



Lieutenant Colonel Ryan Nowlin, Director

CHAMBER MUSIC SERIES
Sunday, April 7, 2024 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC
SSgt Kevin Thompson, coordinator

Nicholas Walker (b. 1972)

Six Duos

Paris Skies
Watermark

SSgt Clayton Vaughn, cello
SSgt Kevin Thompson, double bass

Erwin Schulhoff (1894–1942)

Concertino for Flute, Viola, and Double Bass

Andante con moto
Furiant: Allegro furioso
Andante
Rondino: Allegro gaio

SSgt Christina Hughes, flute
SSgt Ryo Usami, viola
SSgt Kevin Thompson, double bass

SSgt Tyler Lindsay*

“The Road to Nowhere” (2023)

GySgt Foster Wang and SSgt Ryo Usami, violin
GySgt Sarah Hart, viola
SSgt Clayton Vaughn, cello
SSgt Tyler Lindsay, piano
SSgt Kevin Thompson, double bass
GySgt David Constantine, percussion

INTERMISSION

Hermann Goetz (1840–76)

Quintet in C minor, Opus 16

Andante sostenuto; Allegro con fuoco

Andante con moto

Allegro moderato (quasi Menuetto); Più moto

Allegro vivace

MSgt Russell Wilson, piano

SSgt Ryo Usami, violin

GySgt Sarah Hart, viola

SSgt Clayton Vaughn, cello

SSgt Kevin Thompson, double bass

as performed by Chick Corea

“Armando’s Rhumba”

MSgt Tam Tran, violin

MSgt Russell Wilson, piano

SSgt Kevin Thompson, double bass

GySgt David Constantine and SSgt Bradley Loudis, percussion

*Member, U.S. Marine Band

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PROGRAM NOTES

Six Duos

Nicholas Walker (b. 1972)

Double bassist Nicholas Walker is currently professor of double bass at the University of Michigan, having previously taught at Ithaca College for seventeen years. His musical experience reflects a broad range of genres, with extensive work in classical, jazz, folk, bluegrass, Afro-Cuban, and chamber music.

Given this wealth of experience, Walker wrote this set of duets to showcase his unique palette of musical expression. The duos include improvisation, extended techniques, twenty-first century harmonies, and grooves that distinguish it from other repertoire. The duos can be played with double bass and any upper string instrument, allowing the double bassist a broad array of opportunities to collaborate: a rare commodity for bassists in the chamber series world.

“Paris Skies” was written as a reminiscence of Walker’s time studying with François Rabbath in Paris. The initial ethereal atmosphere, which sparks images of a colorful sunrise, grows to an uplifting climax. This then flows into a gentle, improvised section eventually connecting back to the beginning themes. The serene, almost haunting conclusion ends the work where it began, like the arc of sun through the sky.

In contrast, “Watermark” plays on a range of mixed time signatures and is more groove-based in its long and drawn out form. This duet draws inspiration from the American progressive bluegrass scene, with music that can trace its links to the Goat Rodeo Sessions; an album and performance collective made up of Stuart Duncan, Yo-Yo Ma, Edgar Meyer and Chris Thile; and other complex groove-based works with bowed instruments.

Concertino for Flute, Viola, and Double Bass

Erwin Schulhoff (1894–1942)

Erwin Schulhoff, a Czech composer, navigated the tumultuous era of the early twentieth century, incorporating diverse influences into his compositions. A multifaceted musician, Schulhoff experimented with jazz, Dadaism, and expressionism, forging a unique voice within the European avant-garde movement. His Concertino for Flute, Viola, and Double Bass, composed in 1925, exemplifies Schulhoff’s departure from traditional norms. Amidst the cultural upheavals of post-World War I Europe, Schulhoff’s Concertino reflects the mood of this time, blending neoclassical structures with elements of jazz: a genre gaining popularity during this era.

The piece unfolds in four movements, each unveiling Schulhoff’s inventive instrumentation and rhythmic complexities. The work utilizes many styles from eastern Europe that sonically stand apart from the western harmonies and rhythms. The second movement utilizes a Czech folk dance, while the third uses a Carpathian Folk song from the western mountains of modern-day Ukraine. His cultural ties to Czechoslovakia and Jewish heritage defined the struggles of his life that can be sensed in this piece. After the Germans annexed Czechoslovakia, Schulhoff attempted, without success, to emigrate to the Soviet Union and to the West. Eventually he was captured, and sent to the Wülzburg prison in Bavaria. He tragically

passed a year later from tuberculosis 1942. The Concertino, thus, serves as a poignant reminder of the cultural and personal struggles of its creator. Schulhoff's Concertino invites listeners on a historical journey, capturing the essence of a turbulent period while celebrating the composer's unyielding commitment to musical innovation in the face of adversity.

“The Road To Nowhere” (2023)

SSgt Tyler Lindsay*

SSgt Tyler Lindsay joined the Marine Band trumpet section in 2019, and on top of being a successful multi-genre trumpeter, is also an accomplished jazz pianist and composer. “The Road to Nowhere” is a tribute to his late grandfather, Thomas Lindsay, who was a concert violinist. The central idea for this piece came to him in a dream late at night and has changed and expanded over several years.

The piece opens with long, slowly changing arpeggiations of complex chords, and continues to build until a sudden new piano groove takes over. This abrupt and intense interjection is also developed, only to be brought back down by lush string harmonies that are later interwoven with this aggressive rhythmic figure. Eventually, the piece breaks into an explosive and raucous fantasy that crashes to its conclusion.

The instrumentation for this piece reflects the standard ensemble requested by the White House for many White House receptions and events: string quartet with embedded jazz trio. While this work is different than those played at the White House, this performance reflects an ensemble that frequently plays together in the White House's grand foyer.

Quintet in C minor, Opus 16

Hermann Goetz (1840–1876)

Hermann Goetz was a German composer who spent most of his career performing and composing in Switzerland. He is most known for his opera, *Die Widerspänstigen Zähmung*, based on Shakespeare's *Taming of the Shrew*. Written in 1874, this quintet was the last chamber work written by the composer before his passing from tuberculosis in 1876. The piece was not published until after his passing. An early review of the work by chamber music critic Wilhelm Altmann described it as “...unlikely to become popular among amateurs because it calls for a double bass. This is all the more regrettable as the composer has produced a work of real importance...”

Goetz's music is often overshadowed by the likes of Johannes Brahms, Felix Mendelssohn, and Robert Schumann, likely due to the limited catalog from his short life. Like his German peers, his music highlights the expressiveness of the Romantic period while showcasing a different instrumentation than the standard piano quintet. With a double bass replacing the usual second violinist in the quintet, the texture of the music is much thicker and graver, giving this piece a quality that stands out from the rest of the repertoire.

The first movement is dark, fast-paced, and brooding, and pulses with fear and anger. This forcefulness gives way to the second movement, which is melancholic and longing, as if the work needs to quietly recover from the first movement. After a playful, scherzo-like third movement, the final movement storms with dark energy towards an impressive conclusion.

Goetz, who knew very well of his tuberculosis, seems to have poured his feelings onto the page for the audience to hear. Many composers wrote similar works inspired by grief upon the nearness of their deaths, including Piotr Ilyich Tchaikovsky with his Sixth Symphony and Gustav Mahler with his Ninth Symphony. The atmosphere reflected in this piece bears a similar weight.

“Armando’s Rhumba”
as performed by Chick Corea

Chick Corea’s “Armando’s Rhumba” is a vibrant composition that reflects the diverse musical influences of the iconic jazz pianist and composer. Born in 1941, Corea’s illustrious career spans decades, during which he explored various genres from jazz and fusion to classical and Latin music. His tenth record, *My Spanish Heart*, is an attempt to reconnect with those Latin influences.

“Armando’s Rhumba” pays homage to and is named after Corea’s father, Armando. Corea’s connection to Latin music deepened through collaborations with renowned artists like percussionist Mongo Santamaría. The composition exudes a rhythmic intensity that captures the spirit of Afro-Cuban rhythms, showcasing Corea’s adeptness at blending traditional jazz with Latin elements.

Performances of “Armando’s Rhumba” often involve a small ensemble, like Corea’s original trio recording. That recording included Jean-Luc Ponty on violin, Stanley Clarke on bass, and Corea himself on piano. The piece allows for improvisation, offering musicians the opportunity to showcase their creativity within the framework of Corea’s infectious melody and rhythmic patterns. The lively and syncopated nature of the composition invites performers to infuse their interpretations with a sense of joy and spontaneity. As a part of Corea’s vast and influential repertoire, “Armando’s Rhumba” stands as a testament to the composer’s ability to transcend musical boundaries, creating a lasting impact on the world of jazz and beyond.