



CHAMBER MUSIC SERIES
Sunday, October 11, 2015 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Lieutenant Colonel Jason K. Fettig, Director

Johann Melchior Molter (1696–1765)
edited by MSgt Mark Questad*

Concertino in F, MWV 8.9

Allegro
Aria Polonese
Menuet: Allegro

MSgt Frederick Vare, clarinet
SSgt Shannon Kiewitt, basset horn
GySgt Douglas Quinzi and MSgt Mark Questad, horn
SSgt David Young, bassoon
MGySgt John Mula, harpsichord

John Stevens (b. 1951)

Triangles (1978–79)

GySgt Jennifer Paul, horn
GySgt Timothy Dugan, trombone
GySgt Paul Mergen, tuba

Steve Reich (b. 1936)

Drumming, Part I (1970–71)

MGySgt Christopher Rose, GySgt Jonathan Bisesi,
SSgt Gerald Novak, and SSgt Michael Metzger, percussion

INTERMISSION

András Szöllősy (1921–2007)

A Hundred Bars for Tom Everett (1981)

MSgt Karl Johnson, bass trombone

MGySgt Christopher Rose, bongos

Victor Babin (1908–72)

edited by Dennis Nygren

Hillandale Waltzes (1947)

Tempo di Valse. Con garbo

Valse élégante

Valse passionée

Valse sombre

Valse volante

Valse triste

Valse de bonne humeur

Valse brillante et joyeuse

Valse oubliée

MGySgt John Mula, clarinet

GySgt AnnaMaria Mottola, piano

Eric Ewazen (b. 1954)

Symphony in Brass (1991)

Andante; Allegro molto

Andante con moto

Allegro vivace

GySgt Brian Turnmire, SSgt Brandon Eubank,

SSgt Michael Warnick, and SSgt Benjamin Albright, trumpet

GySgt Douglas Quinzi, MSgt Mark Questad,

SSgt Timothy Huizenga, and GySgt Jennifer Paul, horn

SSgt Hiram Diaz, euphonium

GySgt Preston Hardage and GySgt Timothy Dugan, trombone

MSgt Karl Johnson, bass trombone

GySgt Paul Mergen, tuba

MGySgt Christopher Rose and MSgt Glenn Paulson, percussion

GySgt Mark Thiele, conducting

*Member, U.S. Marine Band

The Fall Chamber Music Series will continue Sunday, Oct. 18 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 Bunch, Thomson, Penderecki, and Ysaÿe.

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PROGRAM NOTES

Concertino in F, BWV 8.9

Johann Melchior Molter (1696–1765)

edited by MSgt Mark Questad*

Johann Melchior Molter was born in the village of Tiefenort, near Eisenach, Germany, in 1696. He received his first musical instruction from his father, who was a teacher and cantor. He later attended the Gymnasium in Eisenach where Johann Sebastian Bach (ten years Molter's senior) had been a student. Molter worked as a court musician, first as a violinist and then as Kapellmeister. Even though shifting political and economic conditions caused his employment to be interrupted, Molter was always able to secure a new position. He held such musical posts until his death in 1765 at Karlsruhe.

During his life, two trips to Italy familiarized Molter with the music of the Italian composers of his day and French influences are also present in his works. Most of his compositions are rather short, but perhaps what most set him apart were his instrumentation choices. They were a departure from what his contemporaries were doing, and especially groundbreaking was Molter's use of horns and chalumeaux (predecessor of the clarinet) in chamber music.

The Concertino in F was written while Molter was Kapellmeister at Eisenach. It may have been first heard as a concert piece or as incidental music for the court. The texture alternates between the familiar trio sonata and the innovative concerto grosso.

Triangles (1978–79)

John Stevens (b. 1951)

John Stevens is an American composer and tubist. He studied tuba at the Eastman School of Music in Rochester, New York, and also at Yale University in New Haven, Connecticut. After completing his degrees, he free-lanced in New York City, performing on Broadway and in various ensembles. In 1985 he joined the faculty at University of Wisconsin-Madison where he became the tuba professor and a member of the Wisconsin Brass Quintet. He retired from teaching in 2014.

In addition to performing on tuba, Stevens has been a prolific composer. He has written works for tuba, brass quintet, and various chamber ensembles. *Triangles* was composed in 1978–79 for members of Pentagon, a brass quintet in which Stevens played while he was in New York City. The work is comprised of four sections connected by short cadenzas played by each performer. The work incorporates jazz elements, lyrical melodies, and driving rhythms that make this piece a great contribution to the brass repertoire.

Drumming, Part I (1970–71)

Steve Reich (b. 1936)

Born in New York and raised there and in California, Steve Reich graduated in 1957 with honors in philosophy from Cornell University in Ithaca, New York. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music in New York City with William Bergsma and Vincent Persichetti. Reich received his master's in music in 1963 from Mills College in Oakland, California, where he worked with Luciano Berio and Darius Milhaud. During the summer of 1970 he studied drumming at the Institute for African Studies at the University of Ghana. He offers the following information about this work:

Drumming, in the context of my own music, is the final refinement of the phasing technique in which two or three identical instruments playing the same repeating melodic or rhythmic pattern gradually move out of synchronization with each other. The work introduces several techniques: gradual changes of timbre while pitch and rhythm remain constant, and the process of gradually substituting beats for rests or rests for beats within a constantly repeating rhythmic cycle.

Drumming begins with two drummers constructing the basic rhythmic patter of the entire piece from a single drum stroke played every 12 beats with rests on all the other beats. Gradually, additional drum strokes are substituted for the rests, one at a time, until the patter is constructed. The reduction process is simply the reverse, where rests are substituted for beats, one at a time, until only a single beat remains. There is only one basic rhythmic patter for all of *Drumming*. This patter undergoes changes of phase, position, pitch, and timbre, but all the performers play this pattern, or some part of it, throughout the entire piece.

A Hundred Bars for Tom Everett (1981)

András Szöllősy (1921–2007)

Hungarian composer and musicologist András Szöllősy may be best known for completing the index of Bela Bartok's works that bear his name and are abbreviated "Sz." Szöllősy, who studied composition with Zoltán Kodály, wrote *A Hundred Bars For Tom Everett* for bongos and bass trombone in 1981. The work is a sarcastic poke at twentieth-century composition techniques. Szöllősy uses many extremes in the dynamic range and includes a mini libretto, many not-so-subtle twelve-tone rows, and even a chorale to emphasize the sarcasm. However, the end of the piece comes to a rousing and violent conclusion in which Szöllősy seems to begrudgingly admit that these techniques can still provide an enjoyable and thrilling piece of music.

Tom Everett was the founder and director of the Harvard University Wind Ensemble and is a noted bass trombonist. He has premiered more than thirty new works for the instrument and is the founder and first president of the International Trombone Association.

Hillandale Waltzes (1947)

Victor Babin (1908–72)

edited by Dennis Nygren

Victor Babin was born in Russia and is known primarily for being part of a duo-piano ensemble with his wife, Vitya Vronsky. The couple were close friends with Sergei Rachmaninoff, and their recordings of his works were immensely popular in the United States. In addition to performing, Babin was also a composer, and he wrote his *Hillandale Waltzes* for clarinet and piano in 1947. The piece was dedicated to Standard Oil heiress Ann Archbold, who kindly housed the Babins in her Hillandale mansion in Washington, D.C., near Georgetown University. Based on a waltz theme by Johann Nepomuk Hummel which opens this work, the eight movements are aptly named for their spirit or mood: elegant, passionate, somber, flying, sad, humorous, brilliant and joyous, and finally, forgotten. Babin's writing style, generally post romantic, was definitely colorful. He uses the full range and capabilities of the clarinet in beautiful slow variations, and in creative waltzes using mixed meters, synthetic scales, hemiola, and relatively conservative chordal structure. Babin went on to become the director of the Cleveland Institute of Music in 1961, and his wife joined him on the faculty. This version of the piece was edited by clarinetist Dennis Nygren.

Symphony in Brass (1991)

Eric Ewazen (b. 1954)

Eric Ewazen was born in Cleveland, Ohio, and studied composition with luminaries such as Milton Babbitt, Samuel Adler, Gunther Schuller, Warren Benson, and Joseph Schwanter. He attended the Eastman School of Music in Rochester, New York, as well as The Juilliard School in New York City, and in 1980 joined The Juilliard School as a member of its faculty. His *Symphony in Brass* was commissioned by the Detroit Chamber Winds in 1991 and recorded by the Summit Brass Ensemble. It uses "symphonic" brass instrumentation: four trumpets, four horns, three trombones, euphonium, tuba, and percussion. Ewazen masterfully utilizes a very standard three-movement form, including a "Haydn-esque" first movement that has a slow introduction followed by a typical Allegro. The second movement is a beautiful Andante that features a reflective, yet powerful, use of the brass voices. A triumphant tutti fanfare starts the third movement and is followed by solo lines exchanged by each instrument. The piece ends in a joyful flourish with the return of the opening fanfare.