

THE UNITED STATES ARMY FIELD BAND



The Legacy of **MARK HINDSLEY**



Washington, DC

POLOVETSIAN DANCES

CHODIN Transcribed for Concert Band
MARK HINDSLEY

Presto (♩ = 100) I. Dance of the young Polovetsian maidens.

“The Musical Ambassadors of the Army”

From Boston to Baghdad, Tampa to Tokyo, The United States Army Field Band has been thrilling audiences of all ages for more than 60 years. Its members are the most traveled Soldier-Musicians in the world, earning them the title “The Musical Ambassadors of the Army.” Each of the Army Field Band’s performing components, the Concert Band, the Soldiers’ Chorus, the Jazz Ambassadors, and The Volunteers, present free concerts across the continental United States more than 100 days annually. They have also performed in more than thirty countries on four continents in support of our nation’s diplomatic efforts and our fellow Soldiers overseas.

Internationally-acclaimed as one of the most versatile and inspirational musical organizations in the world, The United States Army Field Band remains focused on keeping the will of the American people behind their Armed Forces. Since its inception in March 1946, the Army Field Band has fulfilled its mission as defined by its founder, General Jacob L. Devers: “Organize a band that will carry into the grassroots of our country the story of our magnificent Army.”

The Military’s Most Traveled Musicians

Colonel Timothy J. Holtan, Commander, The U.S. Army Field Band
Conducting *“Dance of the Seven Veils”* and *“Polovtsian Dances”*

Colonel Thomas H. Palmatier, Commander, The U.S. Army Band
Conducting *The Sorcerer’s Apprentice*, *Capriccio Espagnol*, and *Manhattan Beach*

Major Bruce R. Pulver, Commander, U.S. Army Europe Band and Chorus
Conducting *El Capitan* and *Ruslan and Ludmilla*

The Legacy of **MARK HINDSLEY**

About this Recording

The United States Army Field Band proudly presents the sixth in a series of concert band recordings honoring the lives and music of individuals who have made significant contributions to concert band repertoire and to music education.

Designed primarily as educational resources, these recordings are carefully researched to accurately represent the composer’s body of work and, when possible, to reflect the original intent of the composer. Biographical information, detailed program notes, and historical photographs are included to provide music educators and their students with insight into the compositions.

As an arranger, conductor, and educator, Mark Hindsley’s influence on the American band tradition is undeniable. His classical orchestral transcriptions for band, groundbreaking marching band techniques, and seventy-year career in music education and military bands have cemented his legacy for generations to come.

The Legacy of Mark Hindsley was recorded in 2010 and 2011 at Devers Hall, Fort George G. Meade, Maryland, using multi-track digital equipment.



The Legacy of **MARK HINDSLEY**

In the field of American band music, the 20th Century began with such figures as John Philip Sousa, Edwin Franko Goldman, Karl King, and C.L. Barnhouse. As the century progressed, a generation of band directors associated with schools of music from leading universities emerged. These pioneers produced an inspiring musical legacy, influencing countless students to become conductors and music educators in their own right. Mark Hindsley was one of these.

Hindsley was the quintessential American music educator, with a remarkable career that spanned over 70 years. He was a major innovator in the field of college marching band, a gifted composer and arranger who adapted many symphonic masterworks for concert band, and a proud Army Air Forces veteran responsible for training hundreds of military musicians during America's most storied military campaign. From 1907 to 2012, he was the second of only five men to serve as Director of Bands at the University of Illinois.

Mark Hindsley sketch c. 1945

Early Years

On October 18, 1905, Orvah and Goldie Hindsley of Union City, Indiana, celebrated the birth of their third and youngest child, Mark. Orvah taught school, farmed, and ran a small post office in Union City. Goldie exposed her children to music very early, playing piano and teaching them songs.



Pearl Street, west of state line, Union City, IN, Nov. 15, 1907

Young Mark distinguished himself in the classroom from a young age, quickly progressing through grade levels in his one-room schoolhouse in Jackson Township. He picked up the cornet at age 10 and began his first music lessons, joining his church orchestra and the city band by age 12. Hindsley gave cornet recitals at town events, often accompanied by his older sister on piano. He became a standout scholar and musician at his town's consolidated high school, graduating at the top of his class at 15 years old.

Bloomington



*Mark Hindsley, senior at
Indiana University, 1924*

Hindsley enrolled at Indiana University-Bloomington in the fall of 1921. He began with a major in chemistry as the recipient of a scholarship from Randolph County. Hindsley soon found outlets for his musical talents, playing trumpet with the university orchestra and cornet with the concert band. Hindsley also played double bass in the orchestra, sang with the university chorus, and found opportunities to sing and play organ with local church choirs. He continued his chemistry studies and was a leader in both chemistry and music fraternities on campus. During his junior and senior years, Hindsley

was one of several Indiana undergraduates to qualify for the prestigious Rhodes Scholarship, and as a senior was asked to serve as the band's student assistant conductor.

Hindsley graduated from Indiana University in the spring of 1925, earning a Bachelor's degree in Chemistry "with highest distinction." He was never to pursue a career in the sciences, however, as Indiana University immediately hired Hindsley as Director of the University Band. In 1926, he was appointed an Instructor in Music, and received his Master of Music degree two years later. In

1926, he married Helena Alberts of Richmond, Indiana, and they had three children: Harold, Marilyn, and Robert.



Helena Alberts, freshman at IU, 1923

The Band Director



Director of the University Band, Indiana University

In 1929, Hindsley was hired by the Cleveland Heights (Ohio) School District to teach music and direct high school band and orchestra. In his third year, his high school band won a city music contest in Cleveland; a year later, they won first division scores in a national competition held in Evanston, Illinois. After five years in Cleveland Heights, leading musical ensembles at three junior high schools and one high school, Hindsley had increased music enrollment from 26 students to 230.

Hindsley received the first of many national music honors in the winter of 1934, when School Musician magazine named him as one of the Ten Most Outstanding Music Directors in the nation. In the fall of that year, he was honored to receive an appointment from the University of Illinois as Assistant Director of Bands and Associate in Music. At the University of Illinois, Hindsley worked under the supervision and mentorship of legendary band director Albert Austin Harding. Harding would guide the development of several significant figures in American band music history: Mark Hindsley, Frederick Fennell (The Eastman School), Glenn Bainum (Northwestern), William Revelli (Michigan), Ray Dvorak (Wisconsin), and Clarence Sawhill (UCLA).

Upon arriving at Illinois, Hindsley was named Director of two bands: the First Regimental Band (a quasi-military concert ensemble) and the Football Band. During his tenure, the Football Band would come to be known as the "Marching Illini," where he would make many innovations over the years. Under Hindsley's baton, the Marching Illini grew to a membership of 175 musicians. From 1934 to 1942, Hindsley's ensembles kept a busy schedule of concert performances, football game appearances, and radio broadcasts in the Midwest.



Director of Bands, University of Illinois

Mr. and Mrs. Bernhard Alberts
 announce the marriage of their daughter
 Helena Clara
 to
 Mr. Mark Robert Hindsley
 on Thursday August 18th twenty-sixth
 at eleven o'clock and twenty-six
 Washington, Indiana
 All Women after Registration Street
 211 North Washington Street
 Washington, Indiana

Mark and Helena, wedding announcement, 1926



Hindsley home, Urbana-Champaign, IL, 1936-1955



Mark Hindsley family, 1942



L to R: Harold, Robert,
and Marilyn Hindsley, 1941

The Army Bandmaster

Mark Hindsley's long tenure at the University of Illinois was interrupted from 1942 to 1946, when he served as a bandmaster in the U.S. Army Air Forces. In the summer of 1942, Hindsley was commissioned as a Captain in the Army and assigned as a Music Officer to the Army Air Forces Training Command in Ft. Worth, Texas, where he organized and administered the operations of more than 150 AAF bands. Hindsley was the first military band officer to organize music clinics, and conducted workshops for young military musicians throughout the Eastern, Central, and Western Flying and Technical Training Commands.

With the Allied victory in Europe in the spring of 1945, Hindsley traveled to France, where he was assigned to the music faculty of the American University in Biarritz, located on France's southwestern coast. He taught conducting and directed bands at the school, which had a student body of more than 2,000 American service members. Hindsley received the Army Commendation Medal for his distinguished service as a military bandmaster, and left active duty in 1946 as a Lieutenant Colonel.



Bandmaster, U.S. Army Air Forces, 1942

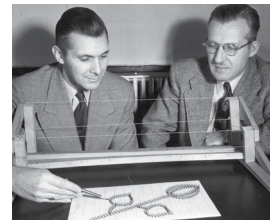


Reinventing the College Marching Band

Lieutenant Colonel Hindsley returned to the United States in 1946, resumed his duties at the University of Illinois that summer, and was elected President of the College Band Directors National Association that winter. Hindsley was instrumental in helping that organization establish its longstanding Declaration of Principles, and served in numerous Association committees over the next several decades.

Hindsley was named Acting Director of Bands at Illinois in September, 1948, with the retirement of his mentor, Professor A.A. Harding. Two years later, he was appointed Director and Professor of Music, positions he would hold for the next 22 years.

Professor Everett Dean Kisinger joined the Illinois faculty in 1948 as the Assistant Director of Bands. Together, Hindsley and Kisinger introduced many innovations that revolutionized American college marching bands, and are largely responsible for the halftime show format as we know it today. Decades before computer-based marching programs came into use, Kisinger and Hindsley were laying out marching grids using screws, flatboards and improvised "stadiums." They imagined how fans in the stands would visualize each band movement, and from every conceivable angle. They developed systems for band members to count steps and move into positions without special signals, procedures still used today by bands nationwide.



Kisinger and Hindsley prepare marching band grids for the Rose Bowl, 1951



Marching Illini, Anniversary Hall of Fame game, 1948

The Senior Statesman

Professor Hindsley enjoyed an illustrious career at the University of Illinois. He worked on marching band shows, transcriptions, and maintained a busy schedule of guest appearances as a clinician, guest conductor, and adjudicator. He received an honorary



Doctorate from his alma mater Indiana University, served as President of the prestigious American Bandmasters Association from 1956 to 1957, and received certificates of merit and achievement from virtually every one of our nation's music associations. Perhaps most importantly, Hindsley continued A.A. Harding's legacy of producing band transcriptions of great orchestral works. He produced more than 75 such transcriptions for concert band, many of which are now mainstays of the concert band repertoire.

Hindsley's scientific background inspired him to conduct research on the intonation of wind instruments. He patented his own brass valve mechanisms, and his work influenced the design and construction

Photos (left to right): Conducting, 1958; Score study, 1969; Hindsley with copyist Tom Knox; Conducting Assembly Hall dedication concert, 1963; May 25, 1965 Harvard Herald front page



of both American and European instruments in the brass and woodwind families. For many years, in addition to his conducting clinics, he presented research on tuning and intonation to both musicians and acoustical scientists.

In 1955, Hindsley helped modernize Illinois's band department by supervising the construction of the new band building, later named the Harding Band Building. This was the first building designed specifically for a college band program, a state-of-the-art structure of



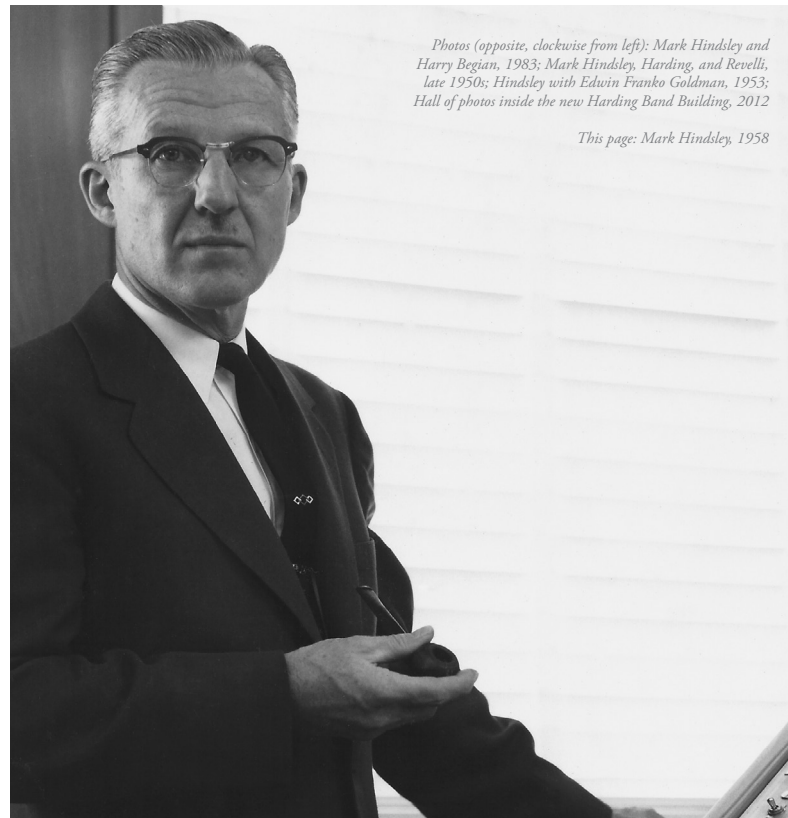
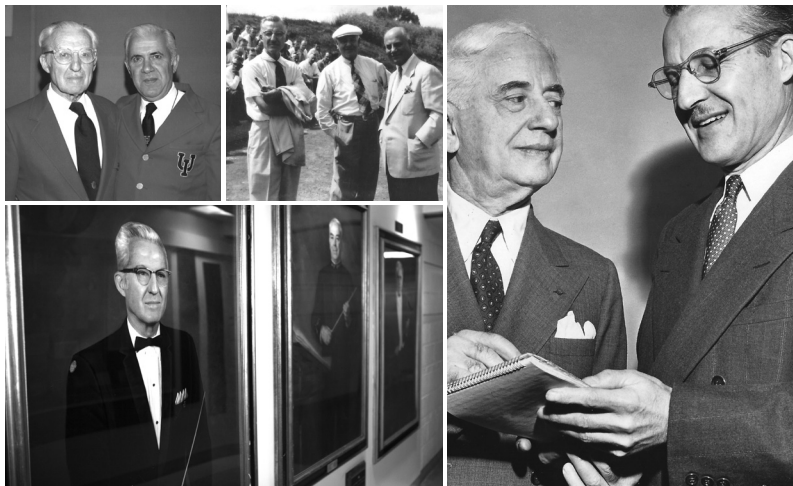
classrooms, rehearsal halls, practice rooms, recording facilities, and a world-class music library. The music library is home to one of the world's largest collections of wind band music, along with the acclaimed Center for American Music and the John Philip Sousa Archives.

Hindsley's work in music continued his entire life; well past his "retirement" from the University of Illinois in 1970. His departure from the university marked the beginning of a long career as a freelance conductor, author, and goodwill ambassador of American music—in particular, our nation's strong tradition of wind ensemble literature. Along with his wife, Helena, he traveled

Photos (top): UI Harding Band Building, 2012 (left to right): UI Original Band Building, before construction; Beginning stages of construction on new building, original building partially in place (photo taken by Mark Hindsley); Completed Band Building

throughout the U.S. and around the world to hundreds of conferences, clinics, masterclasses, conventions, and performances, celebrating American composers' lasting contributions to the concert repertoire. Hindsley wrote more than 45 articles and seven books on band music, and was working on an eighth book at the time of his death.

Mark Hindsley died on October 1, 1999. In his memory, the Jacobs School of Music of Indiana University presents the annual Hindsley Award for Symphonic Band to the school's most outstanding band student. Through the thousands of marching bands that still use his techniques, the thousands of wind ensembles that have performed his transcriptions, and the countless musicians and educators whose lives he touched throughout his long career, the Legacy of Mark Hindsley will continue for generations to come. ■■■



Photos (opposite, clockwise from left): Mark Hindsley and Harry Begian, 1983; Mark Hindsley, Harding, and Revelli, late 1950s; Hindsley with Edwin Franko Goldman, 1953; Hall of photos inside the new Harding Band Building, 2012

This page: Mark Hindsley, 1958

Program Notes

In addition to his considerable research on intonation and a vast catalog of concert band recordings, Mark Hindsley wrote more than seventy transcriptions of major musical works for concert band. Transcribing famous orchestral works like *Capriccio Espagnol* and *Overture from Ruslan and Ludmilla* creates a challenge unique to arranging: transmuting the timbres of one medium to another. When transcribing from symphony orchestra to concert band, the arranger must realign the colors of sound in a manner that honors the composer's original intentions of expression and orchestration. Thorough knowledge of every instrument allows the arranger to best use their distinct timbres, as well as their functional and expressive qualities.

Well aware of John Philip Sousa's musical idiosyncrasies, Hindsley was always eager to incorporate dynamics and instrumentation into his editions of Sousa's marches. This esoteric knowledge was no doubt cultivated at the University of Illinois under Albert Austin Harding, a master conductor who was intimately familiar with the Sousa band and its performances of Sousa's marches. As Harding's successor, Hindsley tenaciously added work after work to his catalog of transcriptions, benefiting our national tradition of music education through the concert band.



Transcribing, early 1950s

El Capitan (1896)

John Philip Sousa (1854-1932)

El Capitan shares its title with the best known of Sousa's fifteen operettas. Both the march and the theatrical work conclude with the same exciting theme. Sousa's band performed the march for Admiral George Dewey's forces as they embarked on a mission during the Spanish-American War. At his own personal expense, Sousa later led more than one hundred musicians in the same march during the New York victory parade celebrating Dewey's return.

The march has two distinct moods, marked by different meters. Crisp accents and steep dynamic contrasts lend an unpredictable quality to the two opening strains, which trot along in a jaunty 6/8 time. At the trio section, a prim, quiet melody marks a sudden shift to 2/4 time. The melody repeats twice before a slowly building crescendo anticipates the arrival of the boisterous final theme. Hindsley's dynamic markings highlight Sousa's formal contrast between the mercurial first strains, reserved trio theme, and rousing final theme.

Overture to Ruslan and Ludmilla (1842)

Mikhail Glinka (1804-1857)

Though considered one of the pioneering musical figures of his native Russia, Glinka endured a frosty reception to his second opera, *Ruslan and Ludmilla*. The composer rejected a career in Italy for the challenge of cultivating an operatic tradition in his own country. After success with his first opera, the failure of *Ruslan and Ludmilla* drove the frustrated Glinka to a period of self-imposed exile in Europe. Despite this hardship, the opera's overture enjoys enduring popularity as an example of the composer's prescient musical style.

In his adventurous development of several contrasting themes, Glinka effectively blends the virtuosic fire of Italian opera with the elegance and nobility of French and German styles.

In his concert band transcription, Hindsley assigns the strings' rapid scale work to the woodwinds, while his thematic reassignments show a more diverse use of timbres.

The overture erupts with a vigorous rhythmic motive that quickly gives way to a heroic theme. To match the agility of the violins, Hindsley gives this theme to the flutes and clarinets. After the woodwinds playfully exchange fragments of the heroic theme, the euphoniums and saxophones share the role of the cello as they respond with a lyrical melody, taken from one of the opera's arias. Trumpets and flutes echo this melody, matching the octave of the violins.

The brass heralds a wide-ranging journey to other keys, punctuated by various thematic fragments that ultimately build to a frenetic cascade of rapid scales announcing a return to the opening parade of themes. Near the end of this recapitulation, the low brass announces the concluding strains by the use of a descending whole-note scale, one of the first such scales found in western art music. The vigorous introductory motive makes a triumphant return, bringing closure to the overture.

The Sorcerer's Apprentice (1897)

Paul Dukas (1865–1935)

The Sorcerer's Apprentice is based on a ballad of the same name written by Johann Wolfgang von Goethe in 1797. Goethe's verse begins with a sorcerer departing his workshop, leaving his apprentice to finish his evening chores. As the apprentice tires of fetching water with only a small pail, he enchants a broom to do the work for him using sorcery he has yet to master. He soon realizes the error of his ways as the floor becomes awash with water and he cannot control the broom. In a fit of panic, he takes an axe to the broom, splintering it in two, but is horrified as he witnesses each of the pieces take a pail and begin to fetch water at twice the speed. Things continue to spiral out of control until the old sorcerer returns just in time to break the spell.

Dukas' musical adaptation of Goethe's ballad is highly programmatic, adhering strictly to the events as they unfold in the poem. After its premiere, the composition quickly established itself as a part of the concert repertory, becoming immediately popular with both critics and audiences. The work gained unprecedented worldwide popularity when it was featured in Walt Disney's 1940 animated classic *Fantasia*.

Capriccio Espagnol (1887)

Nikolai Rimsky-Korsakov (1844–1908)

Originally intended as a fantasia based on Spanish themes for violin and orchestra, Rimsky-Korsakov's reworking of conceptual sketches took shape over the summer of 1887. Since the triumphant encore of the entire work at its premiere, the *Capriccio* continues to enjoy popularity for its many demanding solos and the sparkling orchestration of the ensemble. A less deft arranger would have attempted a more drastic redistribution of timbres throughout the work. In Hindsley's edition, many of the solos and accompaniment figures remain in their original instrumentation. He offers a reflective remark in the conductor's score: he hopes that the absence of the string sections, while impossible to ignore, will not diminish the passionate character of the performance.

The work begins with a festive morning serenade, an Alborada, featuring a lively clarinet solo. Hindsley assigns the consequent violin solo to the clarinet, as well. The lively rhythms of the supporting strings are covered by cornets, flutes, and clarinets. A tranquil set of Variations features low brass and English horn, with saxophones and cornets given feature roles in string-centered variations. The flutes and clarinets assume the string arpeggios while also carrying their original solo duties. With suddenness, the third movement revisits the opening Alborada theme. Lacking a violin for the composer's featured solo, Hindsley showcases the clarinet once more.

The fourth movement, a Scene and Gypsy Song, features virtuosic soli cadenzas for brass, clarinet, oboe, harp, and saxophones, which notably serve as Hindsley's imaginative reconfiguration of a violin. A brash "Gypsy" theme weaves throughout the upper voices, building in intensity over a percussive, brittle ostinato. A stately fandango announces the final movement which alternates with bold declarations from the brass and playful embellishments from the woodwinds. Near the final climax, both the Gypsy and Alborada themes return. A frenzied Presto ends the work with an appropriately Iberian flourish.

Manhattan Beach (1893)

John Philip Sousa (1854–1932)

This unusual march commemorated Sousa's first summer as bandmaster at the high-profile Manhattan Beach summer resort. That season, the band featured an impressive roster that included eighteen musicians from the tenure of the previous bandmaster, Patrick Gilmore. Sousa dedicated the march to the resort's proprietor, who reciprocated the following summer by presenting Sousa with one of the most impressive medals of his long career.

While the composer's 1875 work *The Phoenix March* provided some source material, the appeal behind *Manhattan Beach* rests with the creation of musical textures through dynamics and phrase shapes. Sousa's unorthodox handling of the march's trio and finale is of particular interest to Hindsley, who emphasizes in each instrument the desire of the composer. Simplicity being Sousa's hallmark, Hindsley uses a crescendo-diminuendo effect to fashion an aural narrative: a seaside stroll along the boardwalk.

The opening refrain consists of a series of crescendos punctuated by strong accents. In the second refrain, Sousa offers a conventional pair of themes, but reverses their dynamics when repeated: first loud to soft, then soft to loud. The effect is a manic reversal of characters. In the trio, we hear the rolling sea, depicted in low brass and clarinet arpeggios,

which underpins a serene theme that has wave-like echoes in the saxophones and tubas. As the finale begins, trumpets and trombones enter quietly, as if in the distance. The journey toward the bandstand is marked by a steady crescendo throughout the ensemble. As the listener strolls by, an equally gradual diminuendo creates a peculiar denouement, with the band quietly receding in the distance.

"Dance of the Seven Veils" from Salome (1905)

Richard Strauss (1864–1949)

Salome's Dance, or "Dance of the Seven Veils," comes from one of Richard Strauss's most celebrated, provocative, and controversial operas, *Salome*. Strauss based this one-act opera on the text from Oscar Wilde's one-act play of the same name, a modern adaptation of the Biblical story focusing heavily on the erotic and morbid aspects of the legend. Many early twentieth century listeners reacted with horror, viewing the work as an attack on morality and the musical norms of the day.

The composition depicts Salome as she performs for her stepfather, Herod, the ruler of Judea. Herod has given Salome his word that he will grant her any wish in return for her dance. Salome agrees and does not divulge her wish until completing her performance. Herod is horrified when Salome demands the head of St. John the Baptist, the prophet who has pronounced a curse on her for her shameless and lewd behavior.

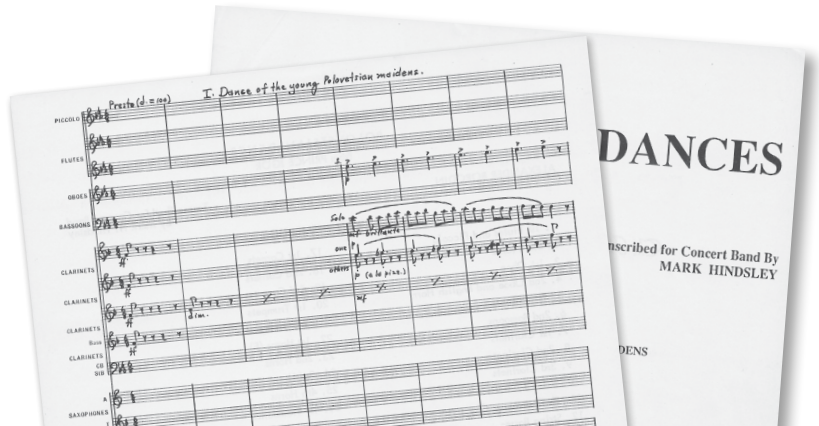


"Polovtsian Dances" from *Prince Igor* (1879)

Alexander Borodin (1833–1887)

Often played as a stand-alone concert work, the “Polovtsian Dances” are the best known part of Russian composer Alexander Borodin’s opera, *Prince Igor*. A chemist by trade, Borodin merely dabbled in composition until the early 1860s, when he was persuaded by a friend to pursue his hobby full time. His opera *Prince Igor*, stands as his greatest musical achievement even though it remained unfinished at the time of his death. The task of completion was taken up by his fellow Russian composers Nikolai Rimsky-Korsokov and Alexander Glazounov.

Borodin adapted the libretto of *Prince Igor* from the East Slavic epic known as “The Lay of Igor’s Host,” which recounts the military campaign of Russian Prince Igor Svyatoslovich against the invading Polovtsian tribes in 1185. The “Polovtsian Dances” occur in Act 2 of the opera, which depicts an evening in the Polovtsian camp. ■■■



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- Monte Poling, City Manager—Union City, Indiana



Three Generations of Hindsleys: Mark, Douglas, and Robert

Credits

Music Director	<i>Colonel Timothy J. Holtan</i>
Producers	<i>Major Dwayne S. Milburn Major Bruce R. Pulver</i>
Assistant Producer	<i>Master Sergeant Jay Norris</i>
Project Managers	<i>Sergeant First Class Jason Stephens Staff Sergeant Paul White</i>
Recording/Mix Engineer	<i>Sergeant First Class Michael McLaughlin</i>
Mastering	<i>Meyer-Media, LLC</i>
Graphic Design/Layout	<i>Master Sergeant Scott C. Vincent</i>
Editor	<i>Sergeant First Class Phillip Johnson</i>
Editorial Staff	<i>Sergeant First Class Adam Getz Sergeant First Class Jennifer Everhart Staff Sergeant John Blair Staff Sergeant Brendan Curran Staff Sergeant Patricia Dusold Staff Sergeant Brian Eldridge Staff Sergeant Charis Strange Staff Sergeant Lauren Veronie Staff Sergeant Kevin Walko Staff Sergeant Meghan Whittier</i>
Liner Notes	<i>Master Sergeant William Gabbard Sergeant First Class Phillip Johnson Sergeant First Class Brian Sacawa Sergeant First Class James Wood Staff Sergeant Brendan Curran</i>
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Photography	<i>Master Sergeant Robert McIver, Jr. Master Sergeant Scott C. Vincent</i>



The Legacy of MARK HINDSLEY

1. El Capitan (2:32) John Philip Sousa (*The Hindsley Transcriptions*)
trans. Mark Hindsley
2. Russlan and Ludmilla (5:48)Mikhail Glinka (*The Hindsley Transcriptions*)
trans. Mark Hindsley
3. The Sorcerer's Apprentice (11:27)Paul Dukas (*The Hindsley Transcriptions*)
trans. Mark Hindsley
4. Capriccio Español (16:02) Nikolai Rimsky-Korsakov (*The Hindsley Transcriptions*)
trans. Mark Hindsley
I. Alborada IV. Scena e Canto Gitano
II. Variazioni V. Fandango Asturiano
III. Alborada
5. Manhattan Beach (2:16) John Philip Sousa (*The Hindsley Transcriptions*)
trans. Mark Hindsley
6. "Dance of the Seven Veils" from *Salome* (10:15) Richard Strauss (*The Hindsley Transcriptions*)
trans. Mark Hindsley
"Polovtsian Dances" from *Prince Igor*..... Alexander Borodin (*The Hindsley Transcriptions*)
trans. Mark Hindsley
7. I. Dance of the young Polovtsian maidens. (2:21)
8. II. Introduction. Dance of the young slave maidens. Dance of the wild men. (4:05)
9. III. General dance. Dances of the Polovtsian slaves. (2:14)
10. IV. Dance of the little boys. Dance of the men. Dance of the young maidens. (2:53)
11. V. Dance of the little boys. Dance of the men. General dance. (3:03)

Concert Band

Piccolo
SFC Katayoon Hodjati
Piccolo/Flute
SFC Sarah McIver *
SSG Kasumi Leonard
SSG Sean Owen
SSG Gina Sebastian

Oboe/English Horn
SFC Daniel Brimhall *
SSG Leah Forsyth
SSG Erika Grimm
SSG Sarah Schram-Borg
E-flat Clarinet
SSG Brian Eldridge

B-flat Clarinet
MSG Matthew Kanowith
MSG Shari Smith*
SFC Jennifer Everhart
SFC Reis McCullough
SFC Michael Sears
SSG John Blair

SSG Marlena Dillenbeck
SSG Lauren France
SSG Adrienne Hodges
SSG Jeremy Klenke
SSG Joel Klenke
SSG Christopher Reardon
SSG Matthew Sikes

Alto/Bass Clarinet
SFC Chad Martin*
SSG Kevin Walko

Bassoon
MSG Daniel Bowlds**
SSG Thaddeus Crutcher
SSG Patricia Dusold

Personnel

COL Timothy J. Holtan..... Commander
MAJ Dwayne Milburn.....Deputy Commander
OIC, Soldiers' Chorus
MAJ Scott McKenzie..... Associate Bandmaster
OIC, Concert Band
CW4 William S. McCulloch Bandmaster
OIC, Jazz Ambassadors
CSM James L. McClung..... Command Sergeant Major

Saxophone
SFC Christopher Blossom
SFC Brian Sacawa *
SSG Daniel Goff
SSG David Parks

Trumpet
SGM Virginia Turner †
MSG Michael Klima *
SFC Nicholas Althouse
SFC John Altman
SFC Phillip Johnson
SFC James Wood, Jr.
SFC Ward Yager

French Horn
MSG Robert Cherry
MSG Alan White *
SSG Stephen Aaron
SSG Jeanne Getz
SSG Timothy Huizenga
SSG Christy Klenke

Trombone
SGM Mark Bowling **
MSG Aaron Kadmas *
SFC Todd Sturniolo
SSG Carmen Russo

Bass Trombone
SFC Wesley Ballenger III

Euphonium
SFC Chris Sarangoulis *
SSG Lauren Curran

Tuba
MSG Scott Cameron
MSG Daniel Sherlock *
SFC Matthew Nelson

String Bass/Electric Bass
SSG Joel Ciaccio

Harp
SFC Melissa Dunne *
SSG Nadia Pessoa
Army Band, "Pershing's Own"

Piano
SSG Darren Lael

Timpani
SSG Robert Marino

Percussion
MAJ Bruce Pulver
SGM William Elliott *
SGM Thomas Enokian **
MSG Scott C. Vincent
SFC Phillip Kiamie, Jr.
SFC Brian Spurgeon

Soldiers' Chorus

Soprano
SGM Janet Hjelmgren **
MSG Laura Lesche *
SFC Rose Ryon
SSG Teresa Alzadon
SSG Rachel Rose Farber
SSG Tracy Labrecque
SSG Charis Strange
SSG Meghan Whittier

Alto
SGM Joan Mercer †
SFC Teresa Harris
SFC Erica Russo *
SSG Jessica Coates
SSG Elizabeth Garcia

Tenor
SGM Daniel Hopkins **
MSG William Gabbard *
MSG Robert McIver, Jr.
SFC Mario Garcia, Jr.
SSG Jeremy Cady
SSG Daniel Erbe
SSG Benjamin Hilgert

Bass
MSG Allen Bishop *
MSG Victor Cenaus
MSG Robert Jefferson
SFC Samuel Chung
SFC Mark Huseth
SSG Brendan Curran
SSG Charles Parris

COL—Colonel • MAJ—Major • CW4—Chief Warrant Officer 4
CSM—Command Sergeant Major • SGM—Sergeant Major • MSG—Master Sergeant
SFC—Sergeant First Class • SSG—Staff Sergeant • OIC—Officer in Charge
† Element Leader ** Group Leader * Section Leader

Educational Outreach

The U.S. Army Field Band is strongly committed to education and the arts, supporting the *National Standards for Arts Education* through an extensive outreach program that ranges from preschool to postgraduate. Each year, the Musical Ambassadors of the Army present more than 650 educational activities throughout the country, reaching more than 100,000 students.

In addition to performances for school assemblies, programs include presentations for elementary students, instrumental and vocal clinics, chamber music recitals, and college masterclasses. On evening concerts, outstanding students from local schools are often invited to perform with the Army Field Band. For music educators, guest conducting opportunities and professional development workshops are available.

As a long-term benefit for both students and teachers, the Army Field Band produces an ongoing series of educational resources. These instructional videos, reference recordings, and classroom posters are distributed free of charge to schools throughout the United States.

Inquiries concerning the Army Field Band's outreach programs should be addressed to:

EDUCATIONAL ACTIVITIES COORDINATOR
THE US ARMY FIELD BAND
4214 FIELD BAND DRIVE STE 5330
FORT GEORGE G MEADE MD 20755-7055
Phone: (301) 677-6586

EDUCATIONAL ONLINE RESOURCE SYSTEM: This resource is provided to make it more convenient for educators to request clinicians, clinic teams, masterclasses and guest conductors. Visit our website for more information and to [REQUEST A CLINICIAN](#)

ArmyFieldBand.com

Concert Sponsorship

Inquiries concerning concert appearances of The United States Army Field Band should be addressed to:

TOUR DIRECTOR
THE US ARMY FIELD BAND
4214 FIELD BAND DRIVE STE 5330
FORT GEORGE G MEADE MD 20755-7055
Phone: (301) 677-6586

ArmyFieldBand.com



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THE UNITED STATES ARMY FIELD BAND



The Legacy of **MARK HINDSLEY**

Colonel Timothy J. Holtan, Commander

1. El Capitan (2:32) John Philip Sousa (*The Hindsley Transcriptions*)
trans. Mark Hindsley
2. Russlan and Ludmilla (5:48) Mikhail Glinka (*The Hindsley Transcriptions*)
trans. Mark Hindsley
3. The Sorcerer's Apprentice (11:27) Paul Dukas (*The Hindsley Transcriptions*)
trans. Mark Hindsley
4. Capriccio Español (16:02) Nikolai Rimsky-Korsakov (*The Hindsley Transcriptions*)
trans. Mark Hindsley
 - I. Alborada
 - II. Variazioni
 - III. Alborada
 - IV. Scena e Canto Gitano
 - V. Fandango Asturiano
5. Manhattan Beach (2:16) John Philip Sousa (*The Hindsley Transcriptions*)
trans. Mark Hindsley
6. "Dance of the Seven Veils" from *Salome* (10:15) Richard Strauss (*The Hindsley Transcriptions*)
trans. Mark Hindsley
- "Polovtsian Dances" from *Prince Igor* Alexander Borodin (*The Hindsley Transcriptions*)
trans. Mark Hindsley
7. I. Dance of the young Polovtsian maidens. (2:21)
8. II. Introduction. Dance of the young slave maidens. Dance of the wild men. (4:05)
9. III. General dance. Dances of the Polovtsian slaves. (2:14)
10. IV. Dance of the little boys. Dance of the men. Dance of the young maidens. (2:53)
11. V. Dance of the little boys. Dance of the men. General dance. (3:03)