaud, *Theme and Variations for Wind Band, Op. 43a* by Arnold Schoenberg, *The Power of Rome and the Christian Heart* by Percy Grainger, and *Shoontree* by Henry Cowell. With encouragements

from Richard, the elder Goldman programmed works by European, Asian, and South American composers never before heard in this country—works by Sergei Prokofiev, Arthur Honegger, and Ralph Vaughan Williams. The Goldman Band programs took a decidedly contemporary turn in 1938 as Richard became more involved in the organization.

Goldman's Compositions

Edwin Franko Goldman composed over 150 pieces of music including 129 marches, 35 cornet solos, and a handful of lighter works for band. It was in 1909, two years before he formed the New York Military Band, that he wrote his first march. In his unpublished autobiography, entitled *Facing the Music*, Goldman declared that at the age of 31 he felt it was too late for him to become a composer of larger forms. Still, of all the composers on the Goldman Band programs from 1919–1955, his works were played most—121 works on 1474 performances.

Conclusion

It is estimated that Edwin Franko Goldman was personally involved in over 8000 concerts during his career. He received honorary doctorates from Phillips University, Boston University, and DePauw University, and was known across the nation as a guest conductor and speaker championing the American

school band movement. Kirby Jolly's dissertation states that at the time of his death, February 20, 1956, Goldman was considered the "dean" of the American Bandmasters Association.

The Goldman Band continued to perform concerts for the people of New York City and for radio listeners nationwide long after Goldman's death. Richard, who had acted as assistant conductor of the band, carried on the Goldman Band tradition until his own death in 1980. Due to Richard's failing health near the end of his life, Ainslee Cox assumed many of the conducting responsibilities. After Richard's death, Cox reorganized the band, calling it the Goldman Memorial Band. Cox died in 1988, but the band carries on and continues to perform a regular summer concert series in New York City.

The existence of the Goldman Memorial Band, the A.B.A., and so many new works for wind band, combined with the high standards of performance of symphonic bands today, are the legacy left to us by the efforts of Edwin Franko Goldman. His unprecedented contributions have dramatically influenced the history of bands and will continue to do so for years to come. It is with gratitude for this legacy that The United States Army Field Band presents this album.



Program Notes

Cheerio

Edwin Franko Goldman

This march was written in October 1932 and had its first performance at a concert given on the anniversary of Sousa's birthday, November 6, 1932. It was written as a companion piece to the composer's famous march On the Mall. The march contains a singing and whistling refrain. It was first played over the radio as an unnamed composition and the radio listeners were asked to suggest a title. The name chosen was Cheerio.

This march is dedicated to Mrs. Mabel Rosenthal.

Original program notes from June 29, 1933, concert given by the Goldman Band
Special Collections in Music, The University of Maryland, College Park

Until the Guggenheim family began funding the Goldman Band in 1924, support for the band's activities came from subscriptions, advertisements, and donations. Goldman honored many donors with new compositions dedicated especially to them. This march was dedicated to Mrs. Mabel Rosenthal. It is not clear what relationship Mrs. Rosenthal had to the Goldman Band, but it is likely she made a significant contribution to the band, resulting in the dedication mentioned in the original program notes.



Herbert N. Johnston referred to a trio of bandsmen including Patrick Gilmore, John Philip Sousa, and Edwin Franko Goldman as a “great triumvirate... which set the course of American band history... [and] which entertained and inspired the American people for over eighty years.”

The original Goldman Band was active from 1911 until Richard Goldman’s death in 1980. After sixty-nine years, the Goldman Band had existed longer than any professional American band, including the bands of Patrick Gilmore and John Philip Sousa.

The premiere performance of *Cheerio* was on the anniversary of John Philip Sousa’s birth and came exactly eight months after his death—March 6, 1932. Another legendary figure in American band history, Sousa was active as a bandsman for more than five decades, beginning in 1880, and was well established before the Goldman Band was conceived. Ironically, as a child, Sousa was inspired to take music more seriously after hearing a performance by the traveling musical group, the Franko Family. Goldman’s mother, Selma, was among the performers.

Canzona for Band

Peter Mennin

The Canzona is a short, brisk work which opens with a declamatory idea with massed sonorities. Next a broad melodic line is introduced and treated polyphonically. This is followed by a cantabile section. These materials are developed and expanded and the piece closes with the opening statements brought back in a more dramatic presentation.

Original program notes from June 15, 1951, concert given by the Goldman Band
Special Collections in Music, The University of Maryland, College Park

Throughout his career, Edwin Franko Goldman was responsible for commissioning and promoting new compositions for band. Some works were funded by Goldman himself, but many were commissioned by Goldman through the American Bandmasters Association or through the League of Composers. Compositions were commissioned on an irregular basis until 1949, when new commissions began yearly until Goldman's death. The works listed below are the product of Goldman's efforts to expand the repertoire of original works for band.

- 1949 *A Solemn Music* by Virgil Thompson
- 1950 *Tunbridge Fair* by Walter Piston
- 1951 *Canzona for Band* by Peter Mennin

- 1952 *Mademoiselle* by Robert Russell Bennett
1953 *Pageant* by Vincent Persichetti
1954 *Chorale and Alleluia* by Howard Hanson
1956 *Celebration Overture* by Paul Creston
1957 *Santa Fe Saga* by Morton Gould

Robert Belser's dissertation regarding Goldman premieres and commissions notes some discrepancy regarding the commissioning agent for the works above. Although implied that each work was commissioned by Goldman through the American Bandmasters Association, Belser notes that the credit should actually be given to the League of Composers and Richard Goldman for the works through 1952, and from 1953 to Edwin Goldman and the American Bandmasters Association for the works after *Pageant*.

Canzona for Band was Peter Mennin's first work for band, and he conducted the premiere performance on June 15, 1951.

My Old Kentucky Home

Edwin Franko Goldman, arr. Theo Tobani

Marches and cornet solos are still basic in the band's repertoire, and they are still, at least so far as a general audience is concerned, by far the most popular items the band plays.

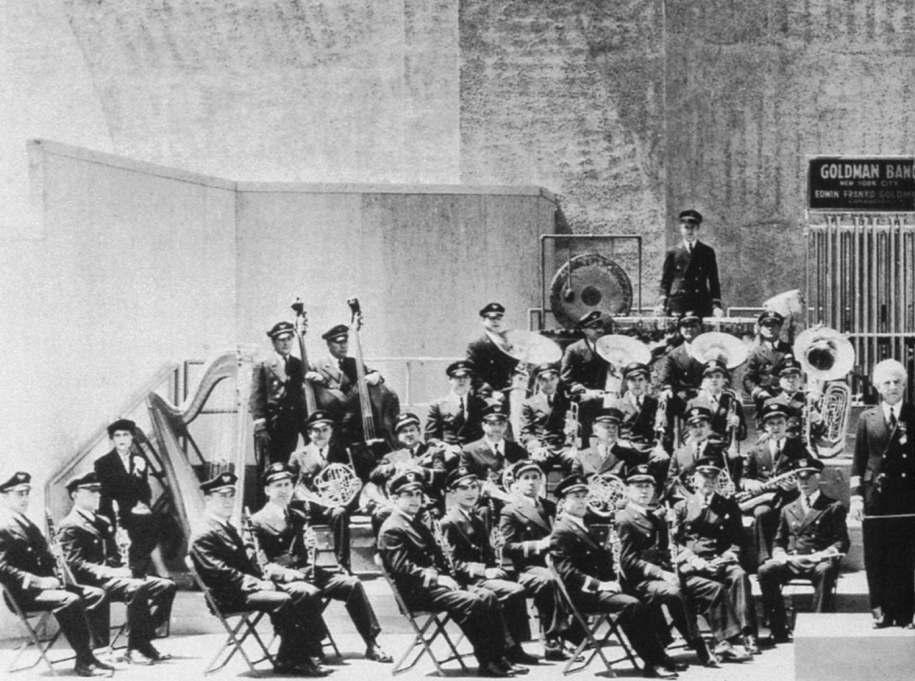
Richard Franko Goldman, *The Wind Band* (1962)

Since the mid-nineteenth century, the keyed bugle, and later the cornet, reigned as the prominent solo instrument in American wind bands. The tradition of cornet soloists on wind band concerts began with Patrick Gilmore's band featuring such soloists as Matthew Arbuckle, Jules Levy, Sr., and Herbert L. Clarke. The tradition carried over to the Sousa and Goldman bands, as the finest cornet soloists in the world were featured on most programs.

Over the years, there were a total of eighteen cornet soloists with the Goldman Band. James Burke was the most frequently featured soloist over the course of twenty-seven seasons, from 1943–1970. Other soloists were Del Staigers from 1927–1934 and again in 1942, Frank Elsass from 1934–1940, and Leonard B. Smith from 1936–1941. Richard Goldman expanded on this long-standing tradition in 1961 by adding a trumpet soloist. Mel Broiles was the first trumpet soloist with the Goldman Band and performed many of the great standard trumpet solos as well as his own compositions.

The most often programmed solo for cornet was *The Carnival of Venice* by Arban (126 performances), followed by “Inflamatus” from Rossini's *Stabat Mater* (96 performances). *My Old Kentucky Home* was not included on the printed programs, but was most likely used as an encore to a programmed solo.

My Old Kentucky Home is a tribute to Goldman's birthplace, Louisville, Kentucky, and to the memorable tradition of featuring cornet soloists on symphonic band concerts.



THE GOLDMAN
EDWIN FRANKO GOLDMAN



AN BAND

DMAN, Conductor

Suite Francais

Darius Milhaud

1. Normandy
2. Brittany
3. Ile-de-France
4. Alsace-Lorraine
5. Provence

The following are Milhaud's own words regarding this composition: "Suite Francais was originally written for band. The five parts of this suite are named after French Provinces, the very ones in which the American and allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence.

I used some folk tunes of these Provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defend the country from the destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France."

Excerpts of original program notes from July 5, 1945, concert given by the Goldman Band
Special Collections in Music, The University of Maryland, College Park

Beyond commissions, Edwin Franko Goldman was the proponent for other significant works which became a part of the Goldman Band library in other

ways. In addition to commissions, the Goldman Band premiered new works of lesser known and foreign composers, transcriptions of existing works, and rediscovered works.

Several works were written “for the Goldman Band” by former band members, frequent guest conductors, or by composers whose earlier works had been premiered by the band. For example, the program notes accompanying the premiere of the *Theme and Variations, Opus 43a*, by Arnold Schoenberg indicate the work was written “with the Goldman Band in mind.” Another well-known work in this category is Vincent Persichetti’s *Divertimento*.

In addition, the Goldman Band library acquired several important new works for band by giving the premiere performances of the works. *Suite Francais* was among these premieres. It was Darius Milhaud’s first work for band.

The Goldman Band performed the world premiere of *Suite Francais* on June 14, 1945. One year later, on July 14, 1946, in celebration of Bastille Day, the Goldman Band premiered two more new works for band by Milhaud, *Gloria Victoribus* and *In Memoriam*. *Suite Francais*, Milhaud’s first band work, is a suite of provincial melodies from various areas of France that was written to commemorate the end of World War II and to honor the American Soldiers who fought there. All three works for band were written in commemoration of World War II.

Onward Upward
Edwin Franko Goldman

This is one of the latest marches of the composer and is perhaps a little different in style and structure than some of his other marches. It bears no dedication.

Original program notes from August 11, 1931, concert given by the Goldman Band
Special Collections in Music, The University of Maryland, College Park

Goldman Band concert programs of 1924 all had the following inscription: "These concerts are the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim for the benefit and enjoyment of the people of New York." This generous gift charged the Goldman Band to provide an unprecedented product. It was a goal that Edwin Franko Goldman and the Goldman Band worked tirelessly to achieve, even under the most difficult circumstances.

The Great Depression took its toll on all of America in the early 1930s, resulting in pressure on Goldman to cut back on costs by using fewer musicians. Goldman refused to fire musicians, but agreed to use existing music from the Goldman Band library, or music he composed himself—commissions ended for the time being.

Composed in 1931, *Onward Upward* was one of over one hundred Goldman marches, and was written, we speculate, as a reflection of the spirit of hope during a time of struggle.

Celebration Overture

Paul Creston

Celebration Overture was commissioned by Edwin Franko Goldman for the American Bandmasters Association. It is the third original work for band by Paul Creston and is in three sections. The first section (Con spirito) is somewhat of a march in 3/4 or Polonaise; the second (Andante) is quiet and pastoral in quality; while the third section (Allegro giusto) is rhythmically crisp and builds to a triumphant conclusion.

Excerpts of original program notes from June 17, 1955, concert given by the Goldman Band
Special Collections in Music, The University of Maryland, College Park

Edwin Franko Goldman founded the American Bandmasters Association in 1930. This prestigious association of bandmasters was formed to study and promote excellence in bands. One of this organization's greatest contributions has been the commissioning of original works for band.

Celebration Overture was Paul Creston's third work for band and was premiered at the twenty-first annual convention of the A.B.A. on February 19, 1955. Although Goldman initiated the commission, the premiere performance was not given by the Goldman Band. This first performance was conducted by the composer.

Oberon

Carl Maria von Weber, *arr. M. L. Lake*

Oberon is a work of the greatest interest throughout; not only because it is the swan song of the composer (for its production cost Weber his life), but because it marks, even more than Freischutz, though less than Euryanthe, the highest point of romantic Opera.

In Weber the world saw an artist quite unique; in Oberon they hear a work written by a man who knew that he was dying, but who shows no trace of pain, fear or morbidity; on the contrary the music of Oberon shines out in light freshness far above the imitations of Mendelssohn, Bennett, and even Schumann. The opening Adagio is a masterpiece of descriptive coloring. It opens with three notes for the horn, to which the clarinets make reply. Weber's characteristic writing for the winds is soon in evidence, and it will be noticed that both the opening notes for the horn and the passage for the flute and clarinet are used again in the Allegro just before the introduction of the beautiful second subject, on the cornet. The whole Allegro has been considered representative of the contrast between dozing Orientalism and the fresh vigor of the Western Knights (the two parties who figure strongly in the Opera), but whether this is so or not, the effect produced on the listener's mind is that of quiet delight, which is not disturbed by, but rather remains in sympathy with the more

energetic passages which lend vigor to the pleasure and prevent any lassitude in enjoyment.

Original program notes from June 13, 1931, concert given by the Goldman Band
Special Collections in Music, The University of Maryland, College Park

During the developmental years of the Goldman Band, use of orchestral transcriptions was a controversial topic. In his doctoral essay about the Goldman Band programs, Douglas Stotter states that this subject remains controversial today, as some musicians maintain that bands should limit their repertoire to music originally written for band.

The volume of material required by the Goldman Band to provide a varied and interesting sixty-concert season for so many years must have had some impact on the decision to use transcriptions. Edwin Franko Goldman had no objection to transcriptions. He took great care to choose a work based on adaptability and how well the transcription was crafted.

Although the works of J. S. Bach were presented most often in Goldman programs, the transcription which received the most performances was the *1812 Overture* by Tchaikovsky. During Edwin Franko Goldman's tenure as music director of the Goldman Band, the *1812 Overture* was programmed at least once every season from 1919–1955, for a total of 226 performances. Other transcriptions performed each year were Wagner's *Tannhauser Overture*

(175 times), *William Tell Overture* by Rossini (159 times), *Finlandia* by Sibelius (142 times), and Johann Strauss' *Blue Danube* (129 times).

Credit was rarely given to arrangers of these transcriptions in printed programs. The majority of transcriptions played by the Goldman Band were by a select few individuals, among them Anton Weiss, Mayhew Lake, Eric Leidzen, and Franz Henning. Some of the transcriptions existed before the band was formed, but many were done for the Goldman Band. A dissertation by Craig Hancock entitled *The Goldman Band Arrangers* studies the style and calligraphic markings in many of the unsigned transcriptions in order to identify the arranger.

The premiere of Weber's *Oberon*, transcribed by M. L. Lake, was performed by the Goldman Band in 1919, and the work was published in 1937 by Carl Fischer.

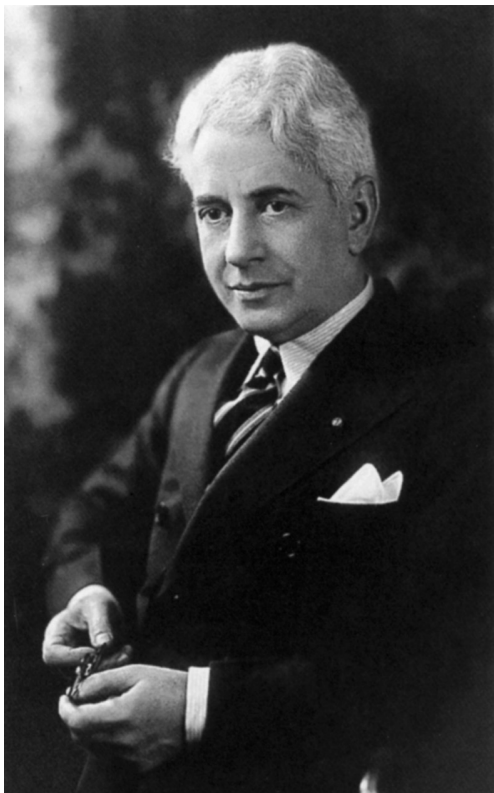
Fantasia in G Major

J. S. Bach, *trans. Richard Franko Goldman and Robert L. Leist*

The great G Major Fantasia for organ was composed between 1703 and 1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was found by the Consistory to be too full of "wonderful variations and foreign tones"; and certainly the Fantasia is strikingly dissonant in its constant texture of suspensions. But the breadth of the five-part

polyphonic writing and the richness of the harmonic sonority make the Fantasia among the grandest of all Bach's compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band.

The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the band's concert repertoire and who did so much to introduce the music of this great master to wide popular audiences. In the transcription an attempt is made to



recapture the sound of the Baroque organ through the medium of the modern band. The first performance of the transcription was given by the Goldman Band, Richard Franko Goldman conducting, on July 1, 1957.

Notes included with the published score
Beekman Music, c/o Theodore Presser Music Publishing Company

Edwin Franko Goldman's son, Richard, joined the Goldman Band as associate conductor in 1937. He had a tremendous influence in the commissioning and discovery of new works for band. After his father's death in 1956, he became the music director of the band and immediately commissioned a series of works commemorating the legacy his father left to bands of the world.

The memorial commissions included five works which were written and premiered between 1957 and 1962. Listed in order of composition, they are:

March with Trumpets by William Bergsma

Praeludium and Allegro by Vittorio Giannini

The People's Choice by Douglas Moore

A Walt Whitman Overture by Norman Lloyd

Night Fantasy by Robert Ward

Richard Franko Goldman continued the legacy his father began by maintaining the momentum of the Goldman Band almost until his own death in 1980.

On the Mall

Edwin Franko Goldman

This march was written in March 1923, and takes its name from the place in Central Park where the Goldman Band concerts are given. The march is the latest composition of the bandmaster and has some novel effects in the trio or chorus, namely, a singing and whistling chorus. The words to the chorus were written by Adelaide Maibrunn. The march is dedicated to Elkan Naumberg in grateful appreciation of his magnificent gift of a bandstand to the City.

Original program notes from June 25, 1923, concert given by the Goldman Band
Special Collections in Music, The University of Maryland, College Park

Although this march was officially programmed only eleven times by the Goldman Band, it eventually became a trademark of the band. Douglas Stotter's dissertation, *The Goldman Band Programs, 1919–1955*, notes the Goldman Band often performed a selection for several seasons and then added it to the “encore book.” After it had been added to the encore book, it might have been performed many times each season thereafter without notation in the program.

Goldman did not believe in interrupting the flow of a performance with encores, but he made exceptions after instrumental or vocal solos, and at the



conclusion of concerts following the final printed selection. *On the Mall* remains popular today because of the continued tradition of audience participation as the band plays one verse and the audience sings or whistles the next.

The dedication of *On the Mall* to Elkan Naumberg is a fitting tribute for his gift of the Goldman Bandstand in Central Park. The bandstand honors the Goldman Band—a musical organization which existed for seven decades to provide entertainment for the benefit and enjoyment of the people of New York. This “house” of the Goldman Band provided the stage on which some of the most important contributions to band history were made.



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