



CHAMBER MUSIC SERIES
Sunday, March 29, 2015 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Lieutenant Colonel Jason K. Fettig, Director

Johann Melchior Molter (1696–1765)
edited by MSgt Mark Questad*

Sinfonia Concertante in D, BWV 8.1

Allegro
Largo
Marche
Aria; Allegro
Tempo di Menuet

SSgt Joseph Deluccio and SSgt Trevor Mowry, oboe
MSgt Christopher McFarlane, bassoon
MGySgt Matthew Harding, trumpet
MSgt Mark Questad and GySgt Hilary Harding, horn
SSgt Christopher Schmitt, harpsichord

Claude Debussy (1862–1918)
arranged by Michael Levin

Trois Chansons

Lord! lovely hast thou made my dear!
Whene'er the tambourine I hear
Cold winter, villain that thou art

GySgt Samuel Barlow, GySgt Timothy Dugan,
and GySgt Preston Hardage, trombone
MSgt Karl Johnson, bass trombone

Brian Perkins (b. 1971)

Travel (2013)

Soaring Among the Clouds....
In Rhythm with the Waves....
Set of Wheels, Running Flat-Out....

MGySgt Elizabeth Matera, MGySgt Janice Murphy,
GySgt Tracey Paddock, and SSgt Meaghan Kawaller, clarinet

Steve Reich (b. 1936)

Radio Rewrite (2012)

I.
II.
III.
IV.
V.

GySgt Erika Sato and SSgt Christopher Franke, violin
MSgt Christopher Shieh, viola
SSgt Charlaune Prescott, cello
GySgt Ellen Dooley, flute
GySgt William Bernier, clarinet
GySgt Jonathan Bisesi and SSgt Gerald Novak, vibraphone
GySgt Eric Sabo, electric bass
GySgt AnnaMaria Mottola and SSgt Christopher Schmitt, piano
GySgt Steven Owen, conducting

INTERMISSION

Heitor Villa-Lobos (1887–1959)
arranged by SSgt Gerald Novak*

Bachianas Brasileiras No. 5

MSgt Steven Longoria, soprano saxophone
MGySgt Christopher Rose, MSgt Glenn Paulson,
GySgt Steven Owen, GySgt Jonathan Bisesi,
and SSgt Gerald Novak, marimba

Eduardo Gamboa (b. 1960)

Transparencias

Torito
Arrullo
¡Rompe!
Jarabe

SSgt Kara Santos, flute
SSgt Sheng-Tsung Wang, violin
SSgt Tam Tran, viola
MGySgt Marcio Botelho, cello

Luis Bonfá (1922–2001)

“Black Orpheus”

SSgt Tam Tran, violin
MSgt Jihoon Chang, clarinet
GySgt Eric Sabo, bass
GySgt AnnaMaria Mottola, piano
MSgt Glenn Paulson, drumset

PROGRAM NOTES

Sinfonia Concertante in D, BWV 8.1

Johann Melchior Molter (1696–1765)

edited by MSgt Mark Questad*

Johann Melchior Molter was born in the village of Tiefenort, near Eisenach, Germany. He received his first musical instruction from his father who was a teacher and church musician in Tiefenort. He later attended the same school in Eisenach where Johann Sebastian Bach had been a student.

He worked as a court musician, first as violinist and then as Kapellmeister. Even though political and economic conditions in Germany caused his employment to be interrupted, Molter was always able to secure a new position. He held such musical posts until his death in 1765 at Karlsruhe.

During his life, two trips to Italy familiarized Molter with the music of the Italian masters of the Baroque period such as Arcangelo Corelli, Alessandro Scarlatti, and Giovanni Pergolesi. Molter's musical style is particular to his region of Germany (Thüringia-Saxony) but elements of Italian and French music are also present. Most notably, his choices of instrumentation represented a departure from the music of his contemporaries. Molter's incorporation of horns and trumpets into chamber music was especially groundbreaking.

The Sinfonia Concertante was written while Molter was Kapellmeister at Eisenach. A suite of movements, it may have been first heard as a concert piece or as incidental music for the court. Its texture alternates between the familiar, smaller trio sonata and the innovative, larger concerto grosso.

Trois Chansons

Claude Debussy (1862–1918)

arranged by Michael Levin

Trois Chansons is a transcription of the only complete, published work for a cappella choir by French composer Claude Debussy. The first movement, “Dieu! qui l’a fait bon regarder!” (Lord! lovely hast thou made my dear!) and the third movement, “Yver, vous n’êtes qu’un villain” (Cold winter, villain that thou art) were composed in 1898, while the second movement, “Quant j’ai ouï le tambourin” (Whene’er the tambourine I hear) was composed in 1908, the same year of the work’s publication. The songs are settings of the 15th century poet Charles d’Orleans (1394–1465), a French nobleman captured by the English at Agincourt in 1415 who is most famous today for his hundreds of poems written during his twenty-five years as a prisoner in England. Debussy's settings of these poems are somewhat reminiscent of Renaissance madrigals in their colorful, evocative nature and effective counterpoint, but with the decidedly modern harmonies and free-flowing nature typical of his other important works. Like many such choral works, these songs are well suited to be adapted for a quartet of trombones, and have been a staple among trombone quartet recitals since this arrangement by Michael Levin, published in 1986.

The text is as follows, translated by Nita Cox (from the score):

I. Lord! lovely hast thou made my dear;
A graceful, good, and winsome creature;
Perfect in mind, and form, and feature;
Her praise is sounded ev’rywhere.
Could anyone tire of one so fair?
So rich endowed by grace and nature.
Overseas, far away, or near,
Ev’ry other maiden excelling,
She reigns a queen, homage compelling.
Happy I, dreaming but of her.
Lord! Lovely hast thou made my dear.

II. When’er the tambourine I hear
That sounds to call us all to may,
Snug lie I at the break of day,
From the pillow lift not my head;
T’is too soon for to leave my bed,
Liefer to slumberland away.
Men and maids; tokens for the fair;
Yet without smart hear I their lay
Though tokens get I none today;
But snug lie I from chilly air.

III. Cold winter, villain that thou art!
How sweet to see along my away,
The tokens of April and May
Around me shown in ev’ry part;
To see the sombre woodland bow’rs
Burst into leaf at spring’s gay call,
And river banks, meadows, and all,
Put on their livery of flowers.
But thou, cold winter, mak’st us smart
With snowstorm, wind, hail, all the day.
Fain would I exile thee for aye.
So frankly say I unto thee:
Cold winter, villain that thou art.

Travel (2013)
Brian Perkins (b. 1971)

American composer Brian Perkins composed *Travel* in 2013 for former student Kayla Pieczynski and members of the clarinet studio at Missouri State University in Springfield, where Perkins is active as an arranger, graphic designer, and videographer for the band program. *Travel* was premiered in October 2013 at the U.S. Navy Band's Clarinet Day by a Marine clarinet quartet, one of whose members, GySgt Tracey Paddock, was Perkins' clarinet teacher for a semester while he pursued his master's degree in composition at Florida State University in Tallahassee. Since the launch of Perkins' energetic work, it has enjoyed widespread performance both in the United States and overseas.

Perkins writes:

Travel is a three-movement work that associates characteristic musical ideas with particular modes of transportation: travel by air, travel by sea and travel by road. The first movement, Soaring Among the Clouds, utilizes whimsical and interlocking triplet patterns to mimic the lift and free-fall experienced in flight. Instances of the principle melody being doubled at the octave represent the vertical displacement one might experience while hovering high above the earth. The second movement, In Rhythm with the Waves, has an ebb and flow with phrasing and tempo to establish the endless repetition and gentle roll of the sea. Musical lines unfold slowly to help capture the vastness and calmness found adrift on large bodies of water. The third movement, Set of Wheels, Running Flat-Out, is syncopated and gritty, suggesting a souped-up "ride" cruising wide open on the highway. A bass-thumping ostinato provides the foundation for the movement, while meter change, irregular phrasing and quick changes in melodic direction establish the need for an occasional transmission shift from low to high gear and vice versa. Short bursts of tight clusters descending by half steps portray the revving up of the engine, and interlocking sixteenth-note patterns give a retro-quality that hints at a style of music used in 80's video game racing.

Radio Rewrite (2012)
Steve Reich (b. 1936)

Over the years composers have used pre-existing music (folk or classical) as material for new pieces of their own. This was particularly notable from the beginning of the fifteenth to the end of the seventeenth century when over forty settings of the Mass using the tune "L'homme armé" as its point of departure were written by composers Dufay, Ockeghem, Josquin des Pres, and Palestrina among others. "L'homme armé" was a popular secular song, yet writing a Mass was similar in scope then to writing a symphony in the classical or romantic period. Much later in the 19th century, Brahms wrote Variations on a Theme of Haydn and in the twentieth century we find Stravinsky reworking the music of Pergolesi's for his own Pulcinella. *Radio Rewrite*, along with *Proverb* (Perotin) and *Finishing the Hat—Two Pianos* (Sondheim), is my modest contribution to this genre.

Now, in the early twenty-first century, we live in an age of remixes where musicians take audio samples of other music and remix them into audio of their own. Being a composer who works with musical notation I chose to reference two songs from the rock group Radiohead for an ensemble of musicians playing non rock instruments. The two songs chosen were "Everything in its Right Place" and "Jigsaw Falling into Place." The story is as follows:

In September 2010 I was in Krakow for a festival of my music. One of the featured performers was Jonny Greenwood of Radiohead who had prepared all the backing tracks for my piece, *Electric Counterpoint* and then played electric guitar live against those tracks in concert. It was a great performance and we began talking. I found his background as a violist and his present active role as a composer extremely interesting when added to his major role in such an important and innovative rock group. Even Festival director Filip Berkowitz suggested I listen to Radiohead. When I returned home I made it a point to go online and listen to their music and the two songs mentioned above stuck in my head.

It was not my intention to make anything like 'variations' on these songs, but rather to draw on their harmonies and sometimes melodic fragments and work them into my own piece. This is what I have done. As to actually hearing the original songs, the truth is—sometimes you hear them and sometimes you don't.

Radio Rewrite is in five movements played without pause. The first, third and fifth are fast and based on 'Jigsaw' and the second and fourth are slow and based on 'Everything.' It was completed in August 2012.

—Steve Reich (reprinted with permission)

Bachianas Brasileiras No. 5

Heitor Villa-Lobos (1887–1959)

arranged by SSgt Gerald Novak*

Heitor Villa-Lobos is considered one of the leading figures of classical music in the nation of Brazil, rising from obscurity in his native country and eventually becoming recognized throughout the world as an important twentieth century composer and music educator.

Villa-Lobos often combined elements of traditional Brazilian folk music and established Western classical music forms and styles, and was particularly influenced by the music of J.S. Bach. Between 1930 and 1945, Villa-Lobos wrote nine compositions with the title of *Bachianas Brasileiras* (Brazilian Bach pieces) for various instrumental combinations, including some written for an “orchestra of cellos.” *Bachianas Brasileiras No. 5* was originally written for eight cellos with soprano voice and consists of two movements, the Aria (composed in 1938) and the Dança (completed in 1945). The Aria movement has become one of his most famous compositions, with its memorably haunting melody wordlessly intoned by the soprano in the outer sections of the movement and a chant-like recitation of a poem in the middle section. In this arrangement, the soprano voice has been replaced by the soprano saxophone and the “orchestra of cellos” is now a quintet of marimbas (with the low register of the cello having the exact same range as the five octave marimba).

Transparencias

Eduardo Gamboa (b. 1960)

Mexican composer Eduardo Gamboa initially studied piano and guitar, subsequently learning about Latin American popular music through his association with Los Folkloristas, a Mexican group dedicated to preserving and promoting traditional Latin American music. He continued his studies at the National School of Arts in Havana, Cuba, and upon his return to Mexico, studied guitar with Magdalena Gimeno and composition with Joaquín Gutiérrez Heras. Since 1985 he has pursued composition, writing not only concert music, but also for movies, theater, television, and advertising.

Transparencias is a collection of four chamber pieces that reflect music rooted in traditional folklore. Gamboa says of this work:

Transparencias is a divertissement for flute, violin, viola, and cello dedicated to the Brazilian flutist Tadeu Coelho. It consists of four pieces written in a language that recreates several types of popular music that I have loved since my childhood. Torito is inspired by the music of Veracruz, particularly the son Toro Zacamandú, from which I have taken the syncopated rhythm. For Arrullo I preferred the timbre of the alto flute, which carries the melody with a combined accompaniment of bambuco and clave, both of which are characteristic of the Yucatán region. ¡Rompe! has the flavor of Cuban music and makes reference to that part of the montuno where an instrument...improvises a solo part known as descarga, which in this case is assigned to the flute. Finally, Jarabe is a series of dances imbued with elements typical of the music of Jalisco and the son huasteco.

“Black Orpheus”

Luis Bonfá (1922–2001)

“Black Orpheus” is a jazz standard written by composer Luis Floriano Bonfá and lyricist Antônio Maria for the 1959 Portuguese-language film *Orfeu Negro*. *Orfeu Negro* is based on Vinícius de Moraes’ play *Orfeu da Conceição* which was premiered in 1956 in Rio de Janeiro and was later adapted to the big screen by French director Marcel Camus. The film immediately garnered international acclaim and won the Palme d’Or at the 1959 Cannes Film Festival and both the Academy Award for Best Foreign Language Film and the Golden Globe Award for Best Foreign Film the following year. The international success of the film brought the soundtrack to a global audience and as a result, the Brazilian musical genre of bossa nova became immensely popular in the early 1960s. North American jazz musician Stan Getz took an interest in the genre and helped to launch the bossa nova movement in America with a collaboration project with João Gilberto and Antônio Carlos Jobim.

Bossa nova, or the “new style” was a new way of playing and singing samba. Combining the elements of samba and jazz, bossa nova stood apart from other typical Brazilian musical forms with its subdued melodies, poetic lyrics, and complex harmonies. A few common characteristics of bossa nova jazz include the use of 7th and 9th chords, rapid modulations, and major-minor tonal alterations. The melodies are intimate and subdued and the lyrics are typically in Portuguese or English. Interestingly, “Black Orpheus” is also known by other names including, “Manhã de Carnaval” and “A Day in the Life of a Fool” each with its own separate lyrics.