



EMBLEM OF FREEDOM

NATIONAL SYMPHONIC BAND

VOL. 3

...and more bears
RECORDINGS

"designed for repeated listening"



NATIONAL SYMPHONIC BAND EMBLEM OF FREEDOM VOL. 3

- 1. Emblem Of Freedom (King)1:58
- 2. Co-Eds On Parade (King).....1:48
- 3. A Moonlight Melody (King)2:14
- 4. University Of Kansas (Richards).....2:17
- 5. Scottish Pipers (Harris).....1:42
- 6. The Rifle Regiment (Sousa).....2:21
- 7. The Coast Pacific (Eisenberg)2:20
- 8. Legionnaires On Parade (Olivadoti)1:53
- 9. Landsighting (Grieg)3:08
- 10. University Of Arizona March (DeLuca)1:48
- 11. American Patrol (Meacham)2:08
- 12. Auld Lang Syne (Arr. King)1:20

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... AND MORE BEARS

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Alle Menschen
sind Ausländer.
Fast überall.

NATIONAL SYMPHONIC BAND EMBLEM OF FREEDOM VOL. 3

Karl L. King wrote the stirring *Emblem Of Freedom* during his career as a circus bandmaster. To him, the people from every walk of life that gathered under the Big Top, represented the very essence of freedom – the right to pick and enjoy an entertainment medium that itself is noted for fancy-free activities. The vigorous gusto with which the march is performed is reminiscent of the circus atmosphere, but its long association with national events has made it a patriotic favorite. With the *Emblem Of Freedom* as a pace-setter, the National Symphonic Band, directed by Roy W. Baker, presents a spirited brace of tunes, representing a cross-section of march music in America.

Freedom's emblem embraces a variety of musical entries – the college football spectacle, the pageantry of a military parade, the romantic concert pieces and the ingenious novelty tunes. Martial airs are soundly depicted by John Philip Sousa's *The Rifle Regiment* and Joseph Olivadoti's *Legionnaires On Parade*. The former introduces a musical picture of a snappy dress parade with all its maneuvers, while the latter typifies the spirit of the annual, national Legion marches. *American Patrol*, usually classified as a military march dedicated to the Coast guard and Border Patrol, shines forth here in a special novelty interpretation.



The collegiate picture is enthusiastically illuminated by four entries. *Co-eds On Parade* pays tribute to the brilliant displays of pageantry associated with half-time celebrations on the gridiron. Then there are dynamic salutes to the crimson and blue Jayhawkers of the *University Of Kansas* and the red and blue uniformed Wildcats reflected in the *University Of Arizona March*. Moving further west, *The Coast Pacific* honors the many schools along the Pacific shore. For pace-changing romance, there are the descriptive *Landsighting* by Edvard Grieg and the Karl L. King serenade, *A Moonlight Melody*, and finally for a novel marching band ingredient, the hearty Scottish congeniality of the skirling Scottish Pipers and the traditional *Auld Lang Syne*.

ORIGINAL LINER NOTES



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For the very first time you now can acquire – exclusively through ...AND MORE BEARS – the PT Master Recording catalog, formerly known as 'SESAC Transcribed Library'. Extensive parts of this catalog will be available worldwide for downloading through the regular channels and platforms, as well as CD-on-demand albums.

The most important point for music lovers and collectors is the material's exclusiveness: the music was unavailable elsewhere.

The musicians and band-leaders were given studio time to record exclusive sessions of extra songs. Successful artists liked SESAC because it meant some extra money. From the very beginning, the repertoire was only available on a loan basis for radio stations – every month the stations were given 40 cm transcription discs (later LP-sized discs) that were delivered with complete text information for the radio presenters. For DJs, SESAC transcriptions meant interesting and rare material for their audiences. And the sound quality is brilliant, as the recordings took place in some of America's best studios, and outstanding arrangers worked on these sessions.

These recordings were initially produced for SESAC, America's second-oldest copyright society. The library was active from the late 1940s until the early '80s. The rights to the recordings were owned exclusively by the heirs of the SESAC founder and, with a few exceptions, have never been used for vinyl recordings... much less CD.

Highlights of the catalogue include:

- A catalog of more than 7500 songs;
- Exclusive recordings from jazz giants such as Count Basie, Duke Ellington, Woody Herman and many others;
- Ace session musicians and supporting players who were stars in their own right like Alice Coltrane, Nat Adderly, Thad Jones, Kai Winding, Si Zentner, Gary Burton, Andy Williams, Eric Dolphy, Zoot Sims and many, many more;
- Rare and sought after session recordings with Chet Atkins, The Jordanaires, Anita Kerr, Richard Maltby, Tony Mottola, Nathaniel Shilkret, The Stamps Baxter Men, The Statesmen, Webb Pierce and Faron Young;
- Extensive classical repertoire with symphony orchestras.
- 1950s material in categories like Swing, Lounge, Country, Folk, Barbershop, Choir, Cowboy Music, Southern Gospel, Hawaiian, Latin, Marching Bands, Polkas among others.

Go to www.and-more-bears.de to explore the full catalogue and see the latest additions