



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, May 6, 2018 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Antony Holborne (c. 1545–1602)
edited by John Glasel and Robert King

Five Pieces

Muy Linda
Pavan
Honie-Suckle
Night Watch
Galliard

GySgt Brad Weil and GySgt Amy McCabe, trumpet
SSgt Cecilia Buettgen, horn
GySgt Preston Hardage, trombone
MSgt Mark Thiele, tuba

Joseph Haydn (1732–1809)

Sonata in B-flat for Violin and Viola, Hob. VI:3

Andante
Adagio
Menuet

SSgt Sheng-Tsung Wang, violin
GySgt Tam Tran, viola

Joseph Horowitz (b. 1926)

Quartet for Oboe and Strings, Opus 18 (1957)

Vivo
Larghetto
Molto allegro

GySgt Joseph DeLuccio, oboe
SSgt Sheng-Tsung Wang, violin
MSgt Christopher Shieh, viola
SSgt Charlene Prescott, cello

INTERMISSION

Bryce Dessner (b. 1976)

Murder Ballades (2013)

Omie Wise
Young Emily
Dark Holler
Wave the Sea
Brushy Fork
Pretty Polly
Tears for Sister Polly

SSgt Kara Santos, flute (doubling alto flute)
SSgt Zachary Gauvain, clarinet (doubling bass clarinet)
SSgt Christopher Franke, violin
SSgt Charlaire Prescott, cello
GySgt AnnaMaria Mottola, piano
GySgt Jonathan Bisesi, percussion

Leopold Smit (1900–43)

Sextuor (1933)

Allegro vivace
Lento
Vivace

GySgt Elisabeth Plunk, flute
SSgt Trevor Mowry, oboe
GySgt Joseph LeBlanc, clarinet
MSgt Christopher McFarlane, bassoon
SSgt Cecilia Buettgen, horn
GySgt AnnaMaria Mottola, piano

The U.S. Marine Band will perform Sunday, May 13 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 feature the works of Leonard Bernstein.

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PROGRAM NOTES

Five Pieces

Antony Holborne (c. 1545–1602)
edited by John Glasel and Robert King

Antony Holborne was a highly regarded Renaissance composer of lute, cittern, and other instrumental consort music. He was a court composer during the reign of Queen Elizabeth I, and was known and respected for his ability to deeply connect literature and music. In particular, English composer John Dowland (1563–1629) especially revered Holborne and left many dedications and musical homages to him in his own pieces of music.

Being performed today is a mixture of dance music from Holborne's *Pavanes, Galliards, Almainses, and Other Short Airs* published in 1599 that he composed while in service to Sir Robert Cecil, the 1st Earl of Salisbury. These pieces are so representative of our global historic culture that a 1977 recording by the Early Music Consort of London from this collection was included on the "Voyager Golden Record." Copies were then sent into space aboard the Voyager 1 and Voyager 2 space probes later that year as a "representation of human culture and achievement to any who might find it."

Sonata in B-flat for Violin and Viola, Hob. VI:3

Joseph Haydn (1732–1809)

Franz Joseph Haydn was a monumental figure in the classical period of Western music. With works such as *The Creation*, *The Seven Last Words of Christ*, and more than a hundred symphonies, he has become known in music history as the "Father of the String Quartet" and the "Father of the Symphony." His Six Sonatas for Violin and Viola however, occupy a much smaller niche in his huge catalog of works. The duos were composed in the late 1760s while Haydn was the Kapellmeister of the Esterházy estate. Since Haydn composed violin concerti for Luigi Tomasini who was the concertmaster of the Esterházy orchestra, music historians speculate that Haydn's duos were likely written with Tomasini specifically in mind. The duos would have certainly showcased Tomasini's skills since all of Haydn's six duo sonatas feature the violin as the solo instrument, as if these works were solo violin sonatas with accompaniment.

All six duo sonatas share the same form: an opening movement in a moderate or fast tempo, a slow middle movement, and a final minuet as the closing movement. The light and elegant musical material is very characteristic of the classical period's *style galant*, while the texture is homophonic with the violin playing the main melodic material and the viola supporting with subordinate accompaniment.

Marc-Antoine Charpentier's *Regles de Composition* (ca. 1682) describes the different characteristics of the musical keys and paints the key of this duo, B-flat major, as magnificent and joyful. The opening of the Andante movement is indeed magnificent and joyful. Haydn writes a stately and noble ostinato accompaniment in the viola part while the violin weaves in and out with melodic variations. Unlike Haydn's other slow movements in this collection, which commonly are in a darker minor key, this sonata's Adagio is in the key of E-flat. The closing Menuet returns to B-flat and features the same ideas of the first movement: embellished melodic material in the violin part and ostinato viola accompaniment. Unlike the violin and viola duos of Wolfgang Amadeus Mozart, Louis Spohr, and Alessandro Rolla, where the two instruments are treated more or less equally, Haydn favors the violin in this entire collection of sonatas.

Quartet for Oboe and Strings, Opus 18 (1957)

Joseph Horowitz (b. 1926)

Joseph Horowitz is a British composer and conductor whose family emigrated to Great Britain from Austria in 1938 to escape the rise of Nazi power in the region. He attended Oxford and the Royal College of Music, where he studied with famed composer Gordon Jacob. In addition to his composition studies, he made time to study conducting with Nadia Boulanger in Paris. By 1950 he received his first directorship position in Bristol, launching his career as a conductor, and then subsequently toured Europe and the United States conducting opera and ballet performances. By

1961, Horovitz was teaching at his alma mater, the Royal College of Music, and had begun composing in earnest. He has written several works for orchestra, wind orchestra, brass band, film, the ballet, and chamber music.

His Quartet for Oboe and Strings was completed in 1957 and premiered that same year. It was preceded by a Sonatina for oboe and piano he had written while working with Boulanger. Common with British musical compositions of the early and mid twentieth century, the quartet is influenced by pastoral scenes, creating an overall lighthearted and lyrical mood throughout. It is a three-movement work in which Horovitz has the strings provide the pastoral landscape while the solo oboe represents the shepherd playing his pipe. The first movement has an extended development section, and one of its defining features is the ever-present rhythmic motion in the strings. The second, slow movement is more wistful and retrospective, ending on a questioning note rather than an answer. In the final, rondo-style movement, all players get to show their virtuosity, and many changing rhythmic and harmonic tactics continually surprise the listener. The piece ends in a joyous flourish by all players.

Murder Ballades (2013)

Bryce Dessner (b. 1976)

Bryce Dessner was born in Cincinnati, Ohio, and started his musical training on flute, but as a teenager began studying classical guitar. He went on to earn his bachelor's and master's degrees at Yale University. He is both a guitarist with the Grammy-award winning band The National and a composer who has earned commissions from the Los Angeles Philharmonic and Kronos Quartet, among many others. He composed *Murder Ballades* for the renowned chamber ensemble eighth blackbird, who recorded it on their album titled *Filament*. The work has been performed not only in concert, but also by the LA Dance Project as a ballet score with choreography by Justin Peck.

Murder Ballades is a set of seven instrumental ballads inspired by folk songs about real and imagined killings that were passed down through many generations. The murder ballad tradition began in Europe, but Dessner's piece focuses on the maudlin stories that originally come from early settlers in New England and Appalachia. Dessner chose to arrange three real ballads, "Omie Wise," "Young Emily," and "Pretty Polly," all of which tell stories of love affairs turned violent. The other four ballads are Dessner's original compositions, still clearly inspired by early Americana, but more deconstructed and intense.

Sextuor (1933)

Leopold Smit (1900–43)

Although Leopold Smit was born, raised, and educated in Amsterdam, his Sextuor for piano and winds contains unmistakably French influences, as he was living in Paris at the time. What makes this composition unique is the composer's ability to combine the styles of many of France's leading early twentieth-century composers, despite their wide-ranging ideologies and compositional techniques. The instrumentation inescapably links this work to Francis Poulenc's Sextet (1931–32), the landmark work for piano and winds composed just before Smit's. In the Sextuor's first movement, the overall unworried feel is Smit's, but the divergences into jagged, rhythmical passages suggest Igor Stravinsky, and the lyrical second theme is reminiscent of Claude Debussy. The opening of the second movement features wandering solo lines in the winds accompanied by chromatic, unstable harmony. This is offset by the jig-like middle section, followed by the return of the movement's opening material with harp-like arpeggios in the piano. The final movement opens with a flurry of activity that sounds right at home with the sound worlds of Darius Milhaud, Poulenc, and the other composers of the informal group called *Les Six*. This opening flurry yields to an expansive, tuneful main theme that is passed between the different instruments of the ensemble. These proceedings are interrupted by a proclamation from the French horn, which is then treated as a fugal subject tinged with early jazz harmonies and the parallel intervals featured in Maurice Ravel's *Bolero* (1928).

This practice of couching an historical compositional technique (the fugue) in modern harmonic trappings (blues harmony, parallel fourths and fifths) is textbook neoclassicism, as practiced in varying degrees by Stravinsky, Ravel, Milhaud, and other French composers in the first half of the twentieth century. After the fugal episode, the listener is treated to truncated versions of the opening flurry, the tuneful main theme, and a hint of the fugue before an exuberant fanfare draws the work to a close. This underperformed gem combines the sounds and styles of France's leading composers from the early twentieth century with Smit's gifts for melody, classical structure, and a carefree sense of ease that belies his diligent craftsmanship. In 1943 Leo Smit and his wife fell victim to the Holocaust. His Sextuor remains a perfect example of the music of happier times.