



CHAMBER MUSIC SERIES Thursday,  
March 11, 2021 at 1:00 P.M. ET  
Streaming at [youtube.com/usmarineband](https://www.youtube.com/usmarineband)

Colonel Jason K. Fettig, Director

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Anthony Barfield (b. 1983)  
arranged by SSgt Chris Larios

Elegy

*SSgt Christopher Reaves, tenor horn*  
*MGySgt Matthew Harding and SSgt Robert Bonner, cornet*  
*GySgt Hiram Diaz, euphonium*  
*SSgt William Samson, tuba*

Paul Hindemith (1895–1963)

Sonata for English Horn and Piano (1941)

Langsam (nicht schnell)  
Allegro pesante  
Moderato  
Scherzo, schnell  
Moderato  
Allegro pesante

*GySgt Tessa Vinson, English horn*  
*SSgt Christopher Schmitt, piano*

Tōru Takemitsu (1930–96)

*Toward the Sea* (1980–81)

The Night  
Moby Dick  
Cape Cod

*GySgt Ellen Dooley, alto flute*  
*SSgt Darren Lin, marimba*

Johann Sebastian Bach (1685–1750)  
arranged by Raaf Hekkema

*The Goldberg Variations*, BWV 988

*SSgt Trevor Mowry, oboe*  
*SSgt Lewis Gilmore, clarinet*  
*MSgt Steven Temme, saxophone*  
*GySgt Shannon Kiewitt, bass clarinet*  
*MGySgt Christopher McFarlane, bassoon*

# ***PROGRAM NOTES***

## **Elegy**

Anthony Barfield

arranged by SSgt Chris Larios

Anthony Barfield is a producer and composer based in New York City. Recognized for his lyrical writing style, his compositions have been performed throughout the United States and Europe. Widely known for his contributions to the trombone repertoire, he has received commissions from Joseph Alessi of the New York Philharmonic and Steven Lange of the Boston Symphony. As a trombonist himself, Barfield has performed at Carnegie Hall, Avery Fisher Hall, Dizzy's Coca Cola Club, Alice Tully Hall all in New York City and the Kennedy Center, in Washington, D.C. He has served as a Teaching Artist for Grammy award-winning producer Phil Ramone's Children's Orchestra and as a member of the Black Pearl Chamber Orchestra in Philadelphia. He holds degrees in trombone performance from the Juilliard School and Manhattan School of Music in New York City. His primary instructors were Joseph Alessi, Per Brevig, Jay Evans, and Dan Drill.

During Barfield's second year as a student at Juilliard, a close friend was tragically killed in Mosul, Iraq. Barfield wrote *Elegy*, originally for trombone and piano, to memorialize his friend. "I consider myself to be a creator," he said. "I consider myself to be an emotional composer. So, the organic part of it is that I try to make sure I'm attached to each piece emotionally." This version of *Elegy* is arranged by Staff Sergeant Chris Larios for tenor horn and brass quartet. The tenor horn is an alto-range instrument pitched in E-flat that resembles a small euphonium. Its mouthpiece is roughly halfway in size between a cornet and a euphonium. Covering the same alto range of the French horn, it yields a mellow, rounded sound.

## **Sonata for English Horn and Piano (1941)**

Paul Hindemith (1895–1963)

Paul Hindemith was a composer, conductor, violinist, violist, teacher, and theorist. As a student at the Hoch Conservatory in Frankfurt, Germany, from 1908 to 1917, he supported himself by performing with dance bands and musical comedy orchestras. By 1915, Hindemith was principal violin of the Frankfurt Opera Orchestra, but he interrupted his tenure to serve in the German Army during World War I as a bass drummer and sentry. During that time, he also formed his own string quartet and managed to continue composing. He later began a career as a teacher after his appointment to the faculty at the Academy of Music in Berlin in 1927. Eventually, Hindemith immigrated first to Switzerland in 1938 and then to the United States in 1940. Once in America, he taught at Yale University in New Haven, Connecticut, where he influenced young composers such as Norman Dello Joio and Erich Katz. It is interesting to note that Hindemith forged ties with military music when he composed his *Symphony in B-flat* specifically for the U.S. Army Band "Pershing's Own" in 1951. Hindemith returned to Switzerland in 1953, where he lived and taught at the University of Zürich until his death in 1963.

Hindemith wrote sonatas for almost every instrument, including less common instruments such as English horn, viola d'amore, and althorn. Although he was primarily a violist, he could play many of the instruments for which he wrote. Because of this, he fully understood the subtleties of these instruments. Hindemith wrote the sonatas to study the technical and musical capabilities of each instrument, to provide a wide range of repertoire, and to serve as compositional exercises in preparation for his larger-scale works.

In 1941, Hindemith wrote the sonata for English horn, an instrument known for its melancholy sound, and it remains arguably the finest piece ever written for this instrument. It opens with a beautiful, melancholic melody in the opening *Langsam* (Slow) movement, reminiscent of the "Entombment" movement of Hindemith's orchestral work *Mathis der Maler*. A following *Allegro pesante* is a somewhat heavy-footed peasant dance in 3/4 time. An introspective, somewhat longing *Moderato* follows. A short yet energetic scherzo leads into a second *Moderato* movement. The hammered piano chords heard underneath an uneasy English horn melody suggest anxiousness before subsiding back into melancholy. The concluding second *Allegro pesante* movement is characterized by a stately, almost flat-footed, dance.

### ***Towards the Sea (1980–81)***

Tōru Takemitsu (1930–96)

Tōru Takemitsu was a Japanese composer and a writer on aesthetics and music theory. Although he was largely self-taught, Takemitsu possessed polished skill in the subtle manipulation of instrumental and orchestral timbre. He drew from a wide range of influences including jazz, popular music, avant-garde procedures, and traditional Japanese music, in a harmonic idiom largely derived from the music of Claude Debussy and Olivier Messiaen. In 1958, Takemitsu began receiving international attention. He received number awards, honors, and commissions, which settled his reputation as one of the leading Japanese composer of the twentieth century. Takemitsu composed more than 100 film scores and about 130 concert works for ensembles of various sizes and combinations.

*Towards the Sea* was commissioned in 1981 by Greenpeace for its "Save the Whales" campaign. Originally written for alto flute and guitar, the piece has been reorchestrated for alto flute, harp and string orchestra and alto flute and harp alone.

The sea is a prominent theme in Takemitsu's works. This work unfolds in three movements and exists in a very free rhythmic and tonal space, with very few bar lines. The work's thematic ideas are created from three tones carved from the word, SEA: E-flat-(Es, in German notation)-E-A. The first movement, *The Night*, with its sustained flute tones set against the delicate playing from the marimba, evokes the rustling of leaves swept by an offshore breeze. In the second movement, *Moby Dick*, one might imagine Herman Melville's great white whale struggling to rise from the depths, while the finale, *Cape Cod*, conjures up a vision of the glistening Atlantic waters off the coast of New England.

Takemitsu used unusual instrumental techniques in the alto flute part, such as hollow tones, flutter tonguing, and overtone production to evoke a sense of nature and the organic world. The hollow tones are created by specifying two different ways of fingering the note, then writing a "trill" using these two fingerings. This creates a fluttering effect that alternates between two subtly different tone colors on the same note. These types of mysterious gestures create a dark, calming effect and evoke the images of the sea, which Takemitsu was so drawn to.

## ***The Goldberg Variations, BWV 988***

Johann Sebastian Bach (1685–1750)

arranged by Raaf Hekkema

Johann Sebastian Bach wrote more than 1,000 compositions in his lifetime, which averaged one every three weeks. In his final decade, he focused his efforts solely on six works, through which he pushed his musical language and creative genius to the utmost boundaries. One of these works was *The Goldberg Variations*, a series of musical compositions for harpsichord, comprising of thirty variations on a single aria. When published, it was widely regarded as one of the most ambitious and serious compositions ever crafted. The composition was exhaustive, a literal test of physical, emotional, and spiritual endurance. It was named after the person who is considered the first performer of the piece, Johann Gottlieb Goldberg.

The work proceeds along a great arch-like plan: symmetrical, balanced, and overflowing with internal resonances. Thirty-two individual movements mirror the thirty-two-bar length of the bass line. Statements of the aria flank this block of thirty variations. The thirty variations are grouped by three, with ten groups in all. Each trio of variations culminates in a canon, a piece in which each melodic line meticulously imitates the other. The canons progress sequentially: the first canon is in unison, meaning that the imitating voice begins on the same pitch as the original, while the second canon is on the second, placing the imitating voice a half step higher and so on through Variations 25 through 27. Variations 28 through 30 change the pattern by ending with a *quodlibet*, a playful mix of light tunes in a canonic style.

Bach was quite religious, and many music historians believe that the unfolding of the whole piece parallels the progression of life, from the aria, moving up the sequence of canons to increasing understanding of one's capabilities, suffering tragedies along the way (minor variations), coming to an acceptance of all things, bearing the unknowns of death (Variation 25), and then coming out on the other side. The running passages heard in Variation 26 may be described as the soul's ascent to heaven. A lack of a bass line in Variation 27 may be symbolic of letting go of all earthly sorrows. The final three variations culminate with the *quodlibet* (Variation 30) evoking the joy of a reunion with loved ones. Rather than rounding off *The Goldberg Variations* with a rousing display of contrapuntal brilliance, Bach instead concludes with a simple restatement of the opening aria.

This arrangement of *The Goldberg Variations* for reed quintet aurally highlights the contrapuntal genius of the work by splitting the voices of the original among the different instruments. Calling upon players to double and even triple on instruments, it expands the timbral palette with the sounds of oboe, oboe d'amore, English horn, soprano saxophone, alto saxophone, clarinet in A, clarinet in E-flat, basset horn, bass clarinet and bassoon. The crossing of voices are quite apparent within the reed quintet due to the differences in tonal color of the instruments. This relatively new chamber ensemble uses a wide palate of textures and timbres, and it has a great potential for both beautiful blend and independent virtuosity within the ensemble. The presence of bass clarinet and saxophones helps to create full, rich fortes without sacrificing the integrity of even the softest pianos, and the ability to blend becomes easier as all the instruments belong to the reed family.