A photograph of Colonel John R. Bourgeois, Director of the United States Marine Band. He is wearing a formal Marine uniform with gold braiding and medals. He is seated at a desk, reading an open book. The background is a dark wood-paneled office with bookshelves.

# *Director's Choice*

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“The President’s Own” **UNITED STATES MARINE BAND**

Colonel John R. Bourgeois, Director

# Choice

## Directors' Choice

### MARCHE HONGROISE

from *La damnation de Faust*, Op. 24  
Hector Berlioz (b. near Grenoble, France,  
1803 - d. Paris, France, 1869)

Berlioz' Marche Hongroise (Rákóczy) is based on an historic Hungarian folk tune which predates his use by over 100 years. It is named for Prince Ferenc Rákóczy, one of the nation's great heroes and the leader of the Hungarian insurrection against Austria (1703-11). Reportedly, the march was Rákóczy's favorite and he often requested that it be played. Other accounts claim that the tune had been sung in the 18th century as a popular folk melody.

The march was composed by János Bihari, a gypsy violin virtuoso, who was attached to a Hungarian regiment during the Napoleonic wars. Around 1809, Bihari assembled the march for the use of a regiment about to go into battle against Napoleon. It was then scored for military

band by Nicolas Scholl (Head of the Musical Chapel of Prince Esterhazy), to whom Bihari played the version he had arranged for solo violin. It was in the band version the march established its initial popularity.

The first published evidence of the tune came from Vienna in 1820 as part of a collection of popular infantry marches arranged for piano by Hieronymus Payer (in this edition Scholl is credited as the composer). The piano publication was highly successful and led to the march becoming well known across Europe. Composer and piano virtuoso Franz Liszt played his own piano version of the Rákóczy March in 1838 during a tour of Hungary and later incorporated it into his Hungarian Rhapsody No. 15. With the sheer volume of Hungarian folk and folk-inspired material found in Liszt's Hungarian Rhapsodies, it is perhaps inevitable that this march found its way into Liszt's score.

Berlioz composed his Marche

Hongroise while on a concert tour in 1846, a period during which the Hungarian independence movement was growing ever more volatile. Berlioz was scheduled to leave Vienna for Budapest when, shortly before his departure, he was advised by "a Viennese amateur" to include a Hungarian tune in his tour repertoire. The man provided Berlioz with a collection of old Hungarian airs saying: "If you want the Hungarians to like you, compose a piece on one of their national melodies. They will be overjoyed."

Berlioz took the advice and scored his own setting of the Rákóczy March. A shrewd tactician and master orchestrator, he turned a simple Hungarian air into a stunning orchestral tour-de-force. His new setting premiered February 15, 1846, in Budapest to a reception which even he could not have predicted. In his autobiography, Berlioz wrote: "When the day came my throat tightened, as it did in time of great perturbation. First the trumpets gave out the rhythm, then the flutes and clarinets softly outlining the theme, with a pizzicato accompaniment of the strings, the audience remaining calm and judicial. Then, as there came a long crescendo, broken by dull beats of the bass drum, like the sound of a distant cannon, a strange restless movement was to be heard among

the people; and as the orchestra let itself go in a cataclysm of sweeping fury and thunder, they could contain themselves no longer, their overcharged souls burst forth with a tremendous explosion of feeling that raised my hair with terror. I lost all hope of making the end audible, and in the encore it was no better; hardly could they contain themselves long enough to hear a portion of the coda."

Following the performance, he wrote: "The theater was shaken by a tumult of shouting and stamping; the accumulative pressure of that seething mass of emotion exploded with a violence that sent a thrill of fear right through me .... The thunders of the orchestra were powerless against the eruption of such a volcano; nothing could stop it. As you can imagine, we had to repeat the piece .... It was a good thing that I had put the Rákóczy-induló at the end of the program, for anything we had tried to play after it would have been lost."

Berlioz' infatuation with Goethe's *Faust* began as early as 1827 when he read it in a French translation by Gérard de Nerval. He wrote: "I could not put it down. I read it incessantly, at my meals, in the theater, in the streets, everywhere." He wrote eight scenes based on *Faust* and published them in April 1829, later

commenting: "Having completed this rash deed I was foolish enough without having heard a note of my music, to have my score engraved ... at my own expense." He then put the idea aside and did not revive it for 15 years, at which time he developed the idea of an oratorio, *La damnation de Faust*, which he completed on October 19, 1846.

It premiered at the Opéra-Comique on December 6, 1846, with Berlioz conducting, but the hall was three-quarters empty and it was generally considered a failure. Berlioz wrote: "The audience was more composed than the music," and later: "Nothing in all my career has wounded me more deeply than this unexpected indifference." He bore the brunt of the financial responsibility for this performance and was nearly ruined by it.

This setback notwithstanding, his faith in the score remained intact and he gave another concert performance in Berlin on June 19, 1847, to greater acclaim and an 1848 performance in London which was equally successful. *La damnation de Faust* reached its peak in an 1877 revival in Paris about which Adolphe Boschot wrote: "No other concert work ever enjoyed such numerous multiplied and constant successes."

The decision to later insert the

Rákóczy March into his *La damnation de Faust* may have been more a result of Berlioz' desire to gain acceptance for the oratorio rather than from a lofty musical goal. To justify its inclusion, Berlioz took great liberties with the *Faust* legend and inexplicably led Faust to a Hungarian plain where he observed an army passing by with a band playing the Rákóczy March, which Berlioz described on the score as a "Hungarian Hymn of War."

In response to criticism, Berlioz first wrote that he had included the march "to bring to the ear a piece of instrumental music whose theme was Hungarian." He later wrote: "A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in he world to take him anywhere else if it would have helped my score."

The Rákóczy March has continued to be immensely popular and may be Berlioz' best known music. The military setting in the story, Berlioz' use of winds in his orchestral version, and the early popularity of the march in the band version by Nicolas Scholl give the wind band version special authenticity. This transcription was prepared by the Marine Band's former chief arranger, Howard Bowlin.

## ~ Directors' Choice ~

### OVERTURE TO TANNHÄUSER

Richard Wagner (b. Leipzig, Germany, 1813 - d. Venice, Italy, 1883)

The complete title of this opera, which reveals something more of its plot, is *Tannhäuser and the Contest of Song on the Wartburg*. Wagner considered another title, *Der Venusburg*, but his publisher was concerned that it might be too controversial or provocative. The inspiration was the legendary tales of medieval Germany dealing with the conflict between sacred and profane love, knights, heroes, and heroines. Wagner had long been a student of German lore when, during his years in Paris (1839-1842), he was introduced to these legends about Wartburg by E. T. A. Hoffman and Tieck.

From this time on, Wagner became insatiably curious about the minstrel knights and their song contests. His intent to compose an opera on this subject was galvanized by a visit to the Wartburg castle in Thuringia in 1842. Wagner wrote the libretto (widely considered one of his best) and completed the three-act opera in Dresden in May 1843, the same year he was named music director of the Royal

Opera there. He might have completed his work sooner had his conducting duties and work on productions of his earlier operas *Rienzi* and *The Flying Dutchman* not taken precedence. The score to *Tannhäuser* was finished by the end of 1844, and the orchestration completed by April 13, 1845. This overture was most likely written last during the period preceding the premiere and is the most ambitious Wagner had composed to this point. In structure, it is drawn from melodic material taken from the opera, providing a musical summary of the story. The opera premiered in Dresden on October 19, 1845, with Wagner conducting.

The Overture to *Tannhäuser* received its first performance as a concert work on February 12, 1846, in a Leipzig concert to benefit the Gewandhaus Orchestra Pension Fund. The conductor on this occasion was none other than Felix Mendelssohn.

Wagner wrote his own detailed program note for the overture which was published January 14, 1853, in the newspaper *Neue Zeitschrift*:

To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and

passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ears, the whirlings of a fearsomely voluptuous dance are seen. These are the Venusburg's seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh; 'tis Tannhäuser, Love's minstrel .... Venus herself appears to him .... As the Pilgrims' Chant draws closer, yet closer, as the day drives farther back the night, that whirl and sighing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to even gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusburg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps

each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and nature, unite in the atoning kiss of hallowed Love.

The triumphant coda of the concert version of the overture is no longer heard in the opera house, this having been discarded in the "Paris" version of the score. The Paris performances came about as the result of a command from Napoleon III, but caused a major scandal when Wagner dared to tamper with one of the city's most well-known customs. It had long been tradition for members of the fashionable Jockey Club to enjoy a leisurely dinner and arrive late for the opera. It was also considered mandatory that any Parisian operatic production include a ballet sequence. Wagner reluctantly agreed to include the ballet sequence, but insisted on putting it at the very beginning of the opera in order that it not otherwise interrupt the dramatic flow he intended.

While Wagner's decision made perfect musical sense, it infuriated the pampered members of the Jockey Club, who demonstrated over missing the ballet due to their late arrival. When Wagner refused to move the ballet until later in the opera, they demanded a refund. The

emotion escalated to the point that by the third Paris performance, *Tannhäuser* had to be removed from the repertory and was not heard again in Paris until 1887. Although the social elite were offended by Wagner's decision, many opera lovers were entirely taken by *Tannhäuser*.

About Wagner, Charles Baudelaire wrote: "His is the art of translating, by subtle gradations, all that is excessive, immense, ambitious in spiritual and natural mankind. On listening to this ardent and despotic music one feels at times as though one discovered again, painted in the depths of a gathering darkness torn asunder by dreams, the dizzy imaginations induced by opium." On a certain level, the Paris productions of *Tannhäuser* were considered a failure but the consensus may have been closer to that expressed by fellow composer Charles Gounod who wrote: "God give me a failure like that!"

This is but one of nine known transcriptions of Wagner's music by John Philip Sousa. Both the overture and the Hymn to the Evening Star from *Tannhäuser* were frequently performed by Sousa. In the original orchestral setting, the opening Pilgrims' Chorus of the overture is played by clarinets, horns, and bassoons, a feature which makes the transcription for band quite natural, and

Sousa's skillful treatment enhances these qualities. During Sousa's tenure as Leader of the United States Marine Band (1880-1892), Wagner figured prominently in the Marine Band's concert repertory. When Sousa took over as Leader in 1880, one of his first acts was to obtain a large amount of music from Europe, including many compositions of Wagner. *Tannhäuser* was the first Wagner opera presented in the United States, premiered April 8, 1859, at the Stadt Theater in New York City and we may assume that it was well known among American opera enthusiasts by the time Sousa became Leader.

In her book *Music at the White House*, Dr. Elise Kirk notes that the Marine Band often performed Wagner's music at the White House, particularly for President Grover Cleveland's young wife, Frances. In an article in the *Chicago Daily News*, Sousa commented: "The President likes light music ... [but] Mrs. Cleveland's favorite selection is the Overture to *Tannhäuser*."

It would be difficult to overstate Sousa's respect for Wagner. Sousa is reported to have referred to Wagner as the "Shakespeare of Music" and the "wizard of the orchestra." In Sousa's 1876 medley of national airs entitled "The International Congress," he ended the selection with

variations on "The Star Spangled Banner" in the style of Wagner's *Tannhäuser*. When Sousa travelled to Europe in 1891, he visited the Bayreuth Festival and made a pilgrimage to Wagner's grave.

In a publicity piece entitled "Sousa's Sayings," he is quoted twice on the subject of Wagner. He wrote: "If I were sent forth to educate a brand new public in music, my textbook would be Wagner" and "As the drama vilifies and condenses the story into an easily assimilated tabloid of time, so Wagner's works are the works for the missionary." Sousa apparently saw himself as that missionary, for he devoted himself to this music with almost evangelical zeal. In a July 1899 magazine interview, he discussed the subject at length:

I have made the *Tannhäuser* Overture as popular as "The Stars and Stripes." I played the *Tannhäuser* Overture in a little town of three thousand, and they enjoyed the *Tannhäuser*. If I had not got these people stirred up by the pleasure of listening to and enjoying the *Tannhäuser*, they

would have been too much down in the dumps to ask for a Sousa march. My two most popular pieces are the *Tannhäuser* Overture and "The Stars and Stripes."

... At Fargo (we were then at Winnipeg) I got a telegram saying "In the name of the citizens of Fargo, will you kindly put the *Tannhäuser* on your program? Don't put it No. 1, because we want the house to be quiet." I put it No. 6 on the program. Everyone wanted to hear *Tannhäuser*, not because it was *Tannhäuser*, but because they loved it; it appealed to them; and I think I have done more missionary work for the better class of music than all the rest of them together. I think so. Wagner was a brass band man, anyway.

Sousa's belief in Wagner and the effectiveness of his music for band are obvious, but are never presented more eloquently than in his own brilliant transcription of this overture.

## ~Directors' Choice~

### "JUBILEE"

from *Symphonic Sketches*  
George Whitefield Chadwick  
(b. Lowell, Massachusetts, 1854 -  
d. Boston, Massachusetts, 1931)

George Whitefield Chadwick is one of the most respected American composers of his period and is considered among the most influential. While he was a contemporary of John Philip Sousa (Chadwick was born exactly one week later than Sousa and died almost 11 months earlier), he was a very different composer. Where Sousa prided himself upon his "Americanism," Chadwick was clearly influenced by the German programmatic school and its Wagnerian harmonies and Romantic inclinations. In truth, Sousa was not entirely immune to European influences but Chadwick embraced them and did so in an effective and positive way, as did other American composers of the period (the first symphony of Charles Ives is one example).

Chadwick studied with Eugene Thayer in Boston and seemed destined to become part of the family's insurance business, but resisted, and in 1876

became head of the music department at Olivet College in Michigan. As did many Americans in this period, he then became inspired to go abroad for further study, and it is perhaps here that one can see the primary difference between his and Sousa's contemporaneous careers. Sousa did not pursue the opportunity to study abroad and, as a result, his career took a different path.

Against the wishes of his father, Chadwick travelled to Germany and attended the Leipzig Conservatory during 1877-1878, where he studied with Carl Reinecke and Salomon Jadassohn. In 1879, he went on to Munich to study organ and composition with Joseph Rheinberger. In 1880 he returned to Boston as organist of the South Congregational Church and became teacher of harmony and composition at the New England Conservatory in 1882. He was appointed director of the New England Conservatory in 1897 and helped to establish it as one of the finest in the nation during his 33 years in that capacity. His pupils are a virtual "Who's Who" of American composers and include Horatio Parker, William Grant Still, Frederick S. Converse, Henry Hadley, and Daniel Gregory Mason. Chadwick was a member of the Boston Academy of Arts and Letters and founded music festivals

in Boston and Springfield, Massachusetts. Among his many awards and honors were an honorary MA degree from Yale University and an honorary L.I.D from Tufts College.

He composed in a variety of musical styles and forms, including three symphonies, several comic operas, concert overtures, over 120 songs, and important textbooks. He had ongoing contact with bands over the years, among them the occasion in 1892 when he was commissioned to compose an ode for the opening of the World's Columbian Exposition in Chicago (which was among the first engagements for Sousa's civilian band). The work turned out to be a massive conglomeration for an orchestra of 500, three additional bands, and a chorus of 5,000. He also later adapted a march from his comic opera *Tabasco* for both band and orchestra.

"Jubilee" is the first movement of a Chadwick suite he entitled *Symphonic Sketches*, studiously avoiding the label "symphony" being attached to his four-movement work. This perhaps had to do with the expectations of any work labeled "symphony" as being "serious" and Chadwick's acknowledgement of both the humor and the lighter character of this work. Three movements were completed

between 1895 and 1896, but the third movement, "Hobgoblin," was not completed until 1905. "Jubilee" was among the first, if not the first of the movements composed, and the complete set was published in 1907 and dedicated to Frederick S. Converse, Chadwick's student. The four *Symphonic Sketches* were first performed together by the Boston Symphony Orchestra on February 7, 1908, under the direction of Karl Muck. Chadwick subsequently conducted performances with other orchestras, including 1910 performances with the Chicago Symphony, whose music director, Theodore Thomas, was a personal friend.

Chadwick indicated on the score that the individual movements of *Symphonic Sketches* could be performed separately "if more expedient" and "Jubilee" functions extremely well on its own as a concert overture. It has been described as a "tonal picture of a carnival" and attributed with a "certain jaunty irreverence." Yet these word pictures fail to convey the vigor and spirit which co-exist with a definite air of sophistication. "Jubilee" is both powerful and tuneful, with melodic lines reminiscent of Stephen Foster that carry an indefinable quality which, despite European influences, comes out sounding "American." Chadwick published the

following original poem in the score as a preface:

No cool gray tones for me!

Give me the warmest red  
and green,

A cornet and a tambourine,  
To paint MY jubilee!

For when the pale flutes  
and oboes play,

To sadness I become a prey;

Give me the violets and the May,

But no gray skies for me!

It is interesting to note that Chadwick refers only to wind and percussion instruments in his poem. The identification of bands with festive occasions has ample historical precedence and perhaps this somehow found its way into the collective American consciousness. It is not known whether Chadwick ever heard "Jubilee" performed in a transcription for band but it seems likely that he would have approved.

After Chadwick's death, Olin Downes, longtime music critic of the *New York Times* wrote: "Chadwick, of old New England stock, imbued with he American traditions and ideals of New England, embraced a whole period of musical development in the course of his

career and the number and character of his works. When all is said and done, he more than any other one man gives his creative period its stamp and character and represents most completely the body of serious American music .... He was a creative musician of rich and exceptional gifts, and he endeavored, and succeeded in his endeavor, to be a composer thoroughly [a] master of his business." Downes also commented: "It is impossible to think of a more honest and accomplished musician, or one who, without pretense or megalomania, accomplished as much for the development of his native art."

This transcription was prepared by the Marine Band's former chief arranger, Howard Bowlin.

### ~ Directors' Choice ~

#### SYMPHONY NO. 3, SLAVYANSKAYA

Boris Kozhevnikov

(b. Novgorod, Russia, 1906 -  
d. Novgorod, Russia, 1985)

**B**oris Kozhevnikov studied at the Kharkov Music-Dramatic Institute and was a student of Semyon Bogatyrov. Upon graduation, he attended the Military School of Music in Moscow, and

later joined the faculty of the music conservatory in 1940. During the same period, he held conducting positions in various theaters and remained active as a composer.

Among his more well-known works are his orchestral compositions Dance Suite on Ukrainian Themes (1935), and Sinfonietta (1936), as well as numerous marches, overtures, tone poems, rhapsodies, and suites. Kozhevnikov composed five symphonies, including this third symphony for band and over 70 other band works.

The third symphony, subtitled *Slavyanskaya*, is based on folk themes from the composer's birthplace and is in four movements. The first is based on two folk songs of contrasting style. The second movement is a waltz featuring pairs of clarinets, cornets, and euphoniums. The third movement is a demanding scherzo with technical virtuosity demanded of every section, especially the solo piccolo. The fourth and final movement is reminiscent of the first, however the thematic material is unique.

While a brief work in duration, the Symphony No. 3 is among the first symphonies composed for concert band and is only now being introduced to American audiences in a modern edition prepared by Colonel John R. Bourgeois.

### ~ Directors' Choice ~

#### INTERMEZZO

from *Goyescas*

Enrique Granados

(b. Lérida, Spain, 1867 - d. at sea, 1916)

**G**ranados received early musical training in private studies with Pujol at the Barcelona Conservatory, where his accomplishments as a student won him the first prize in 1883. During the same period, he pursued composition studies with Pedrell and later attended the Madrid Conservatory. He supported himself by playing piano in various restaurants and giving private recitals, however his desire to compose led him to pursue this with great vigor. He first received attention as an opera composer with his 1898 zarzuela *Maria del Carmen*. Based upon this success, he established a series of concerts in Barcelona and opened his own music school which he dubbed the "Academia Granados." But regrettably, the first four operas he composed enjoyed fleeting or little success and he became discouraged.

Away from the operatic genre, Granados composed a series of piano pieces he entitled *Goyescas*, inspired by

the paintings and etchings of his favorite artist, Goya. It was first performed on March 9, 1911, in Barcelona and was greeted with great enthusiasm, as it was when he played it later in the Salle Pleyel in Paris. Some time later, his friend Fernando Periquet y Zuaznabar wrote a libretto based on scenes from Goya's paintings and Granados was inspired to rework his earlier piano compositions and some of his vocal *tonadillas* into an opera in three scenes, *Goyescas*.

Granados had a clear affinity for the subject, for the music is among his very best. He once commented: "I am not a musician but an artist" and perhaps in this vein he felt a closeness to Goya, which inspired the music. Upon completion of the score, there were plans for a premiere in Switzerland but the turmoil of World War I caused Granados to move the performance to the Metropolitan Opera in New York City, where it was the first Spanish opera the "Met" produced. The premiere on January 28, 1916 (at which Granados was present), was an overwhelming success and earned him the admiration of even the most demanding opera aficionados.

Following the Metropolitan Opera premiere of *Goyescas*, Granados received an invitation to give a piano recital for

President Woodrow Wilson and guests at the White House. He accepted, and this fateful decision caused him to miss departure on the ship on which he had previously booked passage to Spain. Granados came to Washington and gave a most successful recital. It is almost certain that Marine Band musicians were performing at the White House at the same event which included the recital by Granados. Whether the composer had any contact with the Band's musicians or the Director, Captain William H. Santelmann, is not known.

While the White House recital may have been the culmination of his American success to date, it set in motion a series of events which led to Granados' death. After the recital, he booked passage on the next available ship to Spain. He was aboard the ship *Sussex* sailing from Liverpool, England, across the English Channel when it was torpedoed by a German submarine and sank. Granados was picked up by a lifeboat, but when he saw his wife struggling in the water, he dived in to rescue her and both eventually drowned. This tragedy was an enormous shock to those who had so recently shared in his triumphant American performances.

Interestingly, the now-famous *Intermezzo* was not part of Granados' original score for *Goyescas*. Upon hearing

the opera in its original form, the directors of the Metropolitan Opera felt that the score could benefit from an orchestral interlude and convinced Granados to compose one. The hauntingly beautiful *Intermezzo* is unquestionably his best composition and has become famous in various transcriptions, including one for cello and piano by Gaspar Cassadó. Although his music is Spanish in its color and techniques, Granados acknowledged that he was influenced by Grieg, Schumann, and Liszt, and the lush textures of his music demonstrate this. The transcription performed on this recording has been adapted for the Marine Band by Colonel John Bourgeois.

## ~ Directors' Choice ~

### THE PINES OF ROME

Ottorino Respighi  
(b. Bologna, Italy, 1879 -  
d. Rome, Italy, 1936)

Respighi was born in Bologna and had his early musical training there at the Liceo Musicale, where he studied violin with F. Sarti and composition with Luigi Torchi and Giuseppe Martucci. While musicians and

composers the world over have made pilgrimages to study music in Italy, Respighi sought to leave his native country and, in 1900, went to Russia where he played first viola in the orchestra of the Imperial Theater in St. Petersburg. While there, he took lessons in composition and orchestration with Nicolai Rimsky-Korsakov, the acknowledged master of orchestration and tonal color at that time and still hailed as among the most influential composers of the 19th century. One year later, he travelled to Berlin for additional study with Max Bruch.

From 1903-1908 Respighi was active as a violinist and violist in chamber music and worked as a pianist at a singing academy. His compositions began to attract attention and, following the success of two of his operas in hometown productions, he was appointed professor of composition at the Conservatory of Santa Cecilia in Rome in 1913. He continued to teach there for 10 years and was appointed director of the conservatory in 1924 but resigned in 1926 to pursue composing on a full-time basis and conducting his own music with various orchestras.

Respighi has been hailed as the greatest composer of orchestral tone poems since Franz Liszt and a master of orchestral color rivalling that of his



teacher Nicolai Rimsky-Korsakov and the French impressionist Claude Debussy, although the sheer weight and volume of his massive orchestral tone poems lean more towards the Russian master. Respighi was clearly in the camp of the late Romantic composers and reveled in the lush orchestral textures which he manipulated with consummate skill, leading also to a comparison with Richard Strauss.

In addition to his "Roman Trilogy"—*The Fountains of Rome* (1914-16), *The Pines of Rome* (1923-24), and *Roman Festivals* (1928)—he composed nine operas, three ballets, and a number of transcriptions of music by other composers. He also studied and edited a great deal of early music, including the compositions of Claudio Monteverdi. His transcriptions show incredible skill and artistry, from his adaptations of music of Bach for full orchestra (e.g. Passacaglia in C minor), to those of Rossini (e.g. *La Boutique fantasque* and *Rossiniana*) and other old masters (e.g. Ancient Airs and Dances, sets 1 and 2, and *The Birds*).

He composed his one original work for band, Huntingtower Ballad, in 1932 in memory of John Philip Sousa. The work was given its world premiere on April 17, 1932, by the United States Marine Band conducted by Director Captain Taylor

Branson at the annual convention of the American Bandmasters Association. Amazingly, the Marine Band also premiered Gustav Holst's "Hammersmith": Prelude and Scherzo, and a lesser-known work, "Skyward," by Nathaniel Shilkret on the same program. Following the convention, Respighi was made an honorary member of the American Bandmasters Association. With his active interest in transcriptions, it is tragic that Respighi did not make band settings of his own works, for it is known that band versions were performed within his lifetime. The Sousa Band is known to have performed *The Pines of Rome* among its large-scale repertory for concert band. Whether Sousa himself prepared this transcription is the matter of some speculation because the scores have been lost.

*The Pines of Rome* is the second work in the "Roman Trilogy" and was composed as a companion piece to the earlier *The Fountains of Rome*. *The Pines of Rome* was completed in 1924 and premiered on December 14 of that year at a concert in the Augusteo in Rome under the direction of Bernardino Molinari. It received its American premiere by the New York Philharmonic under Arturo Toscanini on January 14, 1926. Lawrence Gilman, the program

annotator for this concert, wrote: "While in his preceding work, *The Fountains of Rome*, the composer sought to reproduce by means of tone an impression of nature; in *The Pines of Rome*, he uses nature as a point of departure, in order to recall memories and visions. The century-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life."

Respighi was daring in his use of orchestral effects, predicting that audiences might have difficulty accepting what he had written. Concerning the end of the first movement, he told his wife: "You'll see that the first part won't have a smooth passage and that they'll boo!" When a friend suggested an alternate ending for the movement, Respighi responded: "Let them boo, what do I care?" But the most striking and controversial effect in the entire work was the use of a phonograph record of a nightingale in the third movement, "The Pines of the Janiculum." It was the first time a recording had been introduced into a concert work and opinions were mixed about the advisability of doing so.

Where other composers had been content to simulate bird-like sounds with orchestral effects, Respighi apparently had a specific sound in mind, perhaps a memory from his own experience, and

felt that nothing else would suffice. Once audiences became accustomed to the idea, it was expected and even anticipated eagerly. Another unique effect is the introduction of offstage trumpets and trombones in "The Pines of the Appian Way" to simulate the sound of *buccine*, the crude cylindrical trumpets used in Rome during the fourth century. The *buccine* were up to 11 feet long and were associated with high-ranking military personnel. They had a gently flaring bore and small bell, coiled in a shape similar to the arabic numeral 6 in order that the player could manage its length and still have the sound project forward.

Any concerns about the reaction of the audience were unfounded. After the American premiere by the New York Philharmonic, Respighi's wife Elsa wrote: "Toscanini was given a great ovation for each item in the program but after *The Pines of Rome* the applause was almost delirious. He had acknowledged the audience five or six times, and I was about to leave the box when a tremendous roar made me turn around in alarm. The whole audience was standing, the orchestra sounding the 'salute of honor,' and Ottorino, next to Toscanini, was bowing his thanks."

Respighi conducted *The Pines*

himself the next day in Philadelphia with the Philadelphia Orchestra. Elsa Respighi commented: "The Philadelphia Orchestra had gone *en masse* to New York to hear *The Pines* conducted by Toscanini, and all the musicians came back eager and determined to give, if possible, an even better performance." Respighi conducted the concert in Philadelphia to great acclaim and then he and the orchestra took the program on a short tour, which included Washington, Baltimore, and Cleveland. Owing to the great anticipation about this concert, it is entirely possible that some Marine Band musicians attended the Washington performance.

The composer provided his own detailed notes for each of the four connected sections of *The Pines of Rome*:

1. "The Pines of the Villa Borghese" (Allegretto vivace, 2/8). Children are at play in the pine grove of the Villa Borghese, dancing the Italian equivalent of "Ring around a Rosy;" mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

2. "The Pines near a Catacomb" (Lento, 4/4; muted horns, *p*). We

see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which recedes solemnly, like a hymn, and then is mysteriously silenced.

3. "The Pines of the Janiculum" (Lento, 4/4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings.

4. "The Pines of the Appian Way" (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's fantasy appears a vision of past glories; trumpets blare, and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

This band transcription of *The Pines of Rome* was prepared by Guy Duker.

## "The President's Own" UNITED STATES MARINE BAND

The Marine Band traces its origin to the fifers and drummers who marched with the Continental Marines during the Revolutionary War. The band was officially established by an Act of Congress signed by President John Adams on July 11, 1798, making the Marine Band America's oldest musical organization. In 1801, the band moved to its present location at Marine Barracks, Washington, D.C., and now performs in John Philip Sousa Band Hall, home of "The President's Own."

The Marine Band's Presidential debut took place on New Year's Day, 1801, at a reception hosted by President John Adams. In March of that year, the band performed for the inauguration of Thomas Jefferson. Since that time, the band has performed for every Presidential inauguration. Jefferson has been described as the "godfather" of the Marine Band and his personal interest in the organization led him to give the Marine

Band the title "The President's Own."

From the earliest days of our nation, the Marine Band's primary mission has been to provide music for the President of the United States. Whether performing for South Lawn arrival ceremonies, State dinners, receptions, or accompanying famous entertainers, Marine musicians appear at the Executive Mansion more than 200 times annually.

John Philip Sousa, the band's 17th Director, was largely responsible for establishing the Marine Band as the world famous musical organization it is today. He served as Director from 1880-1892 and during that time began to write the marches which would earn him the title "The March King." Sousa inaugurated the Marine Band's annual concert tour in 1891, a tradition continued to the present day.

Today's Marine Band is comprised of 143 of the nation's finest musicians, many who are graduates of our nation's

best music schools and conservatories. Musicians are selected at auditions much like those of major symphony orchestras. Once selected, musicians enlist in the United States Marine Corps and report directly for duty with "The President's Own." More than 90 percent of Marine Band musicians are career professionals who serve with the band for 20 years or more.

The band's 25th Director is Colonel John R. Bourgeois. A native of Louisiana, he was accepted into "The President's Own" in 1958 as a French hornist and

member of the arranging staff. He later served as Operations Chief of the band, and was appointed Director in May 1979. As Director of the United States Marine Band, Colonel Bourgeois is musical advisor to the White House.

The United States Marine Band continues the tradition of excellence which earned it the title "The President's Own." Whether in White House performances, public concerts, or on tour, the music of the Marine Band is the music of America.

## "The President's Own" UNITED STATES MARINE BAND

Colonel John R. Bourgeois, Director

### PERSONNEL FOR THIS RECORDING

#### FLUTE/PICCOLO

MSgt Gail L. Gillespie  
GySgt Kathryn E. Diener  
GySgt Sharon R. Winton  
SSgt Betsy J. Hill  
SSgt Cynthia K. Rugolo

#### OBOE

MSgt Michelle Hockett  
MSgt James T. Dickey III  
GySgt Mark R. Christianson

#### ENGLISH HORN

GySgt Mark R. Christianson

#### E-FLAT CLARINET

GySgt John R. Barclay

#### B-FLAT CLARINET

MSgt Lisa A. Kadala  
GySgt Jeffrey M. Strouf  
GySgt Ruth A. Schlenker  
GySgt Frederick D. Lemmons

#### SSgt Jihoon Chang

GySgt Randall A. Riffle  
GySgt Janice M. Snedecor  
MSgt Robert W. Cassel  
SSgt D. Ray McClellan, Jr.  
SSgt Frederick J. Vare III  
MSgt Richard T. Heffler, Jr.  
SSgt Jon F. Agazzi  
GySgt John C. Norton  
SSgt Carolyn M. Sabo

#### BASS CLARINET

MSgt Barbara A. Haney  
MSgt Olive U. Blackall  
GySgt Jay E. Niepoetter

#### BASSOON

GySgt Roger C. Kantner  
MSgt Dyane L. Wright  
SSgt Christopher J. McFarlane

#### SAXOPHONE

MGySgt Ronald C. Hockett

MSgt Pasquale J. Marino  
MSgt Irvin D. Peterson, Jr.  
GySgt David L. Baesel

#### CORNET

GySgt Richard B. Lehman  
SSgt J. Frederick Marcellus  
MGySgt Darrell R. Grabau  
SSgt David W. Haglund  
SSgt Christian S. Ferrari  
SSgt Cole J. Uhrig  
GySgt W. Andrew Schuller III  
SSgt Scott W. Sabo  
MGySgt John C. Wright

#### TRUMPET

SSgt John R. Hagstrom  
GySgt Michael R. Montgomery  
SSgt Kurt A. Dupuis  
GySgt Bruce M. Stanly

#### FRENCH HORN

MSgt William J. Zsembery, Jr.  
MSgt Donald L. Dosch  
GySgt Brett B. Widenhouse  
GySgt Cheryle J. Sager  
SSgt Kristin E. Davidson

#### EUPHONIUM

MSgt Michael J. Colburn  
GySgt Dale R. Allen

#### TROMBONE

MSgt Bryan R. Bourne  
MGySgt Daniel K. Williams  
SSgt Donald C. Patterson  
SSgt James T. McNair, Jr.

#### BASS TROMBONE

MGySgt Thomas D. Wilson III  
GySgt Patrick S. Corbett

#### TUBA

MGySgt Thomas R. Lyckberg  
MGySgt Ronald L. Haney  
MGySgt Eliot D. Evans

#### STRING BASS

SSgt Aaron D. Clay

#### PERCUSSION

MGySgt Matthew B. Becker  
MGySgt Wayne W. Webster  
SSgt Matthew G. Watson  
SSgt David A. Murray  
SSgt Brenda Weckerly Peters

#### PIANO

SSgt Robert J. Boguslaw

#### HARP

MGySgt Phyllis A. Mauncy

# Director's Choice

## CREDITS

#### PRODUCER:

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Assistant Director, U.S. Marine Band

#### RECORDING ENGINEERS:

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Sound/Mirror Inc.

#### CD BOOKLET NOTES:

MGySgt Frank Byrne, USMC,  
Member, U.S. Marine Band

Recorded May 22-25, 1995, at the Center  
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Fairfax, VA

Symphony No. 3 *Slavianskaya* by Boris  
Kozhevnikov/edited by John R. Bourgeois  
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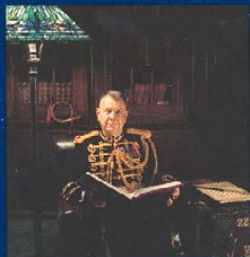
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# Directors' Choice



Colonel John R. Bourgeois,  
Director

"The President's Own"

UNITED STATES MARINE BAND

- 1** Marche Hongroise from *La damnation de Faust*, Op. 24— Hector Berlioz .... 4:51  
*Transcribed by Howard Bowlin*
- 2** Overture to *Tannhäuser*  
Richard Wagner ..... 14:21  
*Transcribed by John Philip Sousa*
- 3** "Jubilee" from *Symphonic Sketches*  
George Whitefield Chadwick ..... 7:59  
*Transcribed by Howard Bowlin*
- Symphony No. 3, *Slavyanskaya*  
Boris Kozhevnikov ..... 15:08  
*Edited by John R. Bourgeois*
- 4** 1. Allegro ..... 4:44
- 5** 2. Waltz ..... 4:15
- 6** 3. Scherzo ..... 2:04
- 7** 4. Allegro ..... 3:53
- 8** Intermezzo from *Goyescas*  
Enrique Granados ..... 5:23  
*Adapted by John R. Bourgeois*
- The Pines of Rome* — Ottorino Respighi 21:08  
*Transcribed by Guy Duker*
- 9** 1. "The Pines of the Villa Borghese" 2:39
- 10** 2. "The Pines Near a Catacomb" ..... 6:20
- 11** 3. "The Pines of the Janiculum" ..... 6:52
- 12** 4. "The Pines of the Appian Way" .... 5:17