



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES  
Sunday, May 1, 2022 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Louisa Trewartha

“Glamfare” (2014)

*GySgt Robert Singer and SSgt Anthony Bellino, trumpet*

*SSgt Cecilia Buettgen, horn*

*MSgt Timothy Dugan, trombone*

*SSgt Benjamin St. Pierre, tuba*

*GySgt David Constantine, percussion*

Patrick Zimmerli (b. 1968)

*Aspects of Darkness and Light (2012–14)*

*MSgt Gregory Ridlington, tenor saxophone*

*GySgt Christopher Franke and MSgt Erika Sato, violin*

*GySgt Tam Tran, viola*

*SSgt Clayton Vaughn, cello*

*MGySgt Aaron Clay, bass*

*GySgt David Constantine, percussion*

Étienne Perruchon (1958–2019)

Cinq Danses Dogoriennes (2005)

1<sup>re</sup> Danse

2<sup>e</sup> Danse

3<sup>e</sup> Danse

4<sup>e</sup> Danse

5<sup>e</sup> Danse

*SSgt Charlaine Prescott, cello*

*MGySgt Mark Latimer, timpani*

## INTERMISSION

Chick Corea (1941–2021)  
arranged by Chris Deviney

Children’s Song #6/Armando’s Rhumba

*MGySgt Christopher Rose and GySgt Gerald Novak, vibes/marimba*

Libby Larsen (b. 1950)

*Slang (1994)*

*SSgt Kristin Bowers, clarinet*

*SSgt Sara Matayoshi, violin*

*SSgt Christopher Schmitt, piano*

Sunny Knable (b. 1983)

Tango Boogie (2017)

*SSgt Connor Mikula, alto saxophone*

*SSgt Stephen Rudman, bassoon*

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## ***PROGRAM NOTES***

### **“Glamfare” (2014)**

Louisa Trewartha

Composer Louisa Trewartha enjoys a diverse musical career, not only as a composer, but also as a trumpet player, conductor, and educator. According to her, “My experience as a performer means that physicality is always central in my compositions; time and endurance are not afterthoughts but primary considerations. My work often includes thematic transformation, juxtaposition of thick harmonies with sparse simplicity, and playful rhythms contrasted with melancholic melodies.” Trewartha attended the University of Melbourne in Australia and received a master’s degree in scoring for film and visual media at Pulse College in Dublin. Recently, she was commissioned for the Sydney Symphony Orchestra’s 50 Fanfares project, which was created to support the future of Australian music and elevate the voices of living composers.

In “Glamfare,” for brass quintet and drum set, Trewartha’s use of playful rhythms and thick harmonies shines through. The piece begins with an interspersed traditional, antiphonal style of brassy bell tones that gradually develops into a raucous chart with an underlying modern rock feel.

### ***Aspects of Darkness and Light (2012–14)***

Patrick Zimmerli (b. 1968)

Composer Patrick Zimmerli came to international prominence in 1993 when he won the first annual Thelonious Monk Institute of Jazz Composers Competition. Much of his music pairs classical and jazz musicians in a way that allows each to perform in their own voice, avoiding the problem of asking classical musicians to play jazz, or jazz musicians to play in a classical style. Zimmerli’s music serves as a bridge between the two and creates space for them to come together in exciting ways.

*Aspects of Darkness and Light* was written for the Escher String Quartet and the jazz trio of saxophonist Joshua Redman, bassist Scott Colley, and percussionist Satoshi Takeishi. Rather than consisting of movements to be played in a set order for every performance, the work is a collection of nineteen pieces that form a “book” of music, from which the group can choose as they wish, much like a jazz group might create set lists for each night’s gig using charts out of *The Real Book*. The themes of darkness and light run through the entire set of pieces.

Zimmerli provided the following thoughts about the three pieces from *Aspects of Darkness and Light* on this performance:

[Flash] I think of this movement as an extended thunder crack, a burst of linear energy for the saxophone that’s followed in canon by the strings.

[Dark White] This title is inspired by painters like Robert Ryman, who work specifically in white, but whose work nonetheless possesses a dark quality. In ancient Chinese philosophy, Dark and Light, like Yin and Yang, possess the element of the other within them.

[Between Dog and Wolf] The title *Between Dog and Wolf* is a translation of the French expression *entre chien et loup* and refers to the time when day is turning to night—no longer day or night, dog nor wolf, but something mysteriously in between—much as *Aspects of Darkness and Light* is music that is neither classical nor jazz, but a mixture of them both, arriving at something distinct and unique.

### **Cinq Danses Dogoriennes (2005)**

Étienne Perruchon (1958–2019)

Composer Étienne Perruchon wrote in a variety of musical genres for stage, film, orchestral settings, and opera. He is especially known for his work on movies such as *Les arcandiers* (1991), *The Wackos* (2002), and *Voir la mer* (2011). In 2002, he won the Grand Prix de la Critique for Best Stage Music Composer, with his music for a screenplay by André Engle. The word “Dogorienne” (“Dogorian,” in English) originated from a show for which Perruchon composed music, set in the fictional country of Dogora in Central Europe. The show was to be a musical, where songs were interspersed with dialogue and scenes. Music was to be composed to poems by playwright Peter Turrini, but the text never arrived. Instead, Perruchon wrote the text for the songs and choral music in the newly invented language of the imaginary land. The resulting large choral work, *Dogora*, was performed in the city of Chambéry, France, in 2000. Three years later, French film director Patrice Leconte discovered the work and decided to produce a film based on it, titled *Dogora: Ouvrons les yeux (Dogora: Open Your Eyes)*. Perruchon’s *Cinq Danses Dogoriennes* for cello and timpani shows how effectively music can illustrate the country of Dogora, even in the reduced sonorities of a lone melodic instrument and percussion.

### **Children’s Song #6/Armando’s Rhumba**

Chick Corea (1941–2021)

arranged by Chris Deviney

Acclaimed jazz musician Chick Corea has performed and recorded with some of the greatest names in jazz history including, among many others, Sarah Vaughn, Miles Davis, Gary Burton, Herbie Mann, and Stan Getz. Though Corea established himself early in his career as a technically dazzling player, he was also a restlessly inventive composer-bandleader who fearlessly experimented with new sounds and ideas. He was best known for his influential role in the electronic fusion movement, popularized by Corea and his band Return to Forever, which relied on both acoustic and electronic sonorities. His compositions have had a profound impact on musicians and listeners alike, and many of the tunes have become “standards” performed by countless varieties of groups.

Corea, who cited Hungarian composer Béla Bartók as a major influence, wrote a series of twenty brief piano miniatures between 1971 and 1984, which he called *Children’s Songs*. In some ways, these songs were Corea’s versions of Bartók’s piano pieces *Mikrokosmos*, with their

use of pentatonic scales, unusual time signatures, and increasing difficulty and complexity as the series progressed. Corea stated that he aimed “to convey simplicity as beauty, as represented in the spirit of a child.” The second work in this set, Armando’s Rhumba, was recorded on Corea’s 1976 solo album *My Spanish Heart* and was composed in honor of his father, who introduced him to the piano at an early age. The set of songs was arranged for percussion duo by Philadelphia Orchestra principal percussionist Chris Deviney.

### ***Slang* (1994)**

Libby Larsen (b. 1950)

American composer Libby Larsen is a prolific writer of chamber music and has composed for almost every instrument. Her compositional style focuses on the sounds of the world around her, incorporating great rhythmic diversity and depth of color. Larsen wrote *Slang* for the Verdehr Trio, which over the past three decades has commissioned more than 200 new pieces for clarinet-violin-piano ensemble, defining the capabilities of this instrumental combination.

*Slang* is a single-movement work divided loosely into three sections. The title refers to the use of jazz, boogie, and “new music” slang throughout the composition. Larsen uses active rhythms to create dialogue between the instruments, and each instrument is treated as an equal soloist throughout the work. The music often evokes vivid imagery, as if the soundtrack to a silent film. Larsen is quoted as saying “I am fascinated by the idea that just as we have developed slang in our speaking language, we have also developed a lexicon of musical slang. This composition explores the idea, asking the performers to freely change performance styles as the musical language dictates.”

### **Tango Boogie (2017)**

Sunny Knable (b. 1983)

Sunny Knable is an award-winning composer based in New York City, whose works have been performed across the globe. He is known both for instrumental compositions as well as theatrical pieces based on children’s books. Currently, Knable serves as the music director of the Church-in-the-Gardens and as an adjunct assistant professor at Queens College and LaGuardia Community College, both in New York.

Commissioned and premiered in 2017 by the alto saxophone/bassoon Xelana Duo, *Tango Boogie* combines the musical style of the Argentine tango with the American classic song “Boogie Woogie Bugle Boy.” The piece is a tribute to the original performers, with the tango portion representing Spanish-born saxophonist Ana García Caraballos, and the boogie portion representing American bassoonist Alexander Davis. Knable uses the artists’ first names as a framework for the form of the piece, spelling “AlexAna” by moving tonally between the keys of A major and E minor, using additional musical phrases to denote the consonants. Within this framework, the unique instruments and styles become entangled in a virtuosic and captivating experience.