



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, March 18, 2018 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

traditional
arranged by MGySgt Karen Grimsey*

“Annie Laurie”

GySgt Sara Sheffield, mezzo-soprano
MGySgt Karen Grimsey, harp

Louis Andriessen (b. 1939)

Workers Union (1975)

Clarinet Quartet

SSgt Meghan Kawaller
SSgt Jonathon Troy
SSgt Shannon Kiewitt
SSgt Andrew Dees

Saxophone Quartet

GySgt Steven Temme
MSgt Otis Goodlett
GySgt David Jenkins
MSgt Gregory Ridlington

Percussion

SSgt David Constantine
MSgt Glenn Paulson
MSgt Kenneth Wolin

Woodwind Quintet

GySgt Elisabeth Plunk, flute
SSgt Trevor Mowry, oboe
GySgt William Bernier, clarinet
MSgt Christopher McFarlane, bassoon
GySgt Jennifer Paul, horn

Brass Quintet

MGySgt Matthew Harding and
SSgt Robert Bonner, trumpet
SSgt Rebecca McLaughlin, horn
SSgt Hiram Diaz, euphonium
SSgt Landres Bryant, tuba

John Field (1782–1837)

Quintet in A-flat, H. 34

SSgt Christopher Franke and SSgt Sheng-Tsung Wang, violin
SSgt Sarah Hart, viola
SSgt Charlaune Prescott, cello
SSgt Christopher Schmitt, piano

INTERMISSION

Sir Malcolm Arnold (1921–2006)

Three Shanties (1943)

Allegro con brio
Allegretto semplice
Allegro vivace

GySgt Elisabeth Plunk, flute
SSgt Trevor Mowry, oboe
GySgt William Bernier, clarinet
SSgt David Young, bassoon
GySgt Hilary Harding, horn

Brian Boydell (1917–2000)

Viking Lip-Music, Opus 91 (1996)

Inauguration
Come Sleep
Savage Dance

MGySgt Matthew Harding, SSgt Robert Bonner, GySgt Brian Turnmire, and MSgt Michael Mergen, trumpet
GySgt Jennifer Paul and SSgt Rebecca McLaughlin, horn
SSgt Hiram Diaz, euphonium
GySgt Timothy Dugan, SSgt Russell Sharp, and MSgt Karl Johnson, trombone
SSgt William Samson, tuba
SSgt David Constantine and MSgt Glenn Paulson, percussion
GySgt Robert Singer, conductor

arranged by MSgt Kenneth Wolin*

Medley of the Traditional Folk Music of Ireland

MSgt Kenneth Wolin, concertina, Irish bodhran, and Celtic rhythm bones
MSgt Christopher McFarlane, tin whistle, Irish flute, and Irish bodhran
GySgt Tam Tran, fiddle
GySgt Russell Wilson, piano

*Member, U.S. Marine Band

The U.S. Marine Band will perform Sunday, March 25 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 Bach, Sousa, and Williams.

www.marineband.marines.mil | (202) 433-4011 | www.facebook.com/marineband | 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

“Annie Laurie”

traditional

arranged by MGySgt Karen Grimsey*

“Annie Laurie” is an old Scottish song thought to be based on a poem by William Douglas, who was a soldier in the Royal Scots during the 1690s. Douglas had a romance with Annie Laurie, the daughter of the first baronet of Maxwellton, but her father opposed a marriage. Many years later, around 1834, the Scottish composer Lady John Douglas Scott wrote this tune and adapted Douglas’ words to her melody, adding the third verse herself. The song quickly became a favorite among Scottish soldiers during the Crimean War and is sometimes known by the alternate title of “Maxwelton Braes.”

Maxwelton’s braes are bonnie,
Where early fa’s the dew,
Twas there that Annie Laurie
Gi’ed me her promise true.
Gi’ed me her promise true -
Which ne’er forgot will be,
And for bonnie Annie Laurie
I’d lay me down and dee.

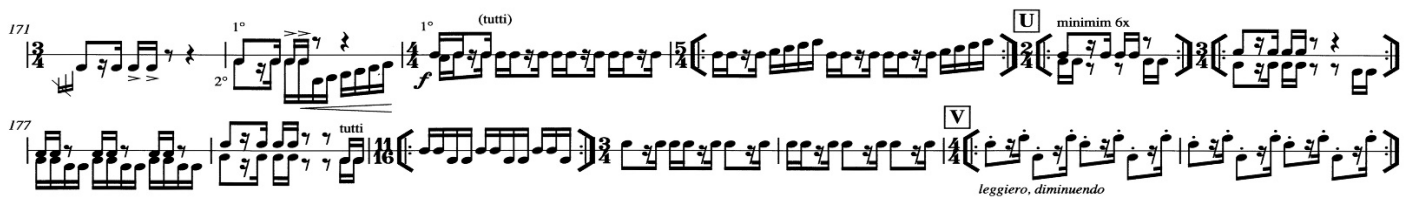
Her brow is like the snaw-drift,
Her neck is like the swan,
Her face it is the fairest,
That ’er the sun shone on.
That ’er the sun shone on -
And dark blue is her e’e,
And for bonnie Annie Laurie
I’d lay me down and dee.

Like dew on gowans lying,
Is the fa’ o’ her fairy feet,
And like winds, in simmer sighing,
Her voice is low and sweet.
Her voice is low and sweet -
And she’s a’ the world to me;
And for bonnie Annie Laurie
I’d lay me down and dee.

***Workers Union* (1975)**

Louis Andriessen (b. 1939)

Workers Union, by Dutch composer Louis Andriessen, differs in many ways from the music usually heard during a classical concert. For example, before even looking past the title page, the score calls for “any loud sounding group of instruments,” rather than a specifically defined ensemble, such as a string quartet or woodwind quintet. The parts provide no precise pitches, but instead consist of a horizontal line, representing a middle pitch determined by each performer, with meticulous tutti rhythms above and below the line, indicating high and low notes relative to the chosen pitch, accompanied by the instruction, “Do not play any scales or conventional figures.”



Copyright © 1977 by MuziekGroep Nederland, Amsterdam. Reproduced with permission.

Workers Union challenges classically-trained musicians by not providing exact notes for them to play. There is an uncomfortable element of improvisation and freedom to the piece, and the interplay between the different sections of instruments will never be exactly the same twice. This performance features five distinct ensembles: woodwind quintet, brass quintet, clarinet quartet, saxophone quartet, and percussion trio. Andriessen intended to blend the insistent rhythmic qualities of American minimalism (think, Steve Reich and Philip Glass) with the dissonances of European atonal modernism. The result is striking, leading one reviewer to say, “His music sounds like Steve Reich with his hand in a meat grinder.” In the performance notes for the piece, Andriessen explains, “Only in the case of every player playing with such an intention that their part is an essential part is an essential one, the work will succeed; just as in the political work.” This statement on work ethic also rings true in the Marine Corps, where the honor, courage, and absolute commitment of every individual Marine is essential to the success of the mission of the Corps.

Quintet in A-flat, H. 34

John Field (1782–1837)

John Field was an Irish pianist, composer, and teacher. He was born into a musical family in Dublin, but they later moved to London, where he studied piano under Muzio Clementi. Field was highly respected as a performer and became one of Ireland’s most acclaimed classical composers. He is credited with inventing the nocturne and being one of

the earliest musicians to develop the use of the sustaining pedal on the piano, both in his compositions and in his own performances. This Quintet was written in 1805, during his time in Russia. The work is a wonderful example of Field's expressive melodies and imaginative harmonies.

Three Shanties (1943)
Sir Malcolm Arnold (1921–2006)

Sir Malcolm Arnold was an English composer. He was inspired to play the trumpet at age twelve, after seeing Louis Armstrong play in Bournemouth. Five years later, he received a scholarship to attend the Royal College of Music in London, where he studied trumpet with Ernest Hall and composition with Gordon Jacob. Arnold joined the London Philharmonic as second trumpet player in 1941 and was elevated to principal in 1943. He left the orchestra in 1948 to devote his musical attention to composition.

Arnold wrote frequently for wind instruments and the piece *Three Shanties* is a good example of his compositional abilities. Each of these three pieces is based on an authentic sea shanty. The first movement employs one of the best-known of all such songs, "What Shall We Do with the Drunken Sailor?" The movement begins with a polyphonic development of a part of the tune, before turning dark for a moment, but then regains its high spirits with a humorous tango-like interlude. The sweet second movement, which uses the tune "Boney Was a Warrior," is in a flowing triple meter. The entire piece wraps up with the lively and rhythmically complex tune "Johnny Come Down to Hilo."

Viking Lip-Music, Opus 91 (1996)
Brian Boydell (1917–2000)

Brian Boydell was an Irish composer who wrote many different genres of music, including orchestral pieces, chamber music, and songs. He spent the summer of 1935 studying music in Heidelberg, Germany, where he composed some of his first songs. He continued his education at the Royal College of Music in London, where he studied composition under Patrick Hadley, Herbert Howells, and Ralph Vaughan Williams. He was appointed professor of music at Trinity College in 1962, a post he held for twenty years. In addition to teaching and composing, Boydell was also well known as a radio broadcaster and as a surrealist painter.

Viking Lip-Music was Boydell's final composition and was premièred by the Royal Danish Brass Ensemble at the Droichead Arts Centre in Ireland, in November 1996, with the composer in attendance. This is a short but exciting work for the brass band.

Medley of the Traditional Folk Music of Ireland

arranged by MSgt Kenneth Wolin*

What you will hear today from this small Irish ensemble represents a sampling of the instruments and tunes one would find in a traditional Irish *seisún* (session). These informal gatherings were an integral part of community life throughout Ireland and are still popular in many Irish pubs around the world. The music is reminiscent of the sounds of Riverdance, a musical reinvention that draws heavily from the rich folk traditions of Irish music and dance.

Our medley begins with the song “The Parting Glass,” a traditional Scottish air that has become one of the most popular tunes often sung at the end of a musical gathering. It is performed by Master Sgt. Christopher McFarlane on the tin whistle (also known as the *feadóg stáin* or the pennywhistle). This has been a popular folk instrument in Ireland since the 1800s because its natural ornamentation creates a style unique to this idiom.

For the second tune in the medley, the ensemble will introduce the Anglo concertina, a favorite folk instrument of the mid-nineteenth century, playing in a lilting style called the hornpipe, with a melody called “The Humours of Tullycrine.” Gunnery Sgt. Tam Tran will then join us for a jig on the violin, or more aptly called “the fiddle,” because of its role in this traditional folk style, which is taught by ear.

Finally, we’ll invite Gunnery Sgt. Russell Wilson to join the group for a very popular jig called “The Battering Ram.” Although the piano was not as common in the Irish pubs, it is considered the backbone of the modern *Céilí* band, popular from the 1920s to the present. The *Céilí* dance is akin to the American square dance and is ideal for our closing fast-paced reels, which include “Toss the Feathers” and “The Long Drop.”

One last note: there are also two distinctive Irish percussion instruments you’ll see and hear today, the *bodhrán* and the rhythm bones. The *bodhrán* is a goatskin-covered frame drum played with a one-handed stick, called a tipper. The rhythm bones are an ancient folk instrument which date back to 3000 BC. Originally used for melodic accompaniment, modern techniques and folk evolution have helped to elevate these instruments into a more virtuosic role.

- MSgt Kenneth Wolin