



CHAMBER MUSIC SERIES  
March 23, 2014 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Colonel Michael J. Colburn, Director

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Johann Sebastian Bach (1685–1750)  
arranged by Eric Crees

Passacaglia and Fugue in C minor, BWV 582

*MSgt Michael Mergen, piccolo trumpet*  
*MSgt David Haglund, GySgt Brian Turnmire,*  
*SSgt James McClarty, and SSgt Jeffrey Strong, trumpet*  
*SSgt Michael Warnick, flugelhorn*  
*MSgt Mark Questad, GySgt Jennifer Paul,*  
*SSgt Cecilia Kozlowski, and SSgt Brigette Knox, horn*  
*GySgt Timothy Dugan and SSgt Christopher Reaves, trombone*  
*GySgt Karl Johnson, bass trombone*  
*SSgt David Constantine, timpani*  
*SSgt Ryan Nowlin, conducting*

David Hollinden (b. 1958)

*Cold Pressed (1990)*

*GySgt Kenneth Wolin, percussion soloist*

Peter Tanner\* (b. 1936)

Concerto for Timpani and Brass Instruments

Fanfare and Allegro  
Intermezzo  
Finale

*MGySgt Mark Latimer, soloist*

*MSgt David Haglund, GySgt Brian Turnmire,*  
*and GySgt Robert Singer, trumpet*  
*MSgt Mark Questad, GySgt Jennifer Paul,*  
*SSgt Cecilia Kozlowski, and SSgt Brigette Knox, horn*  
*SSgt Preston Hardage and SSgt Christopher Reaves, trombone*  
*GySgt Karl Johnson, bass trombone*  
*SSgt Landres Bryant, tuba*  
*SSgt Ryan Nowlin, conducting*

INTERMISSION

MSgt Glenn Paulson\*

“Time on the Tracks” (2013)

*MSgt Glenn Paulson, percussion soloist  
world première*

Daniel Grabois (b.1964)

*Zen Monkey (1995)*

*GySgt Robert Singer and SSgt Benjamin Albright, trumpet  
GySgt Jennifer Paul, horn  
GySgt Timothy Dugan, trombone  
GySgt Paul Mergen, tuba*

Steve Reich (b. 1936)

“Fast” from Mallet Quartet (2009)

*GySgt Kenneth Wolin and SSgt David Constantine, marimba  
MSgt Glenn Paulson and GySgt Jonathan Bisesi, vibraphone*

Anthony DiLorenzo (b. 1967)

*A Little Russian Circus*

*Tent of Terror  
Nikolai the Magnificent  
The Clown  
Rings of Fire*

*MSgt Michael Mergen, SSgt Michael Warnick, SSgt James McClarty,  
and SSgt Jeffrey Strong, trumpet  
MSgt Mark Questad, GySgt Jennifer Paul, SSgt Cecilia Kozlowski,  
and SSgt Brigette Knox, horn  
SSgt Hiram Diaz, euphonium  
SSgt Preston Hardage and SSgt Christopher Reaves, trombone  
GySgt Karl Johnson, bass trombone  
SSgt Landres Bryant, tuba  
MSgt Glenn Paulson, GySgt Jonathan Bisesi,  
and SSgt David Constantine, percussion  
GySgt Kenneth Wolin, percussion and harmonica  
SSgt Ryan Nowlin, conducting*

\*Member, U.S. Marine Band

The U.S. Marine Band with guest conductor Giancarlo Guerrero will perform Monday, March 31, at 7:30 P.M. in the Rachel M. Schlesinger Concert Hall and Arts Center at Northern Virginia Community College, Alexandria Campus. The program will feature works by Daugherty, Weill, and Stravinsky.

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

## ***PROGRAM NOTES***

### **Passacaglia and Fugue in C minor, BWV 582**

Johann Sebastian Bach (1685–1750)

arranged by Eric Crees

Johann Sebastian Bach's Passacaglia and Fugue in C minor, BWV 582 is a piece for organ believed to be composed sometime between 1706 and 1713. A passacaglia is a musical form of deep, powerful character usually set in triple meter. One simple eight-measure melody is repeated throughout the piece (called an ostinato) while a series of continuous variations are layered over it. Composer Robert Schumann described the variations of Bach's C minor Passacaglia as "intertwined so ingeniously that one can never cease to be amazed." After the development of each variation, twenty-one in all, a double fugue follows without pause where the ostinato is transformed into two opposing subjects. This is one of Bach's most important and beloved works, one that continues to influence composers to this day.

The arranger of this work, Eric Crees, is the former principal trombone of the London Symphony and current principal trombone of the Royal Opera House at Covent Garden in London. Crees is also an internationally renowned brass arranger, teacher, conductor, and adjudicator. His brass ensemble version of Leonard Bernstein's *West Side Story* has been commercially recorded four times. This arrangement of Bach's Passacaglia and Fugue in C minor has been recorded by the brass sections of both the London and Chicago Symphony Orchestras.

### ***Cold Pressed (1990)***

David Hollinden (b. 1958)

In 1991, while working with composer David Hollinden at the University of Michigan for a recording of his percussion quartet, "The Whole Toy Laid Down," I was quickly drawn in by David's driving rhythmic and complex meter-shifting parts in his music.

When I asked him about writing a multi-percussion solo, he quickly handed me a manuscript copy of his new work, *Cold Pressed*, which also has a very unusual and intriguing set up that University of Michigan professor Dr. Michael Udow calls "timbre staff notation." All of the non-pitched percussion instruments you see today are arranged and read like the black and white keys of a piano. For example, when I see the note D# I play a tambourine, E represents a bongo, F# is the cowbell, etc.

In the words of Hollinden, "The term 'cold pressed' refers to the method of extracting olive oil which results in the most robust and full-bodied flavor. Syncopation, contrasting timbres, and rock-influenced style are blended together in music which is vivid, spicy, and obsessively persistent."

-GySgt Kenneth Wolin

## **Concerto for Timpani and Brass Instruments**

Peter Tanner\* (b. 1936)

*MGySgt Mark Latimer, soloist*

Percussionist, professor, and composer Dr. Peter Tanner was a member of “The President’s Own” U.S. Marine Band percussion section from 1959–63 and during his tenure he was a frequent marimba soloist. A graduate of the Eastman School of Music, Tanner went on to teach at the University of Wisconsin-Eau Claire, the University of Kansas in Lawrence, and the University of Massachusetts in Amherst.

As a composer, Tanner has published and arranged several works for percussion, including his Sonata for Marimba and Piano and *Diversions* for Flute and Marimba. In his Concerto for Timpani and Brass Instruments, the soloist performs melodic and technical passages which not only show off the capabilities of the timpani but often support and accompany the brass ensemble. This concerto also features the individuals of the brass ensemble, collectively producing a dual showcase not unlike Béla Bartók’s Concerto for Orchestra. The piece consists of three movements, Fanfare and Allegro, Intermezzo (including a composed cadenza for the timpani uninterrupted into the final movement), and Finale.

### **“Time on the Tracks” (2013)**

MSgt Glenn Paulson\*

“Time on the Tracks” combines the music world with the world of transportation; the percussion world and the train world. Sounds are from various snare drums and modern locomotives, railroad cars and the random sounds that surround the railroad tracks. The words in the title have a double meaning. Time can be a way to describe a musician’s concept of tempo and rhythm, feel and steadiness. Time can be the moments spent watching trains. Tracks in the music world are the tunes or pieces on a CD. Tracks are also the rails the trains ride over.

In this composition, the various tracks started out as sounds of passing trains, bells, freight cars, wheels, rails, horns, even some random sounds occurring as the trains were passing by. The various tracks were then combined, layered, stretched, shortened, and stacked together to create the CD. There is a chance element to the compositional style. In moments the snare drum only begins to sound as the train passes by and other times the train’s sounds fit the snare drum motives to create a phrase structure with a beginning, middle and end just as a train begins with an engine, cars in the middle, and a caboose at the end.

The piece was a collaboration with Marine Band Chief Audio Technician MGySgt Karl Jackson who describes his process for sound manipulation:

We used Magix Sequoia for most of the editing, assembly, and processing. We used its precise editing functionality to excerpt specific train sounds from longer recordings and to assemble those clips into rhythmic sequences. We then automated changes in intensity as well as both the frequency domain and the time domain to tailor the sounds. Finally, we added reverberation using Sequoia’s plug-ins as well as Altiverb’s convolution engine.

The piece is dedicated to my daughter, Karra, who thought of the title.

-MSgt Glenn Paulson

***Zen Monkey (1995)***  
Daniel Grabois (b.1964)

Daniel Grabois is a horn player, teacher, and composer and currently serves on the music faculty at the University of Wisconsin-Madison. After earning degrees in music from Yale University in New Haven, Connecticut and the Manhattan School of Music in New York, Grabois has enjoyed a varied career as a freelance musician in the New York City area. His performances include appearances with the New York City Opera, New York Ballet, Orpheus Chamber Orchestra, and numerous other chamber music groups. He is a long time member of The Meridian Arts Ensemble, a unique brass quintet that includes percussion and performs a highly creative repertoire that spans music of the renaissance to Frank Zappa and beyond.

*Zen Monkey* was written in 1995 for The Meridian Arts Ensemble and was recorded on their album *Anxiety of Influence* in 1996. This melodic seven minute work fills the listener with a feeling of tension, unease, and despair. Irregular phrases evaporate with awkward dissonance. A strong ostinato groove feels overshadowed by the anxious play of opposing rhythms. Grabois describes his work:

*Zen Monkey* unfolds in three sections. In the first section, I have tried to create a sense of repose and stasis. Two-beat and three-beat gestures alternate with small pockets of silence, which act as punctuation. The second section sets a very simple melody on top of an ever-quickening groove. I have tried to create a sense of the music hurdling forward toward its climax. The final section recapitulates the first, but the material here is much less spare, and is heavily ornamented, with only the pockets of silence remaining the same as before. The inspiration for this piece comes from the brilliant musicianship of my colleagues in the Meridian Arts Ensemble, and from the music of Arvo Part and of the rock band R.E.M. The title of the work is probably meaningless.

**“Fast” from Mallet Quartet (2009)**  
Steve Reich (b. 1936)

One of Steve Reich’s most recent works, *Mallet Quartet* is written for two vibraphones and two five-octave marimbas. Though Reich has composed many works for mallet percussion, this is the first time he has written for five-octave marimbas. The piece in its entirety includes three movements: fast, slow, fast. In the third movement, the marimbas play an interlocking pattern that lays the harmonic foundation over which the vibraphones present the melodic material. This interlocking pattern is created through the use of canon, a technique that Reich also employs in the vibraphones. This melodic material is presented first by one player, then in canon with both players.

Reich’s *Mallet Quartet* was commissioned by an international consortium of percussion groups including the Amadinda Percussion Quartet of Budapest, Nexus of Toronto, Synergy Percussion of Australia and Sō Percussion of New York.

*A Little Russian Circus*  
Anthony DiLorenzo (b. 1967)

Anthony DiLorenzo was born in Stoughton, Massachusetts. He began his instruction on trumpet with Peter Chapman and Roger Voison and later received a bachelor of music from the Curtis Institute of Music in Philadelphia. As a fellow at the Tanglewood Music Center in Lenox, Mass., he was nominated for an Avery Fisher Career Grant by Leonard Bernstein.

DiLorenzo has appeared as soloist with the Boston Symphony, Boston Pops, and New York Philharmonic. He has held positions with the Philadelphia Orchestra, New World Symphony in Miami, Santa Fe Opera in New Mexico, and the Utah Symphony in Salt Lake City. DiLorenzo is also a member of the Center City Brass Quintet and Proteus 7, a mixed chamber group.

In addition to his work as a professional musician, DiLorenzo is also an Emmy award-winning composer. His works have been performed by the Utah Symphony, Colorado Symphony in Denver, and San Francisco Symphony. His compositions can be heard on numerous American television networks to include his full score to the movie *Benji: Off the Leash*. Many brass players know of DiLorenzo's music from the works that he has written for the Center City Brass Quintet and the Burning River Brass.

*A Little Russian Circus* was a commission from the Burning River Brass and was included on their album *Russian Carnival*.

The following program notes are from the composer:

The scene is 19th century Russia. A band of misfits are traveling around performing for Czars and Czarinas in their palaces. Their amazing acrobatics and death defying feats dazzle their audiences. As they gain in popularity, it becomes time to expand their show and perform for the masses. Each village takes a special part in their show by erecting a unique structure to house these wild animals and performers. With such a wild mix of animals, acrobatics, and fire, accidents are bound to happen. This is where the story begins.

#### Tent of Terror

The show begins with the thunder of the low brass as lions and tigers and bears enter the tent. The audience gasps and grips their seats, unsure if they should flee. Their terror soon subsides and turns to enjoyment as the performers dazzle and amaze them with their acrobatic feats. The audience can't wait to see what comes next.

#### Nikolai the Magnificent

He flies through the air with the greatest of ease, the daring young...bear?! Well, Nikolai doesn't really fly, rather he swings from trapeze to trapeze. If the audience could see a little better, they would see that this bear is not really a bear, but rather two dwarfs in a bear costume. The ruse is pulled off and the audience sits on the edge of their seats as Nikolai attempts the triple summersault.

#### The Clown

A tiny clown sits alone in the center of the stage playing an accordion no bigger than eight inches. Covered in a soft blueish light, he plays a beautiful melody augmented by brass. This melody is interrupted by a bizarre cast of clowns on unicycles, bicycles, and tricycles. They dance and tumble all about only to depart as quickly as they arrived. The tiny clown is left alone and sighs.

#### Rings of Fire

An explosion of sound erupts as rings of fire ignite throughout the tent. The lions and tigers reemerge and begin to jump through the rings. One of the tigers jumps into a ring and knocks it into another and another. All of the rings begin to fall like dominos and the flames start to climb the walls. Chaos erupts as the audience, animals and performers flee this terrifying inferno!