



Lieutenant Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES  
Sunday, October 30, 2016 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Philip Glass (b. 1937)  
arranged by Michael Riesman

*Suite from Dracula (1998)*

Dracula  
In the Theater  
Dr. van Helsing and Dracula  
End of Dracula

*SSgt Chaerim Smith and SSgt Foster Wang, violin*

*SSgt Sarah Hart, viola*

*SSgt Charlaire Prescott, cello*

*GySgt Eric Sabo, double bass*

*GySgt Russell Wilson, piano*

Stefan Wolpe (1902–72)

*Quartet (1950–54)*

Lento  
Con moto

*GySgt Gregory Ridlington, tenor saxophone*

*MSgt Glenn Paulson, percussion*

*SSgt Anthony Bellino, trumpet*

*GySgt Russell Wilson, piano*

Django Reinhardt (1910–53)

*“Minor Swing” (1937)*

*GySgt Tam Tran, violin*

*GySgt Russell Wilson, accordion*

*GySgt Brian Turnmire, guitar*

*GySgt Eric Sabo, double bass*

**INTERMISSION**

Johannes Brahms (1833–97)

*Quintet in B minor for Clarinet and Strings, Opus 115*

Allegro  
Adagio  
Andantino, presto non assai  
Con moto

*SSgt Christopher Grant, clarinet*

*SSgt Karen Johnson and SSgt Chaerim Smith, violin*

*SSgt Sarah Hart, viola*

*SSgt Charlaire Prescott, cello*

The Marine Chamber Orchestra will perform Friday, November 11 at 7:00 P.M. at the National Cathedral in Washington, D.C. This National Veterans Day Concert will honor and celebrate those who have served our country.

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# ***PROGRAM NOTES***

## **Suite from *Dracula* (1998)**

Philip Glass (b. 1937)

arranged by Michael Riesman

Dracula! The very mention of the name brings to mind things so evil, so fantastic, so degrading, you wonder if it isn't all a dream, a nightmare. But no, this is no dream, this is Dracula, the original terrifying story of a maniac and a man who lived after death, lived on human blood, took the form of a vampire bat, and lured innocent girls to a fate truly worse than death.

So boasts the trailer for Tod Browning's 1931 film starring Bela Lugosi as the vampire Count Dracula. Originally introduced by author Bram Stoker in his 1897 novel, Count Dracula's habits and powers established the imagery associated with vampires to this day.

The 1931 film includes spoken dialogue and a scattering of musical works by Piotr Ilyich Tchaikovsky, Richard Wagner, and Franz Schubert, but no original film score. Such a soundtrack was not provided until 1999, when Universal Studios commissioned American composer Philip Glass to provide one for a DVD release of the film. Though some include Glass with Terry Riley and Steve Reich as musical minimalists, Glass only embraces this label for a small portion of his music, describing his more recent works instead as "music with repetitive structures." In addition to writing ten symphonies, eleven concertos, and seven string quartets, Glass has often collaborated in the visual and dramatic arts, producing numerous operas and film scores. He was nominated for Academy Awards for *Kundun* (1997), *The Hours* (2002), and *Notes on a Scandal* (2006), and won a Golden Globe for Best Original Score for *The Truman Show* (1999).

Glass describes his inspiration for the *Dracula* re-release soundtrack:

The film is considered a classic. I felt the score needed to evoke the feeling of the world of the nineteenth century—for that reason I decided a string quartet would be the most evocative and effective. I wanted to stay away from the obvious effects associated with horror films. With [the Kronos Quartet] we were able to add depth to the emotional layers of the film.

Glass performed the soundtrack live on piano with the Kronos Quartet at screenings of the movie throughout 1999 and 2000. Today's selections from the score follow several main plot points. At the start of the film, Count Dracula has decided to move to London from his Transylvanian castle, where rumors abound about supernatural occurrences. After arriving in his new home, Dracula meets several main characters at a London theater, including Lucy Weston, who dies that night from mysterious loss of blood. Professor Van Helsing, an expert on vampires, deduces that Dracula is among the undead and swears to destroy him. He hunts Dracula as dawn approaches and impales him, ending the monster.

## **Quartet (1950–54)**

Stefan Wolpe (1902–72)

Stefan Wolpe grew up in Berlin immersed in the sounds of serialism of the Second Viennese School and was a rising star of the 1920s German avant-garde. Upon the Nazi party's rise to power in 1933, Wolpe, a Jew, left Germany and eventually settled in New York. He found much serial music to be overly static and sought to make his music more accessible. While in New York he discovered American Jazz and popular music.

The Quartet for tenor saxophone, trumpet, percussion and piano is an example of Wolpe's composing avant-garde music for an ensemble more associated with jazz. This piece is in two movements, the first slow and the second fast. Both movements are characterized by intricate interplay with no one instrument standing out for more than a moment (perhaps evidence of the composer's outspoken Socialist views). While listening, the piece sounds free and almost improvised. While looking at the score it is immediately clear that every note is precisely measured and fits together like a jigsaw puzzle. Unlike many pieces of music that highlight the beautiful sound and virtuosity of the performers, this type of piece succeeds only if the performers learn to fit the pieces together just right, and requires humble teamwork. This work is considered to be from the "accessible" portion of Wolpe's catalog.

**"Minor Swing" (1937)**  
Django Reinhardt (1910–53)

Very few people would associate the violin with jazz since it is so closely tied to the Euro-classical and the American bluegrass and country music genres. However, the violin was indeed a traditional jazz instrument, specifically in the genre of gypsy jazz in the 1930s. This music was pioneered by guitarist Django Reinhardt and violinist Stephane Grappelli and their ensemble Quintette du Hot Club de France.

Reinhardt, who is credited with inventing the genre, was descended from the Romani nomadic tribe originating in northern India. This group made its way through the Middle East, Northern Africa, and eventually to Europe. Reinhardt loved the big band and swing music of his era and was influenced by jazz greats such as Duke Ellington, Count Basie, and Louis Armstrong. Gypsy jazz is the fusion of his ethnic gypsy roots and his love for jazz. "Minor Swing" is one of the few standards in this genre in the key of A minor. Even though there is no distinct melody or head, the arpeggiated introduction makes it one of the most recognizable standards in the gypsy jazz repertoire.

**Quintet in B minor for Clarinet and Strings, Opus 115**  
Johannes Brahms (1833–97)

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833. He spent most of his life in Vienna writing many well-known symphonic, vocal, piano, and chamber works that carried on the traditions that Ludwig van Beethoven, Franz Schubert, and Robert Schumann set before him. However, in 1890 Brahms considered his composing days over after writing his String Quintet, Opus 111.

The next spring he made a visit to Meiningen, Germany, where he was inspired by the playing of Richard Mühlfeld. Trained as a violinist, Mühlfeld taught himself the clarinet and soon became principal clarinetist in the court orchestra. With newfound creativity Brahms composed a number of pieces for the clarinet including a pair of sonatas, the Clarinet Trio, Opus 114, and the Clarinet Quintet, Opus 115.

The Quintet was premiered in December 1891 in Berlin and was widely praised by both critics and friends. Among them was one of the performers, violinist Joseph Joachim, who quickly regarded the piece as one of his friend's best works. The praise certainly reflected Brahms' new approach that focused on tonal beauty and intimacy where previous works featured outward virtuosity. The quintet evokes warmth and a reflective, autumnal quality with its flowing melodies and inviting harmonies. At the same time, it has a compositional flexibility with harmonic and formal ambiguity, making it a prime example of the composer's ability to meld intellect and emotion.