



Colonel Michael J. Colburn, Director

CHAMBER MUSIC SERIES
March 9, 2014 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Wolfgang Amadeus Mozart (1756–91)

Trio in E-flat, *Kegelstatt*, K. 498

Andante
Menuetto
Rondo: Allegretto

GySgt William Bernier, clarinet
SSgt Sarah Hart, viola
SSgt Christopher Schmitt, piano

Dmitri Shostakovich (1906–75)
transcribed by Verne Reynolds

Quartet No. 12 in D-flat, Opus 133

Moderato; Allegretto
Allegretto; Adagio; Moderato; Allegretto

SSgt Brandon Eubank and SSgt Jeffrey Strong, trumpet
SSgt Cecilia Kozlowski, horn
SSgt Christopher Reaves, trombone
SSgt Landres Bryant, tuba

INTERMISSION

Aaron Copland (1900–90)

Suite from *Appalachian Spring*

SSgt Sheng-Tsung Wang, SSgt Christopher Franke,
SSgt Chaerim Smith, and SSgt Karen Johnson, violin
SSgt Tam Tran and SSgt Sarah Hart, viola
MGySgt Marcio Botelho and SSgt Charlaine Prescott, cello
MSgt Aaron Clay, double bass
GySgt Elisabeth Plunk, flute
MSgt Vicki Gotcher, clarinet
MSgt Christopher McFarlane, bassoon
SSgt Christopher Schmitt, piano

GySgt Robert Singer, conducting

The U.S. Marine Band will perform Sunday, March 16 at 2:00 P.M. in the Rachel M. Schlesinger Concert Hall and Arts Center at Northern Virginia Community College, Alexandria Campus. The program will include works by Persichetti, Williams, and Liszt.

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PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert.

PROGRAM NOTES

Trio in E-flat, *Kegelstatt*, K. 498 Wolfgang Amadeus Mozart (1756–91)

There is no doubt that clarinetists everywhere owe a tremendous debt of gratitude to eighteenth century composer Wolfgang Amadeus Mozart. His friendship with the virtuoso clarinetist Anton Stadler led not only to Mozart's inclusion of the clarinet in his operas and symphonies, but also to the composition of three major works in the clarinet repertoire: the Trio in E-flat, K. 498, composed in 1786; the Clarinet Quintet, K. 581, composed in 1789; and the Clarinet Concerto, K. 622, composed only a few months before the composer's death in 1791.

The Trio in E-flat for clarinet, viola, and piano was written for the Jacquin family while Mozart was living in Vienna. He had befriended the family through their daughter, Franziska, who he had taken as a piano student. The uniting of these three instruments was a happy medium for Mozart because it allowed him to perform on the viola (his personal favorite instrument when playing chamber music) while making music in an intimate chamber setting with his friend Stadler and his pupil Franziska.

The subtitle for the piece is *Kegelstatt*, which translates as "bowling alley" and alludes to the story that Mozart supposedly composed the Trio while playing *skittles* (bowling). This may be one of the many examples that have fueled the legend of this eccentric and genius composer.

Quartet No. 12 in D-flat, Opus 133

Dmitri Shostakovich (1906–75)
transcribed by Verne Reynolds

This setting of Soviet composer Dmitri Shostakovich's String Quartet No. 12 in D-flat was adapted for brass quintet by Verne Reynolds, professor of horn at the Eastman School of Music from 1959 until 1995 and founder of the Eastman Brass quintet.

The original work, composed in 1968, represents Shostakovich's first foray into the dodecaphonic "twelve-tone" technique championed by Arnold Schoenberg. After running up against Soviet censorship as a young pioneer, the reined in Shostakovich had become regarded as a rather conservative, establishment composer. By weaving the opening motif out of a twelve tone row, he broke ground and made clear that even in his old age he was still an innovative force.

While Shostakovich pushed the tonal boundaries, in no way is the piece atonal. This quartet still contains his characteristically dark sound, riveting rhythmic development, and dramatic technical brilliance. While Reynolds' adapting this piece for brass quintet may seem unconventional, it is in many ways fitting. To quote the arranger:

There is a strong sense of [the key of] D-Flat major throughout, contrasted with the recurring motive. Dynamically, there are long passages of very loud, active music contrasted with very soft and almost stationary dirge-like music. Emotionally, there are dark brooding sections contrasted with the dash and effervescence of the main theme of the second movement, and there are sudden bursts of anguish followed by moments of quiet calm.

This adaptation from strings to brass is concerned more with the emotional content of the work and less with the brilliance and technical display often associated with brass quintets. There is no attempt to equate the first trumpet with the first violin or the tuba with the cello. Rather, it is the arranger's intention to bring a highly sensitive and complex work into the brass literature with the hope that listeners are moved by its intensity.

Suite from *Appalachian Spring*

Aaron Copland (1900–90)

Aaron Copland was one of the most prominent American composers of the twentieth century, particularly in the genres of ballet and orchestral music. Born in Brooklyn, N.Y., he studied with Rubin Goldmark in New York and Nadia Boulanger in Paris. Copland was a conductor, speaker, pianist, admired teacher, and author of several books, among them *Music and Imagination* (1952).

Appalachian Spring was composed in 1943 and 1944 as a ballet for Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. It was first performed by Graham and her company at the Coolidge Festival at the Library of Congress in Washington, D.C., on October 30, 1944. In 1945 the work received the Pulitzer Prize for music as well as the award of the Music Critics Circle of New York for the outstanding theatrical work of the 1944-45 season.

While the best known and most performed version of this work is the suite derived from the ballet for symphony orchestra, the version performed today features the original chamber ensemble scoring for thirteen instruments. It is a condensed version of the ballet (identical with the symphonic version), which retains all essential features but omits those sections in which the interest is primarily choreographic. According to the preface in the score, the action of the ballet concerns:

“...a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the [nineteenth] century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple is left quiet and strong in their new house.”

Perhaps most memorable to listeners of the work is Copland’s rich and varied orchestration of the Shaker melody “Simple Gifts.” Regardless of the version performed, *Appalachian Spring* remains one of the most beloved of all American musical works.