



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, February 12, 2023 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC
SSgt Jeffrey Grant, coordinator

Joe W. Moore III (b. 1986)

Geaux (2019)

SSgt Jeffrey Grant, timpani
GySgt Michael Metzger, snare drum

Jessica Meyer (b. 1974)

Luminosity (2016)

GySgt Amy McCabe and GySgt Robert Singer, trumpet
GySgt Cecilia Kozlowski, horn
MSgt Timothy Dugan, trombone
MSgt Christopher Tiedeman, tuba

Ludwig van Beethoven (1770–1827)

String Quartet No. 11 in F minor, Opus 95

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace ma serio
Larghetto espressivo

MSgt Janet Bailey and GySgt Sheng-Tsung Wang, violin
GySgt Tam Tran, viola
SSgt Caroline Bean Stute, cello

INTERMISSION

Madeleine Dring (1923–77)

Trio for Flute, Oboe, and Piano (1970)

Allegro con brio
Andante semplice
Allegro giocoso

GySgt Kara Santos, flute
GySgt Tessa Gross, oboe
MSgt AnnaMaria Mottola, piano

Alejandro Viñao (b. 1951)

Estudios de Frontera (2004)

Homenage a Nancarrow
Visita a la Frontera

SSgt Jeffrey Grant, marimba
SSgt Alexander Garde, marimba/xylophone
SSgt Michael Hopkins, vibraphone
GySgt Michael Metzger, congas
SSgt Bradley Loudis, bass drum

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PROGRAM NOTES

Geaux (2019)

Joe W. Moore III (b. 1986)

Joe W. Moore III currently serves as assistant professor of percussion at Benedict College in Columbia, South Carolina. Prior to his appointment at Benedict he served as assistant professor of percussion at the University of Texas Rio Grande Valley.

As a composer, Moore's works have been performed across the country at state music educator conferences, the National Conference on Percussion Pedagogy, and the Percussive Arts Society International Convention. Alea Publishing and Recording, Percussion Music Europe, Strikeclef Publishing, and Innovative Percussion Publications publish Dr. Moore's music. He also self-publishes many of his own manuscripts. *Geaux* writes:

During the summer of 2018 I decided to write this piece to celebrate my former student Manuel Treviño's graduation with his master's degree from Louisiana State University where I completed my doctoral studies. I've always known Manuel to be a fantastic snare drummer so I wrote this duet for him and I to play together. This piece is fun and challenging for the performers.

Luminosity (2016)

Jessica Meyer (b. 1974)

Hailed by *The Strad* as “evocative” and “other-worldly” by the *New York Times*, composer Jessica Meyer provokes both listeners and musicians alike to enter new soundscapes with her music. “*Luminosity*,” commissioned by the Women Composers Festival of Hartford and premiered by the American Brass Quintet, strives to capture how brass instruments can convey various forms of light, both visible and invisible. Meyer shares “...while combining both expected and unexpected colors and textures unique to brass, I strive to capture a series of moments - from light that illuminates certain aspects of nature to the ineffable kind that radiates from within a particular person.”

String Quartet No. 11 in F minor, Opus 95

Ludwig van Beethoven (1770–1827)

When Ludwig van Beethoven wrote Opus 95 in 1810, at the end of his middle period, his compositional style was heading toward the sonorities and textures of the late period quartets. In fact, the work is so full of experimental compositional techniques, which Beethoven wrote, “The quartet is written for a small circle of connoisseurs and is never to be performed in public.” To the early nineteenth century ear, techniques such as shorter developments, pointed silences, metric ambiguity, and seemingly unrelated outbursts would have been a clear departure from the norm. Nicknamed “*Serioso*,” it is the only quartet given a moniker by Beethoven himself. It contains none of the frivolity and joy of the earlier quartets. It begins with an angry outburst in unison; a clear message from a man who was struggling both inwardly and with the outside

world around him. Napoleon had invaded Vienna in 1809, and while most of Beethoven's aristocratic friends fled the city, Beethoven stubbornly remained and was vocal about his anger over the bombings. He was increasingly tortured by the loss of his hearing and was only a few years from becoming entirely deaf. Additionally, around that time, Beethoven was forced to break off a romantic attachment to a young woman who was the cousin of a friend. Her parents did not approve of their union, and she soon married a nobleman.

The first movement, after its explosive opening, continues in F minor in a frenetic, impassioned journey through fast moving arpeggios, outbursts, and silences followed by forceful, unison statements, all of which leave the listener feeling breathless. The movement is condensed and comes to an abrupt end. The second movement, a comfortable walking allegretto, is more introspective and questioning than the first, and gives way in the middle to a searching, extended fugato. The third movement returns to the insistent and enraged mood of the first. Beethoven's use of 3/4 meter and scherzo-like form to convey such a serious mood is in direct contrast to the carefree and playful nature of most scherzos. The middle trio section serves as a much needed respite rhythmically from the passionate outer sections before returning to the original material. The final movement begins with a deeply intimate statement, and is likely a foreshadowing of the intensely personal music composed during his late period quartets. The movement then cascades into new thematic material that is decidedly more hopeful and lighthearted. The coda is happy and upbeat. Its frivolity in the face of the darker mood of the quartet could either be ironic or genuinely hopeful. That dichotomy is a welcome mystery which comes at the end of a perfectly crafted piece of music.

Trio for Flute, Oboe, and Piano (1970)

Madeleine Dring (1923–77)

Madeleine Dring was an English composer, musician, actress, mime, and cartoonist. She began her musical studies at the Royal College of Music in London at age ten, studying violin and piano, and she later pursued composition with several teachers, including Ralph Vaughan Williams and Gordon Jacob. While working on her composition studies, she also studied mime, voice, and acting.

Dring mostly composed instrumental and vocal solo and chamber music, with the exception of a few larger-scale works. She was an admirer of Francis Poulenc, and her works often exhibit a similar sense of rhythmic humor and melodic sensibility. The Trio for Flute, Oboe, and Piano was composed for her husband, Roger Lord, who was principal oboist of the London Symphony Orchestra for thirty years. The American premiere of the work was performed by Lord, flutist Peter Lloyd, and pianist André Previn. The first movement is notable for its humorous use of mixed meter, while the second movement exhibits a lyrical simplicity and conversational exchange between the flute and oboe that is reminiscent of some of Poulenc's slow movements. The work concludes with an exciting finale, culminating in a double cadenza and ensemble flourish.

Estudios de Frontera (2004)

Alejandro Viñao (b. 1951)

Alejandro Viñao's music is characterized using pulsed rhythmic structures to create large scale form, and by a melodic writing which develops through rhythm rather than harmony. Viñao

has written music for a wide range of musical genres including opera, music-theatre, choral, instrumental, and electro-acoustic. He has also been involved with the creation of multimedia works, composed music for twenty films, and produced several radio programs for the BBC.

Another strand of Viñao's output consists of a wide range of percussion works which are rapidly becoming standard repertoire in the concert hall and in the pedagogical world of conservatories and universities. A note from the composer:

These percussion etudes explore ideas that in my view have been for some time at the frontier of new music.

The 1st one, *Homage to Nancarrow* is concerned with the perceptual illusion of multiple simultaneous speeds or tempi. Nancarrow's music developed in actuality at multiple speeds. This was not an illusion. Yet, the irrational rhythms necessary to create his music cannot be played accurately by human performers. Mechanical pianos or computers are required for their precise reproduction. This movement explores the type of rhythms that create the illusion that multiple independent tempi are being heard while remaining playable by musicians. These polyrhythms are playable because they contain a common pulse that binds them together. The illusion of multiple speeds works when the composer and the performer manage to conceal this common pulse exposing only that which makes these rhythms 'feel' completely independent. In the resulting music the five percussion players share one time while creating the illusion that each instrumental part is running free at its own independent time. The type of polyrhythms I worked with were used already by Chopin in his *Fourth Ballade* and more recently by Ligeti in his 6th piano etude. However, I wanted to 'stretch' their possibilities to the very limit. I wanted to explore not only the appearance of having two or more musical lines running at different speeds but also the illusion that these lines were accelerating or decelerating with regards to each other.

In the final movement, *Visita a la Frontera*, I wanted to revisit a central theme in 20th century art: the discontinuity of form when more than one story is told at the same time.

From the opening bars the listener is confronted with two seemingly unrelated or even incompatible types of music. The first one is fast, loud and relentless. The second one is slow, gentle and static.

I sought to reach a point in the composition where the juxtapositions, interruptions and collisions between these two types of music become the central force and drama of the piece. I wanted the listener to focus less on the content of each type of music and more on the narrative that emerges from their extreme interaction.