

Grand Scenes

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

COLONEL TIMOTHY FOLEY, DIRECTOR

In all work there is the element of music, besides the "color" of the instruments for which the works were written. The strictly musical value is above the instrumental value, and it should predominate. Why, then, shouldn't it be transferred to other instruments? Bach did it consistently; why shouldn't we do it?

Pablo Casals

Conversations with Casals

As the great cellist and conductor Pablo Casals observed, composers from the time of Bach forward have freely transcribed music for various instrumental combinations. In part, this served a utilitarian purpose if the ideal instrumentation were not available for a given performance. It also allowed new music to be heard in venues where it otherwise would not have been performed.

Wind music scholar and conductor Dr. David Whitwell made an exhaustive study of music arranged for wind ensembles and documented a great number of arrangements either done directly by composers or at their request. The majority of significant orchestral compositions appeared in

one or more wind arrangements, often with the composer's involvement. Whitwell commented that Beethoven considered the music more important than the medium, and that Beethoven suggested arrangements be made of a number of his works, including four different versions of his Septet, Op. 20 (one of these for winds).

The practice of operatic music being transcribed for winds was one known to Mozart and practiced during the lifetimes of Beethoven, Weber, Rossini, Wagner, and Verdi. In their *Wind Ensemble Sourcebook and Biographical Guide*, Stoneham, Gillaspie, and Clark identified a partial list of 18th- to 19th-century arrangements for winds in various European libraries. Of the 677 identified, 551 were drawn from opera, 83 from ballet, and 43 from symphonic literature. Opera arrangements dominated the French music market from the 1770s, and a similar phenomenon was found in Austria in the 1790s.

This wind *harmonie* (with its pairs of oboes, clarinets, French horns, and bassoons) first appeared around 1760 in Austria and the present-day Czech Republic, and was known to Johann Christian Bach, C.P.E. Bach, Beethoven, Mozart, Haydn, and Schubert. These

ensembles were often attached to imperial courts and were a vital part of the social/cultural life of their cities. From the beginning, opera and ballet were the central sources of their repertoire, however, these wind arrangements were not the "potpourri-type" medleys found in the late 19th- to early 20th century concert band movement. They were intact transcriptions of entire scenes (or entire operas) presented with minimal alteration to the original. Among the earliest was Mozart's own wind arrangement of music from his *Entführung aus dem Serail* from 1782.

The most active transcribers for *harmoniemusik* were Johann Nepomuk Wendt (1745-1801), Josef Triebensee (1772-1846), and Wenzel Sedlak (1776-1851). These and other transcribers prepared extended wind settings from over 150 operas and numerous ballets, many encompassing 15-20 individual scenes from each parent work. The corpus of *harmoniemusik* literature is estimated to encompass as many as 12,000 individual selections by over 2,400 composers and arrangers, to include operas by Bellini, Donizetti, Cherubini, Herold, Auber, Spontini, and Meyerbeer, in addition to many less well-known operas and composers.

While the instrumentation of pairs of woodwinds and French horns was well established by the late 18th century, the manner in which these instruments were used underwent a significant change when Anton Stadler (1753-1812) and Johann Stadler (1755-1804), brothers and both exceptional clarinetists, arrived in Vienna around 1780. Prior to that time, there had been no great clarinetists in Vienna, but their virtuosity displayed the full capabilities of the instrument, leading to its eventual prominence over the oboe as the primary soprano voice of the ensemble.

The predominance of the clarinet in *harmoniemusik* was greatly furthered by Wenzel Sedlak, himself a clarinetist. Sedlak came to Vienna as early as 1806 and around 1812 joined the musicians in the court of Prince Alois Liechtenstein. It was his role in the imperial court that solidified the role of the clarinet. Sedlak transcribed excerpts from Beethoven's *Fidelio* for octet in 1815, and arranged as many as 35 operatic works for *harmoniemusik*, 23 of which are confirmed, another 12 are attributed to him. Sedlak centered on the *harmoniemusik* instrumentation, but some transcriptions occasionally added extra instruments such as a flute, two trumpets, or a trombone.

Wind writing in opera can be observed in two broad contexts: the figurative use of wind instruments as signals or representational icons and the literal incorporation of wind groups (as stage bands) into opera. In the former sense, one finds winds in Mozart's *Magic Flute*, Wagner's *Siegfried* (notably the famous horn call and the representation of birds in "Forest Murmurs"), in Beethoven's *Fidelio*, and in the ghost scene of Verdi's *Macbeth*, to name a few. In the latter sense, stage bands can be found in operatic productions dating to early use of processional bands in English and German stage works. Examples of operas featuring prominent use of winds (on stage and from the pit) include: Rossini's *Ricciardo e Zoraide*; Spontini's *La vestale*; Donizetti's *Maria Padilla*, *Anna Bolena*, and *Alfredo il grande*; Massenet's *Manon*; Süssmayr's *Der Spiegel von Arkadien*; Mozart's *Don Giovanni*; Verdi's *Nabucco*, *Rigoletto*, and *La traviata*; and Puccini's *La Bohème*.

The practical and functional role of transcriptions in allowing music to be heard by a wider audience was encouraged by audience demand. When live music was the only music (apart from a few mechanical devices, often considered less than satisfying) transcriptions were a

valued substitute. Franz Liszt transcribed the Beethoven symphonies for piano and prepared operatic fantasies on the music of his son-in-law Richard Wagner. In their own lifetimes, Berlioz and Wagner heard their music performed in transcriptions for winds and spoke approvingly of the adaptation. Ponchielli transcribed Italian operatic repertoire for winds while the music director of town bands in Piacenza and Cremona between 1861 and 1874. In the 20th century, Mahler, Ravel, Walton, Schoenberg, and Respighi transcribed music from other forms for orchestra, and Grainger, Ruggles, and Schuller have transcribed music for winds. Richard Strauss once conducted an entire concert of excerpts from his operas with the Municipal Band of Barcelona. Beyond the work of these composers to adapt their own music and that of others for winds, great conductors to include Arturo Toscanini, Leopold Stokowski, Eugene Ormandy, and Daniel Barenboim have led performances of operatic music transcribed for winds.

There is a dimension about this music that provides unique musical challenges, cultivating a style of expressive playing deeply rooted in the vocal tradition, and not found in any other genre. Having

established the historical provenance of these wind transcriptions and knowing that both distinguished composers and conductors have endorsed them, we return to the undeniable fact that this music is engaging to the audience and satisfying to performers. Were it not so, wind transcriptions of operatic and ballet excerpts would not have so consistently populated band concert programs from the time of Mozart and Beethoven, through the era of John Philip Sousa and the great professional bands, and continuing to the present day programs of the United States Marine Band.

Grand Fantasie from *Die Walküre*

Richard Wagner

b. Leipzig, Germany, 1813 -

d. Venice, Italy, 1883

arranged by Arthur Seidel

Richard Wagner is at once one of the most revered and vilified composers in history. His music rarely inspires ambivalence, with listeners often at the extremes: They are enraptured with his work or consider it musical heresy.

Wagner the man did nothing to help his cause. He was a cad, an adulterer, ego-

maniac, who spent a considerable amount of his life either in the comfortable service of wealthy patrons or fleeing creditors. Wagner wrote, "By nature I am luxurious, prodigal, and extravagant, much more than Sardanapalus and all the old emperors put together" and "Whatever my passions demand of me, I become for the time being—musician, poet, director, author, lecturer, or anything else." Composer Georges Bizet wrote, "Happily for Wagner, he is endowed with a temper so insolent that criticism cannot touch his heart—even admitting that he has a heart, which I doubt."

Whatever one may think, Wagner was a bonafide genius whose awesome talent allowed him to fill these roles simultaneously, and to change the course of musical history. He was a prophet who expressed his vision in extended monographs such as "The Art Work of the Future" and "Opera and Drama." Wagner envisioned a complete fusion of music and drama combining all elements: staging, scenery, and costumes. The scope of his involvement ranged from writing his own dramas to designing his own theater at Bayreuth to create the perfect musical environment for the staging of his music-dramas. He followed the lead of Berlioz by using gargan-

tuan musical forces, while simultaneously introducing dramatic innovations in harmony and scoring, some of which are remarkably delicate and subtle.

Among his most significant innovations was the introduction of *leitmotifs* or "leading motives" to represent characters, objects, or dramatic elements in his operas. These *leitmotifs* are amazing in their variety and complexity, often being melodically related to one another and telling a story of their own. William Foster Apthorp wrote, "Almost the whole web of the music is woven out of the *leitmotiven*; they come either singly and in succession, or else simultaneously and interwoven. There is no melodic constituent of the music that is not a *leitmotif*. This gives the music, if not greater dramatic force, at least an unflagging dramatic suggestiveness."

Die Walküre is the second of the four operas in *Der Ring des Nibelungen*, described by him as "a stage festival play for three days and a preliminary evening." Writer David Ewen commented, "The

Ring is possibly the most ambitious artistic project undertaken by one man." Wagner composed the text of all four operas, based on the sagas from Germany, Scandinavia, and Iceland, but primarily from the *Nibelungenlied*. He became interested in these sagas while working on *Lohengrin*, and started writing the texts in 1848. The text for *Die Walküre* was completed in 1852 and the musical score in 1856. It was first produced at the Munich Opera on June 26, 1870, the intervening years giving time for revisions and enhancements.

The plot of *Die Walküre* is very complex, interwoven with characters and events prefaced in the prequel, *Das*

Rheingold. The nine daughters of Wotan (the king of the gods) and Erda (the earth mother) are The Valkyries of the title. This *Fantasie* is a collection of scenes and orchestral interludes, among the most familiar are the lovely "Winterstürme" (Siegmund's glowing love song to Sieglinde), the dramatic Ride of the Valkyries, Wotan's Farewell, and the



Richard Wagner

Magic Fire Music. In the construction of his *Fantasie*, however, Seidel did not present the music in the same sequence as the opera.

Arthur Seidel (1849-1910) was a highly respected opera conductor and composer who took a particular interest in preparing arrangements and fantasies of operatic music for military band, most notably those by Richard Wagner. He arranged and transcribed extended fantasies of music from all four operas of the Ring Cycle, as well as *Tannhäuser*, *Lohengrin*, *Der fliegende Holländer*, *Tristan und Isolde*, and *Die Meistersinger von Nürnberg*, and two of Wagner's lesser known overtures, *Polonia* and *Rule Britannia*.

For *Die Walküre*, Seidel has scored the *Fantasie* for a large Germanic wind band, with a heavy emphasis on brass instruments to achieve the massive textures suitable for Wagner's writing.

The tradition of Wagner's music being adapted for band is one dating to his own time. In the days following Wagner's death in Venice, newspapers noted that the municipal band canceled concerts for several days out of respect. When his body arrived at Bayreuth, there was a public ceremony at the train station during which a band performed Siegfried's Funeral

March.

George Bernard Shaw, author of "The Perfect Wagnerite," wrote, "The first time I ever heard a note of Wagner's music was in my small boy days when I stumbled upon a military band playing the *Tannhäuser* march." Leopold Stokowski transcribed and conducted a number of Wagner operatic excerpts with a professional band in Philadelphia and, more recently, Daniel Barenboim conducted winds from the Bayreuth Festival Orchestra in this very same *Fantasie* by Arthur Seidel in performance at Bayreuth.

Paul Hume, Music Critic Emeritus of *The Washington Post*, wrote "Richard Wagner had a lifelong love affair with wind instruments. The operas of the Ring Cycle...are inconceivable without the full panoply of woodwinds and brass with which Wagner reminds us of his gods and goddesses, his heroes and his villains, his giants and his dwarfs, the inhabitants of his nether worlds, his earthly creatures, and his immortals."

Overture to *William Tell*

Giachino Rossini

b. Pesaro, Italy, 1792 -

d. Paris, France, 1868

transcribed for harmoniemusik by
Wenzel Sedlak (1776-1851)

Rossini was among the most gifted and prolific opera composers the world has ever produced. The facility with which he composed is the subject of many stories, among them the manner in which he wrote his overtures. Rossini often composed while reclining in bed, and it is said that he once accidentally dropped several pages of an overture score onto the floor. Rather than leave his position of comfort, he simply composed another overture.

When he was 37 years old he completed his grandest and last opera, *William Tell* (*Guillaume Tell*), an adaptation of Friedrich von Schiller's 1804 play by Victor Joseph Étienne de Jouy and Hippolyte Louis Florent Bis (with contributions by Armand Marast). Rossini wanted this to be his masterpiece, and it grew

into massive proportions: three long acts lasting over four hours. Observers have noted that *William Tell* was probably the genesis for the entire school of French grand opera. Its considerable length, historical setting, use of huge choruses and tableaux-like

demanding vocal parts, set the standard in the French capital. Richard Wagner said that *William Tell* was the prototype grand opera. Rossini himself said that it was an opera "of melancholy tint, peasants, mountains, and miseries." *William Tell* was premiered at the Paris Opéra on August 3, 1829 conducted by Habanek and was wildly successful, receiving 500 performances in Paris alone during Rossini's

lifetime.

The story follows Schiller's play: William Tell, leader of the Swiss revolution against Austrian rule, is forced into a trial of marksmanship where he must use his bow to shoot an apple from his son's head. Tell succeeds and triumphs over the tyrant Gessler, making the patriotic/



Giachino Rossini

nationalistic overtones of this story among the most powerful in opera. Rossini's brilliant overture is much more extensive than many of his previous pot-pourri-style overtures, many of which were skillful medleys of music from each opera.

The overture to *William Tell*, both in length and scope, has the feeling of a tone poem. It is in four basic sections: a mountain sunrise; an Alpine storm; a *Ranz des vaches* (the Swiss cattleman's pipe song to call his flocks); and a rousing fanfare which is both a call to revolt and a revolutionary march. Rossini had actually composed this final section in 1822 as a quick-step for a military wind band in Venice, and then adapted it for use in the opera. It was originally inserted in the finale to Act 2, but he later removed it and left its only appearance in the overture. Without this fanfare and march, one can not imagine how the overture might have concluded so inextricable is its presence in our consciousness. The range of emotions represented in the overture is enormous. Of the scene following the storm, Hector Berlioz suggested that it represented "the calm of profound solitude, the solemn silence of nature when the elements and human passions are at rest."

The well-established tradition in Rossini's lifetime of adapting operatic music for winds, the prominent use of wind solos in this overture, combined with the fact that the famous finale began its musical life as a wind composition, make this an ideal candidate for transcription. By virtue of his great popularity as an opera composer, Rossini's operas were among the most well represented in the *harmoniemusik* repertoire.

Wenzel Sedlak is known to have transcribed extensive wind settings from seven Rossini operas: *Tancredi*; *L'italiana in Algeri*; *Elisabetta, regina d'Inghilterra*; *Il barbiere di Siviglia*; *Zelmira*; *Semiramide*; *Le siège de Corinthe*; and *Guillaume Tell* (*William Tell*). Arrangements by others from five additional Rossini operas are among the music in the Imperial Court library: *Ciro in Babilonia*; *Otello*; *La gazza ladra*; *Mosè in Egitto*; and *Ricciardo e Zoraide*.

The 15-movement suite from *William Tell* (from which this version of the overture originates) comes from the library of the Augustinian monastery in Brno. While it is strongly felt to have been prepared by Sedlak, its authenticity cannot be conclusively proven. The original parts include a flute/piccolo part that appears to have

been added at least 20 years after the original. For this recording, a flute part has been modified from the original orchestral flute part, and the two trumpet parts (perhaps also added later) have been eliminated, thereby preserving more homogenous textures of the original ensemble. The bass line has been augmented by contra bassoon and string bass, each adding a unique timbre.

Ballet Music from *Le Cid*

Jules Massenet

b. Montaud, France, 1842 -

d. Paris, France, 1912

transcribed by Verne Reynolds



Jules Massenet

Following the success of *Manon* in 1884, Jules Massenet immediately began an opera based on the Spanish drama of Guillen de Castro and the French tragedy of Pierre de Corneille. He had been intrigued with the story of "Le Cid" for over two years and then found the topic irresistible.

The historical model on which the stories were based is a Castilian nobleman,

Rodrigo Diaz de Vivar (c. 1040-1099), who was exiled from Castille by King Alfonso VI. Rodrigo assembled an army of his own, and together they accomplished many heroic deeds in their battles against the Moors. He later joined forces with Moorish prince Muctadir, King of Saragossa, and through this alliance became ruler of Valencia. His Moorish vassals referred to him as "Sid-i" which is the Arabic term for "Lord." When translated into Spanish, it became "Le Cid" and carried with it the connotation "The Conqueror."

Le Cid was premiered at the Paris Opéra on November 30, 1885 to great acclaim. This was grand opera in the tradition of Meyerbeer, and audiences were enthralled with its Spanish setting. The affinity of the French for Spanish-themed opera had been firmly established by Bizet's *Carmen* ten years earlier, and *Le Cid* remained popular in Paris more than 30 years after its premiere. The consecutive successes of *Manon* and *Le Cid* con-

firmed Massenet's reputation as a successful opera composer and helped ensure his place in the pantheon of grand opera.

As was tradition for all Parisian opera performances, Massenet included an extended ballet sequence. It was placed in the second act and is set in the public square of Burgos where such public dancing occurred since the time of Rodrigo. Massenet drew upon Spanish folk sources, giving special emphasis to those dances indigenous to the Castilian region and culture. The dances appear individually in seven separate movements:

Castillane - a highly rhythmic dance native to Castille.

Andalouse - a gypsy dance from Andalusia

Aragonaise - a dance from the Aragon district

Aubade - a gentle lyrical dance-song

Catalane - a dance from Catalonia

Madrilene - a dance from Madrid, with a two-part melody in contrasting moods

Navarraise - a stately dance from Navarre

The transcription for winds was prepared by Verne Reynolds, former professor of French horn at the Eastman School of Music, and an internationally respected

composer. Reynolds scored the music sparingly for an intimate ensemble of winds and percussion, thereby matching the clarity and delicacy inherent in Massenet's original orchestral setting.

"Regina Coeli" from *Cavalleria rusticana*

Pietro Mascagni

b. Leghorn, Italy, 1863 -

d. Rome, Italy, 1945

transcribed by Carl Ruggles,

edited by Donald Patterson

Pietro Mascagni's greatest success very nearly languished in obscurity. *Cavalleria rusticana* was actually his third opera (of the 15 he would eventually produce) and the work that established his fame as an opera composer. It is based on a short story by Giovanni Verga and the libretto was composed by Giovanni Targioni-Tozzetti and Guido Menasci.

The impetus for composing *Cavalleria rusticana* was publisher Edoardo Sonzogno's announcement of his second competition for a one-act opera. Mascagni decided in June 1888 that he would enter the competition, and completed the score in less than three months. Having finished it, he considered it so poor that he refused

to submit it to the competition, but his wife obtained the score and submitted it on his behalf. It won the competition, and made Mascagni famous, and subsequent sales made a fortune for the publisher.

It was first performed at the Teatro Constanzi in Rome on May 17, 1890. The audience responded with such enthusiasm that Mascagni was required to take 40 curtain calls, and upon returning home he found his home so overwhelmed by opera fans that he was forced to enter his apartment through a window. In later years, he commented on his one great success by saying, "It is a pity I wrote *Cavalleria* first. I was crowned before I became king."

Cavalleria rusticana (Rustic Chivalry) is set in a small Sicilian village on Easter Morning, 1880, and almost all the action occurs while Easter mass is being celebrated in the church on the town square. This excerpt is from the scene in which the young peasant woman, Santuzza, leads a chorus of peasants in a powerful prayer that follows the Regina Coeli, a

hymn to the Virgin Mary. As they sing, the choir from inside the church can be heard in the distance. In the setting for winds by American composer Carl Ruggles (1876-1971), Santuzza's aria is performed by the solo cornet, the onstage chorus represented by mixed wind choir, and the offstage chorus (representing the choir inside the church) by an offstage brass choir.



Pietro Mascagni

The events that led to Ruggles making this transcription for winds centered on his son Micah's acceptance to the University of Miami in 1934 on an athletic scholarship. For the next few years, Carl and Charlotte Ruggles spent part of the year in Miami to be near their son, and gradually incorporated themselves into the musical life of the university even beyond Micah's graduation. Ruggles began teaching one class at the university and with the 1938-1939 academic year was accepted on staff as a part-time lecturer.

Ruggles did not receive a positive reception from the university's orchestra

director, but forged a warm relationship with Walter E. Sheaffer, conductor of the university band. Sheaffer became a close friend and suggested to Ruggles that the university band perform one of Carl's compositions at their spring concert. Ruggles re-worked his composition "Angels" and also arranged two excerpts from *Cavalleria rusticana*, of which this is one. Ruggles conducted these works with the University of Miami band in their spring concert at Miami Senior High School on April 24, 1939.

This transcription was never published, but remained part of Ruggles' music that found its way to the archives of Yale University. Ruggles' original setting was edited for this recording by Donald Patterson of the U.S. Marine Band.

Intermezzo from *La Boda de Luis Alonso*

Jerónimo Giménez
b. Seville, Spain, 1854 -
d. Madrid, Spain, 1923

Zarzuela is an indigenous form of Spanish opera that combines musical ensembles, arias, and dialogue. This form of entertainment was first presented at the remote country residence of "El Pardo,"

King Philip IV of Spain, a venue that often functioned as a hunting lodge for the king and his guests, as well as a site for parties and other royal events. The name given to his country residence was the "Palace of La Zarzuela," the name being derived from the Spanish term "zarza" or "bramble" to denote the site's rustic ambience.

Scholars believe that the first appearance of this form of entertainment occurred in 1657 at the Palace of La Zarzuela, however, some have speculated that such forms were seen as early as 1629. The zarzuela became so popular that it became popular to hold "Fiestas de zarzuela" in the 17th century. The form slipped from popularity but was revitalized in the mid-19th century in a wave of Spanish nationalism, helped by the fact that zarzuelas tended to feature nationalistic elements, including those familiar to audiences. This revival peaked in 1856 when the Teatro de la Zarzuela opened in Madrid. The zarzuela has continued to be appreciated as an important expression of Spanish culture and musical life.

Composer and conductor Jerónimo Giménez was a well-respected musical figure in Madrid. He was asked to take over as director of the Teatro Apolo in Madrid, and later moved to the famous

Teatro de la Zarzuela, where he conducted the first Spanish performance of Bizet's opera *Carmen*. He composed over 100 stage works, all of which made extensive use of Spanish song and dance, and many of which form the cornerstone of the zarzuela repertoire. *La Boda de Luis Alonso* (*The Wedding of Luis Alonso*, also known by the alternate title *La noche del encierro* or *The cloistered night*) dates from 1897 and remains his most popular work. The stunning intermezzo is a veritable fiesta of Spanish dance rhythms, with its fandango and zapateado (heel and toe dance) rhythms, and colorful Iberian instrumentation including tambourine and castanets. It is one of the best and most familiar excerpts from the zarzuela repertoire, often performed separately as a concert selection. While not so identified on the published score, we believe this wind adaptation to have been prepared by the composer.

"Le ballet de la Reine" from *Don Carlos*

Giuseppe Verdi

b. Le Roncole, Italy, 1813 -

d. Milan, Italy, 1901

transcribed by Donald Patterson

Verdi's amazingly prolific output of 28 operas remains the cornerstone of the Italian grand opera repertoire. His influence to the present day cannot possibly be overestimated. To many, he remains the soul of the Italian opera tradition.

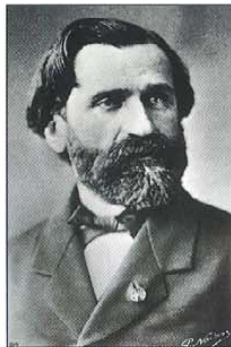
During Verdi's lifetime, the center of the opera universe was Paris, and many composers realized the undeniable necessity of catering to the Parisian audience and critics. The idea of composing an opera based upon Friedrich von Schiller's dramatic poem "Don Carlos, Infant von Spanien" was suggested to Verdi in the early 1850s, however, he moved forward with other projects and did not return to this subject until over a decade later. The libretto was written by François-Joseph Méry and Camille de Locle, and Verdi's opera would be the ninth on the same subject, a testament to its continuing appeal to audiences. [The previous operas were composed by Duplessis (1780), Deshayes (1799), Costa (1844), Bona (1847), Buzzolla (1850), De Ferrari (1854), Barthe (c.1860), and Moscuza (1862). Even had any of these shown any merit, Verdi's masterful setting eclipsed all comers.] Verdi's *Don Carlos* premiered at the Paris Opéra on March 11, 1867 to great acclaim, the critics commenting on the

perceived influence of Wagner and Meyerbeer, two giants of the grand opera tradition.

Because of the overwhelming influence exerted by Parisian opera aficionados, those composers who did not write specifically for the Paris Opéra were expected to revise their operas specifically for performances in the French capital. The most graphic of these requirements was to include a ballet sequence near the middle of the opera, thereby extending the opera and allowing the elite members of Paris's Jockey Club to finish their leisurely dinner, arrive just in time to enjoy the ballet (of which they were great advocates), and hear the remainder of the opera. The French had earlier established their affinity for ballet in the works of Lully and Rameau, and the French operas of Gluck. When their operas were performed in Paris, Rossini added ballet interludes to *Guillaume Tell*, and Donizetti did the same for *La Favorite*. Even Richard Wagner bowed to this tradition by adding the Bacchanale for

the Paris premiere of *Tannhäuser*.

Verdi wrote or revised six operas for Paris, adding new ballet sequences to *Jérusalem*, *Les Vêpres Siciliennes*, *Otello*, *Macbeth*, *Il Trovatore*, and *Don Carlos*, which was his second opera written specifically for Paris. For *Don Carlos*, Verdi composed a romantic ballet with its own involved scenario, one which could stand alone from the opera. It was choreographed for Paris by Lucien Petipa. The ballet occurs in the second scene of Act III, and its title "Le Ballet de la Reine" (The Queen's Ballet) will become evident as the story unfolds:



Giuseppe Verdi

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A fisherman is sent by the King of Spain to discover the most beautiful pearl in the world. He descends into the depths of the sea on a ray of light to the magical grotto of the Queen of the Waves in which are found the most wonderful pearls in the ocean, all hidden in their shells and guarded by jealous waves. The cave is decorated with coral and mother of pearl, and when the fisherman finds himself there he believes he must be dreaming.

He sees the Black Pearl admiring herself in a mirror, and the Pink Pearl trying on garlands of marine flowers. The fisherman finds the beautiful White Pearl asleep in her shell and wakes her by kissing her forehead. While she is at first frightened by his appearance, he comforts her and gains her trust, after which they waltz together. The other pearls and the waves, all of whom have observed this scene, gradually join in the dance. Just then, the Queen of the Waves bursts in and decides to punish the fisherman for having violated their hidden realm. She is intent upon drowning him despite the pleas of her attendants: the White Pearl, Pink Pearl, and Black Pearl.

Just then, a fanfare and a brass statement of the king's anthem announces the arrival of a royal page, who comes bearing the King's personal flag to explain the fisherman's mission and to secure his safety. Upon the mention of King Philip II's name, the Queen of the Waves and her court yield to the wishes of the king and release the fisherman.

When the fisherman finds none of the pearls sufficiently beautiful to satisfy his master, the Queen decides to fuse them all to obtain the desired gem. She com-

mands the White, Pink, and Black Pearls to enter a giant golden shell which closes behind them, and then commands all the other pearls to display their riches during the Offenbach-like prestissimo finale.

The conclusion of the ballet is among the most dramatic and powerful nationalistic moments in all of opera. As the finale draws to a close, trumpets again sound and the Spanish royal anthem rings out majestically. The golden shell opens to reveal the most wonderful pearl of all, "La Pérégrina," who is none other than Elisabeth of Valois, the true Queen of Spain (here represented in full regalia by one of the opera's characters, Princess Eboli). The entire assemblage bows in awe and homage to the pearl as she acknowledges her subjects. Before this proof of the Spanish monarchy, she leads a procession of glittering chariots from the stage as the curtain falls. As a matter of historical note, the pearl known as "La Pérégrina" was, in fact, the finest jewel in the Spanish crown, having been discovered in Panama in the 1560s. By invoking its name and presence, and by so honoring the queen, Verdi assured a powerful nationalistic association with the Spanish theme of the opera.

The "Ballet de la Reine" is a divertissement in several distinct sections, each of which corresponds to the

program of the action. The transcription for band was made by Donald Patterson of the U.S. Marine Band.

The United States Marine Band has been part of the events that have shaped our national heritage for more than two centuries. Its omnipresent role in events of national importance has made it part of the fabric of American life.

Established by an Act of Congress in 1798, the Marine Band is America's oldest professional musical organization. Its primary mission is unique—to provide music for the President of the United States and the Commandant of the Marine Corps.

President John Adams invited the Marine Band to make its White House debut in the unfinished Executive Mansion on New Year's Day 1801. In March of that year, the band performed for the inaugural of Thomas Jefferson and has performed for every Presidential inaugural since that time.

In Jefferson, the band found its most visionary advocate and friend. An accomplished musician himself, Jefferson

recognized the unique relationship between the band and the Chief Executive by giving the Marine Band the title, "The President's Own."

Whether performing for South Lawn arrival ceremonies, State Dinners, or receptions, Marine Band musicians appear at the White House more than 300 times each year. In addition, the band participates in more than 500 public and official performances annually, including concerts and ceremonies throughout the Washington, DC, area. Each fall, the band travels through a region of the United States during its concert tour, a century-old tradition started by the band's legendary 17th Director John Philip Sousa.

As Director from 1880-1892, Sousa brought "The President's Own" to unprecedented levels of excellence and shaped the band into a world-famous musical organization. During his tenure, the band was one of the first musical ensembles to make sound recordings.

Sousa also began to write the marches that earned him the title "The March King."

"The President's Own" continues to maintain Sousa's standard of excellence. Marine Band musicians are selected at auditions much like those of major symphony orchestras. They enlist in the Marine Corps for duty with the Marine Band only. Most current members are graduates of our nation's most prestigious music schools, often holding advanced degrees in music. More than 90 percent serve with the Marine Band for 20 or more years.

On July 11, 1998, the Marine Band celebrated its 200th Anniversary with a gala concert at the John F. Kennedy Center for the Performing Arts in Washington. Also during 1998, the Marine Band became the only organization to be inducted in the inaugural class of the American Classical Music Hall of Fame in Cincinnati, OH.

As the Marine Band enters its third century, it continues a tradition of excellence that earned it the title, "The President's Own." Whether in White House performances, public concerts, or national tours, the music of the Marine Band is the music of America.

Colonel Timothy W. Foley

is the 26th Director of "The President's Own" United States Marine Band. During his distinguished 30-year career, Colonel Foley has served "The President's Own" as assistant solo clarinetist, Assistant Director, and since 1996, the Director who is leading the Marine Band into its third century.

As Director of "The President's Own," Colonel Foley is the Music Advisor to the White House, regularly conducts the Marine Band at the Executive Mansion, and directs the band at Presidential Inaugurations. He is a member of the prestigious American Bandmasters Association and serves as Music Director of Washington's Gridiron Club, a position traditionally held by the Director of the Marine Band.

In his first years as Director, Colonel Foley brought to the podium two distinguished American conductors—Leonard Slatkin and Frederick Fennell—to lead entire Marine Band performances, a first in the band's history. His keen interest in 20th-century works, especially by American composers, has become well known, and he often features selections from this repertoire on his programs.

During the Marine Band's Bicentennial year in 1998, Colonel Foley led "The President's Own" in concert for inaugural ceremonies of the American Classical Music Hall of Fame in Cincinnati, OH.

To celebrate the band's 200th birthday, he conducted a command performance at the White House hosted by the President and First Lady and led the band in a gala concert at the John F. Kennedy Center for the Performing Arts in Washington, DC.

A native of Berwick, PA, Colonel Foley entered the Oberlin Conservatory of Music in 1964 where he studied clarinet with George Waln. There, he was principal clarinetist with the Oberlin Chamber Orchestra and Oberlin Conservatory Orchestra. He also was a member of the American Wind Symphony in Pittsburgh, PA.

After joining the Marine Band in 1968, Colonel Foley quickly became a featured clarinet soloist and served as conductor and clarinetist in numerous Marine Band

chamber music concerts. He was active in developing the Marine Band's annual "Music in the Schools" program, which introduces local elementary school students to musical instruments and repertoire.

Colonel Foley was named Assistant Director in 1979. He was special liaison for the U.S.-U.S.S.R. Armed Forces Band Exchange in 1990, coordinating, advising, and escorting the Soviet Ministry of Defense Band on its tour of the United States.

On July 11, 1996, Colonel Foley was designated Director of the Marine Band. In June 1999,

he was promoted to his present rank by the President in an Oval Office ceremony and awarded the Legion of Merit by the Commandant of the Marine Corps.



Piccolo

GySgt Cynthia Rugolo *

Flute

MGySgt Gail Gillespie * +

GySgt Betsy Hill

SSgt Kristan Cybriwsky *

Oboe

SSgt Leslye Barrett * +

MGySgt James Dickey III * +

MSgt Mark Christianson *

English Horn

MSgt Mark Christianson *

E-Flat Clarinet

GySgt Jon Agazzi

B-Flat Clarinet

MGySgt Lisa Kadala *

MSgt Jeffrey Strouf *

GySgt Jihoon Chang

GySgt Elizabeth Gish

GySgt Janice Snedcor +

GySgt Frederick Vare III

MSgt Charles Willett

MSgt Randall Riffle +

GySgt Deborah Hanson-Gerber *

SSgt Paul Demers *

SSgt Jason Fetting

MGySgt Richard Heffler, Jr.

GySgt Christopher Winton

SSgt Tracey Paddock

Bass Clarinet

MSgt Barbara Haney

Contra Bass Clarinet

GySgt Jay Niepoetter

Bassoon

MSgt Roger Kantner * +

GySgt Christopher McFarlane

GySgt Bernard Kolle +

Contra Bassoon

GySgt Christopher McFarlane * +

Alto Saxophone

GySgt Miles Smith

MSgt Audrey Cupples

Tenor Saxophone

MGySgt Irvin Peterson, Jr.

Baritone Saxophone

SSgt Gregory Ridlington

Cornet

SSgt Matthew Harding

MSgt Andrew Schuller

GySgt Christian Ferrari *

SSgt Susan Rider

SSgt Douglas Burian *

SSgt Michelle Rakers

SSgt Michael Mergen

Trumpet

GySgt Kurt Dupuis *

GySgt John Abbracciamento *

French Horn

MGySgt William Zsembery, Jr. * +

GySgt Kristin Davidson * +

MSgt Amy Horn

GySgt Mark Questad

MGySgt John Troxel

GySgt Brett Widenhouse

Euphonium

MSgt Steven Kellner *

MGySgt Philip Franke *

SSgt Matthew Summers

Trombone

MGySgt Bryan Bourne *

GySgt Charles Casey *

SSgt Brent Phillips

GySgt Donald Patterson

SSgt Chris Clark

Bass Trombone

MGySgt Thomas Wilson III *

Tuba

MGySgt Thomas Lyckberg

MSgt John Cradler

GySgt Cameron Gates *

Percussion

GySgt Mark Latimer

GySgt David Murray *

SSgt Glenn Paulson *

SSgt Christopher Rose *

Timpani

GySgt Mark Latimer *

String Bass

GySgt Aaron Clay +

Harp

GySgt Karen Grimsey *

* performed on Massenet

+ performed on Rossini

Marine Band Recordings Policy

The Marine Band produces recordings for educational purposes and to enhance the public affairs and community relations programs of the Marine Corps. The recordings are distributed free of charge to educational institutions, public libraries, and radio stations. Because appropriated funds are used, they may not be distributed for private use and are not for sale. Educators, librarians, and station managers may request that their educational institution, library, or radio station be added to the CD mailing list by writing on official letterhead to:

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Division of Public Affairs (PAB)
Headquarters, U.S. Marine Corps
2 Navy Annex
Washington, DC 20380-1775

To receive concert information and the Marine Band's bimonthly newsletter *NOTES*, please write to:

United States Marine Band
Public Affairs Office
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or visit our website: www.marineband.usmc.mil

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Members, U.S. Marine Band

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William Tell and Conrad Baumgarten

These stunning illustrations are from a series of cards produced by Liebig's Company of Antwerp, Belgium, in the early 20th century to promote their signature product, *Veritable Extrait de Viande Liebig*, a special bouillon for use in gourmet recipes.



The scenes depicted from Wagner's *Die Walküre* are (at left) Siegmund's Spring Song (Winterstürme) to Sieglinde as he gestures toward the beautiful moonlit scene, and (above) Wotan's Farewell as he surrounds the rock on which Brunhilde sleeps with a ring of Magic Fire.