

THE MATA HARI SUITE

for Solo Piano

by JOHN BURGE



THE MATA HARI SUITE

The Mata Hari Suite, for solo piano, is a set of six pieces that were written to provide background music during the opening run of **One Last Night With Mata Hari**. This one-woman show, with a male pianist also taking on a number of roles, was composed by John Burge with Craig Walker providing the book and lyrics. During the final preparations for the January 2017 opening of this cabaret style show, John Burge decided that it would be ideal to have some prerecorded solo piano music playing while the audience waited for each of the two acts to begin. As often happens in composing music for the stage, John Burge found that he had cut quite a bit of music from earlier drafts of the show that could be easily adapted into solo piano pieces. For example, the opening movement of this suite ("Overture: The tale of Mata Hari") begins with a different version of the opening number from the show. In most cases though, John Burge came up with new musical ideas composed in the style of parlour piano music from the same period of Mata's life and then combined these with reworked versions of tunes from the actual show. The end result is a set of six contrasting movements all having a strong element of nostalgia.

ONE LAST NIGHT WITH MATA HARI

Mata Hari (1876-1917) was renowned as an exotic dancer and courtesan throughout Europe in the early 20th century. Her conviction and execution by France on charges of spying for Germany during World War I is one of the many aspects of her life that add to her ongoing notoriety. This show is best described as a kind of cabaret in which Mata Hari recounts her life in story and song on the evening of October 14th, 1917, the night before she faces the firing squad. The setting is a room within the Saint Lazare Prison in Paris, where prisoners, the Sisters of Marie-Joseph and other prison staff are gathered. The pianist, acting the role of the prison's physician, Dr. Bizard, comes out, sits down at the keyboard and prepares the audience for the upcoming performance. Mata Hari, dressed conservatively, eventually enters and through song and narrative, tells her side of the story. The first act covers Mata's schooling in Holland, unhappy marriage to Dutch Colonial Army Captain Rudolph McLeod, her time and sickness in Indonesia, the death of her son and the abandonment of her husband as she makes a new life for herself in Paris by creating the persona of Mata Hari. Act Two begins with a recreation of one of Mata's dances (using a pre-filmed shadow dance), the unraveling of Europe during the First World War, her recruitment to spy for France, her love of Vadime, and the eventual arrest, interrogation, trial, imprisonment and execution. The ending though, leaves the audience questioning the validity of the crimes and sentence.

DEVELOPMENT OF THE SHOW

John Burge and Craig Walker, colleagues at Queen's University in the Dan School of Drama and Music, began discussing this project in 2012. Craig Walker was drawn to the material in large part because of new information that had become available about Mata Hari through the release of previously classified files. With the support of a grant from the Queen's University Fund for Support of Artistic Projects, they held a two-day workshop of Act One at Queen's University in December 2014 with soprano, Patricia O'Callaghan and John Burge at the keyboard. A project grant from the City of Kingston Arts Fund supported a second workshop at Queen's in August 2015 with Patricia O'Callaghan and John Burge still at the piano. This workshop culminated in a public reading of the complete work. A final workshop took place in July 2016 with pianist Gregory Oh joining Patricia in preparation of the January 2017 premiere at Kingston's Isabel Bader Centre for the Performing Arts.



John Burge, Gregory Oh, Patricia O'Callaghan, Craig Walker

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Duration: approximately 24 minutes



VOL 27.

ONE LAST NIGHT with

AUGUST 14 1917

MATA HARI

**WORLD PREMIERE
PERFORMANCES:**

PWYC Preview Jan. 11, 8pm
Jan. 12-14, 8pm
Jan. 15, 2pm
Jan. 17-21, 8pm
Jan. 22, 2pm



SEDUCTRESS?
ENEMY SPY?
SCAPEGOAT?

with:
GREGORY OH
on piano
as
DR. BIZARD



Kingston
arts council

starring:
Patricia O'Callaghan as
'Mata Hari'

music by
JOHN BURGE

book and lyrics
CRAIG WALKER

set, costumes, poster
ANDREA ROBERTSON

directed by
CRAIG WALKER

A Music Drama in 2 Acts
in the Studio Theatre at
The Isabel,
Kingston, Ontario

tickets: www.theisabel.ca
info:  MataHariNight

tickets: www.theisabel.ca
info:  MataHariNight



Kingston
arts council

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The Mata Hari Suite

No. 1 - Overture: The Tale of Mata Hari

A very flexible waltz (♩ = c. 132)

John Burge

mf

mp

dim.

p

cresc.

simile

6

11

f

mp

Do you know all the

17

Will you swear to the truth of what you

heard?

22

a tempo

mf rit.

mp

cresc.

27

p (sub.)

mp

32

p

p *cresc.*

37

mf rit.

p a tempo

43

cresc.

mf rit.

mp

a tempo

48

rit.

p a tempo

53

mf *rall.*

p *a tempo*

58

cresc.

f *dim.*

63

p (*poco agitato*)

(or half-pedal)

69

cresc.

(con pedale)

74

79 *fp* *fp* *f* (sempre)

84 *mp* (sub.) *ff* molto rall.

89 *Andante* (♩ = c. 74) *mf* *p* *dim. e rit.*

94 *p* *cresc.*

99 *Molto largo* (♩ = 40) *f* *dim.* *p*

8vb

No. 2 - March

Allegro (♩ = c. 138)

John Burge

The musical score is written for piano in 4/4 time. It begins with a treble and bass clef. The first system (measures 1-4) features a strong, rhythmic melody in the right hand with accents and a supporting bass line in the left hand. The second system (measures 5-8) shows a crescendo in the right hand with triplets and a sustained bass line. The third system (measures 9-13) includes a dynamic shift from *p* to *f* and back to *p*, with a sustained bass line. The fourth system (measures 14-18) features a *mf* dynamic and a *poco cresc.* marking. The fifth system (measures 19-22) starts with a double bar line and a *p* dynamic, followed by a crescendo. A large 'SAMPLE' watermark is visible across the score.

Measures 1-4: *f*

Measures 5-8: *sfp*, *cresc.*, *f*

Measures 9-13: *p* (sub.), *f*, *p*

Measures 14-18: *mf*, *p*, *poco cresc.*

Measures 19-22: *p* (sub.), *cresc.*

23

f

26

p (sub.) *cresc.* *f*

30

35

(LH)

39

p

The image displays a musical score for a piece titled 'No. 2 - March'. The score is written for piano and is divided into five systems, each containing a grand staff (treble and bass clefs). The first system begins at measure 23 and ends at measure 25, featuring a forte (f) dynamic. The second system starts at measure 26 and ends at measure 29, showing a piano (p) dynamic with a crescendo (cresc.) leading to a forte (f) dynamic. The third system covers measures 30 to 34, characterized by dense chordal textures. The fourth system, measures 35 to 38, includes a section for the left hand (LH) and features a piano (p) dynamic. The fifth system, measures 39 to 42, continues with a piano (p) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings. A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire page.

43

mf dolce *p* *mf*

(pedale simile)

47

p (sub.) *f*

no ped.

51

p dolce *mp*

(pedale simile)

55

p *poco cresc.*

59

p (sub.) (no cresc.)

63

giocosu

mf *p*

no ped.

67

mf *p*

8va

71

p

p (sub.)

74

mf

p (sub.)

78

p (sub.)

82

f

p (sempre)

87

mp

91

p

cresc. poco a poco

marc.

simile

95

(mp)

99

(mf)

103

sfp *f* *sfp*

107

f *sfp* *f (sempre)* *8va*

112

8va *dim.*

119

mp *p (sempre)* *no ped.*

125

130

The musical score is for a piece titled 'No. 2 - March'. It is written for piano and consists of 130 measures. The key signature is G major (one sharp) for the first 124 measures, then changes to F major (one flat) for the final 6 measures. The time signature is 2/4. The score is divided into six systems, each with a first and second staff. Dynamics include *sfp* (sforzando piano), *f* (forte), *f (sempre)* (forte, always), *mp* (mezzo-piano), and *p (sempre)* (piano, always). Articulations include accents (>) and a decrescendo (*dim.*). A key signature change is indicated by a double sharp on the F note in the first staff of the sixth system. A 'no ped.' (no pedal) instruction is present at the end of the fifth system. An 8va (octave up) instruction is shown with a dashed line and an arrow pointing to the right staff of the second system. The piece concludes with a double bar line at measure 130.

No. 3 - Mata Embraces the New Day

With a gentle lilt at first ($\text{♩} = 120$)

John Burge

(mp)

p *mf*

(pedale simile) *(sempre arp.)*

6

mf-p

10

p *cresc.* *mf*

14

p *mf*

18

mf-p *(p)*

22

mf *p*

26

p (sub.) *mp* *p*

29

mp *p*

32

f *p*

(*mp*)

35

(*simile*)

38

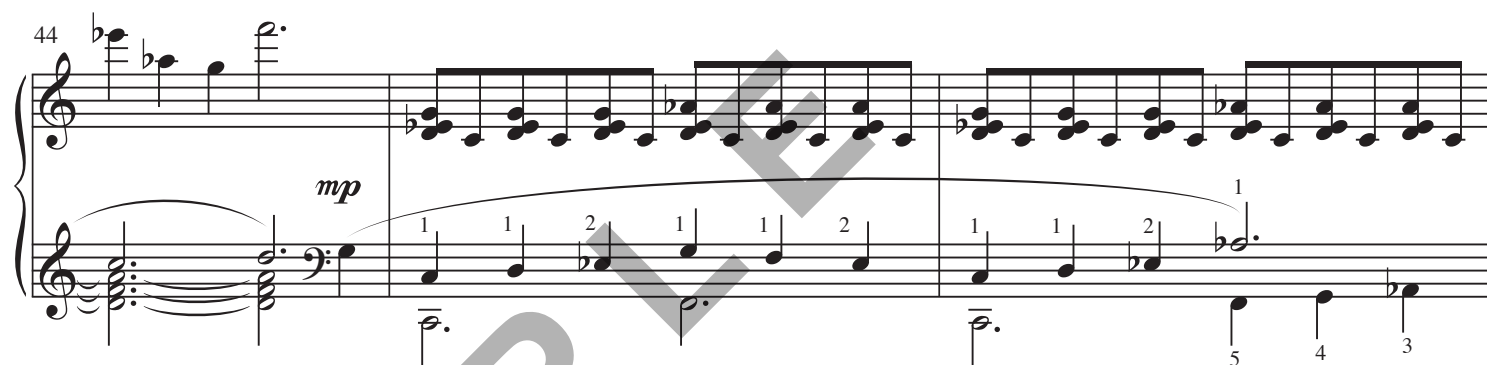


41



mf dim.

44



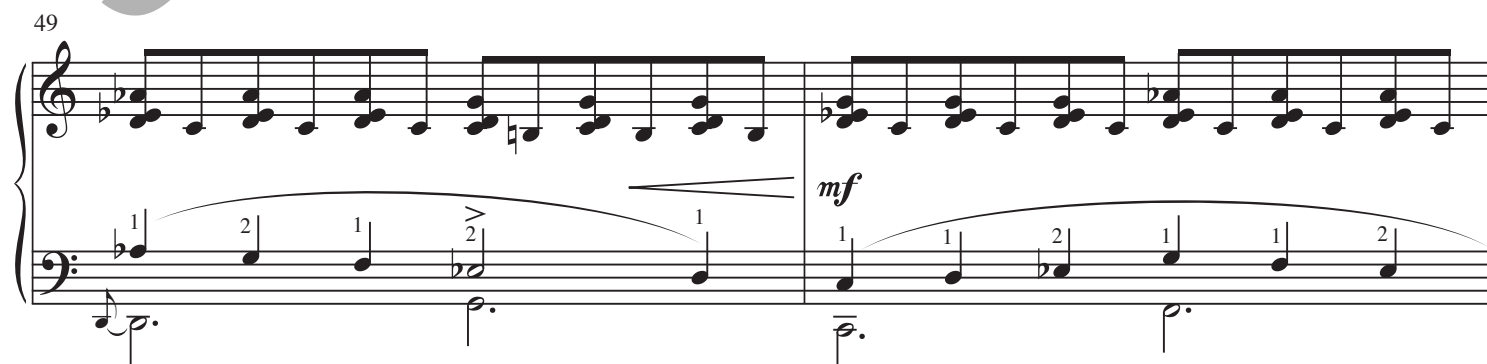
mp

47



cresc.

49



mf

51

cresc.

f

1 1 2 1 2 1

53

p (sub.) *cresc. e accel.*

p (sub.) *cresc. e accel.*

55

f *rit.* *8va*

f *rit.* *8va*

57

più f mp *cresc. e accel.*

più f mp *cresc. e accel.*

59

rit.

rit.

No. 3 - Mata Embraces the New Day

61 *ff* (*f*)

62 *cresc. e accel.*

63

64 (*simile*)

65

66

67 *rit.*

The musical score is written for piano, featuring a continuous sequence of five-measure groups across measures 61 to 67. Each group contains a five-note ascending scale in the right hand, while the left hand provides a steady accompaniment of eighth notes. The key signature is B-flat major. Measure 61 begins with a fortissimo (*ff*) dynamic and a half-measure rest in the right hand. Measure 62 includes the instruction *cresc. e accel.* (crescendo and acceleration). Measure 64 is marked *(simile)*. Measure 67 concludes with a *rit.* (ritardando) instruction and a final double bar line.

No. 3 - Mata Embraces the New Day

19

68 *a tempo*

fff *dim.*

69 *rit.*

70 *Tempo primo*

dim.

72 *p* *(arp.)* *(pedale simile)*

76 *(mp)* *(p)*

81 *mf (no dim.)* *(no cresc.)*

[6' 15"]

The musical score is written for piano and features several systems of staves. The first system (measures 68-69) begins with a treble clef and a key signature of one flat. The bass line starts with a forte (fff) dynamic and includes a decrescendo (dim.) marking. The right hand has a series of eighth-note chords, some marked with a '7' indicating a seventh. The second system (measures 69-70) continues the right-hand melody, with a 'rit.' (ritardando) marking. The third system (measures 70-72) shows a change in tempo to 'Tempo primo' and includes a decrescendo (dim.) marking. The fourth system (measures 72-76) features a piano (p) dynamic and includes markings for arpeggio (arp.) and pedale simile. The fifth system (measures 76-81) includes markings for mezzo-piano (mp) and piano (p) dynamics. The final system (measures 81-85) features a mezzo-forte (mf) dynamic with a 'no dim.' (no decrescendo) marking and a 'no cresc.' (no crescendo) marking. The score concludes with a double bar line and a duration of [6' 15"].

No. 4 - The Incognito Rag

A slow rag (♩ = c. 116)

John Burge

The musical score is for a piece in 4/4 time, key of D major. It consists of five systems of music, each with a treble and bass staff. The first system (measures 1-4) features a treble staff with a melodic line starting on D4, marked *p* and *cresc.* to *mf*, and a bass staff with a simple accompaniment marked *(no ped.)*. The second system (measures 5-8) has a treble staff with a melodic line marked *mp* and a bass staff with a simple accompaniment marked *(lightly pedal)*. The third system (measures 9-12) continues the melodic and accompaniment patterns. The fourth system (measures 13-16) features a treble staff with a melodic line marked *p (sub.)* and a bass staff with a simple accompaniment marked *f*. The fifth system (measures 17-20) has a treble staff with a melodic line marked *mf* and a bass staff with a simple accompaniment marked *mp*. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.


21



25



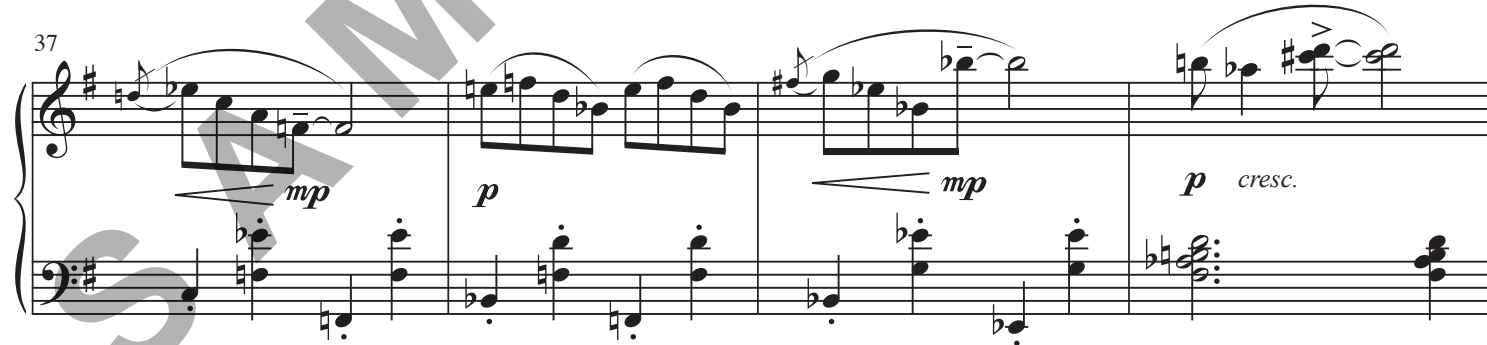
29



33



37



41



No. 4 - The Incognito Rag

46

f *dim.*

50

pp (*sempre*)

54

58

(*no cresc.*) *p* (*sub.*) *poco cresc.*

62

mf *p* *mp* *p*

67 (*mp*)

p

71

cresc.

3 3

75

f *p*

5 5 3 3 4 3-4 3

1 2 1

80

4 3 5 3 4 5

1 2 1-2 1 2 1 2

84

4 3 4 3 4 3 4

1 2 1 2 1 2 1 2

cresc.

88

1 3 2 3 5 3 - 4 (1)

2-1 2 1 2 1 2

92

mf *cresc. e rall.*

5 4 5 5 2 1 2 2-1

No. 4 - The Incognito Rag

96 *f* *a tempo* *dim.* (no rit.)

100 *pp* *cresc. poco a poco*

105

109 *f* *p* (sub.)

113 *f*

118 *mp* (no cresc.) *p* (sub.) *8va*

The musical score for 'The Incognito Rag' spans measures 96 to 118. It is written for piano in 2/4 time. The key signature changes from one flat (B-flat major) to two sharps (D major) at measure 100. The score includes various dynamics such as *f* (forte), *pp* (pianissimo), *cresc. poco a poco* (crescendo a little by a little), *mp* (mezzo-piano), and *p* (sub.) (piano, possibly indicating a pedal point or a specific articulation). Performance instructions include *a tempo*, *dim.* (diminuendo), and *(no rit.)* (no ritardando). The piece concludes with an 8va (octave) marking and a final chord.

No. 5 - Avec Amour

25

Molto rubato (♩ = 60-72)

John Burge

The musical score is written for piano in 4/4 time, key of B-flat major. It consists of 24 measures, divided into five systems of four measures each. The tempo is 'Molto rubato' with a quarter note equal to 60-72 beats per minute. The score includes various dynamics and articulations:

- Measure 1:** Treble clef has a whole rest, bass clef has a half note B-flat. Dynamics: *mp*. Pedal: *con pedale*.
- Measure 2:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mf*.
- Measure 3:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mp*.
- Measure 4:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mf*.
- Measure 5:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mp*.
- Measure 6:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mf*.
- Measure 7:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mp*.
- Measure 8:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mf*.
- Measure 9:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mp*.
- Measure 10:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mf*. Pedal: *(non arp.)*.
- Measure 11:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mp*.
- Measure 12:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mf*.
- Measure 13:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mp*.
- Measure 14:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mf*.
- Measure 15:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mp*. Pedal: *(non arp.)*.
- Measure 16:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *mf*.
- Measure 17:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *p*. Pedal: *cresc.*.
- Measure 18:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *p*.
- Measure 19:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *p*.
- Measure 20:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *p*.
- Measure 21:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *p*.
- Measure 22:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *p*.
- Measure 23:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *p*.
- Measure 24:** Treble clef has a half note B-flat, bass clef has a half note B-flat. Dynamics: *pp dolce*.

24

poco cresc.

musical score for measures 24-26. Measure 24: Treble clef has a series of eighth notes with a crescendo hairpin. Bass clef has a half note chord. Measure 25: Treble clef has a series of eighth notes with a crescendo hairpin. Bass clef has a half note chord. Measure 26: Treble clef has a series of eighth notes with a crescendo hairpin. Bass clef has a half note chord. The key signature changes to one sharp (F#) at the end of measure 26.

27

mf espr.

(p)

molto pedale

musical score for measures 27-29. Measure 27: Treble clef has a half note chord. Bass clef has a series of eighth notes. Measure 28: Treble clef has a half note chord. Bass clef has a series of eighth notes. Measure 29: Treble clef has a half note chord. Bass clef has a series of eighth notes. The key signature changes to one sharp (F#) at the end of measure 29.

30

musical score for measures 30-32. Measure 30: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Measure 31: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Measure 32: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. The key signature changes to one sharp (F#) at the end of measure 32.

33

musical score for measures 33-35. Measure 33: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Measure 34: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Measure 35: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. The key signature changes to one sharp (F#) at the end of measure 35.

36

musical score for measures 36-38. Measure 36: Treble clef has a half note chord. Bass clef has a series of eighth notes. Measure 37: Treble clef has a half note chord. Bass clef has a series of eighth notes. Measure 38: Treble clef has a half note chord. Bass clef has a series of eighth notes. The key signature changes to one sharp (F#) at the end of measure 38.

39

dim. et rit.

42

p a tempo

45

mf rall. *p* a tempo

49

mp
pp
(mezzo voce)

52

p

No. 6 - The Abandoned Waltz

Introduction: Flexible

John Burge

8

mf *mp* *p* *mp* *p* *mp*

In waltz time (♩ = c. 160)

p *mp* *mf* *p*

(con pedale)

15

mp *p* *mp*

8va

21

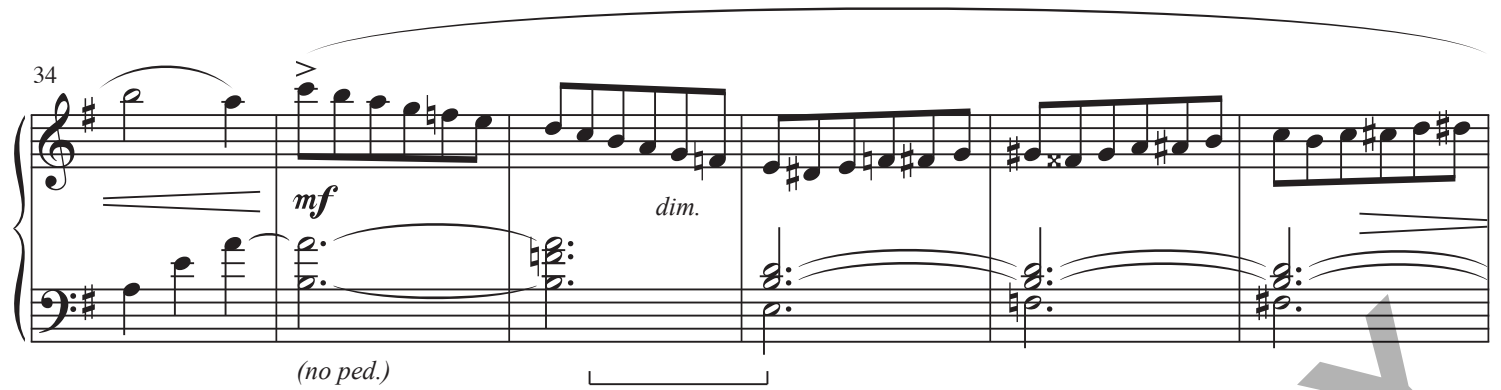
p *mp* *p* *mp*

(simile)

27

p *mp* *p* *cresc.*

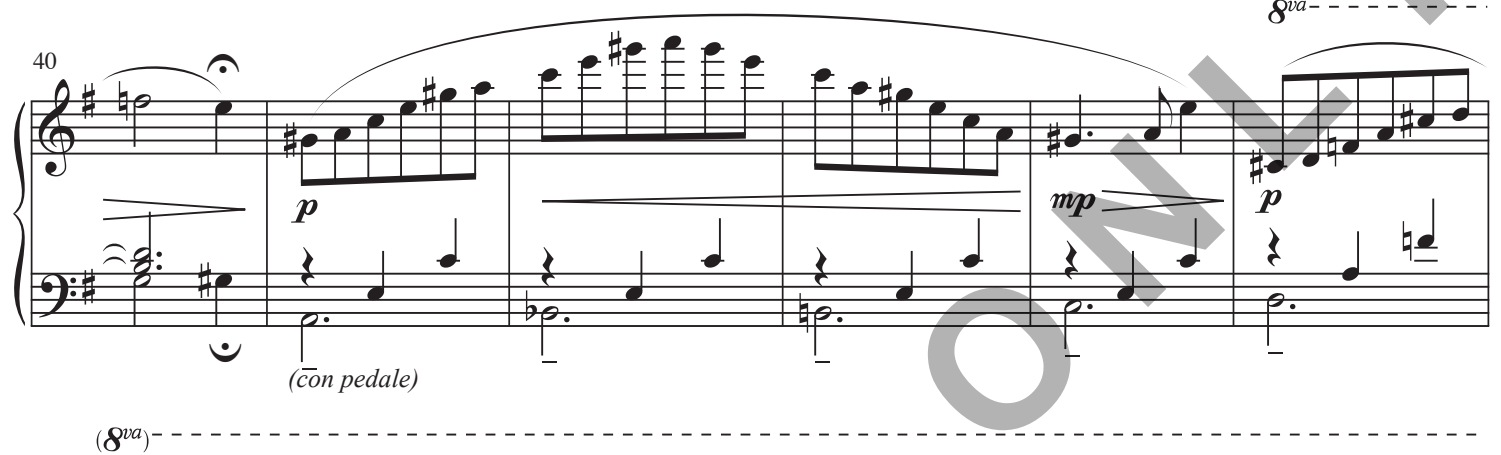
34



mf *dim.*

(no ped.)

40



p *mp* *p*

(con pedale)

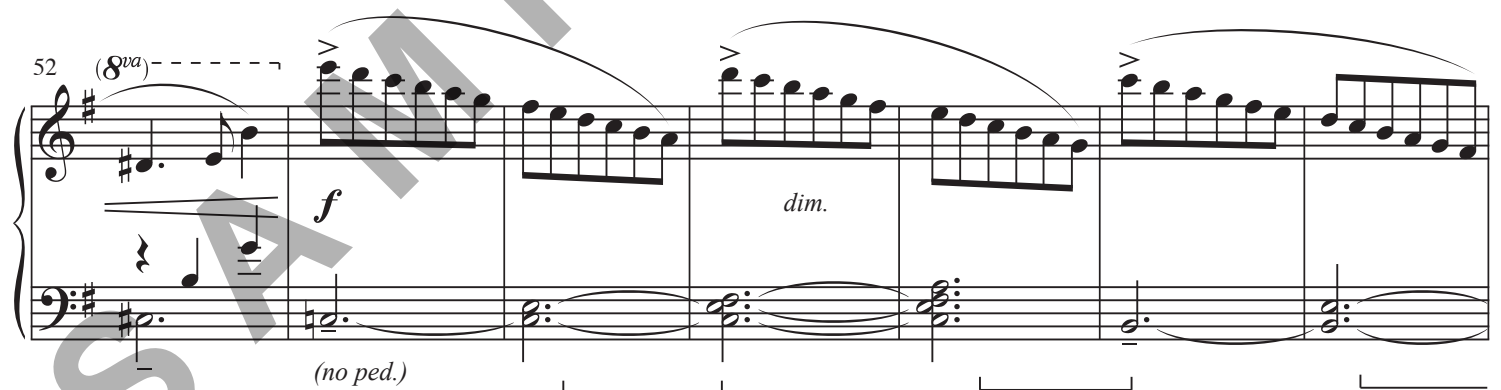
8va

46



cresc.

52



f *dim.*

(no ped.)

8va

59



To Coda

65

p *pp*

73

p (no cresc.) *cresc.*

79

mf *p* (no cresc.) *cresc.*

85

mf *mf* *mf* *mf* *mf* *mf*

91

p *cresc.*

97

mf *p* *cresc.*

(simile)

103

f

109

più f *ff*

116

122

127 *p* (sub.) *cresc. e rit.* *a tempo p* (sub.) (no *cresc.*)

133 *mp* *mf pesante*

141

147 *p* *cresc.*

153 *f* *dim. e rit.*

D.S. al Fine Coda

160 *p* *dim. e rit.* *pp*

8va- - - - -



No. 1 – Overture “The Tale of Mata Hari”

After a brief introduction, this movement opens with the melody that serves as the leitmotif of the show. Dr. Bizzard first sings this melody to the words, “Do you know all the tale of Mata Hari? Will you swear to the truth of what you heard?” This overture is really one of many waltz-like settings that permeate through the entire musical. Indeed, the prevalence of the waltz in **One Last Night With Mata Hari** is akin to the similar way that the waltz in its many guises, underlies a great deal of the music that was created and performed in Europe during Mata Hari’s life.

No. 2 – March

This movement is a pastiche of a number of militaristic musical clichés including punchy fanfares and strident march-like patterns. Although a number of themes from the actual show make an appearance in this solo piano movement, the main tune of this march is borrowed from the song, “An Officer to Marry,” and is first treated here in a kind of mock fugue immediately following the boisterous introduction.



No. 3 – Mata Hari Embraces the New Day

“Mati Hari” is often translated as “Eye of the Day” and this movement captures the languidness of an improvised dance that builds in volume to match the dawning of the sun. The music draws heavily upon Eastern Asian influences filtered through the melodic and harmonic vocabulary of the European tonal system around 1900. The melody characterized by many repeated notes comes from the moment in the show when Mata is imagining how her exotically improvised dance will unfold using the words, “A touch here of Buddha and Krishna too, A dollop of temples Siamese.”

No. 4 – The Incognito Rag

This movement is a moderately paced bit of ragtime piano with a syncopated main theme that repeats three times in an ABACA design.

Mata Hari was recruited to spy for France during the First World War by George Ladoux, and although Mata Hari was convicted and shot for being a double agent, George Ladoux was himself tried twice on similar charges after the war and acquitted both times. Still, it seems likely that Mata Hari could have been framed by Ladoux. There are three meetings between Mata Hari and Ladoux in the show. These meetings are entirely sung and set in a very humorous rhyming dialogue underscored by a fast polka rhythm. The main melody of these meetings forms the basis of the C section of this rag.



No. 5 – Avec Amour

Mata Hari’s one true love in the show is a Russian cavalryman named Vadime. She sings of this romance in the show’s only ballad, “No More New Beginnings.” In the show this song is structured like a duet with the piano providing the second melody in a call and response pattern to Mata’s vocal part. In the suite’s solo piano treatment, both melodies are placed in the piano part, first set very simply and then repeated in a more emotionally charged fashion with a florid pattern of faster moving sixteenth notes surrounding the two melodies. As in the show, this setting modulates with the first verse starting in F major and the second verse sliding upwards to G major as a way of increasing the intensity in both an emotional and tonal fashion.

No. 6 – The Abandoned Waltz

The principal melody of this piano piece was one of the many tunes that didn’t make it into the show and it seemed fitting to actually use it in the piano suite with the rather appropriate title of, “The Abandoned Waltz.” The ending of this piano piece is very incomplete as it drifts ambiguously up the keyboard, implying perhaps that the waltz was left incomplete to also strongly suggest the questioning of Mata Hari’s guilt. The very noticeable melodic bass line supported by offbeat chords in the right hand is a direct quote from Mata Hari’s song, “The Wild Ride.” The photograph shown at the side here is taken from the end of the show and is the actual photograph of Mata Hari before she was shot.





JOHN BURGE (b. 1961, Dryden, Ontario) is a Canadian composer who has been teaching at Queen's University in Kingston, Ontario since 1987. A Juno-winning composer, he has produced a large body of instrumental and vocal music including a number of symphonies and concertos as well as a chamber opera. Like many composers he has a close affinity to the piano and as a solo performer, he still tries to find time to present concerts or performance lectures of his own music on the piano. In 2013 he joined the Red Leaf Pianoworks collective and began releasing new editions of his solo piano music starting with **PARKING AN OCTATONIC TRUCK** (JBComps-001). This earlier set consisted of piano solos ranging from grades 1-8, a number of which had been composed as quick-study compositions for use at music festivals where Burge had adjudicated.

THE MATA HARI SUITE, for solo piano, consists of six pieces that were written to provide background music during the opening run of **ONE LAST NIGHT WITH MATA HARI**. This one-woman show requires a male pianist with acting abilities and was created by John Burge (music) and Craig Walker (book and lyrics). Mata Hari (1876-1917) was renowned as an exotic dancer and courtesan in the early 20th century but it is her conviction and execution by France on charges of spying for Germany during World War I that accounts for much of her ongoing infamy. Her final days were spent in the Saint Lazare Prison in Paris and this show uses the prison setting to give her one last time to tell her side of the story in a kind of cabaret performance. The musical language employed in the show draws heavily upon the styles of many composers of the period including Claude Debussy, Kurt Weill and even Arthur Sullivan, but Strauss waltzes are often percolating near the surface. More specifically, the six movements of this collection were composed to provide incidental music to aurally engage the audience before each of the two acts by combining melodies taken directly from the show with original melodies coloured in the same stylistic vein. Each movement is designed to be performed separately and has the suggested difficulty level of Grade Ten repertoire. Playing two or more contrasting movements would be an ideal performance presentation.



Patricia O'Callaghan as Mata Hari from
ONE LAST NIGHT WITH MATA HARI

CONTENTS:

No. 1 – Overture: The Tale of Mata Hari

No. 2 – March

No. 3 – Mata Embraces the New Day

No. 4 – The Incognito Rag

No. 5 – Avec Amour

No. 6 – The Abandoned Waltz

Duration: approximately 24 minutes

JBComps-005
979-0-9001530-0-5

☞ Do check out the websites listed below
for other publications and recorded performances of
John Burge's solo piano music. ☞

www.johnburge.ca

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