



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, January 29, 2023 at 2:00 P.M.
Streamed live from John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Jennifer Higdon (b. 1962)

Zaka (2003)

GySgt Heather Zenobia, flute
GySgt Patrick Morgan, clarinet
GySgt Sheng-Tsung Wang, violin
SSgt Caroline Bean Stute, cello
GySgt Gerald Novak, percussion
MSgt AnnaMaria Mottola, piano

Daniel Bernard Rouamin (b. 1971)

Lecolian Loops (2006)

Loop Track
Sample Track
Alone and...

SSgt Lewis Gilmore, clarinet
SSgt Matthew Gregoire, bassoon
MSgt, AnnaMaria Mottola, piano

INTERMISSION

Carl Maria von Weber (1786–1826)

Clarinet Quintet in B-flat, Opus 34

Allegro
Fantasia
Menuetto, capriccio presto
Rondo, allegro giocoso

GySgt Patrick Morgan, clarinet
GySgt Christopher Franke, violin
SSgt Sara Matayoshi, violin
GySgt Tam Tran, viola
SSgt Caroline Bean Stute, cello

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PROGRAM NOTES

Zaka (2003)

Jennifer Higdon (b. 1962)

Jennifer Higdon writes for an ensemble that originated from Arnold Schoenberg's *Pierrot Lunaire*, which includes flute, clarinet, violin, cello, and piano, although Higdon adds a percussionist. This instrumentation has been adapted to a few variations and is frequently used in modern chamber music. Simply called a Pierrot ensemble, it has led to many innovative and well-known compositions.

Zaka begins with an angular and pulsating feel. A primal sense is given by the prepared piano, accompanied by smears in the clarinet, flute, and strings. These glissandi are joined by short bursts of sixteenth notes. The music then moves into a floating, seemingly meter-less atmosphere before low chords in the piano ground the ensemble for a lyrical flute solo. The flute melody is joined by clarinet, violin, and cello in counterpoint. These voices slowly merge until they are all playing mono-rhythmically. The percussion and piano bring back the pulsing intensity of the beginning section, along with the short bursts of runs. This section builds rhythmic and contrapuntal complexity to a gruff ending. The composer briefly explains the title, which is a word she created:

As the dictionary might say: Zaka, pronounced "za!- ka" ...verb:

To do the following almost simultaneously and with great speed: zap, sock, race, turn, drop, sprint.

Lecolian Loops (2006)

Daniel Bernard Roumain (b. 1971)

Daniel Bernard Roumain's trio for clarinet, bassoon, and piano is a minimalist fantasy based on a Swedish folk tune. Written for his friend, the bassoonist Lecolian Washington, its root is the song "Uti Vår Hage" (In Our Pasture), whose lyrics whisk the listener away to verdant Scandinavian fields, along with declarations of love and joy.

Roumain's setting presents as a sort of theme and variations in three movements. Instead of an opening statement, the theme is not presented in full until the second movement by the clarinet. Instead, snippets of the original folk tune are woven into the composer's variations from the beginning, inviting the listener to imagine these melodies as folk songs. The variations and repetitions border on improvisatory, as if the performers are engaging in choral call and response with each other. They alternate between joyous cries of passion, rhythmic trance-like perpetual motion, and intimate meditative reflection. Each variation on the melody offers a different interpretation on the meaning of the folk tune, and by flowing seamlessly from one to the next, allows the listener to get lost in a song about love and nature.

Clarinet Quintet in B-flat, Opus 34
Carl Maria von Weber (1786–1826)

Carl Maria von Weber wrote this quintet for the virtuoso Heinrich Baermann, who, along with his son Carl, commissioned a number of works for clarinet during their lifetime. These include Weber's Concertino and two concertos, as well as Felix Mendelssohn's opuses posthumous 113 and 114, and Giacomo Meyerbeer's quintet and fantasy. Weber began work on the quintet in 1811, but it did not receive its première until 1815. In addition to adding to the clarinet repertoire, Baermann the senior revolutionized the embouchure used while playing, and this technique is still used today.

Well-known for operas such as *Der Freischütz* and *Oberon*, Weber combines similar melodic flair to the quintet, along with the showmanship typical of concertos. This piece is one of the most popular in the clarinet quintet repertoire, along with the quintets of Johannes Brahms and Wolfgang Amadeus Mozart. Unlike the quintets of Brahms and Mozart, this piece was written to be something of a mini-concerto. It is much easier for a soloist to find four accompanying musicians than an entire orchestra; Baermann wanted to commission a virtuosic piece without having to hire so many musicians.