



CHAMBER MUSIC SERIES  
Sunday, February 18, 2024 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC  
GySgt Landres Bryant, coordinator

Lieutenant Colonel Ryan J. Nowlin, Director

Joseph Haydn (1732–1809)

Trio No. 1 in C from Hob. IV:1

*SSgt Christina Hughes, flute*  
*GySgt Tessa Gross, oboe*  
*SSgt Clayton Vaughn, cello*

Andy Akiho (b. 1979)

*to wALK Or ruN in wEst harlem (2008)*

*SSgt Christina Hughes, flute*  
*SSgt Angelo Quail, clarinet*  
*SSgt Alexander Garde, drum set*  
*SSgt Bradley Loudis, vibraphone*  
*MSgt Russell Wilson, piano*  
*SSgt Dominic Muzzi, piano*  
*GySgt Christopher Franke, violin*  
*SSgt Clayton Vaughn, cello*

Erwin Schulhoff (1894–1942)

*Bassnachtigal*

*Melancholia*  
*Perpetuum mobile*  
*Fuga*

*SSgt Matthew Gregoire, contrabassoon*

## INTERMISSION

Jeff Scott

*Josephine Baker: Suite 2 (2005)*

*Journey Across the Atlantic*  
*One Ticket Please!*  
*Wake me when it's over!*  
*Papitou's Blues*

*SSgt Christina Hughes, flute*  
*GySgt Trevor Mowry, oboe*  
*SSgt Jacob Moyer, clarinet*  
*SSgt Stephen Rudman, bassoon*  
*GySgt Timothy Huizenga, horn*  
*SSgt Bradley Loudis, drum set*

Jan Koetsier (1911–2006)

Introduction and Variations on *Vysherad*, Opus 71

*SSgt Taylor Fleshman, harp*  
*SSgt James McAloon, Jr. and SSgt Daniel Taubenheim, trumpet*  
*GySgt Cecilia Kozlowski, horn*  
*GySgt Christopher Reaves, trombone*  
*GySgt Landres Bryant, tuba*

[www.marineband.marines.mil](http://www.marineband.marines.mil) | (202) 433-5809 | [www.facebook.com/marineband](http://www.facebook.com/marineband) | [www.twitter.com/marineband](http://www.twitter.com/marineband) | [www.instagram.com/usmarineband](http://www.instagram.com/usmarineband)

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***

### **Trio No. 1 in C from Hob. IV:1**

**Joseph Haydn (1732–1809)**

Joseph Haydn was a prolific Austrian composer of the Classical period and a major figure in the development of chamber music as we know it today. Haydn's "London" Trios are thought to have been written for the Earl of Abingdon and Sir Walter Aston during his second visit to England, as Haydn referenced them in his London notebook entry of November 14, 1794, "I went with Lord Abingdon to Preston, 26 miles from London, to visit the Baron of Aston -- he and his wife both love music."

This set of chamber works was composed for the uncommon instrumental grouping of two flutes and cello. The flute's popularity was growing steadily in England at this time, which most likely influenced Haydn to write for this instrumentation. It has become customary to substitute similarly-voiced instruments, such as the oboe on the second flute part and bassoon on the cello part. Two of these works were published in January 1799, by Earl Abingdon's friend Teobaldo Monzani, an accomplished flute-player who also had interests in the music publishing world. The full set of four trios are known collectively as Haydn's London Trios.

Trio No. 1 in C from Hob. IV:1 has three movements: Allegro moderato, Andante and Vivace, in the familiar fast-slow-fast pattern. This work showcases Haydn's wit and creativity as much as his more serious side, the latter of which is felt in the terse rigor of the development section of the sonata-form first movement. Despite the trio being comprised of only three voices and thus not compositionally dense, Haydn still manages to create a work of harmonic complexity and canonic interest that is normally found in much more complicated music.

### ***to wAlk Or ruN in wEst harlem (2008)***

**Andy Akiho (b. 1979)**

Andy Akiho is a "trailblazing" (Los Angeles Times), Pulitzer Prize finalist, and GRAMMY-nominated composer, whose bold works unravel intricate and unexpected patterns while surpassing preconceived boundaries of classical music. Akiho served as the Oregon Symphony Orchestra's 2022-2023 composer-in-residence and has received commissions from the New York Philharmonic, National Symphony Orchestra, Shanghai Symphony, China Philharmonic, Guangzhou Symphony, Oregon Symphony Orchestra, American Composers Orchestra, Music@Menlo, LA Dance Project, and The Industry. Recent collaborations include world premieres with the Imani Winds and percussion quartet Sandbox Percussion. As a performer, Akiho showcases his virtuosity as a percussionist and steel pan player, often participating in premieres of his solo steel pan and chamber works.

*to wAlk Or ruN in wEst harlem* was composed for the 2008 Bang On A Can Summer Music Festival. The piece features an ensemble comprising flute, clarinet/bass clarinet, violin, cello, piano, vibraphone, and drum set, evoking the suspense of a harrowing personal experience

Akiho had while walking home late one night. Akiho explores new sonic possibilities through the use of scordatura, a string instrument tuning different from the standard. Additionally, the drum set incorporates unusual auxiliary sound effects such as a brake drum and a bell, while the vibraphone's lowest octave is prepared with rubber bands. The winds and strings are employed both melodically and rhythmically, contributing to the overall rhythmic complexity of the piece.

***Bassnachtigal***  
**Erwin Schulhoff (1894–1942)**

In his three-movement work for contrabassoon, Erwin Schulhoff provides a window into the world of the artistic counter-culture of war torn Europe. Schulhoff, a Czech pianist and composer of German-Jewish descent, grew to early renown for his compositions which were heavily influenced by Richard Strauss. After World War I he departed from traditional strictures. While many composers also departed from traditional strictures, Schulhoff did not merely dabble in jazz or serialism or whatever edgy styles happened to be fashionable—they were fully integrated into his sound. Knowing firsthand the horrors and what was at stake, his works—dripping with scorn, absurdism, and bold attacks—ultimately provide a full-depth view into the political environment of the time. Schulhoff wrote and included the following prologue in the liner for *Bassnachtigal*. Adapted from the German by Roger Bobo:

For common knowledge as creed:

The Divine Spark can exist just as well in a contrabassoon as well as liverwurst.

Thus dedicated to lyrical friends, aesthetes - in short - to all overly sensitive souls as “Experience”.

While all others sob on the fiddle in dulcet tones, Then I - take note - always do the opposite in order to whip up you puny marionettes, religious dandies, horn-rimmed bespectacled salon intellectuals, you pathological teaplants and putrified Expressionists. –

I confess shamelessly to be made of filth and to love filth!

However you were born into perfect creases and the very best of evening wear - you Existences!

If I want to keep the distance between you and me, then I press tight my monocle and you better have respect for me!!!

***Josephine Baker: Suite 2 (2005)***  
**Jeff Scott**

*Josephine Baker: Suite 2* is a collection of works originally written as part of the 2006 multimedia production JOSEPHINE BAKER: A LIFE OF LE JAZZ HOT! performed by the Imani Winds. The original production was a birthday centennial celebration of the esteemed singer, film star, and dancer Josephine Baker. The music pays homage to her artistic works while also capturing the essence of Baker’s sensational life and career. Baker was the first Black woman to star in a motion picture, she worked and maintained popularity in France through the Great Depression and World War II, and was a vocal activist during the Civil Rights Movement.

Jeff Scott is the associate professor of horn at the Oberlin Conservatory of Music and was a founding member of Imani Winds. In addition to his performance career, Scott has a robust catalog of compositions for an array of different ensembles. His composition style, which he terms “Urban Classical Music”, is rooted in European traditions and informed by African-American culture.

**Introduction and Variations on *Vysehrad*, Opus 71**  
**Jan Koetsier (1911–2006)**

Dutch composer Jan Koetsier was born in Amsterdam and studied piano and conducting in Berlin from 1927 to 1934. In 1942 he became Willem Mengelberg’s assistant with the Concertgebouw Orchestra and accepted a similar position in 1950 with Eugene Jochum and the Bayerische Rundfunk Orchestra. A prolific orchestral and chamber music composer, he wrote the following about his Introduction and Variations on *Vysehrad*:

This introduction and variations on Bedrich Smetana’s *Vysehrad* theme was written for the Munich Brass Soloists. This ensemble performed their quintet concerts playing alternately with a harpist and subsequently the wish arose to perform together. The *Vysehrad* theme from Smetana’s *Má vlast* presented itself as the ideal piece to the composer, because the harp introduces this theme with a tremendous cadenza, which is repeated almost note for note. The following variations illustrate the theme from many diverse aspects, continually being interrupted by small harp soli and yet still connected with each other.