



CHAMBER MUSIC SERIES  
Sunday, March 3, 2024 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC  
MSgt Douglas Quinzi, coordinator

Lieutenant Colonel Ryan Nowlin, Director

Teresa Carreño (1853–1917)  
arranged by Thomas Holtz\*

*Un bal en rêve, Opus 26*

*MSgt Robert Singer and SSgt James McAloon, trumpet*  
*GySgt Brigette Knox, horn*  
*GySgt Russell Sharp, trombone*  
*GySgt Simon Wildman, tuba*

Gene Koshinski (b. 1980)

*“Get It!” (2011)*

*SSgt Stephen Rudman, bassoon*  
*SSgt Alexander Garde, percussion*

Joan Perez-Villegas (b. 1994)

*Sólo el misterio, in memoriam Federico García Lorca (2021)*

*MSgt Steven Temme, soprano saxophone*  
*SSgt Connor Mikula, alto saxophone*  
*GySgt Rachel Perry, tenor saxophone*  
*MSgt Otis Goodlett IV, baritone saxophone*

Viet Cuong (b. 1990)

*Wax and Wire (2014)*

*SSgt Samuel Ross, clarinet*  
*SSgt Ryo Usami, violin*  
*SSgt Clayton Vaughn, cello*  
*GySgt Christopher Schmitt, piano*

MSgt Ryan McGeorge\*

*Luna (2024)*

*GySgt Tessa Gross, oboe*  
*MSgt Ryan McGeorge, euphonium*  
*GySgt Christopher Schmitt, piano*  
*MGySgt Aaron Clay, double bass*

#### INTERMISSION

Johannes Brahms (1833–97)

*Trio in E-flat, Opus 40*

*Andante*  
*Scherzo: Allegro*  
*Adagio mesto*  
*Finale: Allegro con brio*

*MSgt Douglas Quinzi, horn*  
*GySgt Karen Johnson, violin*  
*GySgt Christopher Schmitt, piano*

\*Member, U.S. Marine Band

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## ***PROGRAM NOTES***

### ***Un bal en rêve, Opus 26***

Teresa Carreño (1853–1917)

arranged by Thomas Holtz\*

An extraordinary pianist, Carreño's energetic and animated concerts earned her the nickname "Valkyrie of the Piano." Born in Caracas, Venezuela, Carreño began her musical studies with her father. At age eight, her family moved as refugees to New York City to escape the revolution-torn Venezuela. This "wonder kid" made her debut in New York City's Irving Hall, at only age nine. Soon performing for sold out crowds, Carreño became a household name in Europe before turning thirteen. She relocated to Paris in her teens, where she had her most productive composing years, from the late 1860s to the early 1870s. Carreño became the first woman pianist to tour the United States and would continue to tour and compose until 1916, when, after becoming ill, she returned to New York City to live out her final year. While her mesmerizing piano performances catapulted her to fame, she also sang opera and conducted. Carreño was invited to perform twice at the White House: once as a young girl in 1863, by request to comfort a grieving Abraham Lincoln, and again in 1916 at the behest of President Woodrow Wilson. A remarkable musician, Carreño composed her first piece for piano at age nine, going on to pen approximately seventy-five works for solo piano and voice, choir and orchestra, and chamber groups.

Originally written for the piano, this brass quintet arrangement of *Un bal en rêve* was created by former Marine Band tubist, Thomas Holtz. Translating to "A ball in dreams," Carreño sweetly ferries the listener between "the sleep" and "the dream." After an introduction organized around a ragtime tune, "the sleep" begins with beautifully serene harmonies and a hint of "Happy Birthday." Carreño interrupts this section with a merengue, a Latin music and dance form popular in Venezuela that Carreño was known to compose, ushering in "the dream." The exaggerated hip movements often seen during a merengue are captured by the lilting rhythmic feel in the accompaniment, primarily heard in the horn and trombone. Eventually "the sleep" returns, only to be swiftly interrupted by the lovely merengue in the tuba as the dream fades. Awakening the listener, Carreño brings back a rousing rendition of the ragtime tune to conclude the piece.

### **"Get It!" (2011)**

Gene Koshinski (b. 1980)

Gene Koshinski's "Get It!" is a bombastic solo work that "is designed to unleash the bassoonist's inner 'rock star!'" Heavily inspired by pop music, the piece uses the unusual combination of bassoon, *cajón*, and cymbals to emulate flashy guitar solos and head-bobbing beats. "Get It!" was written and premiered by Jefferson Campbell, bassoon professor at University of Minnesota Duluth. Since its premiere, the work's success has inspired the composer to transcribe it for several other solo instruments.

Koshinski is world renowned as both a composer and percussionist. His compositions have won him critical acclaim, such as the ASCAP Foundation Nissim Prize. They have been heard in both concert performance as well as on-screen such as in the Netflix series *Wellmania*. As a performer, Koshinski serves as principal percussionist of the Duluth Symphony and is professor of percussion at the University of Delaware.

### ***Sólo el misterio, in memoriam Federico García Lorca (2021)***

Joan Perez-Villegas (b. 1994)

The composer writes the following as an entry into this sound world:

This work was commissioned by the Kebyart Ensemble in 2021. It is inspired by three ancient Spanish popular songs: *Las Morillas de Jaén* (The Morels of Jaén), *Los Mozos de Monleón* (The Young Men of Monleón), and *Zorongo* (Gypsy of Zorongo), which appear in the compilation *Canciones Antiguas Españolas* that Federico García Lorca assembled and harmonized himself. Therefore, this piece is also an homage to his memory.”

The dedicatee of this work, Federico García Lorca, was a Spanish poet and playwright active between the late 1920s and early 1930s whose works were infused with the culture and art of his native Andalusia and Granada. In his early career, García Lorca invested much energy in music as a composer and pianist, but ultimately his writing and poetry would become his primary vehicle of artistic output. He surrounded himself with artists of the Spanish avant-garde including Salvador Dalí, who encouraged García Lorca’s gift for the visual arts, and the poet Juan Ramón Jiménez. García Lorca’s friendship with Spanish composer Manuel de Falla inspired him to engage with Andalusian artforms, marking an important turning point in his career. García Lorca began writing poems inspired by the *Calé* or the Spanish Roma people. The 1928 publication of the poetry book *Romancero gitano* (*Gypsy Ballads*), brought García Lorca’s work to national attention through his romantic descriptions of Andalusian folk tales, culture, and music. At the outset of the Spanish Civil War in 1936, García Lorca was arrested for his socialist views and art that challenged the Spanish ruling party. He paid the price for this perception of his work and was killed by firing squad in August 1936 at age 28.

The three Spanish popular songs that serve as the basis of Perez-Villegas’ work are perfect examples of the sensual melodies and stirring rhythmic patterns emblematic of Andalusian music. In this setting for four saxophones, the composer makes skillful use of timbral modifications with the use of *bisbigliando* (timbral trills), quarter tones, as well as intentional instruction for the musicians to play in a “grotesque and out of tune” style. These effects all evoke the fiery passion of these melodies and the lyrics they represent. Each voice of the saxophone family takes one of the popular melodies and they become overlaid in the exciting finale section, competing for the listeners attention. Even brief sections of clapping and stomping evoke the sounds of the castanets heard on the original 1931 recording played and sung by Encarnación López Júvez La Argentina and García Lorca at the keyboard.

The composer includes this quote from García Lorca’s *Libro de poemas* as an epigram for the work:

*“Pero ¿qué voy a decir yo de la Poesía? ¿Qué voy a decir de esas nubes, de ese cielo? Mirar, mirar, mirarlas, mirarle y nada más”*

(“What am I going to say about Poetry? What am I going to say about those clouds, that sky? Look, look, look at them, look at them and nothing more.”)

## ***Wax and Wire (2014)***

Viet Cuong (b. 1990)

Viet Cuong is a widely performed contemporary composer with eclectic style. His music has been performed by the New York Philharmonic, Eighth Blackbird, and “The President’s Own,” among others. He is currently the composer-in-residence with the Pacific Symphony and is on the music faculty at the University of Nevada-Las Vegas. His background as a performer on piano, percussion, and clarinet are brought to bear in his chamber work *Wax and Wire*.

Inspired by the wire sculptures of Michael Gard, *Wax and Wire* is a work of driving rhythms and swells of intensity and energy. Many of Gard’s sculptures depict dancers. According to the sculptor:

Each figure begins as a block of clay and a spool of wire. The clay is sculpted. This sculpture is reproduced in wax. Individual lengths of wire are woven and knotted stitch-by-stitch around the wax form. Finally the wax is melted away, leaving a rigid figure, both light and strong.

The piece is characterized primarily by two musical gestures: rhythmic ostinato patterns in the cello and piano parts, and opposite rising and falling pitch sequences in the clarinet and violin. These gestures are meant to represent the duality of Gard’s sculptures. Both gestures are heard from the outset, seemingly vying for dominance. Before long, the clarinet and violin yield to the piano and cello figures as they all together build to a peak. From there, the piece breaks down in a quieter section. The clarinet and violin figures are more muted and subtle, while the piano adopts the rise and fall of the melodic lines with them. A breakout chorus occurs with the clarinet smearing between higher notes. This eventually descends into another quiet interlude, but one glittering with pointillistic interjections from every instrument which combine to form a composite driving rhythm. The smears continue to appear here and there even as the energy calms, until new, straightforward melodic material emerges. The melody darts in between instruments without losing energy, but soon each player returns to their original “role” as the musical roller coaster ascends and descends into the end of the work.

*Wax and Wire* was premièred in June 2014 by the Music from Copland House ensemble in New York.

## ***Luna (2024)***

MSgt Ryan McGeorge\*

The composer writes the following regarding this work:

This is a piece of remembrance, a tribute to the memory of a young orca who became separated from his pod, and discovered friendship with the people of Nootka Sound, Canada. This orca was known as “Luna.”

When he was first discovered in the inlet of Nootka Sound, he was repeatedly calling out, but his calls were only answered as echoes bouncing off the underwater cliffs. Being a creature largely driven by social interaction, months went by and Luna ventured further towards the shore. He quickly made friends with boaters, families, and even dogs. It was one playful interaction after another, and the townspeople came to have a strong affection for Luna. After the local government learned of this relationship, they made it illegal for anyone to interact with Luna. Their reasoning being the danger for marine mammals interacting with boats, as they can become seriously injured by boat

propellers. Most people adhered to the new laws for a time, but this confused Luna. A community that once beloved him was now shunning him, and he didn't understand why. This caused Luna to try harder for connections, venturing into areas with industrial boats that are more dangerous. Most of the townspeople believed ignoring Luna was doing more harm than good, and they began to break the rules. Things seemed to get better for a while as some boaters tried to have small boats hear Luna on a regular basis to simulate a pod for him. Eventually the government got wind of this and doubled down on their efforts to block interactions with Luna by issuing hefty fines.

Luna was now more confused than ever, becoming more assertive in his needs for connection. There were protests, many arguments, and people petitioning to get to change the laws. On March 10, 2006, Luna got too close to a large tugboat and swam into the propeller, a tragic accident he did not survive.

I wanted to write a piece not only as a tribute to this majestic and loving animal, but to portray the wide range of emotions present with his story: the joy, sadness, love, loneliness, togetherness, confusion, conflict, tragedy, loss, and legacy.

### **Trio in E-flat, Opus 40**

Johannes Brahms (1833–97)

The Trio in E-Flat Major, Op. 40 for Violin, Horn and Piano is a unique, personal, and wonderful example of Brahms' mastery. Growing up in Hamburg, his father made a living as a professional musician playing the valveless *waldhorn* while his mother managed the house and taught him literature. Not surprisingly, Johannes became quite a good horn player as well. Even with the development of the more versatile valved horn, he always preferred the darker, more covered sound of the natural horn. He and his mother were very close, and he kept in regular correspondence with her even after his career took him to Vienna. In May 1865, after learning of her death, he spent time at a resort in Germany's Black Forest and wrote this piece as a memorial to her.

The uncommon pairing of violin with horn, rather than with viola or cello, was truly revolutionary at the time. Mirroring the surprising instrumentation of this work, the opening movement unfolds in a surprising structure. It does not adhere to the traditional sonata form like any of his other chamber works, instead, the movement follows an A-B-A-B-A form with an opening melody that evokes a forest scene. Brahms said that melody came to him "on wooded heights among fir trees." The second movement is a rustic Scherzo with a playful and vigorous theme passed between the horn and violin. The third movement is the emotional center of the work, which is marked *Adagio mesto* or "sad adagio." In the middle of the movement, Brahms quotes a German folk tune, "In the Meadow Stands a House," that his mother used to sing to him. The folk tune returns as the theme of the Finale, a lively jaunt in 6/8 recalling the horn's history as an instrument of the hunt.