



Lieutenant Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, October 18, 2015 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Kenji Bunch (b. 1973)

Until Next Time (2010)

SSgt Sarah Hart, viola

Virgil Thomson (1896–1989)

Eight Portraits for Violin Alone (1928, 1940)

Georges Hugnet, Poet and Man of Letters
Señorita Juanita de Medina, accompanied by her mother
Madame Marthe-Marthine
Miss Gertrude Stein, as a young girl
Cliquet-Pleyel, in F
Mrs. Chester Whitin Lasell
Sauguet, from life
Ruth Smallens

GySgt Erika Sato, violin

MSgt Glenn Paulson*

Impending Storm (2015)

MSgt Glenn Paulson, percussion
world première

INTERMISSION

Mark Summer (b. 1958)

Julie-O (1988)

SSgt Charlaïne Prescott, cello

Krzysztof Penderecki (b. 1933)

Cadenza per viola sola (1984)

GySgt Tam Tran, viola

Stanley Friedman (b. 1951)

Solus (1975)

Introduction
Furtively
Scherzando and Waltz
Fanfare

SSgt Brandon Eubank, trumpet

Eugène Ysaÿe (1858–1931)

Sonate No. 6 in E, Opus 27, No. 6 (1923)

SSgt Karen Johnson, violin

*Member, U.S. Marine Band

The Fall Chamber Music Series will conclude Sunday, Oct. 25 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 Duke Ellington, Fats Waller, and Stevie Wonder.

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PROGRAM NOTES

Until Next Time (2010)

Kenji Bunch (b. 1973)

Viola is my instrument
It's just the thing for me.
I love its sweet sonorous sound
and how its tone can be.

It's not exactly high or low.
It's neither big nor little,
I like the viola just how it is
cause it's perfect in the middle.

-Sarah Billing Hart, age 13

The viola's beloved warm and mellow sound flows from its alto range, just five notes lower than the violin, and its size feels just a bit smaller than acoustics suggest. The tuning of its strings to A, D, G, and C also contributes to this personality. Yet, for his piece *Until Next Time*, composer Kenji Bunch requires the four strings to be tuned lower, down to F#, B, F#, B, infusing the viola's voice with even greater resonance and depth.

Until Next Time employs a myriad of beautiful and interesting colors, using fast transitions between notes that blur into otherworldly harmonics and the sounding of multiple strings at once to create the illusion of more than one instrument. The piece becomes a landscape of changing sound, sometimes distant, as if viewed from above, and sometimes deliciously vivid and present.

Bunch's use of familiar harmonies makes the piece accessible in a way that has contributed to his popularity. His works have been performed by more than forty orchestras, are regularly broadcast on national radio, and are available on a variety of record labels. Bunch knows the viola especially well; an accomplished violist, he performs his own music and maintains a versatile performing career with folk, jazz, rock, and alternative groups. He does not comment on the piece's title, which hints at the music's open-ended journey while granting freedom to experience the music in a personal way.

Eight Portraits for Violin Alone (1928, 1940)

Virgil Thomson (1896–1989)

Virgil Thomson was an acclaimed North American composer and critic. He received praise for his concise and contentious critical reviews, and his prolific compositions were lauded for their innovative style. Thomson moved to Paris in 1925 and befriended American writer Gertrude Stein. Together, they collaborated on operas and other works, such as Thomson's *Eight Portraits*. Stein's essay series *Word Portraits* is the literary counterpart and inspiration for this work. Thomson wrote many musical portraits, each one featuring a different person and style. He used these vignettes to develop his compositional technique, especially in his compositions for strings.

In addition to his work with Stein, Thomson also looked to the famous French composer Erik Satie, who was an enormous influence on Thomson and on the simplicity, clarity and humor that became his aesthetic. Thomson describes each of the *Eight Portraits* in the score:

1. Georges Hugnet, a French surrealist poet and literary historian
2. Señorita Juanita de Medina, a violinist from Madrid
3. Madame Marthe-Marthine, a soprano and wife of the composer Henri Cliquet-Pleyel
4. Gertrude Stein, known to the composer as a 'young girl' only through her writing (She was fifty-two when Thomson met her.)
5. Henri Cliquet-Pleyel, a French composer of the Ecole d'Arcueil (a group of four composers including Roger Désormière, Maxime Jacob, and Henri Sauguet)
6. Mrs. C. W. Lasell, a lady from San Francisco and a long resident in New England

7. Henri Sauguet, a composer of the Ecole d'Arcueil and member of the Institut de France
8. Ruth Smallens, a violinist, composer, and wife of the American conductor Alexander Smallens

***Impending Storm* (2015)**

MSgt Glenn Paulson*

world première

Impending Storm is a piece for solo percussion and recorded sounds. There is much to hear: vibraphone, drums, tam tams, and cymbals are used on stage while marimba, toms, chimes, and industrial and railroad sounds can be heard in the recording. The industrial and railroad sounds are manipulated by various computer programs to elongate, shorten, and contort the sounds in an unlimited, almost unrecognizable way. There is a “chance” element to this piece. Whatever everyday sound that occurred or happened by chance while recording became a part of the piece. The composer did not exclude them because he felt they added an interesting rhythmic sense and unique timbre.

The mallet and percussion writing is in a theme and variations style. Paulson uses a four-note scale motive in the mallet instruments and a rhythmic riff in the toms. Many of the musical themes were pulled directly from the composer’s life. For example, the hymn heard in the opening of the piece was inspired by the passing of the composer’s father and creates a feeling of calm before the “impending storm.” The rhythmic tom riff, the “storm” of the composition, was formed while Paulson recovered from a mountain bike accident and he used the date of the incident (October 6, 2009) to create the six-note chime pattern. Every storm eventually ends and Paulson chose to give this storm a happy ending.

The composer would like to thank SSgt Christian Amonson for his assistance with the recorded part of the piece.

***Julie-O* (1988)**

Mark Summer (b. 1958)

The cello is one of the most versatile instruments available to a composer. Its capacity to play high and low notes, combined with its richness in timbre and expansive resonance, make it a clear choice for a vast array of compositional styles. The composer of *Julie-O*, Mark Summer, is an outstanding cellist himself and he shows his extensive knowledge of the instrument by choosing the key of D major. This key allows the performer to show off the deep, comfortable ring and florid harmonic overtones of the cello. He also creates harmonic density and a percussive, rhythmic pulse in his ample use of double stops and “slap bass” extended technique. While infrequently (if ever) used in traditional classical repertoire, the use of slap bass in *Julie-O* acts as a “gateway sound” into the other worlds of folk, rock, and pop music that cellists actively perform.

Summer, who is a founding member of the Turtle Island String Quartet, wrote *Julie-O* in a quasi-improvisatory style, including a section near the end of the piece where time slows down and the performer is invited to create their own *cadenza*. In this section, the cellist uses themes previously introduced in the music while also adding their own virtuosic flair. This effect is what makes *Julie-O* such a compelling piece to perform and witness, as each iteration varies from cellist to cellist. The work evolves and blossoms every time it is presented, and even multiple performances by the same cellist could be different. Like Kenji Bunch’s *Until Next Time*, *Julie-O*’s familiar harmonic progressions and flashy percussive elements have made the piece a success with cellists and audience members, helping to bring the cello to the forefront of popular music.

***Cadenza per viola sola* (1984)**

Krzysztof Penderecki (b. 1933)

Violists have often been accused of stealing from the rich and extensive violin and cello repertoire, ranging from William Primrose’s transcription of Niccolò Paganini’s *La Campanella* to Johann Sebastian Bach’s Unaccompanied Suites for Cello. However, sometimes a composition for viola comes along that makes such a strong musical impression that violinists cannot help but arrange a viola work for violin. Such is the case when violinist Christiane Edinger arranged and performed her version of Krzysztof Penderecki’s *Cadenza per viola sola* in Warsaw, Poland, in 1986.

The Italian term *cadenza* means cadence, and in a musical context can refer to two different ideas. It can either refer to an extensive virtuosic passage inserted near the end of a movement of a concerto, or a sequence of notes or chords leading to a momentary or complete end of a musical phrase. Looking outside of musical definitions, cadence can refer to the slight rise or fall in the pitch of a voice while speaking. Each definition proves relevant when listening to the opening and closing thematic material of this work.

The Cadenza per viola sola is virtuosically demanding for the performer as it employs multiple stops, fast runs, string crossings, and harmonics with a pedal point in a slow-fast-slow musical form. It was composed a year after Penderecki's Viola Concerto (1983), and although it features much of the same material, it is considered by musical scholars as a supplement or an appendix to the Viola Concerto, not a replica or derivative. The Cadenza has no time signature or bar lines but is written in a conventional manner using staff lines and actual notes. This is definitely a departure from his previous avant-garde style which brought him international acclaim and attention. Some of his works featuring this acclaimed style were used in horror movies such as *The Shining* and *The Exorcist*. The Cadenza was composed for violinist/violist Grigorij Zyslin, who impressed Penderecki with his fine interpretation and performances of both Penderecki's Violin and Viola Concertos. Zyslin premiered the work in September 1984 at a private music festival at Penderecki's country estate in Lusławice, Poland.

***Solus* (1975)**

Stanley Friedman (b. 1951)

Solus for unaccompanied solo trumpet was composed by Stanley Friedman in 1975 while he was a student at the Eastman School of Music in Rochester, New York. Friedman wrote:

The piece makes fun of both trumpeters and composers who take themselves too seriously. The performer begins earnestly, but gradually psychologically falls apart, experiencing a complete breakdown in the third movement. However, in the last movement he returns to stability, but in an altered state of reality, in a kind of schizophrenic onstage-offstage dialogue with himself.

Solus requires the performer to use several extended techniques such as quarter-tone and half-step pitch bends, pedal tones (extreme low notes in the harmonic series), removing the second valve slide for the entire finale, and even asks the performer to scream! This piece is at times sinister, plaintive, humorous, and also downright violent. *Solus* has become a major success in the trumpet community and is regularly programmed at international competitions.

Sonate No. 6 in E, Opus 27, No. 6 (1923)

Eugène Ysaÿe (1858–1931)

Eugène Ysaÿe is well known by many violinists and violin-enthusiasts around the world as a renowned performer, teacher, and composer. In 1923, upon hearing a performance by violinist Joseph Szigeti of Bach's G minor Solo Sonata, Ysaÿe decided to create his own set of six pieces, resulting in the Six Sonatas for Solo Violin, Opus 27. This new set reflected the modern virtuoso violin techniques of the twentieth century, as well as new harmonies such as quarter tones, whole tone scales, and dissonances. Each of the sonatas is dedicated to a notable violinist of Ysaÿe's day, all of whom were personal friends he wanted to honor with a "musical sketch." The sixth sonata was dedicated to Spanish violinist Manuel Quiroga, who had been hailed not only as "the finest successor of Pablo Sarasate" but also as Sarasate's "spiritual heir." The sonata is in one movement, Allegro giusto non troppo vivo, and often features the habanera dance rhythm as a tribute to Quiroga's heritage.

Ysaÿe had a very full career, not only performing and composing, but establishing and performing in a string quartet and conducting the Cincinnati Symphony Orchestra in his later years. He served as an inspiration to many, including Claude Debussy and César Franck. The former wrote his only string quartet for Ysaÿe, and the latter composed his famous Violin Sonata in A as a present for Ysaÿe's wedding. Even with his obvious talent for composing, perhaps Ysaÿe's greatest legacy was his role as teacher. It is of note that as a young musician, he was taught by the renowned performer-composers Henri Vieuxtemps and Henryk Wieniawski. Ysaÿe, in turn, went on to spend much of his life teaching other great violinists of the twentieth century, most notably Josef Gingold, William Primrose, Oscar Shumsky, and Nathan Milstein. Even today, many violinists trace their "musical heritage" back to Ysaÿe and beyond.