



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, April 22, 2018 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Wayne Lu (b. 1970)

Partita for Brass Trio (2013)

Intrada
Chorale and Simple Song
Flourish

SSgt Anthony Bellino, trumpet
SSgt Brigette Knox, horn
SSgt Hiram Diaz, euphonium

Maurice Ravel (1875–1937)

Sonata for Violin and Cello (1920–22)

Allegro
Très vif
Lent
Vif, avec entrain

GySgt Erika Sato, violin
SSgt Charlaire Prescott, cello

INTERMISSION

Louis (Ludwig) Spohr (1784–1859)

Sechs deutsche Lieder, Opus 103

Sei still mein Herz
Wiegenlied
Das heimliche Lied
Wach auf

SSgt Meaghan Kawaller, clarinet
GySgt Sara Sheffield, mezzo-soprano
GySgt Russell Wilson, piano

Marc Mellits (b. 1966)

Music for 5 Musicians (2014)

GySgt Erika Sato, violin
SSgt Charlaire Prescott, cello
SSgt Shannon Kiewitt, bass clarinet
SSgt Gerald Novak, marimba
GySgt Russell Wilson, piano

*Member, U.S. Marine Band

The U.S. Marine Band will perform Sunday, April 29 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 Bernstein, Grainger, and Barber.

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

Partita for Brass Trio (2013)

Wayne Lu (b. 1970)

Wayne Lu is a composer and music educator from Eldora, Iowa, where he is the instrumental music director of the Eldora-New Providence Community School District. He has held teaching positions at many prestigious institutions, including the Kendall Betts Horn Camp in New Hampshire and the University of Minnesota Twin Cities School of Music. Lu studied French horn and has performed with orchestras and as a soloist. An active composer, and his compositions have been heard at many music festivals and conferences. Lu founded the music publishing company Veritas Musica Publishing and has described its goal as being “to make quality music and music supported materials that are worthy of attention and scholarly analysis available to the public that might be overlooked by other publishing companies.”

Partita for Brass Trio was composed for Lu’s friends and colleagues Todd and Amy Schendel, who he met while at the University of Minnesota. The piece was premièred at the 2013 International Trumpet Guild Conference. The first movement showcases the technique and artistry of the brass trio with challenging technical passages and dramatic flourishes. In the second movement, a lyrical melody with wide intervals highlights the unique tone of this combination of instruments. The third movement starts with a fanfare and new technical material and then recapitulates the first movement, racing to an exciting end.

Sonata for Violin and Cello (1920–22)

Maurice Ravel (1875–1937)

Regarded as one of the greatest composers of the French Impressionist era, Maurice Ravel was bestowed many prestigious awards, almost all of which he rejected because of his great distaste for popularity. He wrote the *Sonata for Violin and Cello* during a time of great personal crisis: his beloved mother had died around the same time as his discharge from the French Army during World War I, where he was exposed to dangerous conditions and suffered from dysentery and frostbite. Despite these challenging emotional and physical circumstances, Ravel composed the *Sonata for Violin and Cello*, which became one of the most celebrated and challenging works in the string chamber music repertoire. The piece transcended harmonic compositional norms of the time, while still paying respect to the traditional sonata form employed by Ravel’s predecessors. By using only the violin and cello, he stripped away the extraneous harmonies found in other contemporary pieces and laid bare two predominant motives woven between the strings throughout the four-movement sonata. The work is also remarkable for its technical difficulty, using many extended string techniques such as false harmonics, percussive pizzicato, and *sul tasto*, or pulling the bow above the fingerboard.

Sechs deutsche Lieder, Opus 103

Louis (Ludwig) Spohr (1784–1859)

Born into a musical family in Brunswick, Germany, Louis Spohr was a composer, violinist, and conductor who received much acclaim during his lifetime. While Spohr composed symphonies, operas, violin concerti, and many other works, some of his most celebrated pieces were borne out of his relationship with the talented clarinetist Simon Hermstedt. Spohr composed *Sechs deutsche Lieder* (Six German Songs) in 1837, at Hermstedt's request on behalf of the Princess of Sonderhausen. Excited about the proposition, Spohr quickly composed the work in only a few short weeks and dedicated it to the Princess. The Princess gave Spohr a valuable ring as a gift in recognition of the work. Spohr's compositions for clarinet, with their long beautiful melodies and virtuosic tendencies, were in many ways influenced by his background as a violinist, and these songs are no exception.

Sei still, mein Herz
(text by Karl Friedrich von Schweitzer)

Ich wahrte die Hoffnung tief in der Brust,
Die sich ihr vertrauend erschlossen,
Mir strahlten die Augen voll Lebenslust,
Wenn mich ihre Zauber umflossen,
Wenn ich ihrer schmeichelnden Stimme gelauscht,
Im Wettersturm ist ihr Echo verrauscht,
Sei still mein Herz, und denke nicht dran,
Das ist nun die Wahrheit, das Andre war Wahn.

Ich baute von Blumen und Sonnenglanz
Eine Brücke mir durch das Leben,
Auf der ich wandelnd im Lorbeerkranz
Mich geweiht dem hochedelsten Streben,
Der Menschen Dank war mein schönster Lohn,
Laut auf lacht die Menge mit frechem Hohn.
Sei still mein Herz, und denke nicht dran,
Das ist nun die Wahrheit, das Andre war Wahn.

Wiegenlied
(text by Hoffmann von Fallersleben)

Alles still in süßer Ruh,
Drum mein Kind, so schlaf auch du.
Draußen säuselt nur der Wind,
Su, su, su, schlaf ein mein Kind!

Be Still, My Heart

I harbored hope deep in my breast,
Which embraced it trustingly,
My eyes gleamed full of life's joy,
As its magic flowed over me,
When I listened to its flattering voice,
In the storm its echo is drowned out.
Be still, my heart, and don't think on it,
This is now the truth, the other was deception.

I built, from flowers and sunshine
A bridge through my life,
Upon which I walked, crowned with laurel,
Dedicated to the noblest of strivings,
The gratitude of humanity was my loveliest reward,
The mob laughs out loud with impudent scorn.
Be still, my heart, and don't think on it,
This is now the truth – the other was deception.

Cradle Song

Everything is quiet, in sweetest rest,
My child, so you should also sleep.
Outside the wind only murmurs,
Su, su, su, go to sleep, my child!

Und die Blümlein schau ich an,
Und die Äuglein küß ich dann,
Und der Mutter Herz vergißt,
Daß es draußen Frühling ist.

And I'll look at the little flowers,
And I'll kiss those little eyes,
And the mother's heart will forget,
That it is springtime outside.

Das heimliche Lied
(text by Ernst Koch)

The Secret Song

Es gibt geheime Schmerzen,
Sie klaget nie der Mund,
Getragen tief im Herzen
Sind sie der Welt nicht kund.

There are secret sufferings
That mouths never express,
Carried deep in the heart
They are never made known to the world.

Es gibt ein heimlich Sehnen,
Das scheuet stets das Licht,
Es gibt verborgne Tränen,
Der Fremde sieht sie nicht.

There are secret longings
That always shun the light,
There are hidden tears,
The stranger does not see them.

Es gibt einen sanften Schlummer,
Wo süßer Frieden weilt,
Wo stille Ruh' den Kummer
Der müden Seele heilt.
Doch gibt's ein schöner Hoffen,
Das Welten überfliegt,
Da wo am Herzen offen
Das Herz voll Liebe liegt.

There is a soft slumber
Where sweet peace dwells,
Where quiet rest heals
The anguish of the weary soul.
Yet there is a more beautiful hope
That soars over all worlds,
where the heart, open to other hearts,
lies full of love.

Wach auf
(Anonymous)

Awake

Was stehst du lange und sinnest nach?
Ach schon so lange ist Liebe wach!
Hörst du das Klingen allüberall?
Die Vöglein singen mit süßem Schall;
Aus Starrem sprießet Baumblättlein weich,
Das Leben fließet um Ast und Zweig.
Das Tröpflein schlüpfet aus Waldesschacht,
Das Bächlein hüpfet mit Wallungsmacht;
Der Himmel neiget in's Wellenklar,
Die Bläue zeigt sich wunderbar,
Ein heitres Schwingen zu Form und Klang,
Ein ew'ges Fügen im ew'gen Drang!

Why do you stand so long and ponder?
Ah! love has been awake already so long!
Do you hear the ringing all around?
The birds are singing with a sweet peal;
From the barren spring tender little leaves,
Life flies around bough and branch.
The little drops slide from the forest hollows,
The brook leaps with swelling strength;
The sky bends towards the clear waves,
The blue appears wondrously,
A cheerful whirl of shape and sound,
An endless dance to a constant beat!

Music for 5 Musicians (2014)

Marc Mellits (b. 1966)

Marc Mellits is assistant professor of music at the University of Illinois at Chicago, where he teaches composition. He wrote *Music for 5 Musicians* between 2013 and 2014 to fulfill a commission by the university, where it was premièred in March 2014. Mellits referred to the piece as “a suite of continuous connected miniatures.” Of the work, he said:

Its textures are based on everyone playing together, all the time. I work as a constructionist, building music the way a chef builds a great dish. It’s the first time in many years that I was able to partially choose my instrumentation. I started with low ideas — bass clarinet, cello — but then the music poured out these harmonies, so I added piano. And I needed another melodic element, so I chose the violin, and the marimba is the glue that ties it all together. The music dictated the instruments.

Mellits added, “Everything in the work stems from the opening shifting movement of chords presented by the piano and marimba. This overall harmonic structure of the opening expands to inform the harmonic movement throughout the work.”