



CHAMBER MUSIC SERIES  
Sunday, October 4, 2015 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Lieutenant Colonel Jason K. Fettig, Director

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Niccolò Paganini (1782–1840)

Caprice No. 9 in E, Opus 1, “The Hunt”

*SSgt Christopher Franke, violin*

Arthur Honegger (1892–1955)

Sonatina for Violin and Cello, H. 80 (1932)

Allegro  
Andante  
Allegro

*GySgt Erika Sato, violin*

*MGySgt Marcio Botelho, cello*

Maurice Ravel (1875–1937)  
arranged by Mason Jones\*

*Pavane pour une infante défunte*

*GySgt Jennifer Paul, horn*

*MGySgt Karen Grimsey, harp*

Marcel Tournier (1879–1951)

*Deux Préludes romantiques, Opus 17 (1909)*

Très lent  
Allegro moderato

*MGySgt Claudia Chudacoff, violin*

*MGySgt Karen Grimsey, harp*

Fritz Kreisler (1875–1962)

*Schön Rosmarin (1905)*

*MGySgt Claudia Chudacoff, violin*

*MGySgt Karen Grimsey, harp*

INTERMISSION

Astor Piazzolla (1921–92)  
arranged by Andreas Wiebecke-Gottstein

### Three Tangos for Violin and Double Bass

J'attends (Se fue sin decirme adios)  
La Misma Pena (Bonsoir)  
Saint Louis en l'île ("dédié à Yves Baquet, mon ami"—Astor Piazzolla)

*MSgt Regino Madrid, violin*  
*GySgt Eric Sabo, double bass*

Astor Piazzolla (1921–92)  
arranged by Coco Nelegatti

### Fuga y misterio from *María de Buenos Aires* (1968)

*SSgt Karen Johnson, violin*  
*GySgt Jonathan Bisesi, vibraphone*  
*GySgt Tam Tran, viola*  
*SSgt Charlaine Prescott, cello*  
*SSgt Michael Metzger, percussion*

Peter Schickele (b. 1935)

### Elegies for Clarinet and Piano (1974)

Song for Bert  
Song for Lannatch  
Ceremony

*SSgt Shannon Kiewitt, clarinet*  
*SSgt Christopher Schmitt, piano*

Milton Barnes (1931–2001)

### Divertimento for Harp and String Quartet (1978)

Preamble  
Pavane for a Live Princess  
Prelude and scherzo  
Blues  
Barn Dance

*SSgt Christopher Franke and SSgt Sheng-Tsung Wang, violin*  
*GySgt Tam Tran, viola*  
*SSgt Charlaine Prescott, cello*  
*MGySgt Karen Grimsey, harp*

\*Member, U.S. Marine Band

The Fall Chamber Music Series will continue Sunday, Oct. 11 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 Molter, Reich, and Ewazen.

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# ***PROGRAM NOTES***

## **Caprice No. 9 in E, Opus 1, “The Hunt”**

Niccolò Paganini (1782–1840)

Long before Taylor Swift, Frank Sinatra, or even Elvis Presley, another artist had fans racing to ticket windows and following every concert. Niccolò Paganini was not just an incredible violinist, he was an idolized stage performer garnering an almost cult-like following and gaining wealth and fame beyond what any other performing artist had achieved in his day.

His father was said to have been an almost sadistic taskmaster, forcing him to practice for hours at a time by starving the young boy. Paganini, the little boy from Genoa, Italy, embarked on his first concert tour when he was just thirteen years old, playing strictly his own compositions. At age forty-five, after many successful Italian tours, he embarked on six years of world tours, acquiring such massive fame and fortune that he spent his final years collecting some of history’s greatest instruments, including many violins made by the master luthiers Amati, Guarneri, and Stradivarius.

Renowned for his virtuosity, Paganini was known to file his violin strings down before playing so as to guarantee they would break during the concert. He would then simply continue the concert on the remaining strings. He also composed pieces that were simply unplayable by any other violinist, then spent months perfecting them before debuting them at concerts that cost three to four times more than anyone else could charge. Interestingly, his works have inspired not just his audiences, but many famous composers including Franz Liszt, Johannes Brahms, and Sergei Rachmaninoff.

Written between 1802 and 1817, Paganini’s set of Twenty-Four Caprices was his first and best known publication. The ninth caprice, “The Hunt” in E major, starts with a theme played on the two highest strings of the violin, imitating a flute that seems to sound from a distance. The answer to the theme is played on the lowest two strings, imitating hunting horns. After this call to the hunt, there is an extended passage of ricochet that seems to represent the forest surrounding the hunting party, and without knowing whether the hunt was successful or not, the imitation of the flutes and hunting horns closes out the caprice. Even 200 years after their conception, each of Paganini’s Twenty-Four Caprices both thrill and haunt audiences as well as violinists worldwide.

## **Sonatina for Violin and Cello, H. 80 (1932)**

Arthur Honegger (1892–1955)

Swiss composer Arthur Honegger spent most of his life in Paris. While enrolled at the Paris Conservatory, he studied composition with both Vincent D’Indy and Charles-Marie Widor. Honegger was considered part of the French group of composers known as “Les Six” who rejected both German romanticism and French impressionism, though he could not completely escape the influences of both. In the way Honegger juxtaposes his melodies, employs rhythm as a driving force, and structures movements, the listener may detect inspiration by Johann Sebastian Bach. Honegger eventually wrote in genres such as ballet, opera, film, and even collaborated with Jacques Ibert.

Unable to escape Paris at the beginning of World War II, Honegger joined the French Resistance. The occupation luckily did not place artistic limits on his compositions, but even so the war was a deeply sad time for him. From the beginning of the war to his death he wrote his final four symphonies, which are considered some of the most powerful of the twentieth century.

The Sonatina for Violin and Cello displays all of the previously mentioned stylistic elements wrapped in minimalist packaging: the first movement begins and ends with an ominous unison between the violin and cello, quickly diverging into contrasting rhapsodic and athletic motives. The slow second movement also follows an arching structure, opening with a lyrical melody followed by a fugue and ending in the same mood that it began. A French influence is evident in the spritely third movement. The real fun is highlighted in both instruments as they take turns in seemingly improvisatory solos before mischievously closing out the piece.

## ***Pavane pour une infante défunte***

Maurice Ravel (1875–1937)

A slow dance in a processional manner might describe the well-known dance of the sixteenth and seventeenth centuries in Europe. Maurice Ravel's description of his *Pavane pour une infante défunte* was "an evocation of a pavane that a little princess might, in former times, have danced at the Spanish court." Not intended for any particular Spanish princess, this piece is representative of the intrigue that Ravel, Claude Debussy, and Isaac Albéniz expressed in their Spanish stylings, as demonstrated in Ravel's *Rapsodie espagnole* and *Bolero*. Ravel dedicated *Pavane pour une infante défunte* to his patroness, the Princesse de Polignanc, and it became popular after the Spanish pianist Ricardo Vines gave the first performance two years after its publication. When the orchestrated piano arrangement was released, the solo melody was in the horn.

Stylistically, the *Pavane pour une infante défunte* has more of a nostalgic feel similar to the *Deux Préludes romantiques* by Marcel Tournier with mere hints of impressionism. The harmonies seem to harken from long ago and far away, as of a sad and poignant melody wafting lightly. Apparently there were many disagreements about which tempo served the piece as Ravel intended; one critic of the time complained that Ravel's own playing of it was "unutterably slow," and yet Ravel did not care for performances that "plodded." Speaking to a pianist after his playing of it, Ravel said that the piece was called "Pavane for a dead princess" and not "dead pavane for a princess."

Asked by fellow composer Manoah Leide-Tedesco from whence the title came, Ravel replied, assumedly with a hint of a smile, "Do not be surprised, that title has nothing to do with the composition. I simply liked the sound of those words and I put them there, *c'est tout*."

## ***Deux Préludes romantiques, Opus 17 (1909)***

Marcel Tournier (1879–1951)

Marcel Tournier, one of five boys whose father was a luthier, became a harpist who also composed many lovely and important solo works for the instrument. He taught at the Paris Conservatory from 1912 to 1948, succeeding his former teacher, the famous Alphonse Hasselmans, in the position. Harpists from France to the United States can trace their teaching lineage through them. Since Tournier's wife, Renée Lénars-Tournier, was a professor of the chromatic harp, one can imagine that the Tournier household was on the cusp of the latest in harp repertoire. Though composers such as Debussy composed for the chromatic harp, it was ultimately deemed too technically challenging and not loud enough for ensemble playing.

Many harpists are greatly encouraged by playing Tournier's "Au Matin" and "Vers la source dans le bois" in their careers, impressive and flowing pieces which truly showcase one of the musical elements the harp does best: beautiful and lyrical arpeggiations. This compositional style is typical for the era, one in which the impressionists Ravel and Debussy were also actively composing.

*Deux Préludes romantiques* are two short and romantically-styled preludes that are delightful. With just a hint of impressionistic harmony, the first prelude begins with declamatory, lush, arpeggiated harp chords repeated with the violin that turns into a singing violin melody with moving harp accompaniment. The movement ends as it began, but quietly. The second prelude is, if possible, even more romantic than the first, and has a push and pull of tempo that ends peacefully as the melodious violin and ever-moving harp come to rest together, basking in the afterglow of a nostalgic time gone by.

## ***Schön Rosmarin (1905)***

Fritz Kreisler (1875–1962)

The violin virtuoso Fritz Kreisler was born in Austria and was known for his expressiveness and sweet sound. While a student at the Vienna and Paris Conservatories, his teachers included Anton Bruckner, Léo Delibes, and Jules Massenet. A remarkable musician from a young age, Kreisler toured the U.S. when he was only thirteen. In what can only be described as a bewildering decision by the Vienna Philharmonic, Kreisler's

application for a position with them was rejected. It must have weighed heavily on him as he shifted his gaze towards medicine and a stint in the army. He returned to music in 1899 in a concert with the Berlin Philharmonic and a series of American tours from 1901 to 1903 that launched his career.

After being wounded in World War I, Kreisler remained in America for the duration, returning to Europe in 1924 where he lived in Berlin and then France. He immigrated to America at the beginning of World War II and became a naturalized citizen, spending the majority of his time in New York City.

Kreisler's oft heard encore was written as the third of a set of three pieces, the first two being *Liebesfreud (Love's Joy)* and *Liebesleid (Love's Sorrow)*. *Schön Rosmarin* means "Lovely Rosemary." The lilting style is filled with bravura, and though in a strangely waltzing rhythm, it works beautifully.

### **Three Tangos for Violin and Double Bass**

arranged by Andreas Wiebecke-Gottstein

Astor Piazzolla (1921–92)

Argentinian composer Astor Piazzolla is one of the most unique and beloved composers of twentieth century chamber music, and most especially in regards to the tango. His early years were spent playing the bandoneon (a type of Spanish concertina or accordion like instrument) in cabarets with many tango orchestras all across Argentina. He was a self-taught composer until the day Arthur Rubenstein introduced him to Alberto Ginastera, who spent six years revealing to Piazzolla the mysteries behind the music of the most prominent composers of the day such as Ravel, Béla Bartók, and Igor Stravinsky.

Piazzolla spent the next ten years composing "like a lunatic," in his own words. He utilized the theory and techniques he had learned from Ginastera to compose large works for orchestra, as well as some chamber music, but it was not yet his best work. He had turned his back on the tango in an attempt to be a "serious" composer. It wasn't until 1953 when Piazzolla began studying with the legendary Nadia Boulanger that he found his sound. Tango music was at his core, but he had been reluctant to embrace it, perhaps also due to the tango purists denouncing this new style, until Boulanger insisted upon it. Thus Tango Nuevo was born, tango joined with newly learned compositional styles and techniques.

Piazzolla often rearranged his pieces for various instrumentations. In keeping with this tradition, these three tangos were arranged for violin and double bass by Andreas Wiebecke-Gottstein, who has added many arrangements to the small but rapidly growing pool of chamber music for the double bass. All three of these tangos are a perfect blend of refined compositional technique and style.

### **Fuga y misterio from *María de Buenos Aires* (1968)**

arranged by Coco Nelegatti

Astor Piazzolla (1921–92)

Piazzolla's Tango Nuevo bands were usually comprised of two bandoneon players, two violins, double bass, cello, piano, and electric guitar, an instrumentation that effectively upended the standard of tango music. Other great recordings and concerts involved jazz vocalists and even jazz vibraphonists.

Fuga y misterio from *María de Buenos Aires*, originally written for bandoneon, was arranged for violin, vibraphone, viola, and cello by Argentinian guitarist and composer Coco Nelegatti. The work begins with the viola stating the main theme, which is repeated in its entirety by the remaining instruments. Once multiple themes have been established, the work slows down and shifts character, evoking the Misterio portion of the piece. This slow and sensual music lasts only briefly before returning to the bright and exciting Tango music that was stated in the beginning of the work.

## **Elegies for Clarinet and Piano (1974)**

Peter Schickele (b. 1935)

Some will immediately snicker when they see the name Peter Schickele, also known in music circles as P. D. Q. Bach, who lived for a time in Washington, D.C. When he moved to Fargo, North Dakota, he was the town's only bassoonist. He eventually hosted a long-running and award-winning weekly radio program called *Schickele Mix*, an educational and entertaining review connecting everything from the music of the ancient world to Bach to Motown.

Beloved for his P. D. Q. Bach escapades, works transformed into a mixture of caricatures of and homages to a wide range of classical masterpieces, Schickele's music has been heard in concerts at events at The Juilliard School and the Aspen Music Festival since 1959. Public concerts of his music began in 1965 and have spawned more than a dozen recordings as well as a book, *The Definitive Biography of P. D. Q. Bach*.

His *Elegies for Clarinet and Piano* are the opposite of the manic, hyperactive music of Bach's fictional last son. Utterly serious and serene, the work demonstrates "minimal harmonic activity and beautiful melodies strung out over long phrases. The three short pieces are tributes to a former friend and teacher, his grandmother, and to no one in particular; they are not elegiac or mournful in the way one would expect, but lovingly affectionate, contemplative, and sentimental, without a trace of the funereal," according to the *American Record Guide's* May/June 2004 issue.

The first elegy is dedicated to Bertram McGarrity, who encouraged Schickele to take up the bassoon as a teenager and provided some of the humorous inspiration for the composer. The third movement, *Ceremony*, makes effective use of a repeated rhythmic figure and wide leaps in the clarinet line. This rhythmic energy helps to counterbalance the first two movements, which are shorter and more melodic. Schickele's *Elegies* paint graceful musical canvases rooted in songful gestures that are lyrical, dry, and witty, all at the same time.

## **Divertimento for Harp and String Quartet (1978)**

Milton Barnes (1931–2001)

Milton Barnes is widely regarded as one of Canada's most innovative composers. His numerous works are performed worldwide, and his music has been recorded by many of Canada's most prominent artists. An eclectic melding of styles, Barnes' music defies categorization with its influences of romantic classical music, jazz, Latin, and traditional Hebraic music. According to his son Micah in the May 4, 2015, *Canadian Jewish News*, Barnes drew deeply from his cultural heritage while composing. He saw his own style as a continuing involvement in the classical world, eschewing the avant-garde bent of composers of his time. Micah has also said, "Dad was known as a maverick and bohemian," because he based his music on melody and harmony rather than rhythm, texture and tone color; and that he "always had music in his mind and heart."

Beginning as a jazz drummer and guitarist in the 1950s, Barnes studied at the Royal Conservatory of Music in Toronto with John Weinzweig and Ernst Krenek. A friendship with Zubin Mehta at the Tanglewood Music Center procured an opportunity to attend the Vienna Academy of Music, where he graduated with a masters degree in 1961. After taking part in a Young Conductors Series with Walter Susskind in 1963, Barnes began a career of guest conducting, recording, and broadcasting. Several of his concerts were heard via Canadian Broadcasting Corporation Radio and Television, he founded the Toronto Repertory Ensemble, became the conductor for the Niagara Falls orchestras and choruses, was the composer-in-residence and conductor for numerous groups, and composed, orchestrated, and conducted scores for film and television.

This *Divertimento* was composed for Erica Goodman and the Véghy Quartet in 1978, a commissioned work from the Toronto Chapter of the American Harp Society. According to Goodman, Barnes' music is "the antithesis of pretension, the very essence of good humour and vitality." The Preamble is a stately, rhythmic, and sweet movement to set the tone. The second movement, *Pavane*, was written with a nod to Ravel and a "Live Princess." The thoughtful and free Prelude moves to a pensive and relaxed Blues, and a simple and fun Barn Dance concludes the work with a little extra rhythm and allusions to the barn's inhabitants.