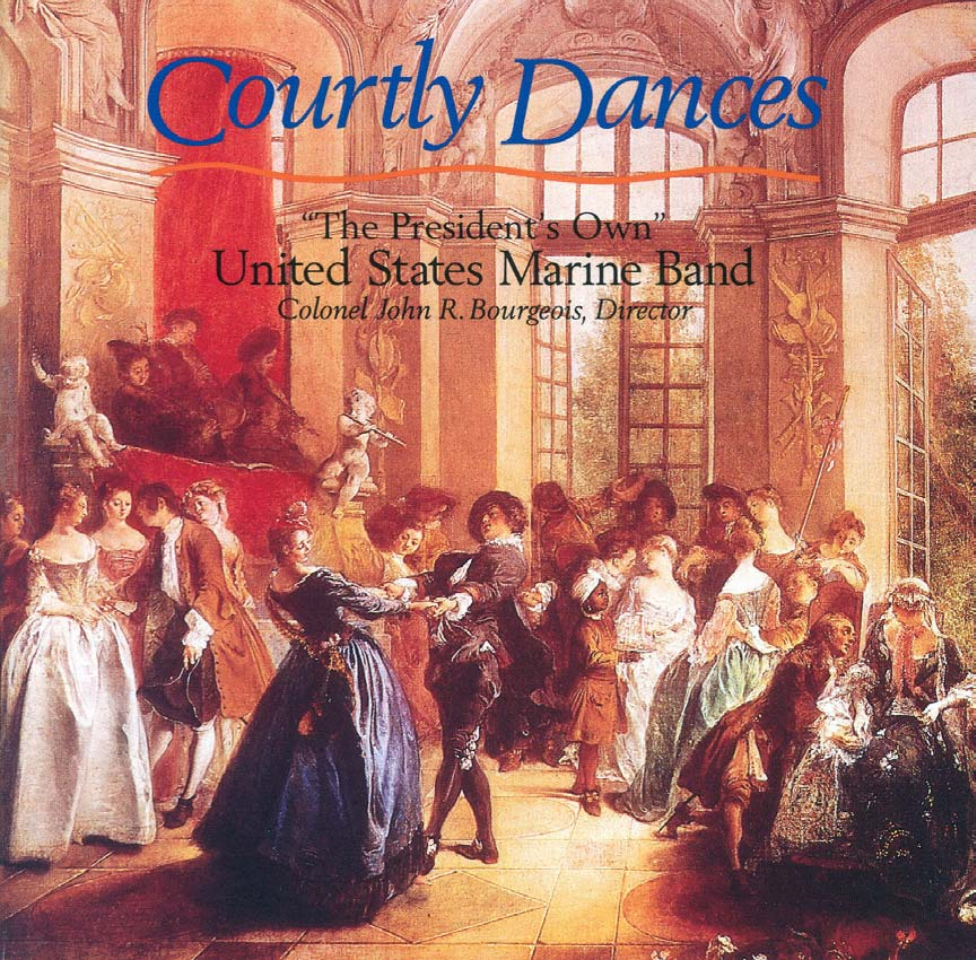


# Courtly Dances

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"The President's Own"  
United States Marine Band  
*Colonel John R. Bourgeois, Director*



# Courtly Dances

## *Three Dances from The Bartered Bride*

Bedřich Smetana

1. Polka 2. Furiant

3. Dance of the Comedians

(b. Litomyšl, Bohemia, 1824 -

d. Prague, Czechoslovakia, 1884)

**S**metana is considered the founder of the Czech school of composition, and the nation's foremost composer for musical theater. He was the 11th child, the first son to survive infancy, of an assistant brewmaster in service to another brewmaster who was an amateur violinist and Smetana's first music teacher. The father had reservations about a career in music but allowed the boy's violin lessons and even piano lessons. The progress must have been swift, as his first public appearance was reported to have been at age 6.

Bedřich studied with a local organist (town organists being the resident music teachers in many areas) and entered the Classical Grammar School in Prague in 1839, where he studied piano with Jan Batka. He continued musical

studies throughout school, and later studied piano and music theory with Kittl, director of the Prague Conservatory. In order to help Smetana pay for lessons, Kittl recommended him as a music teacher to the family of Count Leopold Thun. Smetana took this position in January 1844, and for almost 4 years used this income to finance his musical education. His determination was great. He wrote in his diary: "By the grace of God and with His help I shall one day be a Liszt in technique and a Mozart in composition."

A planned tour as a concert pianist fell on financial problems and was cancelled.

In 1848, Smetana established his own successful piano school and in August 1849, married Katerina Kolářová. The following year, he became the court pianist to the abdicated Emperor Ferdinand, who was then living in Prague. He had his first composition published in 1851 with the assistance of Franz Liszt, but the death of his children and his wife's poor health affected him greatly.

In 1856 he went to





Sweden to become a piano teacher. He opened a successful piano school in Göteborg, and became active as a choral conductor. His wife joined him in 1857, but the cold climate made her condition worse. In 1859 he decided they should return to Prague, but his wife did not survive the trip and died en route in Dresden. Devastated, Smetana returned to Göteborg. He remarried in 1860 but was never happy. That same year, Austria granted political autonomy to Bohemia and there was a strong move to establish a national theater. Smetana returned to Prague hoping to be part of this new movement, but could not resolve problems with the management of the national theater. Instead, he made his living by teaching, conducting, and writing music criticism.

He was named conductor of the Provisional Theater in 1866 and resolved to raise the standards, producing several operas with varying degrees of success. By 1874 his health had begun to decline due to syphilis, and was nearly deaf as a result. Ironically, during this period (1874-79) he composed his masterpiece *Má Vlast* (My Country), which remains his most popular work. He was eventually committed to an asylum where his mood ranged between hallucinatory episodes and uncontrolled rage. At his death in 1884, the entire nation expressed a profound sense of loss.

*The Bartered Bride* (Prodaná nevěsta - literally "the fiancée [who was] sold") is generally considered "the foundation on which Bohemian national music rests securely." Another source comments: "a true Czech spirit ... seems to emerge from the score, with its melodiousness reminiscent of an 18th century pastoral." It is one of his eight operas (one was incomplete) and the one of which he was the most proud. Smetana once observed that he wrote *The Bartered Bride* "not out of vanity but for spite, because I was accused after *The Brandenburger*s of being a Wagnerian who was incapable of writing anything lighter."

Smetana began *The Bartered Bride* in May 1863, and completed it in March 1866. In its first form, it was presented as a play in two acts by Karel Sabina with incidental music by Smetana. When it premiered in May 1866, war between Prussia and Austria was imminent. This fact, combined with a weak production, led to an initially poor reception. When it was revived in October of that year, audiences responded more favorably.

This began a series of revisions and changes which improved the entire production, and which included the three dances. When it was produced again in January 1869, Smetana added the Polka to begin Act Two. In the June 1869, "third version," the opera was divided into three acts;

Smetana moved the Polka to the end of Act One, added a newly composed Furiant, and the new Dance of the Comedians was added to Act Three. And in the final version of September 1870, the spoken dialogue was replaced with recitative.

All three dances are strongly folk inspired. The Polka is a favorite Bohemian dance which gives an exciting finish to the first act as townspeople celebrate during a holiday festival in the village square. The Furiant is a fiery peasant dance with complex rhythms used in the second act where villagers perform the dance in a local inn. The Dance of the Comedians (Skočná) appears in the third act when a circus troupe appears in the village square and entertains local villagers. The transcription for band is by the 24th Director of the Marine Band, Lieutenant Colonel Jack Kline.

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### "Pasquinade"

Louis Moreau Gottschalk

(b. New Orleans, Louisiana, 1829 -  
d. Tijuca, near Rio de Janeiro, 1869)

**L**ouis Moreau Gottschalk was the first of eight children, the son of an English businessman and a mother of Creole descent. By age 4 he began studies with Félix Miolan, concertmaster of the

Opera Orchestra, and with François Letellier, the organist at St. Louis Cathedral. It was Letellier who suggested that Gottschalk be sent for advanced study in Paris, where he studied piano with Sir Charles Hallé and Camille Stamaty, and also studied composition with Hector Berlioz. Interestingly, Gottschalk was once refused an audition for the Paris Conservatoire by the head of the piano department, Pierre Zimmerman, because of Zimmerman's intense dislike of Americans.

On April 2, 1845, Gottschalk gave a recital at the Salle Pleyel and was noticed by the great Polish pianist and composer Frédéric Chopin, who predicted that Gottschalk would one day become "the king of pianists." From 1846-47, Gottschalk appeared in concerts with Berlioz at the Italian Opera House and by the end of that decade, was on his way to realizing Chopin's prediction. In 1849 he began to introduce his "Creole" compositions to Paris (including *Bamboula* and *La Savane*) and these took the city by storm.

He presented concerts in France and Switzerland in 1850 and, in 1851, appeared in Madrid at the invitation of the Queen, where he was awarded the "Order of Isabella" for his brilliant virtuosity. He was one of the great pianists of the century, and one of the most flamboyant. He developed what he called "monster concerts" (in refer-

ence to their size) modeled on those of French composer-conductor-impresario Jullien, and once wrote a symphony for 10 pianos. His operatic transcriptions were among the trademarks of his repertoire, and he both performed them and conducted them with massed pianos. One documented performance found Gottschalk conducting 56 pianists in his transcription of the Grand March from Richard Wagner's *Tannhäuser*.

The United States beckoned, and he returned to give concerts in New York City in 1853. Over the next 3 years he travelled extensively in the United States, Cuba, and Canada. In the winter season of 1855-56, Gottschalk gave 80 concerts in New York City alone. In 1859 he performed in St. Pierre and Martinique and settled in the West Indies, where he began writing works based on indigenous music of this region. Some of his compositions were published under pseudonyms, including Steven Octaves, Oscar Litti, and Paul Ernest.

His most famous orchestral work, *La Nuit des tropiques* (A Night in the Tropics) was introduced in Havana in February 1861. He continued concerts in America from 1862-65, and played over 1,000 concerts in the north and west. Regrettably, he became embroiled in a scandal in 1865 involving a teenage girl from the Oakland Female Seminary. The actual infraction seems to have been little

more than keeping the girl out well past her curfew, however the public and press presented this event as a scandal of major proportions. Newspaper articles were laden with innuendo and inflammatory language. Gottschalk was forced to flee to South America, where he performed in Panama, Peru, Chile, and Uruguay. He never returned to the United States. His last months were spent in Rio, where he collapsed on stage on November 25, 1869, after a dramatic performance of a work entitled *Morte!! (She is Dead!!)*. He died within a month and was buried there, although his remains were exhumed in 1870 and reinterred in Brooklyn, New York.

*"Pasquinade" (The Clown)*, Opus 59, described as a "caprice" for piano, was one of Gottschalk's most popular works. He performed it in Philadelphia and across the nation in his extensive United States tours during the Civil War period, however the work was not published until 1870, the year after his death.

The significance of these dates is monumental, for recent research has determined that Gottschalk may have "invented" ragtime music in the United States. *"Pasquinade"* was first performed in 1863, 5 years before Scott Joplin was born and 36 years before the publication of "Maple Leaf Rag," which had been credited with starting the ragtime craze.

The same month "Maple Leaf Rag" was published, New Orleans insurance man and Gottschalk-devotee, William H. Hawes, approached Gottschalk's sister, Clara Gottschalk Peterson, and showed examples of how her brother had in fact used "ragtime" rhythms in his music.

While Joplin and others may have received more credit at the time for the development of "ragtime" music, some scholars knew and recognized Gottschalk's influence. In an article entitled "Rag Time" as Old as the Hills," author W.O. Eschwege wrote: "'Rag Time' sympathized singularly with [Gottschalk's] idiosyncrasies as a composer, as indicated clearly in every bar of his Pasquinade, a composition deemed by leading pianists of the present day to be worthy to be included in programs of a high order. The measures [are] fairly dense with wild, constant, changes of rhythm which constitute the foundation of what we are pleased to call 'rag time,' probably a contraction of 'ragged time.'" The explanation for Gottschalk's influence on Joplin and other early ragtime composers is perhaps explained by their exposure to classical piano repertoire in their early training. Gottschalk's immense popularity as a composer and piano virtuoso make it nearly impossible that Joplin and his contemporaries could have escaped exposure to and the influence of Gottschalk's rhythmic invention.

Gottschalk biographer, S. Frederick Starr, calls *"Pasquinade"* "a published salon piece of great elegance and wit that gains depth thanks to unexpected shifts in tonality and mood." He further documents that John Philip Sousa performed Gottschalk's "March de nuit" in his own transcription, apparently prepared during the Sousa Band's 2-month engagement at the 1893 St. Louis Exposition. That Sousa performed this music in an area later identified with Joplin leads to additional speculation about the predominance of Gottschalk's music in the culture of the time.

The band transcription of *"Pasquinade"* performed on this recording was prepared by Erik Leidzén.

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### *Fackeltanz No. 1 in B-flat*

Giacomo Meyerbeer

(b. Vogelsdorf, Germany, 1791 -  
d. Paris, France, 1864)

**G**iacomo Meyerbeer was born Jakob Liebmann Beer, the son of a prosperous Jewish family of merchants. The name change would come in his adult life, first adding "Meyer" to his surname as the result of having inherited a fortune from a wealthy relative named "Meyer," and then changing his first name for professional



purposes, in part to cater to the public fancy with Italian musicians.

He began piano studies with Franz Lauska, who was also teacher to the royal princes, and later received instruction from composer Muzio Clementi. He made his public debut in Berlin at age 11 and went on to study composition with Zelter and B.A. Weber. He moved to Darmstadt to continue his education with Abbé Vogler, where he remained until 1811. He became associated with fellow students, one of whom was Carl Maria von Weber, who formed the "Harmonischer Verein," a group whose members wrote reviews of each others' performances under creative pseudonyms.

His first stage work was the ballet-pantomime *Der Fischer und das Milchmädchen* yet neither this nor his first few operas were successful. In 1813 he was named Court composer to the Grand Duke of Hesse, in 1814 he went to Paris, and in 1815 to London. His success as a pianist was considerable and he gave thought to making a career as a recitalist and soloist, however composition was his true calling.

In 1816 he went to Italy for the first time, and began in earnest to focus on dramatic composition. The success in 1825 of *Il Crociato in Egitto* led to a production in London, followed by one in Paris and as a result he became famous throughout

Europe. He married his cousin, Minna Mosson, in 1826 and the couple had two children although both died in infancy.

During one trip to Paris, he met the librettist Eugène Scribe, with whom he would establish a long relationship. In 1827 they collaborated on *Robert le diable* which was produced at the Paris Opera in November 1831, and which established Meyerbeer as one of the leading composers of French grand opera. The success of this opera eclipsed anything Meyerbeer had even dreamed. In a review published in the *Revue musicale*, François-Joseph Fétis wrote: "The score of *Robert le diable* is not just M. Meyerbeer's masterpiece; it is a work remarkable in the history of art .... it incontestably places M. Meyerbeer at the head of the German school and makes him its chief."

Meyerbeer composed 17 operas, including *Les Huguenots*, *L'Africaine*, and his other triumph, *Le Prophète*. He received numerous honors and awards, from the Chevalier of the Légion d'Honneur, to membership in the Senate Prussian Academy of Arts, to appointment as the first German commander of the Légion d'Honneur. In 1839 the young Richard Wagner asked Meyerbeer for assistance, and Meyerbeer responded generously with money and professional recommendations. Regrettably, Wagner later turned on

Meyerbeer and berated him in public to the degree that he was forced to distance himself from the ungrateful Wagner.

In 1842 he was named Prussian Generalmusikdirector, a post which had previously been held by Gaspare Spontini. Due to problems with the administration of the Royal Opera, Meyerbeer was dismissed from this post in 1848, although he retained his position as music director for the Royal Court. Eugène Scribe, the librettist, died in 1861 and Meyerbeer had no choice but to try to complete *L'Africaine*, which was being resurrected at the time. Although it took 3 years to complete, Meyerbeer died just before the premiere. His body was taken to Berlin where he was buried.

The *Fackeltanz No. 1 in B-flat* is one of four such "Torch Dances" composed by Meyerbeer. These grandiose, ceremonial pieces were all composed for weddings of members of the Prussian Royal family, the first in 1844 for the Princess Marie. Historically, the Fackeltanz is an ancient ceremonial dance, actually more of a stately processional, used for a torchlight procession (reminiscent of medieval tournaments) as part of royal wedding custom. Friedrich von Flotow and Gaspare Spontini also composed similar "Torch Dances," in all

probability for similar royal occasions. A distinctive feature of Meyerbeer's four Fackeltänze is that while Meyerbeer composed them for piano, they were all intended for wind and percussion instruments, making them among the earliest examples of large-scale wind compositions. The choice of wind instruments was natural for a processional, not to mention enormous developments made in Prussian military bands under Wilhelm Wieprecht, command-



der of all Prussian bands, who scored Meyerbeer's music for winds and was deeply involved in the development of valved brass instruments. Meyerbeer had great respect for Wieprecht's abilities, as did Hector Berlioz, who documented

in his memoirs a command performance before the Crown Prince of Prussia at which time Wieprecht's band performed one of the Fackeltanz compositions of Meyerbeer.

Berlioz wrote: "As for the military bands ... they are regiments of musicians, rather than musicians of regiments. The Crown Prince of Prussia, anticipating my desire to hear his musical troops and study them at my leisure, kindly invited me to a matinee organized at his house and gave

orders to Wieprecht accordingly .... Afterwards came a brilliant and chivalric piece ... written by Meyerbeer for the Court festivals under the title of *Torchlight Dance*, in which there is a long trill on the D, kept up through 16 bars by 18 cylinder trumpets, doing it as rapidly as the clarinets could have done."

Band historian and scholar, Dr. David Whitwell, has provided a description of the court dance as recounted in a Boston newspaper of January 14, 1854: "The *Marche aux flambeaux* was composed by Meyerbeer on the occasion of the betrothing of a princess of Prussia. The composition of this kind of morceau belongs to a ceremony of the middle ages, and is still observed in the German Courts. On the day of the betrothing of a prince or princess royal, it is the custom for each of the betrothed, with a torch in hand, to make the tour of the salon several times, and to pass before the sovereign; the prince giving his hand to a lady, and the princess hers to a gentleman of the Court. All the guests follow the betrothed, who change partners each time until all present have walked around the room with them. The march is always written in 3-4 time. It is a slow movement in the style of a polonaise, and is scored for military band."

### *Sunflower Slow Drag*

Scott Joplin and Scott Hayden

(Joplin b. near Marshall, Texas, 1868 -

d. New York, New York, 1917)

(Hayden b. Sedalia, Missouri, 1882 -

d. Chicago, Illinois, 1915)

Scott Joplin, acclaimed in his lifetime as the "King of Ragtime," learned piano at home in his boyhood hometown of Texarkana, Texas. After his abilities began to develop, he studied in earnest with a local German music teacher. He moved to Chicago in 1893 and while there organized his first band. They played on the outskirts of the mammoth World's Columbian Exposition which, incidentally, was the first major engagement of John Philip Sousa and his new civilian concert band (formed after leaving the United States Marine Band in late 1892). While there is no documentation of a meeting between the "King of Ragtime" and "The March King," the acclaim and curiosity about Sousa's new band make it likely that Joplin heard the Sousa Band during the Exposition.

In 1896 Joplin moved to Sedalia, Missouri, and studied at the George R. Smith College for Negroes. His first success as a ragtime composer came with "Maple Leaf Rag" in 1899, which sold so well that Joplin

was subsequently able to move to St. Louis and devote himself to composition. He moved to New York City in 1907, and continued his career as a composer and teacher. One of the methods by which Joplin's music became known was through early cylinder recordings. The Marine Band was part of this process, having made the first known recording of "Maple Leaf Rag" in 1906.

Joplin remains one of America's most famous black composers, and his ragtime compositions are considered masterpieces of the genre. He composed about 50 piano "rags," and it is with this form that he achieved his greatest success, although he did compose larger works. In 1911 he completed his opera "*Treemonisha*" (revised 1911-1915) and 8 years earlier had completed an opera "*A Guest of Honor*," but the only extant copy was lost on its way to the Copyright Office in Washington. One of his last projects was a symphony based on ragtime music, but it was never completed.

Joplin contracted syphilis in his later years and suffered terribly. He eventually went insane and died in pathetic condition at a state hospital. This notwithstanding, his musical reputation endures. Joplin was recognized posthumously by the Pulitzer Prize Committee in 1976, and his compositions continue to stir both the spirit and the feet.

Scott Hayden was Joplin's friend and student. They probably met when Joplin

lived in Sedalia, Missouri, however Hayden earned his own reputation as a fine pianist, singer, composer, and arranger through his work in St. Louis music clubs. Joplin married Hayden's cousin, and he and Hayden collaborated on *Sunflower Slow Drag*. Strangely, in his later years, Hayden left music behind. The last year of his life he worked as an elevator operator at Chicago's Cook County Hospital and died at the age of 33 of tuberculosis.

*Sunflower Slow Drag* has been described as "one of the most captivatingly melodious of all ragtime pieces." It was completed in Sedalia before Joplin married Belle Hayden and they moved to St. Louis. John Stark, Joplin's publisher, wrote: "This piece came to light during the high temperature of Scott Joplin's courtship, and while he was touching the ground only in the highest places, his geese were all swans, and Mississippi water tasted like honey dew .... If ever there was a song without words, this is the article; hold your ear to the ground while someone plays it, and you can hear Scott Joplin's heart beat."

Joplin actually helped Hayden complete this work, supplying at least one theme and the introduction. The trio is generally acknowledged to be Joplin's work. The work was published in 1901. The arrangement performed on this recording was prepared by Colonel John Bourgeois.



*The Courtly Dances from Gloriana,*  
Op. 53a - Benjamin Britten  
(b. Lowestoft, Suffolk, England, 1913 -  
d. Aldeburgh, England, 1976)

(for Britten biographical information,  
see notes on *Matinées musicales*)

Among the characteristic features of many of Britten's compositions is the combining of "old and new" and, in his operatic works, the use of orchestral interludes which not only serve to link the dramatic action but also function well as independent orchestral pieces. *The Courtly Dances from Gloriana* are one such example.

*Gloriana* was commissioned by the Royal Opera House, Covent Garden, for the Coronation of Queen Elizabeth II. The opera is in three acts, and the text is by William Plomer, based upon *Elizabeth and Essex* (1928) by Lytton Strachey. It was dedicated "by gracious permission to Her Majesty Queen Elizabeth II in honour of whose coronation it was composed" and was premiered at Covent Garden on June 8, 1953.

The story concerns



the later years of the reign of Queen Elizabeth I and her relationship with Robert Devereux, the Earl of Essex. Following a protracted course of Royal approvals, Britten began work on the opera in May 1952, and worked determinedly to complete the score by March 1953. The portrayal of Elizabeth I was not entirely flattering and some thought it inappropriate, yet *Gloriana* has been revived and has benefited from modern video and audio recordings.

*The Courtly Dances* are drawn from throughout the opera, primarily Act II. Author Arnold Whittall wrote: "Britten's imaginative use of allusions to Elizabethan dances and lute songs to create not only local colour but also a sense of ironic distance from the 20th century is one of *Gloriana*'s great strengths." The prominent use of wind instruments in the orchestral suite, Opus 53a, is reminiscent of the predominance of winds and percussion in the original Elizabethan dance music, and makes this an effective subject for the band transcription prepared by Jan Bach. The Suite is in seven continuous movements, entitled: 1. March, 2. Coranto, 3. Pavane, 4. Morris Dance, 5. Galliard, 6. Lavolta, 7. March.

*Infernal Dance of Kastchei from The Firebird* - Igor Stravinsky  
(b. Oranienbaum, Russia, 1882 -  
d. New York, New York, 1971)

Stravinsky has been called "one of the supreme masters of 20th century music," and as the century comes to a close, his music continues to fascinate and amaze conductors, performers, and audiences. His accomplishments viewed in retrospect are almost frightening in their brilliance and musical vision.

This complex man's mind comprehended what others still struggle to grasp. He once wrote: "Music is far closer to mathematics than to literature—not perhaps to mathematics itself, but certainly to something like mathematical thinking and mathematical relationships." On another occasion, he wrote: "My music is best understood by children and animals," perhaps implying that analysis was not a prerequisite for appreciating his music.

Igor Stravinsky was the son of a famous singer, the leading operatic bass at the Imperial Opera House in St. Petersburg. Young Igor often attended rehearsals and performances with his father, and received an introduction to Russian operatic tradition. He studied piano with Alexandra

Snvetkova and with Leokadia Kashperova (a pupil of Anton Rubinstein), however in later life he was intensely critical of his early teachers. His studies included music theory but he never entered a music school or conservatory, nor did he ever earn an academic degree in music.

In 1901 he enrolled in St. Petersburg University for legal studies, but did not graduate. While there, he met both sons of the great Russian composer Nicolai Rimsky-Korsakov. This led to an introduction to the father and invitations to attend musical events in the Rimsky-Korsakov home. As a result of this relationship, Stravinsky studied orchestration with Rimsky-Korsakov from 1905 until 1908, the year of the elder composer's death.

Stravinsky's big break came through Russian impresario Serge Diaghilev, head of the famous Ballets Russes. Diaghilev attended St. Petersburg concerts in the winter of 1909 at which two Stravinsky compositions, "Scherzo fantastique" and "Fireworks" were conducted by Alexander Siloti. Stravinsky orchestrated two selections from *Les Sylphides* for a 1909 production of the Ballets Russes, and the impressions left from these two events put him in a very favorable position for what came next.

Diaghilev and choreographer Mikhail Fokine decided to produce a ballet for their Paris season based upon the

Russian legend of The Firebird. Fokine wanted the famous Russian composer (and his former harmony professor) Anatol Liadov to write the musical score, in part because Liadov had previously composed several works based on fairy tales. Liadov agreed to compose the score, but delayed in doing any work on it to the point that Diaghilev and Fokine, frantic for a solution, asked the 27-year-old Stravinsky to take on the project. Stravinsky had already begun composing his opera *The Nightingale* by this point, but interrupted it to take on *Firebird* and started work in November 1909.

He completed the score May 18, 1910, and dedicated it "to my dear friend Andrey Rimsky-Korsakov." The ballet was first staged in Paris on June 25, 1910, with the orchestra under the direction of Gabriel Pierné, and the result was a resounding success. Fellow Russian composer Sergei Rachmaninoff said: "Lord, how much more than genius this is—it is real Russia!" and after the first performance, French composer Claude Debussy was brought to the stage of the Paris Opera where he was among the first to congratulate Stravinsky.

The popularity of the new score led Stravinsky to prepare orchestral suites from the ballet which could be used for concert performance. Over time, he prepared three different versions: the 1911 original version, the 1919 version with reduced orchestration

(believing the 1911 version to be "wastefully large"), and the final version in 1945. Following *The Firebird*, Stravinsky went on to even greater triumphs with his ballets *Pétrouchka* (1911) and the revolutionary *Le Sacre du printemps* (1913), which turned the music world upside down and caused a riot at its premiere.

Even so, it is *The Firebird* which remains Stravinsky's most popular work, a fact which annoyed Stravinsky when his musical style had developed beyond the quasi-romantic approach so heavily influenced by Rimsky-Korsakov. Stravinsky frequently said: "The critics have always misunderstood me" and bridled at the suggestion that he return to the compositional style of *Firebird*, dismissing it as "that great audience lollipop." Whether or not critics truly understood Stravinsky is a matter of debate; the fact that *Firebird* remains a masterpiece and his first great triumph is not.

The central character of the Infernal Dance is the evil Kastchei, a legendary Russian monster, variously described as "a grotesque half-serpent, half-man," "an embodiment of the Evil One," "a green-taloned monster," and "one of the most fearsome ogres in Russian folklore." To frame the action of the Infernal Dance, it is necessary to give a synopsis of the preceding action.

While on a hunting expedition, Ivan Tsarevitch wanders into an enchanted forest surrounding the castle of the wizard Kastchei. He sees a magic tree laden with golden fruit. A brilliant bird (The Firebird) lights on the tree and Ivan manages to capture it, but The Firebird begs to be set free. Ivan relents and, in return, is rewarded with one of The Firebird's golden feathers and the promise to come to Ivan's aid if ever he is needed. After observing a dance by a group of princesses, Ivan dares to open the gates of Kastchei's castle and it is here that the Infernal Dance begins. Monsters, demons, and ghouls of all types pour from the gates and try to torment Ivan. The evil Kastchei appears and tries to cast a spell upon Ivan which would turn him into stone, but Ivan protects himself by waving the magical golden feather he was given earlier. The Firebird appears and leads the band of demons in a frenzied dance which culminates suddenly and dramatically with them collapsing to the ground en masse. The music of the Infernal Dance is a foretaste of the primitive, driving elements which would culminate in *Le Sacre du printemps* 3 years later. The transcription for band was prepared by the Marine Band's former Chief Arranger, Thomas Knox.

### "Country Gardens"

Percy Aldridge Grainger

(b. Melbourne, Australia, 1882 -  
d. White Plains, New York, 1961)

**T**he charismatic, quirky, brilliant character of Percy Grainger is not likely to be recreated. A genius by any measure, Grainger was a piano virtuoso, a major force in the collection and preservation of folk songs, a composer of considerable gifts, and a visionary whose early experiments in electronic music pushed the limits of tonality and rhythm beyond any known system. The tragedy is that even the best technology of his time was no equal for his inner music. Had he lived a mere 10-20 years later, he may have realized this music in its final form.

Grainger received early musical training from his mother, Rose, and she would prove the dominant (some would say Oedipal) influence on his life until her death by suicide in 1922. Nothing about Grainger's life was ordinary.

To advance his musical training, his mother took him to Germany in 1894, where he studied piano in Frankfurt with several teachers including composer Ferruccio Busoni. Grainger's training in composition was an exercise in frustration,



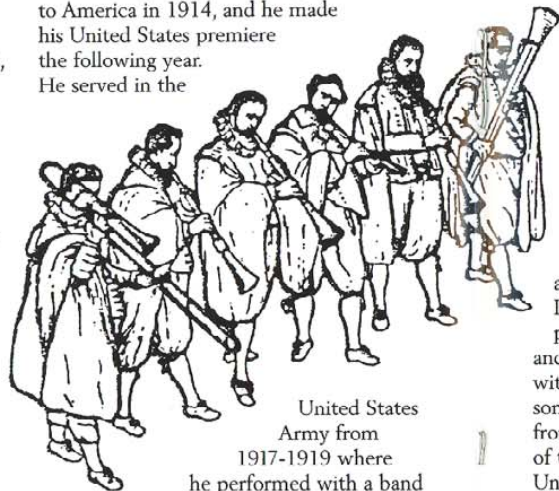
as his talent and individuality were already straining the limits of the proper and conventional training considered so indispensable to young composers.

Grainger began his concert career in England in 1901, and later toured both South Africa and his native Australia. His boyish good looks and charm made him a favorite of the drawing room recital circuit, but it was a role he despised. In 1905 he joined the English Folk Song Society and became very involved in the transcription and preservation of British folk songs. In 1906, he introduced the use of the wax cylinder phonograph to collect folk songs in rural England by having older members of a community bellow traditional folk songs into the horn of the machine. Upon rehearsing the recorded performance, one aged singer commented: "E sings it almost as good as me." With backpack and phonograph, Grainger collected over 500 folk songs, some of which still exist in cylinder form.

In 1906, he met Norwegian composer Edvard Grieg, who had enormous respect for Grainger's musical abilities and considered Percy the foremost exponent of his famous A minor Piano Concerto. Grieg also felt that Grainger possessed a rare gift for the interpretation of folk music, and once declared that Grainger displayed more intuitive understanding of Norwegian

folk music upon sight reading it than did Norwegian performers. Percy met his other great mentor in 1907 in British composer Frederick Delius, with whom he became lifelong friends.

Percy and Rose Grainger moved to America in 1914, and he made his United States premiere the following year. He served in the



United States  
Army from  
1917-1919 where

he performed with a band (on soprano saxophone) and was drafted into performing as a pianist for countless war bond drives, rallies, and other public events. It was during this time that Grainger experimented with and developed much of his affinity for wind instruments.

He received American citizenship in 1918, and moved to his permanent home in White Plains, New York, in 1921. Following his mother's suicide, he struggled to regain balance and eventually did so.

In 1928, Percy married Swedish poet and artist Ella Viola Ström, whose strength reminded him of his mother, and whose androgynous, Nordic features fit a bizarre combination of criteria best discussed by a panel of psychologists, sociologists, and daytime talk show hosts.

Concerned about his legacy, he established the Grainger Museum in Melbourne in 1938 to serve as a repository of some of his artifacts and as an ethnomusicological research center. In his later years, he eschewed concert performance in favor of his composition and experiments in "free music." His contact with academia was limited to teaching some classes at Chicago Musical College from 1919-1931, and serving as chairman of the music department of New York University from 1932-33. Teaching would not be his ideal forum, although he did take selected private students from time to time.

A lifelong health enthusiast, he devoted himself to vigorous exercise and vegetarianism (or "meat-shun-ment" as he would have expressed it). In spite of his macrobiotic diet and seemingly invincible

physical condition, he contracted cancer and died from it in 1961.

In 1918, Grainger wrote to Cecil Sharp about a new folk song setting he had prepared. During one of his Liberty Loan concerts, Percy had improvised on one of Sharp's Morris dance tunes called "**Country Gardens** - a Handkerchief Dance." The term "Morris" dance refers to several dance forms including processional dance, sword dance, and mummers, but is primarily used to refer to the "Whitsun Morris," a vigorous dance usually performed with six men (three on each side) who hold white handkerchiefs in each hand. The designation "Morris" is an adaptation of the word "Moorish," so called because dancers sometimes blackened their faces to create an impression of anonymity in ritual drama. These dances have their roots in traditional folk dances and 17th century court entertainments.

Percy's version of "**Country Gardens**" proved so popular that he decided to commit it to paper, and presented it as a birthday gift to his mother in 1918. As with his other folk song settings, it was "lovingly and reverently dedicated to the memory of Edvard Grieg." Grainger wanted Cecil Sharp to receive half of all royalties for having provided him with the original tune, and also for having encouraged him during his early days of folk song collecting. For some reason, Sharp refused the offer of

shared royalties, an unfortunate move since "*Country Gardens*" sold 27,000 copies a year in the United States and Canada, and broke all sales records for many years. Sharp died before he could reconsider the offer of royalties but his colleague, Dr. Maud Karpeles, eventually accepted the money on Sharp's behalf and used it to finance the publication of Sharp's collection of *English Folk Songs of the Southern Appalachian Mountains*.

During his active life Grainger composed, set, and arranged over 400 works. Nicolas Slonimsky wrote: "... he made a determined effort to re-create in art music the free flow of instinctive songs of the people." While a true statement, Grainger's reputation as a "light music" composer belies his musical sophistication and his highly advanced musical theories, which were anything but "light." Percy once wrote: "My life has been one of kicking out into space, while the world around me is dying of 'good taste'."

"*Country Gardens*" made Percy Grainger a household name but would prove a painful thorn in the flesh for the rest of his life. To the man who had written "All great music is painful" and "Happy music is inferior music," one can only imagine his opinion of music which was both happy and incredibly popular. Grainger called "*Country Gardens*" one of "my frip-

peries." His biographer, John Bird, observed that while these compositions allowed Grainger's music to appeal to a wider, relatively unsophisticated audience, Percy looked upon them in his later years with shame. He cynically said that he had written it only to make money and once addressed an audience saying: "The typical English country garden is not often used to grow flowers in; it is more likely to be a vegetable plot. So you can think of turnsips as I play it."

Regardless of Grainger's reservations and outright animosity toward this selection, John Philip Sousa knew a good tune when he heard it and decided to feature it in concerts with his own band. Sousa admired Grainger's compositions. He programmed them regularly, and he maintained a friendship with Grainger. Sousa's arrangement for band was completed on March 27, 1923, in New York.

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***Matinées musicales (after Rossini),  
Op. 24 - Benjamin Britten***  
(b. Lowestoft, Suffolk, England, 1913 -  
d. Aldeburgh, England, 1976)

**E**dward Benjamin Britten was born into fairly comfortable surroundings. His father was an orthodontist (a boon for

any parent) and his mother an amateur singer. As a child, he played piano and improvised, reportedly producing his first composition at age 5. In later years, he commented: "I remember the very first time I tried [composing]; the result looked rather like the Forth Bridge." His piano lessons were later augmented by viola lessons with Audrey Alston.

Britten participated in the 1924 Norwich Festival and while there came to the attention of composer Frank Bridge, who later took the 13-year-old Britten as a student. In 1930, he received a scholarship to the Royal College of Music in London, where he studied until 1933, receiving piano lessons with Arthur Benjamin and Harold Samuel; and composition studies with John Ireland, an experience which Britten found less stimulating than his work with Frank Bridge. In 1934, Britten was given the opportunity to study composition in Vienna with Alban Berg but rejected the offer.

During the following few years, he became associated with theater and movies



and began composing film scores. From 1935-1939, he composed scores for 16 film documentaries, including a number for the General Post Office. While working for the GPO Film Unit, he met W.H. Auden, with whom he later collaborated on song cycles and the opera *Paul Bunyan*. His stint as a film composer also developed his considerable skills for instrumental writing, all of which would greatly contribute to his future success.

Britten's first public success as a composer came in 1937, when his *Variations on a Theme of Frank Bridge* was performed at the Salzburg Festival to the acclaim of audiences and critics. He moved to the United States in 1939 (following the lead of W.H. Auden), accompanied by his lifetime companion, tenor Peter Pears, for whom many of his greatest song cycles were composed. Britten remained in the United States until 1942, when he returned to Britain. Although World War II was raging, Britten, as a conscientious objector, was exempted from military service. However, he and Pears did present many wartime concerts and benefit appearances during this period.

The June 1945 premiere of his opera *Peter Grimes* helped to secure his position as one of Britain's and the world's greatest dramatists. After the War, he helped to organize the English Opera Group (in



1947) and, in 1948, founded the Aldeburgh Festival with Eric Crozier and Peter Pears. Many of Britten's works were given their first performances at Aldeburgh. During this period, he cast some of his stage works in the "chamber opera" style, using as few as 13 musicians in the orchestra, for both financial and artistic reasons. The smaller forces also allowed the operas to be performed by many small opera companies and university groups which otherwise might never have performed them.

His many honors from the British Empire included being named Companion of Honour (1952), receiving the Order of Merit (1965), and being named a Life Peer of Great Britain in 1976, the first composer to ever receive this honor. He has been called "one of the most remarkable composers of England" and "the outstanding figure of the pre-WWII composers." His operas *The Turn of the Screw*, *Peter Grimes*, *Billy Budd*, *Albert Herring*, and others have demonstrated a mastery of the form which cannot be denied. His 1962 War Requiem, one of his most moving compositions, remains a 20th century masterpiece. He is recognized as a remarkably versatile composer with charm and flair, capable of writing anything from children's works to full operas. The great violinist Yehudi Menuhin stated: "If wind and water could write music, it would sound like Ben's." Yet

Britten remained modest about his accomplishments. In a 1968 letter to Imogen Holst, daughter of Gustav Holst, he wrote: "One day I'll be able to relax a bit, and try to become a good composer." History has shown that Britten succeeded.

*Matinées musicales*, Op. 24, was composed in 1941 and based on the music of the great Italian composer Gioachino Rossini (1792-1868). In 1936, Britten had written *Soirées musicales* (after Rossini), Op. 9, for the GPO Film Unit's production *The Tocher*. The title and the music were taken from Rossini's own collection of miscellaneous short songs and vocal duets he entitled *Soirées musicales*, composed between 1830-1835. Britten returned to that collection when he composed *Matinées musicales* and, as he had done with the earlier collection, began the suite with a march from Rossini's opera *Guillaume Tell* (William Tell).

*Matinées musicales* is in five movements, the sources of which have been identified for us by music critic, program annotator and author Richard Freed: 1. March—the "Passo a Sei" from *Guillaume Tell*; 2. Nocturne, 3. Waltz and 4. Pantomime—from Rossini's *Soirées musicales*; 5. Moto perpetuo—one of the vocal exercises from the *Soirées* which Rossini titled "Solfeggi e Gorgheggi."

In adapting this music, Britten schol-

ar Christopher Palmer notes: "Since Britten does not so much 'arrange' Rossini for orchestra as rethink the music in contemporary orchestral terms, some of it emerges sounding more like Britten than Rossini. A conspicuously brilliant example is the Finale of *Matinées musicales* ... in which Britten's relationship to Rossini is nearer that of Brahms to Haydn in the *St. Anthony Variations* .... it is not easy to mark exactly where arranging ends and composing begins."

Britten once said: "I've come to the conclusion that I must have a very clever subconscious" and this is abundantly evident in his treatment of Rossini's music. The transcription for band was prepared by the Marine Band's former Chief Arranger, Thomas Knox.

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### "With Pleasure" (Dance Hilarious)

John Philip Sousa

(b. Washington, D.C., 1854 -

d. Reading, Pennsylvania, 1932)

**T**he son of a Portuguese father and Bavarian mother, Sousa was born within earshot of Marine Barracks, Washington, where his father was a trombonist in the United States Marine Band. Young Sousa studied violin and engaged

in a battle of wills with his music teacher before determining that he preferred music to baking as a profession.

At 13, Sousa was nearly recruited by a travelling band leader to leave home and join the circus, however, his father had other ideas. By the end of the next day, young John Philip had been enlisted as an apprentice musician in the Marine Band and the rest is history. Except for a 6-month period, he was in the Marine Band until he was 20. He then pursued musical activities in the civilian sector, playing the violin in Washington and Philadelphia, including a stint with Jacques Offenbach's orchestra at the Philadelphia Centennial Celebration.

In 1880, the 26-year-old Sousa was offered the directorship of the United States Marine Band, and he took it. He improved everything he could improve, from personnel to repertoire, and took a very good band into greatness. His success led him to argue for permission to take the band on its first annual concert tour in 1891. The success of these tours resulted in an offer to greatly increase his salary and prestige with his own civilian touring band. In 1892 he formed his own band, known at first as "Sousa's New Marine Band," but eventually taking the title "Sousa and His Band."

The untimely death of the great bandmaster Patrick Sarsfield Gilmore in

1892 created a vacuum in the American band scene which Sousa filled neatly. He hired the best players, rehearsed them tirelessly, was a master at working the media to his advantage, and knew how to entertain an audience. His band was the most successful in history and his accomplishments have never been equalled.

For almost 40 years, the name "Sousa's Band" was the hallmark of everything a band could be, and Sousa never lost sight of the ideals which brought him success. He sought to entertain but always did so with the highest quality music and performances equal to any professional symphony orchestra. His own marches were the glue which cemented these eclectic programs into a unified whole, and his irresistible love of flag and country made him the hero of young and old alike.

He once commented: "When you hear of Sousa retired, you'll hear of Sousa dead!" and he lived up to his word. His band was active up to nearly the end of his life and he filled off-season activities with judging contests

and guest conducting. His final engagement was to guest conduct the Ringgold Band in Reading, Pennsylvania. He conducted a rehearsal, concluding with his own "The Stars and Stripes Forever," attended a banquet, returned to his hotel, and died shortly thereafter. His body was returned to Washington where it lay in state in the Marine Band Hall (now designated John Philip Sousa Band Hall) at Marine Barracks. The Marine Band led the procession to Congressional Cemetery where he was buried, and where the Marine Band presents an annual ceremony of remembrance on his birthday, November 6th.

Although he was deservedly known as "The March King" (no one has done it better before or since), marches comprise only a small portion of his musical output. Operettas, suites, descriptive pieces, a wonderful array of songs, fantasies, solos, and dance music all have the Sousa touch. Sousa had a definite affinity with dance music, and his march melodies have a strong dance-like feeling. In all musical forms, Sousa recognized the inspirational character inherent in good music and did his best to provide it, although he was quick to give credit to "a higher power" for his best work.

"*With Pleasure*" dates from 1912. Sousa's biographer, Paul Bierley, has documented in *The Works of John Philip Sousa*

that it was dedicated "to the members of the Huntingdon Valley Country Club" of Philadelphia. Sousa was a member of the Club and went there frequently, especially when the Sousa Band was in residence at nearby Willow Grove Park. "*With Pleasure*" was incorporated into a 1913 suite entitled *The American Maid*, and it may have been added to the operetta of the same name. The alternate title "*Dance Hilarious*" was occasionally used on printed concert programs by the Sousa Band.

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***El baile de Luis Alonso***  
**Jerónimo Giménez**  
*(b. Seville, Spain, 1854 -*  
*d. Madrid, Spain, 1923)*

**G**iménez was a contemporary of John Philip Sousa, born the same year, and also made his living as both a composer and conductor. His first teacher was his father, however he later studied violin with Salvador Viniegra. His progress was swift. He was accepted to the first violin section of the Teatro Principal in Seville at age 12, and by age 17 had been appointed director of the Opera. His success in that post led to a scholarship to study music.

He went to the Paris Conservatoire, studied with Alard, Savard, and Thomas, and finished with a flourish by winning first prizes in harmony and counterpoint in 1877.

He returned to Spain and became director of the Teatro Apolo in Madrid in 1885. His next appointment was as director of the Teatro de la Zarzuela, where he gave the first performance in Spain of Georges Bizet's opera *Carmen*, a work so identified with Spain that wags have dubbed it among the best Spanish music written by a non-Spaniard.

Giménez also served as director of the Musical Artistic Union and the Madrid Concert Society. His progressive programming in these capacities led to the first Spanish performances of repertoire by German, French, and Russian masters. His own music, however, was deeply influenced by Spanish folk songs and dances, and he earned a lasting reputation as composer of *Zarzuela*, the idiomatic Spanish form of opera in which music is intermingled with spoken dialogue. Among his most famous instrumental efforts is *El baile de Luis Alonso* (The dance of Luis Alonso), composed in 1896.





## Dance of the Seven Veils from Salome

Richard Strauss

(b. Munich, Germany, 1864 -

d. Garmisch-Partenkirchen, Germany, 1949)

**R**ichard Strauss was the son of Franz Joseph Strauss, the leading French horn player in the Munich Opera. Whether through osmosis or genuine affection, Richard's love of the French horn is a trademark in all his music and it can be assumed that this reflects his father's influence. Strauss studied piano as a child, later studied violin, and then music instruction from the Court conductor Friedrich Wilhelm Meyer. He attended the University of Munich and soon delved into the compositional waters with his First Symphony (in D minor) premiered in 1881, and his Second Symphony (in F minor) premiered in 1884.

At age 20, Hans von Bülow, the famous disciple of Richard Wagner, engaged Strauss as assistant conductor of the Meiningen Orchestra. There he met Alexander Ritter, who introduced him to the music of Franz Liszt and Wagner. In 1886 Strauss was appointed 3rd conductor of the Court Opera in Munich and, 3 years later, he burst upon the world stage with the November 1889 premiere in Weimar

of his tone poem *Don Juan*. One year later he followed with *Tod und Verklärung* (Death and Transfiguration) and was soon the most publicized composer in Germany, being hailed as "the successor to Brahms and Wagner." His former boss Hans von Bülow dubbed him "Richard the Second," implying that Strauss was the heir to the tradition of Richard Wagner.

He completed his first opera *Guntram*, having written both the music and text, and conducted the premiere in Weimar in May 1894. The soprano of the production, Pauline de Ahna, became Strauss's wife in September of that year. He succeeded von Bülow as conductor of the Berlin Philharmonic for one season, and was named assistant conductor of the Munich Court Opera.

Although he had already achieved enormous success, his mastery of the tone poem form continued with *Till Eulenspiegel's Merry Pranks* (1895), *Also sprach Zarathustra* (1896), *Don Quixote* (1898), and *Ein Heldenleben* (1899). In 1901, he produced his first successful opera, *Feuersnot*, followed by an impressive series of triumphs: *Salome* (1905), *Elektra* (1909), *Der Rosenkavalier* (1911), and *Ariadne auf Naxos* (1912). His opera, *Capriccio* (1942), completed a body of work which has been described as "monumental."

In addition to composing, he helped to organize the Salzburg Festival in 1917, and became co-director of the Vienna State Opera in 1919. When Hitler came to power, he attempted to draw Strauss into the inner circle of the Nazi regime. Although Strauss accepted largely ceremonial positions, he was tainted and was not fully exonerated until 1948. He died 1 year later, yet his music remains among the most frequently programmed of any 20th century composer. Romain Rolland called his work "the last great event in European music" and few would disagree. He is recognized as the unqualified master of the tone poem and of German *lieder*, and as "one of the greatest of all virtuoso orchestrators."

Strauss began work on *Salome* in the summer of 1903. The opera is based upon the Biblical story of Salome as written in the one-act drama by Irish writer Oscar Wilde (1854-1900). Wilde was a controversial figure, flamboyant and outrageous in some of his writing. He was quoted as having stated: "There is no such thing as a moral or immoral book. Books are well written, or badly written, that is all." Although he achieved his greatest success with his comedies, the darker side of humanity was of interest and his plays often incorporated the secret sin of his characters.

During a stay in Paris, Wilde read Flaubert's version of the Salome story in

*Herodias* and also viewed a painting on the subject by Gustave Moreau. He found the characters at once repulsive and fascinating, and, after discussing the idea with friends, wrote the play in 1 night of intensive work. Wilde's version of the story was unique in two ways: first, he changed the story to paint Salome as a virgin consumed by "evil chastity," a character whose unbridled passion drove her to commit unspeakable acts; and second, Wilde wrote the play in French (his second language), perhaps in an effort to add an exotic nature to this troubling story.

*Salome* was published in 1893 and in an English version in 1894 with illustrations by Aubrey Beardsley. The play was first staged in Germany in 1902, and in 1903 in Berlin, in productions by Max Reinhardt. Richard Strauss saw one of the 1903 productions, but he had also read the play in a version by Viennese writer Anton Lindner.

By this time, *Salome* was a tremendous success in Germany. The Reinhardt production had run for over 200 performances and it became a sensation. Strauss reportedly commented that the play "cried out for music" and he set to work on it. He returned to the German text translated by Hedwig Lachmann, which was the same text used in the Reinhardt productions. During this period, Kaiser Wilhelm

suggested that Strauss consider an opera based on a Biblical story, and Strauss was able to inform the Kaiser that he was already working on *Salome*.

He completed the score in June 1905, and played it at the piano for his father, Franz, who responded by saying: "Oh God, what nervous music! It sounds as if a swarm of ants were crawling in the seat of your trousers!" Composer Gustav Mahler also heard the score and was reportedly "overwhelmed" by it. The elder Strauss did not live to see the success of the finished opera, which premiered on December 9, 1905. The lead soprano was a fine singer but her girth was such that a dancer was substituted in the role of the 16-year-old Salome for the Dance of the Seven Veils.

Because the Oscar Wilde play had been so well-known in Germany, the audience went wild. At the final curtain, one source reports: "the audience stood on their seats, shouted, waved hats, threw programs, and called the artists and composer for 38 curtain calls." During the next 2 years, *Salome* was presented in more than 50 opera houses in Europe and, by 1907, there had been over 50 performances in Berlin. The Kaiser was somewhat appalled and concerned that Strauss had damaged his reputation by this controversial opera but Strauss knew the financial success of the enterprise and calmly stated:

"from this 'damage' I was able to build my villa at Garmisch."

*Salome* premiered in Paris in May 1907, to great acclaim. Following the performances, Strauss received the Légion d'Honneur. In preparations for the London premiere, Lord Chamberlain placed restrictions upon the production. Conductor Sir Thomas Beecham agreed to some changes in the text and the climactic scene with the severed head was replaced by one with a covered platter. During the actual production, however, the singers forgot the wording of the changed text and, by the second half of the performance, were singing the original text. The British authorities must not have understood German, because nothing came of the changes.

The United States premiere came in 1907 and was to be one of the most controversial of all. It was the custom of the Metropolitan Opera to present a public dress rehearsal on Sunday before the premiere and on January 20, 1907, members of the board and the general public gathered to see *Salome*. Some had come directly from church and this may have increased the shock factor, but many were revolted by what they saw. In a published letter, one person described the production as: "...a detailed and explicit exposition of the most horrible, revolting, and unmentionable features of degeneracy

that I have ever heard, read of, or imagined."

In spite of this reaction, the production went on and the house was sold out at double prices, so great was the clamor to see this spectacle. One newspaper headline following the premiere read: "4000 SURVIVE THE MOST APPALLING TRAGEDY EVER SHOWN ON THE MIMIC STAGE," and a critic for the *New York Tribune* called it "moral stench," "abhorrent, bestial, loathsome." Five days later, after only two performances, the public outcry caught up with management and it was announced that no further performances would be given. Opera historian Irving Kolodin later wrote: "...there is little doubt that the kiss bestowed by Salome upon the severed head was the *Casus belli* that led to the banishment of the work, especially since Fremstad [the soprano] performed the action with enormously voracious fervor, at the front of the stage."

The reaction to *Salome* was not uncommon. It was banned by the Archbishop of Vienna and was not performed there until 1918. A cartoon in a Paris publication showed a nude Salome exclaiming: "Oh, if I had the slightest notion, I would have asked for the head of Richard Strauss!" Despite the controversy, *Salome* is regarded as one of Strauss's

incredible accomplishments. It has been described as "a tone poem with vocal interludes" and his orchestration described as "breathtaking." French composer Paul Dukas said that there were many secrets of orchestration in *Salome* which to him had been unknown. Maurice Ravel spoke of its "elementary force" and of "the burning, hot wind of *Salome* which storms the soul." Gustav Mahler stated: "It is emphatically a work of genius, very powerful and decidedly one of the most important works of our day."

The Dance of the Seven Veils is generally regarded as among the most erotic music in all opera. It may have been composed after the rest of the score, with the plan of using it as a separate concert-hall work. Strauss used themes from the opera and created a sensuous, intensely dramatic and hypnotic score.

To fully understand the imagery of the music, it is necessary to give a clear picture of the dramatic action. Salome is the daughter of Herodias, and the step-





### **Trumpet**

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GySgt Michael R.  
Montgomery

### **French Horn**

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Zsembery, Jr.  
MSgt John P. Troxel  
GySgt Amy M. Horn  
GySgt Max E. Cripe  
SSgt Mark A. Questad

### **Euphonium**

MSgt Michael J. Colburn  
MSgt Philip D. Franke

### **Trombone**

MSgt Bryan R. Bourne  
SSgt Donald C. Patterson  
SSgt Charles A. Casey

### **Bass Trombone**

MGySgt Thomas D.  
Wilson III

### **Tuba**

MGySgt Thomas R.  
Lyckberg  
SSgt John M. Cradler  
SSgt Cameron J. Gates

### **Percussion**

MGySgt Matthew B. Becker  
MGySgt Thomas H. Prince  
MGySgt Wayne W. Webster  
MSgt Neal T. Conway, Jr.  
GySgt Donald A. Spinelli  
SSgt Matthew G. Watson

### **String Bass**

MSgt Lloyd R. McKinney, Jr.

### **Piano**

SSgt Robert J. Boguslaw

### **Harp**

MGySgt Phyllis A. Mauney

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Assistant Director, U.S. Marine Band

### **Recording Engineer:**

MGySgt Donald Barringer, USMC  
Member, U.S. Marine Band

### **CD Booklet Notes:**

MGySgt Frank Byrne, USMC  
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# Courtly Dances

## *Three Dances from The Bartered Bride* Bedřich Smetana Transcribed by Jack T. Kline

- 1 1. Polka ..... 4:51
- 2 2. Furiant ..... 2:06
- 3 3. Dance of the Comedians ..... 4:09

## 4 "Pasquinade" Louis Moreau Gottschalk ..... 3:46 Transcribed by Erik Leidzén

## 5 Fackeltanz No. 1 in B-flat Giacomo Meyerbeer ..... 7:30 Scored by Wilhelm Wieprecht

## 6 Sunflower Slow Drag Scott Joplin and Scott Hayden ... 3:16 Arranged by John R. Bourgeois

## 7 The Courtly Dances from Gloriana, Op. 53a - Benjamin Britten ..... 9:55 Transcribed by Jan Bach

## 8 Infernal Dance of Kastchei from The Firebird - Igor Stravinsky ..... 4:13 Transcribed by Thomas Knox

## 9 "Country Gardens" Percy Aldridge Grainger ..... 2:02 Arranged by John Philip Sousa

## *Matinées musicales (after Rossini), Op. 24 - Benjamin Britten* Transcribed by Thomas Knox

- 10 1. March ..... 2:37
- 11 2. Nocturne ..... 3:34
- 12 3. Waltz ..... 1:46
- 13 4. Pantomime ..... 3:17
- 14 5. Moto perpetuo ..... 2:47

## 15 "With Pleasure" (Dance Hilarious) John Philip Sousa ..... 2:43

## 16 El baile de Luis Alonso Jerónimo Giménez ..... 3:28

## 17 Dance of the Seven Veils from Salome - Richard Strauss .... 9:46 Transcribed by Mark Hindsley



"The President's Own"  
United States Marine Band  
Colonel John R. Bourgeois, Director