



CHAMBER MUSIC SERIES  
Sunday, March 12, 2017 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Lieutenant Colonel Jason K. Fettig, Director

---

SSgt Parker Gaims\*

Overture for Euphoniums and Tubas (2015)

*MSgt Mark Jenkins, MSgt Matthew Summers,  
GySgt Ryan McGeorge, and SSgt Hiram Diaz, euphonium  
MGySgt John Cradler and SSgt Simon Wildman, tuba*

Benjamin Frankel (1906–73)

String Quartet No. 1, Opus 14 (1944)

Andantino tranquillo  
Allegro brioso  
Expressivo ma serioso: Andante molto  
Serioso: Moderato

*SSgt Sheng-Tsung Wang and SSgt Christopher Franke, violin  
GySgt Tam Tran, viola  
SSgt Charlene Prescott, cello*

Camille Saint-Saëns (1835–1921)

Caprice on Danish and Russian Airs, Opus 79

*SSgt Kara Santos, flute  
GySgt Joseph DeLuccio, oboe  
GySgt Joseph LeBlanc, clarinet  
GySgt AnnaMaria Mottola, piano*

**INTERMISSION**

James Pugh (b. 1950)

*And Flights of Angels... (2000)*

*MSgt David Haglund, MSgt Michael Mergen,  
and MGySgt John Abbracciamento, trumpet*

*MSgt Mark Questad, horn*

*GySgt Darren Bange and SSgt Christopher Reaves, trombone*

*SSgt Daniel Brady, bass trombone*

*GySgt Christopher Tiedeman, tuba*

Eric Ewazen (b. 1954)

*Trio for Trumpet, Violin, and Piano (1992)*

*Andante*

*Allegro molto*

*Adagio*

*Allegro molto*

*SSgt James McClarty, trumpet*

*SSgt Christopher Franke, violin*

*GySgt AnnaMaria Mottola, piano*

Chick Corea (b. 1941)

*Part 1 (Overture) from Lyric Suite for Sextet (1982)*

*MSgt Glenn Paulson, vibraphone*

*GySgt AnnaMaria Mottola, piano*

*SSgt Chaerim Smith and GySgt Erika Sato, violin*

*GySgt Tam Tran, viola*

*SSgt Charlain Prescott, cello*

\*Member, U.S. Marine Band

The U.S. Marine Band will perform Sunday, March 19 at 2:00 P.M. in the Rachel M. Schlesinger Concert Hall and Arts Center at Northern Virginia Community College, Alexandria Campus. The program will include works by Sousa, Barber, Leshnoff, and Bancks.

[www.marineband.marines.mil](http://www.marineband.marines.mil) | (202) 433-4011 | [www.facebook.com/marineband](https://www.facebook.com/marineband) | [www.twitter.com/marineband](https://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***

## **Overture for Euphoniums and Tubas (2015)**

SSgt Parker Gaims\*

Overture for Euphoniums and Tubas was commissioned in 2015 by Marine Band euphonium player SSgt Hiram Diaz. His request was actually for a quartet for two euphoniums and two tubas. But after pondering that instrumentation for a while, I composed this piece which includes two extra euphonium parts. As a composer, I likely broke the number one rule regarding commissions: write for the requested ensemble! Despite this, SSgt Diaz responded enthusiastically to my work.

The piece is a short romantic overture in several distinct sections. It opens with a slow C minor introduction. Though the music is somewhat dissonant and a bit unsettling at times, the key area of E-flat Major is briefly emphasized. After a series of somber descending dissonances, the ensemble cadences in C Major. The longer second section begins in E-flat Major and travels through many key areas. It contains a slower introspective secondary theme. The section concludes with a dramatic C minor version of the theme and a transition back to the grave introductory material. After this brief interlude, the piece ends joyously in E-flat Major. The texture created by this group of instruments is one of warmth and depth.

I would like to thank SSgt Diaz for asking me to compose this piece. I would also like to thank SSgt James McClarty for programming it on today's concert. It is an honor to have my music performed by such amazing musicians.

*-SSgt Parker Gaims*

## **String Quartet No. 1, Opus 14 (1944)**

Benjamin Frankel (1906–73)

Born in London, England, Benjamin Frankel studied violin and piano throughout his childhood. While his parents were supportive of his musical pursuits for “recreational” purposes, they forbade him from pursuing any form of music as a career. However, at the age of seventeen, Frankel defied his parents' wishes and embarked on a life in music. He became well known in London as a theater and jazz orchestrator and wrote arrangements for noted jazz performers such as Henry Hall. He began composing film scores in 1934 and went on to write the musical scores to many of Britain's propaganda films during the Second World War.

In the years after the war, Frankel began writing more music for concert settings and his works were performed with greater regularity. His Violin Concerto of 1951 is seen as his most poignant work as it was composed “To the Memory of the Six Million,” referencing the composer's fellow Jews killed during the Holocaust. In addition to his composition career, Frankel was a highly regarded teacher with noted British composers Ralph Vaughan Williams and William Walton each sending their own students to study with him. Frankel completed five string quartets, three concertos, eight symphonies, and more than 100 film scores before his death in 1973.

His first String Quartet was composed in 1944. While many of Frankel's later works would become increasingly dissonant (many even using twelve-tone compositional styles), his compositions from this time period show a particular affinity to melodic structure. The piece consists of four movements, but is considerably shorter in length than most other four movement quartets. While the sound is at times distinctly English in nature, the quartet also shares similarities in sounds with other composers actively writing around the same time such as Dmitri Shostakovich and Béla Bartók. Frankel is able to combine these elements into a concise package that strikes a cohesive balance of intense energy with lyrical passion.

### **Caprice on Danish and Russian Airs, Opus 79**

Camille Saint-Saëns (1835–1921)

Camille Saint-Saëns was a well-known French composer as well as a pianist and organist. His talent as a performer was evident from an early age. He began studying piano at age three and made his solo debut at age ten. Three years later he entered The Paris Conservatory where he began to study organ and excelled in composition. Saint-Saëns composed in many styles popular in the nineteenth century to include sonatas, chamber music, symphonies, and concertos.

Saint-Saëns composed his *Caprice on Danish and Russian Airs, Opus 79* in 1887. It was written in dedication of the marriage of Russian Empress Maria Feodorovna (born Princess Sophie Fredericka Dagmar, daughter of King Christian IX of Denmark) and Czar Alexander III of Russia. Saint-Saëns composed the work in a way that could showcase both Russian and Danish musical heritage even though such a pairing was unusual given the volatile climate in Europe at the time. Although the royal couple had already been married for a number of years at the time of the work's completion, it was nonetheless composed as a celebration of their marriage.

The *Caprice* is essentially a fantasy in four, short, through-composed movements written in the Romantic style. It begins with all instruments in conversation with one another, having back and forth dialogues. The two inner movements showcase the flute and oboe, respectively. The final outer movement is a spritely allegro that again brings all the instruments together for an exciting finale.

### ***And Flights of Angels... (2000)***

James Pugh (b. 1950)

James Pugh enjoys a varied career as a composer, performer, and teacher. After receiving a bachelor's of music and performer's certificate from The Eastman School of Music at the University of Rochester in New York, he began a career as a touring and freelance musician. Pugh has been the solo trombonist with jazz/rock group Steely Dan since 2000. He joined the faculty of the University of Illinois at Urbana-Champaign in 2005 and is widely respected as a composer and as a classical and jazz trombonist.

*And Flights of Angels...* was written in 2000 for an ensemble of which Pugh is a founding member, the Graham Ashton Brass Ensemble. Pugh says of the work: "Angels are depicted in the Bible, in myth, and in literature; at times mischievous and even at times evil." The work opens with a "divine" solo and proceeds to a very rhythmic, mischievous middle section before concluding with lush chords and unpredictable suspensions.

## **Trio for Trumpet, Violin and Piano (1992)**

Eric Ewazen (b.1954)

Eric Ewazen was born in Cleveland, Ohio in 1954. He studied composition at the Eastman School of Music at the University of Rochester in New York and at The Juilliard School in New York City, where he received his doctorate of musical arts. His teachers include prominent composers such as Samuel Adler, Warren Benson, and Gunther Schuller. He has been a faculty member at Juilliard since 1980.

Some of Ewazen's most notable works have been for brass and wind instruments. These works include sonatas for trumpet, horn, and trombone as well as a concerto for tuba or bass trombone. He has also composed numerous chamber works for brass quintet and mixed chamber ensembles such as the Trio for Trumpet, Violin and Piano.

The first performance of Ewazen's Trio for Trumpet, Violin and Piano was in 1994 at Juilliard with Chris Gekker playing trumpet. Throughout the four movements, melodic material is traded off between the trumpet and violin, giving each instrument a chance to stand out as a soloist or blend in with the other. The first movement, Andante, is lyrical and peaceful with brief moments of tension. Contrasting this is the second movement, Allegro molto, which is angular and exciting. Ostinato rhythms drive the music forward while sudden meter changes and silences add to the excitement. The third movement, Adagio, showcases the instruments' softer dynamic ranges and unique sounds. The muted violin is instructed to tremolo at the beginning to create a sound like a marimba along with the piano. The trumpet plays a chant-like melody and emphasizes the mellow and melodic side of the instrument. The final movement, Allegro molto, is a fast and joyful sounding dance. Ewazen ties the piece together by adding the opening material from the first movement just before the exhilarating conclusion.

## **Part 1 (Overture) from *Lyric Suite for Sextet* (1982)**

Chick Corea (b. 1941)

Chick Corea, keyboardist, percussionist, and composer, has been a dynamic force in the jazz world since the 1960s. He has performed with many of the legendary musicians that shaped the development of jazz from swing and be-bop to free jazz and fusion. Corea has recorded numerous albums and has been nominated for more than sixty GRAMMY awards. He has won twenty-two, the most recent in 2015 for Best Jazz Instrumental Album. In recent years, Corea has found continued musical growth and interest in creating music with classical musicians and classical forms, working with instrumentalists like banjoist Béla Fleck and Japanese jazz pianist Hiromi. He has also been inspired by the writings of L. Ron Hubbard and Scientology.

His *Lyric Suite for Sextet* was composed in 1982 and continued a collaboration with vibraphonist Gary Burton that began in 1972. It is a seven-movement work scored for acoustic piano, vibraphone, and string quartet. The first movement, Part 1 (Overture), features syncopated rhythms with dialogues alternating between the piano and strings, and vibraphone and strings.