



Colonel Michael J. Colburn, Director

CHAMBER MUSIC SERIES  
May 1, 2014 at 7:00 P.M.  
William G. McGowan Theater  
National Archives  
Washington, DC

Johann Sebastian Bach (1685–1750)

Preludio from Partita No. 3 in E, BWV 1006

*GySgt Erika Sato, violin*

Lev Zhurbin (b. 1978)

Selections from *Vjola Suite* (2005)

Bagel on the Malecón

Plume

Budget Bulgar

*MSgt Regino Madrid and SSgt Sheng-Tsung Wang, violin*

*SSgt Sarah Hart, viola*

*SSgt Charlaine Prescott, cello*

Albert Hague (1920–2001)

lyrics by Arnold B. Horwitt

“Young and Foolish”

Richard Rodgers (1902–79)

lyrics by Lorenzo Hart

“My Funny Valentine”

James Van Heusen (1913–90)

lyrics by Johnny Mercer

“I Thought About You”

*GySgt AnnaMaria Mottola, piano*

*GySgt Alan Prather, guitar and vocals*

Maria Newman (b. 1962)

*Appalachian Duets* (2001)

The Heart O’ the Hills

Goin’ Fishin’

The Train

Mammy’s Little Lullaby

Granpap’s Fiddle

*SSgt Karen Johnson and SSgt Chaerim Smith, violin*

## INTERMISSION

Felix Mendelssohn (1809–47)

Octet in E-flat, Opus 20

Allegro moderato, ma con fuoco

Andante

Scherzo: Allegro leggierissimo

Presto

*MGySgt Claudia Chudacoff, MSgt Regino Madrid,*

*GySgt Erika Sato, and SSgt Sheng-Tsung Wang, violin*

*MSgt Christopher Shieh and SSgt Sarah Hart, viola*

*MGySgt Marcio Botelho and SSgt Charlaine Prescott, cello*

The United States Marine Band will present its annual Young People’s Concert on Sunday, May 11 at 2:00 P.M. in the Rachel M. Schlesinger Concert Hall and Arts Center at Northern Virginia Community College, Alexandria Campus.

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

# ***PROGRAM NOTES***

## **Preludio from Partita No. 3 in E, BWV 1006**

Johann Sebastian Bach (1685–1750)

Although well known as a master of the organ, Johann Sebastian Bach also was an accomplished violinist. During the middle period of his life, while Kapellmeister in the principality of Anhalt-Cöthen, he led an instrumental ensemble and completed much of his instrumental music, including the Brandenburg Concerti (1721), the first book of the *Well-Tempered Clavier* (1722), and the French and English keyboard suites. In the works for solo violin (1720), Bach cleverly conveys the harmonic and contrapuntal richness of the organ by relying on the listener's ear to sustain and sort out the pitches of interleaved melodic lines. That Bach was capable of giving this illusion of two, three, and even four-voice polyphony is an accomplishment of unmatched genius. In the opening movement, Preludio, this technique can be heard throughout. The movement consists only of single sixteenth notes in succession, placing a significant technical demand on the right hand of the performer to bring out the patterns and textures within the perpetual motion.

## **Selections from *Vjola Suite* (2005)**

Lev Zhurbin (b. 1978)

Hailed by *The New York Times* as “dizzily versatile . . . an eclectic with an ear for texture . . . strikingly original and soulful,” Lev “Ljova” Zhurbin was born in 1978 in Moscow. He moved to New York City with his parents, composer Alexander Zhurbin and writer Irena Ginzburg, in 1990. Zhurbin divides his time between composing for the concert stage, contemporary dance, and film; leading his own ensemble Ljova and the Kontraband; and a busy career as a freelance violist and arranger. Among recent collaborations are projects with Yo-Yo Ma, the Kronos Quartet, and Osvaldo Golijov.

*Vjola Suite* is a collection of five short pieces in contrasting styles, influenced by folk music from around the world, including Eastern Europe, Cuba, Mali, and the Middle East. Conceived as dances yet to be choreographed, Zhurbin describes the pieces as attempting to “fuse the rhythms of world music with the beautiful colors of a classical ensemble.”

The dances can be performed with a variety of instrumentation and can be programmed separately or in sets. The composer provides these descriptions of today's selections:

My favorite paradox of Cuban music is that the bass is never “on the beat,” while everything else feels groovy and relaxed. In Bagel on the Malecón, I tried to lift the Cuban “son” grooves from their solid grounding, beyond dancing steps, to a place where the melody and the bass take flight—and memorably, at that. The title is a flight in itself—a utopian fantasy that one day soon, I will be able to enjoy a Bagel—a favorite New York bread creation—on the Malecón, the main boardwalk in Havana, Cuba.

I sketched Plume while my then-girlfriend (and now-wife) was studying at Oxford, and I was listening to the magical voice of Rokia Traore. I tried to create a sensuous music for belly dancing, without actually being very familiar with the genre at the time.

Budget Bulgar, a fiery Klezmer tune, was sketched between playing dance sets at a Russian wedding in western New Jersey and is dedicated to Pete Sokolow, for many years

the king of Jewish weddings in New York, a great klez-stride pianist and an incredible personality. I propped my cellphone on the hood of a car in the parking lot and left myself a voicemail with the melody, which I transcribed (and altered) at home.

**“Young and Foolish”**

Albert Hague (1920–2001)

lyrics by Arnold B. Horwitt

This classic love song dates from the 1954 collaboration of Albert Hague and Arnold Horwitt. It is the most popular tune from the musical *Plain and Fancy* in which two Manhattan socialites pay a visit to Amish country to survey a possible land sale, finding love along the way. The song has been recorded by many artists, with the duet by Bill Evans and Tony Bennett serving as the landmark version.

**“My Funny Valentine”**

Richard Rodgers (1902–79)

lyrics by Lorenzo Hart

Originally written in 1937 by Richard Rodgers and Lorenzo Hart for the musical *Babes in Arms*, “My Funny Valentine” has become the quintessential comedic love song. Although the first performance was given by child star Mitzi Green, it has been a staple among nearly all singers; it was a favorite of Ella Fitzgerald and Sarah Vaughan, and was recently covered by Chaka Khan and Sophie Scott. The singer pokes fun at her lover’s flaws, then reprises her devotion: “Stay little Valentine, stay. Each day is Valentine’s day.”

**“I Thought About You”**

James Van Heusen (1913–90)

lyrics by Johnny Mercer

Written in 1939, this was one of three collaborations between Johnny Mercer and James Van Heusen. Mercer composed the piece on a train-ride to Chicago.

I can remember the afternoon that we wrote it. He [Van Heusen] played me the melody. I didn’t have any idea, but I had to go to Chicago that night. I think I was on the Benny Goodman program. And I got to thinking about it on the train. I was awake, I couldn’t sleep. The tune was running through my mind, and that’s when I wrote the song. On the train, really going to Chicago.

## ***Appalachian Duets* (2001)**

Maria Newman (b. 1962)

American composer Maria Newman, daughter of legendary film composer Alfred Newman, has made a career of not only composing original new works, but also re-scoring many silent films of the 1910s and early 1920s, including a commission by the Mary Pickford Library to rescore many of Pickford's silent films. *Appalachian Duets*, a set of 5 virtuosic duets for two violins, is drawn from her original orchestra score for the 1919 Mary Pickford film *The Heart O' the Hills*. In the duets, five scenes from the film are depicted, including the main title theme, a speeding train, a tender lullaby, and the music from a famous clog dancing scene. The duets are ultimately a classically composed work but are infused with folk music tunes and rhythms which reflect Appalachian musical traditions.

## **Octet in E-flat, Opus 20**

Felix Mendelssohn (1809–47)

Felix Mendelssohn's star burned fast and bright: he was born in 1809 and died at the age of thirty-six in 1847. During his short life he wrote many often-played and greatly beloved works such as his Violin Concerto, several opuses of string quartets, piano trios, songs, and much more. Mendelssohn wrote his Octet in E-flat, Opus 20 in 1825 at the tender age of sixteen; its first public performance was not until eleven years later in 1836. The well-known music critic Conrad Wilson said of the piece: "Its youthful verve, brilliance, and perfection make it one of the miracles of nineteenth-century music."

Comprised of four movements, the Octet's duration is approximately thirty minutes. The first movement constitutes at least half of the piece's length. It is an epic work in a symphonic style with virtuosic melodies and dense rhythmic harmonies that drive the music forward, giving scarce moments of rest for the players. The second movement opens with a reflective, inward melody in a minor key, played by the lower strings. Soon after, the melody is echoed in the violins in an ethereal major key; this exchange of dark and light continues throughout the movement. The Scherzo third movement, the most famous portion of the work, is credited with starting a style in the nineteenth century called "Scherzo fantastique." This style evokes a fairy-like character, shimmering and beckoning gently to the listener. The Scherzo fantastique was a style Mendelssohn also used in his following composition, the famous Overture to *A Midsummer Night's Dream*. The final movement is a vigorous eight-part fugue in which the composer bandies about several different themes, including a quick quote of George Frideric Handel's "And He Shall Reign" from *The Messiah*, and a reiteration of his own Scherzo theme from the previous movement. The fourth movement's triumphant finish is reminiscent of the joie de vivre with which Wolfgang Amadeus Mozart wrote, while some argue that Mendelssohn used sparkle, fire, and compositional magic to even greater effect.