



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES  
Sunday, October 8, 2017 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Antonio Vivaldi (1678–1741)

Concerto in B minor, Opus 3, No. 10, RV 580

Allegro

Largo

Allegro

*SSgt Karen Johnson, MSgt Janet Bailey, SSgt Sheng-Tsung Wang,  
and SSgt Christopher Franke, violin  
SSgt Charlaine Prescott, cello*

*SSgt Chaerim Smith, SSgt Foster Wang, and GySgt Tam Tran, violin  
MSgt Christopher Shieh and SSgt Sarah Hart, viola  
SSgt Caroline Bean Stute, cello  
GySgt Russell Wilson, harpsichord*

Paul Bonneau (1918–95)

Caprice en Forme de Valse (1950)

*SSgt David Young, bassoon*

Carlos Gardel (1890–1935)  
arranged by Ros Stephen

“Por una Cabeza” (1935)

Angel G. Villoldo (1861–1919)  
arranged by Ros Stephen

“El Choclo” (1903)

*GySgt Tam Tran, violin  
GySgt Russell Wilson, accordion*

INTERMISSION

Nathan Daughtrey (b. 1975)

*Spitfire* (2013)

*SSgt Hiram Diaz, euphonium*

*GySgt Christopher Tiedeman, tuba*

*MSgt Kenneth Wolin, marimba and vibraphone*

Robert Muczynski (1929–2010)

*Time Pieces, Opus 43* (1983)

*Allegro risoluto*

*Andante espressivo*

*Allegro moderato*

*Andante molto; Allegro*

*SSgt Parker Gaims, clarinet*

*GySgt AnnaMaria Mottola, piano*

Johann Sebastian Bach (1685–1750)

*Brandenburg Concerto No. 2 in F, BWV 1047*

*Allegro*

*Andante*

*Allegro assai*

*GySgt Brad Weil, trumpet*

*SSgt Karen Johnson, violin*

*GySgt Elisabeth Plunk, flute*

*SSgt Trevor Mowry, oboe*

*SSgt Chaerim Smith and SSgt Sheng-Tsung Wang, violin*

*GySgt Tam Tran, viola*

*SSgt Charlene Prescott, cello*

*MGySgt Aaron Clay, bass*

*GySgt Russell Wilson, harpsichord*

The Fall Chamber Music Series will continue Sunday, Oct. 15 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 Wagenseil, Villa-Lobos, and Mozart.

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# **PROGRAM NOTES**

## **Concerto in B minor, Opus 3, No. 10, RV 580**

Antonio Vivaldi (1678–1741)

One of nine children, Antonio Vivaldi was a priest, composer, and virtuoso violinist from Venice, Italy. His father, Giovanni Battista, was also a violinist who not only taught Vivaldi the instrument but then proceeded to take his son on musical tours throughout the country. When he was only twenty-four, Antonio was appointed master of violin at an orphanage called the Pio Ospedale della Pieta (Devout Hospital of Mercy) in Venice that took in abandoned children and taught them trade skills. This orphanage also boasted a well-respected girl's choir and orchestra for which Vivaldi wrote much music. In fact, most of his major works were written while in residence at the Ospedale.

Many people today are probably the most familiar with Vivaldi's *The Four Seasons*, but this was only four of the more than 500 concerti he composed in his lifetime. His Concerto in B minor for four violins and cello was originally written as part of a set of twelve concerti comprising his Opus 3 titled *L'estro armónico* (*The Harmonic Inspiration*). Of the twelve, No. 10 has some of the most virtuosic and independent solo lines and would most likely have been first performed by Vivaldi's exceptional students. Eventually, Johann Sebastian Bach adapted and arranged this work for solo keyboard. Written in a minor key, this concerto takes its listeners on a harmonic journey that is stunningly beautiful through three "movements" (fast-slow-fast).

## **Caprice en Forme de Valse (1950)**

Paul Bonneau (1918–95)

Born in Moret-sur-loing, France, Paul Bonneau's lengthy career demonstrated his versatility as a composer and a conductor. As a student at the Conservatoire National Supérieur de Paris, he won awards in harmony, fugue, and composition. In 1945 he became the bandmaster of the French Republican Guard Band, a group with duties similar to those of "The President's Own" United States Marine Band. Upon his resignation from the army, Bonneau became a conductor for the French national broadcasting organization Radiodiffusion-Télévision Française (RTF). With RTF he conducted hundreds of radio broadcasts, specializing in light classical music. During his time with both the Republican Guard and RTF, Bonneau composed prolifically, writing for fifty-one films, eleven ballets, and several operettas. In addition to these dramatic works, he composed substantial works such as *Ouverture pour un Drame*, a concerto for saxophone and orchestra, and the clever *Un Français à New York* dedicated to the memory of George Gershwin as an answer to his beloved *An American in Paris*.

Composed in 1950 for solo saxophone, Bonneau's *Caprice en Forme de Valse* takes a brief, rollicking ride through several whimsical themes united by their waltz character. The composer states his thematic segments plainly before proceeding to develop them through variation, transposition, and truncation. Each section presents a snapshot of a waltz, some dancing with effervescence and others singing sweetly. The piece concludes with brief restatements of the opening themes followed by an exuberant coda. Virtuoso in both its compositional ingenuity and technical demands, the *Caprice en Forme de Valse* endures as one of Bonneau's most popular compositions.

## **"Por una Cabeza" (1935)**

Carlos Gardel (1890–1935)

arranged by Ros Stephen

Long before the immense popularity of shows such as *Dancing with the Stars*, the tango had humble beginnings in Buenos Aires in the late nineteenth century. At that time, large numbers of European immigrants

were making their way to the Americas in search of a better life. Few men were able to afford to bring their wives and children to these new countries and left them behind in hopes of sending for them later. Sadly, the hope of finding a better life quickly faded. Dealing with harsh living and working conditions, these lonely men sought refuge in wine and women. As long lines formed at the bordellos, musicians were hired to entertain the men while they waited outside. According to some, this was how the tango was born. Drawing from the musical influences of the diverse immigrants from abroad and its regional neighbors, Argentina's tango became a fusion of African beats, Indian rhythms, European instruments and musical techniques, Latin influences from Cuba and Uruguay, and local Argentinean milongas (a style of dance).

"Por una Cabeza" is a tango that has been featured in several films including *True Lies*, *Schindler's List*, and *Scent of a Woman*. The piece was composed in 1935 by Carlos Gardel with lyrics written by Alfredo Le Pera. The phrase "por una cabeza" translates to "by a head" and is a horse-racing reference that can mean either winning or losing by just the mere length of a horse's head. In this case, Gardel's tango compares the frustration of a man who loses both at the racetrack and with women.

### **"El Choclo" (1903)**

Angel G. Villoldo (1861–1919)

arranged by Ros Stephen

"El Choclo" has become one of the most recognizable tangos from Argentina. It was so popular that it was mistakenly played as Argentina's national anthem at a ceremonial event during World War I. The title "El Choclo" literally means "the corn cob." Contrary to the story that describes Villoldo's love for corn in a *puchero* stew, El Choclo was the nickname for a notorious nightclub owner in the area of Lavalle and Junín, Argentina, because of the color of his hair.

Composed around 1898, "El Choclo" was premièred at the upscale Restaurante Americano in 1903. At that time, the tango still had negative associations with the rough neighborhoods of the lower class, so it would have been inappropriate to play tango music in sophisticated environments featuring orchestral classical musicians. Instead of introducing the piece as a tango, Villoldo pitched "El Choclo" to the conductor as a "danza criolla" or a Creole dance. It was an instant hit with the upper class elite of Buenos Aires and, from there, took the world by storm, becoming the craze in capitals such as Paris, London, Berlin, Rome, and New York.

### ***Spitfire* (2013)**

Nathan Daughtrey (b. 1975)

Percussionist, composer, and educator Dr. Nathan Daughtrey has performed and given masterclasses and clinics throughout the United States and across three continents. He has recorded two solo marimba albums to date as well as several chamber music albums, including a recent collaboration with Dr. Brian Meixner titled *Praxis*. As an educator, Daughtrey served as a visiting lecturer of percussion for three years at the University of North Carolina at Greensboro, where he taught applied percussion and conducted the percussion ensemble. He is currently a visiting lecturer of percussion and music composition at High Point University in North Carolina. He is active with the Percussive Arts Society and has more than sixty publications for percussion ensemble, concert band, orchestra, chamber ensembles, and soloists.

*Spitfire* was inspired by the British fighter planes of the same name used by the Royal Air Force and several other countries during World War II. Designed as a short-range, high-performance interceptor aircraft, the Supermarine Spitfire was one of the fastest planes in service during the war. The quick moto perpetuo nature of the composition was an attempt to capture the speed and excitement of this historic plane. The word spitfire is also used to describe a quick-tempered or highly excite able person, which is also appropriate. The work was composed for Meixner's performance at the Southeast and Northeast Regional Tuba and Euphonium Conferences. He and the composer performed the world première on March 15, 2013, at the University of North Florida in Jacksonville.

## ***Time Pieces, Opus 43 (1983)***

Robert Muczynski (1929–2010)

Robert Muczynski was born in Chicago and attended DePaul University where he earned bachelors and masters degrees, both in piano performance. He studied piano primarily with Walter Knupfer and composition with Alexander Tcherepnin, a prominent Russian-born composer who settled in Chicago in the mid-twentieth century. Muczynski composed in a variety of mediums including piano, chamber, choral, film, and orchestral music. He taught at DePaul University, Loras College, Roosevelt University, and at the University of Arizona in Tucson where he was the head of the composition department from 1965 to 1988. He directed much of his energy toward composing chamber music, and spent his career collaborating with other musicians to perform his music. In 1961, his Sonata for Flute and Piano won the Concours Internationale Prize in Nice, France, a work that has become a staple in the flute repertoire. His Concerto for Alto Saxophone, Opus 41 earned a Pulitzer Prize nomination in 1982. In 1992, his Piano Sonata No. 2 won first prize at the Fifth International Piano Competition in Sydney, Australia.

Muczynski's *Time Pieces* was composed for world-renowned clarinetist Mitchell Lurie, who had served as principal clarinet of the Chicago and Pittsburgh Symphonies and was on faculty at the University of Southern California. The piece was completed in September 1983 and premièred in London at the Clarinet Congress of the International Clarinet Association on August 15, 1984, by Lurie with the composer at the piano. Like his other chamber works, *Time Pieces* is a true piece of chamber music in which all instruments play an equal role in the music-making. The work contains material reminiscent of the jazz and classical styles of the twentieth century. It has become extremely popular throughout the clarinet world and can be heard frequently on university recitals. The composer says the following about the piece in his notes for the album *Lurie and Baker Play Muczynski*:

This composition is a suite of four contrasting pieces, each highlighting some specific characteristic of the clarinet in terms of range, technical prowess, color, and expressiveness.... The title of the work, *Time Pieces*, has nothing to do with mechanical clocks or watches. It is not a play on words but rather an awareness that everything exists in time: history, our lives and...in a special way...music.

## **Brandenburg Concerto No. 2 in F, BWV 1047**

Johann Sebastian Bach (1685–1750)

Johann Sebastian Bach's six Brandenburg concerti, not performed until almost a century after the composer's death, are arguably some of his most well-known and oft-programmed works. The concerti were originally written upon request for the margrave Christian Ludwig of Brandenburg as a type of job interview. At the time, it was suspected that Bach was growing weary of his position as an organist in Cöthen for Prince Leopold, whose new wife was not interested in the arts or music. Although Bach was extremely busy with many personal and professional aspects of his life, he still sought out this new employment and was able to create a set of concerti that exemplified his skills as a composer and demonstrated the abilities of many different combinations of instruments.

In his second Brandenburg Concerto, Bach wrote for an unconventional solo group: a quartet comprised of flute, oboe, violin, and clarino, the baroque version of a high trumpet. This instrumentation creates interesting sonorities, which showcases his ability to write for such an oddly matched quartet. For Bach and a piece of his time, there are unusually detailed dynamic markings, which assumed the role of making all of the instrumental melodic lines audible. This piece showcases his ability to write idiomatic and challenging, yet beautiful, music for any combination of instruments.