



Lieutenant Colonel Ryan Nowlin, Director

CHAMBER MUSIC SERIES
Sunday, April 12, 2026 at 2:00 P.M.
Martin Luther King Jr. Memorial Library
Washington, DC
GySgt Chris Larios, coordinator

Benjamin Britten (1913–76)

Fanfare for St. Edmundsbury (1959)

*GySgt Chris Larios, MSgt Amy McCabe,
and MSgt Robert Singer, trumpet*

György Ligeti (1923–2006)

Six Bagatelles for Wind Quintet (1953)

*Allegro con spirito
Rubato—Lamentoso
Allegro grazioso
Presto ruvido
Adagio—Mesto
Molto vivace—Capriccioso*

*MSgt Ellen Dooley, flute
SSgt Belinda Rosen, oboe
SSgt Angelo Quail, clarinet
SSgt Bridget Piccirilli, bassoon
GySgt Timothy Huizenga, horn*

Ernesto Lecuona (1895–1963)
arranged by GySgt Chris Larios*

Danzas Afro-Cubanas

*Danza Negra
Danza de los Ñañigos
Danza Lucumi*

*SSgt Philip Broome and MSgt Hiram Diaz, euphonium
GySgt William Samson and GySgt Simon Wildman, tuba*

Enrique Crespo (1941–2020)

Suite Americana (1977)

Ragtime
Bossa Nova
Vals Peruano
Zamba Gaucha
Son de México

MSgt Amy McCabe and MSgt Robert Singer, trumpet

GySgt Cecilia Kozlowski, horn

MSgt Timothy Dugan, trombone

MGySgt Christopher Tiedeman, tuba

James Mobberly (b. 1954)

Icarus Wept (1994–98)

Strap on Your Lobster
Climbing the Blue Staircase
Intermezzoid #1: Getting Waxed
Intermezzoid #2: Somebody Else's Face
Eleven Feet from the Sun

GySgt Chris Larios, trumpet

*Member, U.S. Marine Band

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PROGRAM NOTES

Fanfare for St. Edmundsbury (1959)

Benjamin Britten (1913–76)

Benjamin Britten was one of England's most influential composers and conductors. He showed exceptional musical talent from an early age and began his professional career writing music for BBC films and theatrical productions. Britten lived in the United States from 1939 to 1942, during which time he received a commission from the Koussevitzky Foundation that resulted in the opera *Peter Grimes*. The work's première in 1945 fully established Britten's international reputation, and he went on to compose an extraordinarily wide-ranging body of work, including operas, vocal and choral music, orchestral and chamber pieces, and music for film and theater.

Britten's Fanfare for St. Edmundsbury was composed in 1959 for the Pageant of Magna Carta at St. Edmundsbury Cathedral in Bury St. Edmunds, England, serving as a ceremonial musical announcement throughout the event. Scored for three trumpets, the work pays homage to early trumpet traditions: each part can be played on a natural (valveless) trumpet and is based on a different harmonic series.

Each trumpeter first presents a solo verse of contrasting character. These proclamations are then layered together, initially creating a striking multi-tonal clash that gradually resolves as shared tones emerge, culminating in a resonant, triumphant final chord. Often performed with the players widely separated, the fanfare showcases Britten's flair for color, space, and theatrical effect in a compact, brilliant work.

Six Bagatelles for Wind Quintet (1953)

György Ligeti (1923–2006)

György Ligeti was a European avant-garde composer who wrote works for a variety of ensembles, including orchestra, opera, choir, chamber ensembles, and solo instruments and voice. His music was featured in the Stanley Kubrick movies *2001: A Space Odyssey* and *Eyes Wide Shut*. Ligeti was born to Hungarian Jewish parents in Dicsőszentmárton in Transylvania, Romania and immigrated to Hungary with his parents in 1929. After World War II he studied composition at the Franz Liszt Academy in Budapest and graduated in 1949. His teachers included Zoltán Kodály, Ferenc Farkas, and Sándor Veress. Ligeti was a professor at the Liszt Academy from 1950 to 1956 before fleeing to Austria after the Hungarian Revolution. Like Kodály, Ligeti was an ethnomusicologist with a deep passion for the folklore and language of his native Hungary. This inspiration, along with his avant-garde tendencies, formed the core of his musical compositions.

The Six Bagatelles for Wind Quintet are a series of miniatures. Ligeti arranged them from a set of eleven piano pieces composed in the early 1950s titled *Musica ricercata*. In the piano set, the first piece is limited to just two pitches of the chromatic scale, with another tone of the scale added to each successive piece until all twelve are used in the final movement. For the wind quintet adaptation, Ligeti chose the pieces that use four, six, eight, nine, ten, and eleven notes.

The Six Bagatelles display Ligeti's affinity for folk melodies coupled with driving and repetitive rhythmic patterns. The fifth bagatelle is dedicated to the composer Béla Bartók, with whom Ligeti shared a similar compositional style.

Danzas Afro-Cubanas

Ernesto Lecuona (1895–1963)
arranged by GySgt Chris Larios*

Ernesto Lecuona, the foremost Cuban composer of the first half of the twentieth century, straddled the pop and classical worlds. He was a composer of popular and film music and performed internationally as a pianist and as founder of the Havana Symphony Orchestra, the Orquesta de la Habana, and the Lecuona Cuban Boys Band, a dance band that toured the United States, Latin America, and Europe for some forty years.

As a Cuban composer, his music is filled with not only Spanish folklore but also Afro-Cuban influences. His *Danzas Afro-Cubanas*, written between 1929 and 1934, brings out the best in the blended musical styles: syncopated rhythms and unusual harmonies matched with virtuosic piano writing. "Danzas" came out of the elegant, European-based society salons, and combining the idea of "danza" with "Afro-Cuban" was Lecuona's way of mashing up society's strict lines. The three movements included here were arranged for tuba quartet by Gunnery Sergeant Chris Larios.

***Suite Americana* (1977)**

Enrique Crespo (1941–2020)

Enrique Crespo was a world-class trombonist, composer, arranger, and founding member of the internationally renowned German Brass Ensemble. Born in Montevideo, Uruguay, he studied both music and architecture in Montevideo and Buenos Aires, and later trombone and composition in Berlin. Crespo built a remarkable career spanning classical, jazz, and popular music. He has held principal trombone positions with the Montevideo Symphony Orchestra, Bamberg Symphony, and Radio Symphony Orchestra Stuttgart, while simultaneously establishing himself as a jazz soloist, bandleader, and prolific arranger. His imaginative and technically demanding works—written largely for German Brass—draw on an unusually broad palette, from Baroque and Classical idioms to jazz, folk, and the vibrant popular music of Latin and South America.

Enrique Crespo's *Suite Americana*, written for the German Brass Ensemble, has become a cornerstone of the brass quintet repertoire. Built from original songs and dances, the five-movement suite traces an imaginative musical journey across the Americas, inspired by regional history and folk traditions.

The suite opens with a New Orleans ragtime, then moves south to a Brazilian bossa nova infused with jazz color. A buoyant, syncopated Peruvian waltz follows, leading to the gentle sway of "Zamba Gaucha," based on Argentina's slow, waltz-like dance. The work concludes with "Son de México," which blends the driving rhythms of the *huapango* with the fiery energy of a *jalisciense* from central Mexico, offering a radiant panorama of American folk music.

Icarus Wept (1994–98)
James Mobberley (b. 1954)

James Mobberly is an American composer with works for a range of media, including orchestra, electro-acoustic music, and music for dance, film, and video. He has received numerous commissions and awards throughout his career, and his works have been performed and recorded many times. Mobberly is the University of Missouri-Kansas City's Curator's Distinguished Emeritus Professor of Composition.

Icarus Wept was commissioned by trumpeter Keith Benjamin for his trumpet and organ duo, Clarion, with organist Melody Turnquist-Steed. This version of the work uses recorded organ sounds on tape with live trumpet. The composer writes about this work:

The tape sounds are drawn from an impromptu recording session and brain fry in which we came up not only with trumpet sounds of all kinds but also with the formula for a partially androgynacious anodized serial copolymer (patent pending). We also recorded a wide variety of other sounds (e.g. Keith's trumpet stand, swirling coins, laughter/vocal sounds, and various expletives). The title, *Icarus Wept*, was loosely inspired by the legendary flight of Icarus toward the sun and the sudden realization of the fatal mistake. Three movement titles reflect themes of Icarus or of the sky... "Intermezzoid #1: Getting Waxed," "Climbing the Blue Staircase" (from a Native American Peyote Song), and "Eleven Feet from the Sun." However, "Intermezzoid #2: Somebody Else's Face" and the newly completed first movement, "Strap on Your Lobster," have nothing to do with Icarus at all, or with weeping either, pretty much.