



Colonel Michael J. Colburn, Director

CHAMBER MUSIC SERIES

April 13, 2014 at 2:00 P.M.

John Philip Sousa Band Hall

Marine Barracks Annex

Washington, DC

Johann Sebastian Bach (1685–1750)
transcribed by Richard Franko Goldman
and Robert L. Leist
arranged by MSgt Michael Mergen*

Fantasia in G, BWV 572

MGySgt Matthew Harding and MSgt Michael Mergen, trumpet
GySgt Hilary Harding, horn
MSgt Chris Clark, trombone
GySgt Christopher Tiedeman, tuba

Francis Poulenc (1899–1963)

Sextuor (1932, rev. 1939)

Allegro vivace
Divertissement
Finale

GySgt Elisabeth Plunk, flute
SSgt Joseph DeLuccio, oboe
SSgt Christopher Grant, clarinet
MSgt Christopher McFarlane, bassoon
GySgt Douglas Quinzi, horn
GySgt Russell Wilson, piano

Chuck Mandernach (b. 1937)

The One, The Only (2013)

Mr. T (Jack Teagarden)
Outside the Lines (“Tricky Sam” Nanton and Duke Ellington)
How Sweet the Sound (Tommy Dorsey and Jack Jenney)
The Joker (Frank Rosolino)
Bigger and Better (George Roberts, Nelson Riddle, and Stan Kenton)
Bebop and Beyond (J. J. Johnson and Carl Fontana)

MGySgt Charles Casey, MSgt Chris Clark,
GySgt Samuel Barlow, GySgt Timothy Dugan,
SSgt Preston Hardage, and SSgt Daniel Brady, trombone

INTERMISSION

Henri Tomasi (1901–71)

Trois Divertissements

Poursuites
Mascarades (Petites Gitanes)
Rondes

*MGySgt Deborah Hanson-Gerber, MSgt Frederick Vare,
GySgt Tracey Paddock, and SSgt Shannon Kiewitt, clarinet*

Ludwig van Beethoven (1770–1827)

Trio in B-flat, Opus 11, *Gassenhauer*

Allegro con brio
Adagio
Tema con variazioni: Allegretto

*MSgt John Mula, clarinet
MGySgt Marcio Botelho, cello
GySgt Russell Wilson, piano*

PROGRAM NOTES

Fantasia in G, BWV 572

Johann Sebastian Bach (1685–1750)

transcribed by Richard Franko Goldman and Robert L. Leist

arranged by MSgt Michael Mergen*

The great Fantasia in G for organ was most likely composed between 1703 and 1707 during Johann Sebastian Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was critiqued as being too full of "wonderful variations and foreign tones" and certainly the Fantasia is strikingly dissonant in its constant texture of suspensions. But the breadth of the five part polyphonic writing and the richness of the harmonic sonority make this work one of the grandest of all Bach's compositions for organ.

The Fantasia was transcribed by Richard Franko Goldman and Robert L. Leist for wind band as a memorial to Richard's father, Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in American band concert repertoire. In Goldman and Leist's transcription, an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band. This arrangement for brass quintet is based on that famous band transcription and combines the lean five voice writing with the rich colors of the brass instruments.

Sextuor (1932, rev. 1939)

Francis Poulenc (1899–1963)

Francis Poulenc is considered one of France's most distinguished composers. He was introduced to the piano at age five and by the time he was a teenager he had dedicated himself to a musical career. Poulenc was part of a group of French composers dubbed "Les Six" by reviewer Henri Collet that also included Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, and Germaine Tailleferre. "Les Six" formed while students at the Paris Conservatory under the guidance of Erik Satie. Their music was, in part, a reaction to German opera composer Richard Wagner and the French musical impressionism of Claude Debussy and Maurice Ravel. Poulenc's compositional style is generally described as a mixture of Parisian (his mother's influence) and Provincial elements (his father's influence). Ravel commented that he envied Poulenc's ability "to write his own folk songs." Yet "urban irony" is evident in the flourishes with which many of his works tend to finish.

In the 1920s Poulenc seemed content on mocking composers and musical styles that came before him, but in the 1930s he began to study and learn from the past. Initially completed in 1932, Poulenc's popular Sextuor (Sextet) came at the beginning of this compositional maturation, though it remained unpublished until he revised the work in 1939. Poulenc's appreciation and understanding of each instrument in this work is evident through his incorporation of tonal qualities, melodies, and flourishes that are characteristic of each instrument. The neoclassical influences in Poulenc's writing are also apparent throughout this three movement chamber piece, which closely resembles Igor Stravinsky's Concerto for Piano and Winds (1924). The outer two movements are spirited, lively, at times jazzy, and seemingly unable to rest on a melody before another is introduced. The inner movement titled "Divertissement" is reminiscent of the piano works of Wolfgang Amadeus Mozart, with more lyrical and playful melodies that are balanced well between the winds and piano. Poulenc's Sextuor masterfully blends the voices of the woodwind quintet with the piano and, while it pays homage to the many influences in his musical life, the composer still creates a piece that is distinctly his own.

The One, The Only (2013)

Chuck Mandernach (b. 1937)

Chuck Mandernach is a trombonist, composer, and arranger based in Dallas, Texas. As a freelance tenor and bass trombonist, member of the Dallas Opera Orchestra, Dallas Symphony, and as a founding member of the jazz trombone ensemble Them Bones, Mandernach has left an indelible mark on the music scene in North Texas throughout his lengthy career. As an arranger and conductor, he has worked with a long list of notable performers including Willie Nelson, Reba McEntire, Ella Fitzgerald, Frank Sinatra, and Elvis Presley. As a composer, Mandernach has written original music for the Dallas Ballet, and recently, a fanfare for the brass section of the Dallas Symphony. *The One, The Only* was commissioned by Randy Morrison for the Texas A&M University-Commerce trombone ensemble, dedicated to the memory of Dr. Neill Humfeld, and in honor of current Professor of Trombone, Jimmy Clark. The piece is summed up in the composer's words:

These pieces are not attempts to recreate or copy the playing of those who inspired them. Rather, they are tributes in styles generally like these men played. They were all unique and incomparable in their own ways - each a "one and only."

1. Mr. T (Jack Teagarden): In addition to being an overpowering presence as a jazz trombonist, Jack was a wonderful song stylist. His playing mirrored his singing and was what I think of as singing through the medium of the trombone. His signature turns and twists became part of the future jazz trombone vocabulary. He covered enormous territory- Dixieland to modern, and made a big forward leap with the harmonic richness of his playing - much like Bix did with his own unique style. And I think I can always hear his soulful voice coming out the bell of his trombone - or "tram-bone," as he called it.

2. Outside the Lines ("Tricky Sam" Nanton and Duke Ellington): Ellington didn't rewrite the rule book for how to write for, or run a big band. He threw it out. He wrote like no one else, hired players who were unique and individualistic, and gave them exceptional creative latitude. In today's jargon, he "colored outside the lines." "Tricky Sam" wasn't the first to use the rubber "plumber's helper" as a mute to color the sound of a brass instrument, but he is given credit for establishing the plunger technique (previously introduced by trumpeter Bubber Miley with Ellington) for trombone.

3. How Sweet the Sound (Tommy Dorsey and Jack Jenney): The much better known Dorsey and Jenney (best known for one distinctive solo on Stardust - with the Artie Shaw band) epitomized the beautiful, lyrical, smooth, melodic style of playing that has influenced generations of players to this day.

4. The Joker (Frank Rosolino): Stan Kenton said Frank Rosolino had few, if any, quiet, moody, moments, and that his trombone playing was an honest reflection of himself. Gene Lees titled his short memoir of a plane ride from Denver to Los Angeles with Frank "The Joker."

5. Bigger and Better (George Roberts, Nelson Riddle, and Stan Kenton): "Mr. Bass Trombone." George Roberts deserves "the lion's share" of credit for popularizing the instrument. Of course, there wouldn't have been a George Roberts without Nelson Riddle, but probably no other arranger so effectively utilized either George's talent or the bass trombone, or gave both more exposure. Stan Kenton introduced the big, five-trombone big-band section, the fat, mellow, sound of which has made its own lasting impression on generations of players - and writers.

6. Bebop and Beyond (J. J. Johnson and Carl Fontana): Of course we aren't beyond bebop (and likely never will be), but we're certainly well beyond the beginnings. J. J. was in on the ground floor. Carl advanced the style as a leading exponent of the "doodle" tongue, and ever faster and facile technique. They, and many others, rose to the challenge of demolishing the technical limitations previously thought to exist with the slide.

Trois Divertissements

Henri Tomasi (1901–71)

In his childhood, French composer Henri Tomasi was prodded into music studies by his father. Although his musical talents were certainly present at that time, the young Tomasi harbored dreams of life at sea, and often skipped his music lessons. Nevertheless, after being delayed by World War I, Tomasi entered the Paris Conservatory in 1921. Prior to beginning studies at the Conservatory, Tomasi had performed as a pianist in cinemas, cafés, restaurants, and hotels in his hometown of Marseille to earn money. His composition skills were brought to the fore during this time, inspired by his improvisation at the piano in these venues. Tomasi excelled in his composition studies and also garnered esteem as a conductor.

Tomasi's compositional style is what might be described in the present day as “user-friendly,” and this is not by accident. While Tomasi utilized the harmonic developments of Richard Strauss, Claude Debussy, and Maurice Ravel, and experimented with twelve-tone composition, he was, at his core, a melodist with an interest in communicating music of the heart, music that speaks to people. One of his earliest and most influential musical experiences was seeing Giacomo Puccini's *La Bohème* with his mother. This and other operatic works strongly influenced Tomasi's lyrical melodies and penchant for dramatic and programmatic music. A sense of the theater, whether a play, an opera, or a film, played a significant role in the spirit of Tomasi's musical works.

While Tomasi composed operas and works for orchestra, he particularly enjoyed writing for wind instruments. He wrote numerous concerti for winds as well as a great deal of chamber music, such as the *Trois Divertissements*. There are a few ways to define the word “divertissement,” but in the case of Tomasi's *Trois Divertissements*, “a diversion” or “entertainment” seems the most fitting. Tomasi loved the theater and the early Charlie Chaplin films, and was also well-acquainted with Parisian street life, having continued his piano playing in venues around the city while a student. In these three diversions, one cannot help but think of a day in the life of the city of Paris, with its frenetic pace, its diverse characters, and its colorful markets, gardens, and parks.

In the first movement, *Poursuites* (literally, a pursuit or chase), one can clearly envision a noisy, frenzied ride through the streets of Paris. In the second movement, *Mascarades* (*Petites Gitanes*), the melody wanders aimlessly over alternately melancholy, nostalgic, and slightly pungent harmonies. This odd sort of reverie is interrupted by a flurry of foreboding, accented activity before returning, with a short sighing coda. The third movement, *Rondes*, shows the influence of the Parisian jazz scene with a syncopated, rhythmic underpinning in parallel harmonic motion, beneath a quirky melody. In the second section of the movement, the three clarinet parts that had previously provided the rhythmic drive take over the legato melody (again in parallel motion) while a single clarinet interjects with a staccato counter melody. The entire work is permeated with imagery and humor, and the listener may find it a very pleasant diversion indeed.

Trio in B-flat, Opus 11, Gassenhauer

Ludwig van Beethoven (1770–1827)

The Trio in B-flat Major, Op. 11 is often referred to as “The Gassenhauer Trio” due to the popularity of the theme of the work's third movement, based on a melody from the then popular comedy

opera by Joseph Weigl, *L'amor Marinaro* (The Corsair). The melody, "Pria ch'io l'impegno," was used by many composers, including Paganini and Hummel, and was often sung by the Viennese as they walked, which earned it the nickname "Gassenhauer" or "street song."

Although originally composed for clarinet, cello, and piano, Beethoven also arranged the work for violin to be used instead of clarinet. The Trio is dedicated to Countess Maria Wilhelmine von Thun, Viennese aristocrat, known as an accomplished musician and for her patronage of Wolfgang Amadeus Mozart and Beethoven. Possibilities are theorized why Beethoven chose the key of B-flat Major. The clarinet's key system evolution (or lack thereof) could have limited his choices. The modern Boehm key system was not yet in place. Also, in Christian Schubart's *Ideen zu einer Aesthetic der Tonkunst* (1806), translated by Rita Steblin in *A History of Key Characteristics in the 18th and Early 19th Centuries* (1983), the key of B-flat Major is noted to represent cheerful love, clear conscience, hope, and aspiration for a better world.

The first movement, Allegro con brio, is in sonata form with the instrumental dialogue evenly distributed between the three instruments. Beethoven's exciting and dramatic use of chromaticism, and the virtuosic scales and arpeggiation in his piano writing, can be heard in all three instruments. The Adagio begins with a beautiful theme stated in the cello which is then creatively used throughout the movement. Similarities can be heard between the Adagio of this work and the Adagio of Mozart's Clarinet Concerto in A Major, written seven years earlier, when comparing the melodic intervals and the range and the key used for the clarinetist. The final movement is a theme with nine variations. According to Beethoven's pupil Carl Czerny, the composer is said to have regretted not having added a fourth movement to the piece after the variations.