



CHAMBER MUSIC SERIES
Sunday, January 25, 2015 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Lieutenant Colonel Jason K. Fettig, Director

Astor Piazzolla (1921–92)

“Adios Nonino” (1959)

GySgt Russell Wilson, accordion
MSgt Regino Madrid and SSgt Sheng-Tsung Wang, violin
SSgt Tam Tran, viola
MGySgt Marcio Botelho, cello

Victor Ewald (1860–1935)

Brass Quintet No. 2, Opus 6

Allegro risoluto
Thema con variation
Allegro vivace

SSgt Brandon Eubank and SSgt Jeffrey Strong, trumpet
SSgt Cecilia Kozlowski, horn
GySgt Timothy Dugan, trombone
GySgt Paul Mergen, tuba

James Stephenson (b. 1969)

Vast and Curious (2014)

As smooth as possible
Adagio rubato
Allegro festivo

GySgt Hilary Harding, horn
GySgt Christopher Tiedeman, tuba
GySgt Russell Wilson, piano

INTERMISSION

Wolfgang Amadeus Mozart (1756–91)

Quintet in A for Clarinet and Strings, K. 581

Allegro
Larghetto
Menuetto
Allegretto con variazioni

SSgt Patrick Morgan, clarinet
SSgt Sheng-Tsung Wang and SSgt Christopher Franke, violin
SSgt Sarah Hart, viola
MGySgt Marcio Botelho, cello

The U.S. Marine Band will perform Sunday, February 1 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 John Krance’s transcription of Carl Orff’s *Carmina Burana*.

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PROGRAM NOTES

“Adios Nonino” (1959)

Astor Piazzolla (1921–92)

Argentinian composer Astor Piazzolla composed “Adios Nonino” (“Farewell Dad”) in October of 1959 at age 38, in memory of his recently deceased father, Vicente “Nonino,” an Italian immigrant who played a vital role in Astor’s early musical education. While living in Greenwich Village, New York City, Nonino purchased a nineteen dollar bandoneon (accordion with buttons on both sides) at a pawn shop for Astor, his eight-year-old (and only) child. He also paid for bandoneon lessons and later, classical piano lessons with Bela Wilda, a former student of Sergei Rachmaninoff. Nonino introduced his son to tango music by playing records of the best tango musicians of the day including Carlos Gardel who, in 1934, met thirteen year-old Astor and invited him to tour with his tango orchestra. Nonino refused to let his young son join the tour and in doing so, unknowingly saved him from a plane crash that killed the entire orchestra the following year in Medellín, Columbia.

Astor spent his formative years playing in a variety of ensembles, as well as leading his own. In Buenos Aires, he studied with Arthur Rubenstein and Alberto Ginastera. In Paris, he studied composition with Nadia Boulanger, who encouraged him to apply his classical knowledge to his roots in tango. This helped him to develop the genre, “tango nuevo” (new tango), which blends tango rhythms with jazz harmonies and classical instrumentations. “Adios Nonino” is a prime example of this genre. Upon learning of his father’s death, Astor asked to be left alone in his New York City apartment and wrote the work in about an hour. Since then, he and countless other musicians have arranged and recorded it for a variety of instruments.

The first section in E minor is rhythmic and powerful. The next section marked “Religioso (pesante)” slows down and modulates to the relative major key of G with an emotional melody. The opening section returns and is followed by the coda, which repeats the slow theme in G. Then, in a sudden climactic key change it modulates a major third higher to the harmonically distant key of B major. The piece concludes by modulating to G sharp minor, the relative minor of B, on a sad and very quiet note.

Brass Quintet No. 2, Opus 6

Victor Ewald (1860–1935)

The German tradition of brass playing took root in Russia after Peter the Great brought German scientists and engineers to Russia in the eighteenth century. Russian-born Victor Ewald, followed in his family’s tradition and became a professor at the Institute of Civil Engineering in St. Petersburg. But he also was an accomplished amateur musician and enjoyed playing cello at string quartet performances, eventually befriending composers such as Modest Mussorgsky and Nicolai Rimsky-Korsakov. The latter had been a military band leader and may have encouraged Ewald, who played horn in addition to cello, to write for brass quintet. Ewald’s Quintet No. 2 in E-flat was composed in the early twentieth century following developments in brass instrument design which had allowed for increased homogeneity and virtuosity. Ewald’s music has become enormously popular with brass players today as his four quintets represent some of the only original brass quintet repertoire written in a Romantic style. This is a serious work of great fervor and lyricism reminiscent of Schubert and Brahms.

Vast and Curious (2014)

James Stephenson (b. 1969)

Chicago area composer James Stephenson's works have been performed by leading American orchestras as well as the United States Marine Band. His music incorporates a fresh and energizing soundscape that engages the audience while maintaining integrity and worthwhile challenges for the performing musicians. This rare combination has rewarded Stephenson with a host of ongoing commissions and projects.

Vast and Curious is a new work for horn, tuba, and piano that was premièred May 2014 at the International Horn Symposium with Gail Williams, horn and Steve Campbell, tuba. The work was created through an international micro-commission of many horn and tuba players including Gunnery Sergeant Hilary Harding. The composer writes the following about this work:

The work is in three movements. The title is of course a pun on "Fast and Furious," which also musically inspires the piece. In mine, the "curious" part is mostly exemplified in the first movement, where I took on the most unique challenge of scoring the entire thing in unison (with displaced octaves) for all three players. An energetic line worms its way throughout, providing a performance challenge I hope to be both exhilarating and worthwhile.

The "vast" is represented by the tuba, of course, but also in the 2nd movement I scored with a wide-open sensibility, representing Gail Williams' (premiering horn player) love for the mountains. I also desired to provide some space between the outer two frenetic movements. The last movement is mainly a romp to the finish with fun melodies and galloping rhythms.

Quintet in A for Clarinet and Strings, K. 581

Wolfgang Amadeus Mozart (1756–91)

Wolfgang Amadeus Mozart's Quintet for Clarinet and Strings, K. 581 was premièred by clarinetist Anton Stadler on December 22, 1789, at a benefit concert in Vienna, Austria. Today, clarinetists have Stadler to thank for many of the most cherished works in the repertoire from this time period. With Stadler's virtuosity in mind, Mozart also wrote the Kegelstatt Trio, K. 498, the Clarinet Concerto, K. 622, and the Serenade in Bb Major, "Gran Partita," K. 361, along with many other clarinet parts in the composer's symphonic repertoire. Like the Concerto, this work was originally written for the basset clarinet in A, an instrument favored by Stadler. However, most clarinetists today perform the Quintet on the modern A clarinet.

This work, referred to by Mozart as "The Stadler Quintet," is composed in four movements. The sonata form Allegro movement opens with the strings playing the theme. The clarinet does not enter until the seventh bar, and even in this first entrance, is merely arpeggiating two chords. While much of this movement does feature the clarinet as a soloist, this gesture immediately sets the piece as a true quintet; not a clarinet solo with string accompaniment. The second and best-known movement, marked Larghetto, features vocal melodic lines shared by the clarinet and the first violin. A light-hearted Menuet with two Trio sections follow; one minor and one major. The final movement is an Allegretto theme and variations, cheerfully ending this popular work.