



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, October 13, 2019 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

John Mackey (b. 1973)

Breakdown Tango (2000)

SSgt Kristin Bowers, clarinet
GySgt Sheng-Tsung Wang, violin
SSgt Clayton Vaughn, cello
GySgt AnnaMaria Mottola, piano

Ralph Vaughan Williams (1872–1958)
text by William Blake

Selections from *Ten Blake Songs* (1957)

Infant Joy
The Lamb
The Shepherd
Ah! Sun-flower
Cruelty Has a Human Heart
The Divine Image
Eternity

GySgt Sara Sheffield, mezzo-soprano
SSgt Trevor Mowry, oboe

Paul Lansky (b. 1944)
edited by Sharan Leventhal

Hop (1993)

GySgt Christopher Franke, violin
GySgt Jonathan Bisesi, marimba

INTERMISSION

Morton Gould (1913–96)

Benny's Gig (1962; 1979)

Slow and nostalgic
Brisk, with drive
Very slow and hesitant
Brisk
Slowly
Moderately moving
Lazily moving
Jaunty

SSgt Kristin Bowers, clarinet

MGySgt Aaron Clay, double bass

Leoš Janáček (1854–1928)

Capriccio (1926)

Allegro
Adagio
Allegretto
Andante

MSgt Elisabeth Plunk, flute

SSgt Robert Bonner, trumpet

SSgt Anthony Bellino, trumpet

SSgt Hiram Diaz, tenor tuba

GySgt Timothy Dugan, trombone

SSgt Russell Sharp, trombone

GySgt Daniel Brady, bass trombone

GySgt AnnaMaria Mottola, piano

GySgt Steven Owen, conducting

The Fall Chamber Music Series will continue Sunday, Oct. 20 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, D.C. The program will include works by Higdon, Fillmore, and Gershwin.

www.marineband.marines.mil | (202) 433-4011 | www.facebook.com/marineband | www.twitter.com/marineband

PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert. In addition to works of the U.S. Government (as defined by 17 U.S.C. § 101 et seq.), this performance may also contain individuals' names and likenesses, trademarks, or other intellectual property, matter, or materials that are either covered by privacy, publicity, copyright, or other intellectual property rights licensed to the U.S. Government and owned by third parties, or are assigned to or otherwise owned by the U.S. Government. You should not assume that anything in this performance is necessarily in the Public Domain.

PROGRAM NOTES

Breakdown Tango (2000)

John Mackey (b. 1973)

Ohio native John Mackey learned to read music as a child but never formally studied an instrument. Nonetheless, he went on to study music composition at the Cleveland Institute of Music and The Juilliard School in New York City. Early in his career, Mackey composed mostly for orchestras and dance companies, but over the last decade, he has become a prominent composer for wind ensembles.

Written in 2000, *Breakdown Tango* was commissioned by the Parsons Dance Company in New York City and dedicated to clarinetist Garrick Zoeter, a native of Alexandria, Virginia. The music of *Breakdown Tango* provided the source material for Mackey's orchestral work *Redline Tango*, which was composed in 2003 and transcribed for wind ensemble in 2005. *Breakdown Tango* is a wild nine-minute work composed in three continuous sections. The first section uses constantly driving sixteenth notes to gradually build momentum and intensity. The middle of the work is a quirky tango, filled with dramatic changes in character. As the tango begins to escalate, driving sixteenth notes return, and the final portion of the piece is an even more energetic version of the opening themes.

Selections from *Ten Blake Songs* (1957)

Ralph Vaughan Williams (1872–1958)

text by William Blake

Ralph Vaughan Williams was an English composer, and his compositions were strongly influenced by the folk music of his homeland. His repertoire of works is vast, spanning from hymns and folk tune arrangements to ballets, operas, and symphonies.

Ten Blake Songs was composed in the last year of Vaughan Williams' life. It was written for the 1957 documentary film entitled *The Vision of William Blake*, which focused on the life and work of the English poet and artist William Blake and was released in celebration of the 100th anniversary of his birth. With the exception of the last song in the set, the texts are from Blake's illustrated collection of poems titled *Songs of Innocence and of Experience*. The final song is from the poet's notebook *Several Questions Answered*. Throughout the work, the listener can hear Vaughan Williams' melodies bring Blake's words to life, as they illustrate and reflect the varied episodes of the song set.

***Hop* (1993)**

Paul Lansky (b. 1944)

Composer Paul Lansky was on the composition faculty at Princeton University in New Jersey from 1969 until he retired as the William Shubael Conant professor of music in 2014. He chaired the composition department from 1991 to 2000 and received a lifetime achievement award from the Society for Electroacoustic Music in the United States in 2000. In the 2009–10 season, Lansky was the inaugural composer-in-residence with the Alabama Symphony Orchestra, and in 2016, he was elected to the American Academy of Arts and Letters.

Hop was composed for the marimba/violin duo Marimolin. The piece begins with a mellow folk-inspired tune. The violin plays elongated melodies over articulated marimba passages. Occasionally, the two instruments meet in unison, creating a unique blended sound. *Hop* is rhythmically playful and leads the audience to imagine a dance that ebbs and flows but always leaves the listener wanting to hear more.

Benny's Gig (1962; 1979)

Morton Gould (1913–96)

American composer Morton Gould began composing music and improvising on the piano at an early age. He studied at the Institute of Musical Arts in New York City, which later became The Juilliard School. As a teenager, he worked at movie theaters and with vaudeville acts before he was hired at the opening of Radio City Music Hall, as their staff pianist. By 1935, Gould was working as a conductor and arranger for WOR Mutual Broadcasting System in New York and often featured a mixture of classical and popular music styles for his listening public. Interestingly, Gould did have a few ties to Washington, D.C. He was recognized at the Kennedy Center Honors in 1994 and also received a Pulitzer Prize in 1995 for his composition *Stringmusic*, which was a dedication to Mstislav Rostropovich's final season as the director of the National Symphony Orchestra.

With Gould's affinity for jazz, it was inevitable that he would encounter jazz clarinet sensation Benny Goodman. Gould wrote seven of the eight vignettes that make up *Benny's Gig* as a celebration of Goodman's Russian tour in 1962. The final movement was added in 1979, after Gould composed it as a seventieth birthday gift for Goodman. The composer added a printed note on the score for Goodman, in which he expressed his admiration. The note concluded with the following: "It ain't Sweet Georgia Brown—but it does signify my affection and friendship and admiration for you. I hope it pleases you—and even if it doesn't you are stuck with it, and it's not returnable. After all—how many Benny Goodmans are there, at any age—or in any age. Be well, be happy, keep playing. Congratulations—Morton."

Capriccio (1926)

Leoš Janáček (1854–1928)

Leoš Janáček is considered to be one of the most important Czech composers. Early in his life, he dedicated himself to folkloristic research, and his compositions were greatly inspired by the folk music of his homeland. Many of his most successful compositions were written later in his life, including several operas, the *Sinfonietta*, two string quartets, and other chamber works.

Capriccio was one of Janáček's last works. Often subtitled "Vzdor," or "Defiance," the work was composed at the request of a friend who had lost his right hand during World War I. Throughout the entire work, the solo piano part, written to be played by only the left hand, is nothing short of virtuosic. The uncommon instrumentation of flute and brass that accompanies the piano showcases the wide variety of sonorities that Janáček is able to create with such a small group.

Capriccio is composed in four movements. The first movement is reminiscent of a persistent march. The solo piano is bombastic, and the brass is at times both lyrical and heroic. The second movement, *Adagio*, seems almost like an improvisation. The short movement is filled with tempo changes, wild character shifts, and interruptions. The *Allegretto* is composed in a rather free-form fashion but is filled with stunning brass harmonies. The final movement begins with solo flute and piano and builds steadily to a triumphant conclusion.