



Colonel Jason K. Fettig, Director

MARINE SAXOPHONE QUARTET  
Wednesday, July 29, 2020 at 7:30 P.M.  
Streamed live from John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, D.C.

Caryl Florio (1843–1920)  
edited by Richard Jackson

Quartet (Allegro de Concert)

Andante  
Allegro

Johann Adolf Hasse (1699–1783)  
transcribed by Georges Corroyez

Canzona

Nicolai Rimsky-Korsakov (1844–1908)  
arranged by Larry Teal

Scherzo from String Quartet, Opus 12

ZeZ Confrey (1895–1971)  
transcribed by Michael D. Nascimben

“Kitten on the Keys”

Eubie Blake (1887–1983)  
transcribed by Michael D. Nascimben

Charleston Rag

George Gershwin (1898–1937)  
arranged by Bill Holcombe

Selections from *Porgy and Bess*

Gabriel Pierné (1863–1937)

Introduction et variations sur une ronde populaire

*MSgt Steven Temme, soprano and alto saxophone*

*MSgt Otis Goodlett, alto saxophone*

*GySgt Jacob Chmara, tenor saxophone*

*GySgt David Jenkins, baritone saxophone*

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# ***PROGRAM NOTES***

## **Quartet (Allegro de Concert)**

Caryl Florio (1843–1920)

edited by Richard Jackson

Caryl Florio was the pen name of the relatively obscure musician and educator William James Robjohn. Born in England, Florio and his family immigrated to New York City while he was still a teen. His father and uncle both worked as organ builders, and as a youth, Florio quickly found work as an organist and choirmaster, flourishing among the abundant churches of the city. He was briefly bitten by the acting bug and toured the country with a theatre troupe for a few years before settling in Chicago to work in a music store. He later moved to Asheville, North Carolina, to serve as the musical director for George Vanderbilt's lavish Biltmore Estate. Although Florio wrote many works in a variety of genres, including operas and symphonies, only a handful of his compositions have survived.

Florio's Quartet, also known as Allegro de Concert, was likely influenced by his friendship with Dutch virtuoso saxophonist Edward Lefèvre, as were the two other works for saxophone in Florio's oeuvre, neither of which survived. While hardly an innovative work for its time, the compositional style displays a natural proclivity for chamber music conventions and the idiomatic style that would later become closely linked with the saxophone quartet in now-standard French works of the 1930s and 1940s. The two-movement work is an aesthetic and engaging example of the potential that composers saw in this chamber grouping early in the history of the instrument.

## **Canzona**

Johann Adolf Hasse (1699–1783)

transcribed by Georges Corroyez

Johann Adolf Hasse was a prolific composer of Italian bel canto opera and sacred choral works in the first half of the eighteenth century. Although he enjoyed a sterling reputation among peers, critics, and audiences during his lifetime, his music has not endured into modern repertoire. A nine-year-old Wolfgang Amadeus Mozart was so enamored with Hasse that he included the following in his dedication for a set of violin sonatas, K. 10–15: "Let me live, and one day I will equal the glory of all the great men of my country. I will become as immortal as Handel and Hasse." Perhaps anticipating his own fate, Hasse pragmatically said of Mozart around the same time "this youngster will consign us all to oblivion." Despite not being a household name, Hasse's numerous works contain instinctively beautiful and simple melodies that lend themselves well to a variety of transcriptions, such as the Canzona for saxophone quartet.

## **Scherzo from String Quartet, Opus 12**

Nicolai Rimsky-Korsakov (1844–1908)

arranged by Larry Teal

Nicolai Rimsky-Korsakov is most closely associated with “The Mighty Handful,” an informal collective of young Russian composers who worked together in the mid- to late nineteenth century to forge a distinctive national style of classical music. Rimsky-Korsakov joined Modest Mussorgsky, Cesar Cui, Alexander Borodin, and their teacher Mily Balakirev in developing a style that they felt better represented Russian life and ideals than most Western classical music did. They broke with Western harmonic and melodic traditions, instead incorporating Russian peasant folk melodies and Eastern tonalities long before they were in vogue in the early twentieth century. The philosophies and principals of The Mighty Handful not only produced many fresh and exciting compositions during their lifetimes, they also influenced the next generation of great Russian composers (key among them Igor Stravinsky, Sergei Prokofiev, and Dmitri Shostakovich), and their experiments with incorporating musical ideas from other cultures shaped the styles of Claude Debussy and Maurice Ravel.

Although Rimsky-Korsakov was thought of primarily as an orchestral composer, he wrote a number of chamber works as well. This lively Scherzo is the third movement from his larger String Quartet, Opus 12 which was written in 1875.

### **“Kitten on the Keys”**

ZeZ Confrey (1895–1971)

transcribed by Michael D. Nascimben

Edward Elezeaz “ZeZ” Confrey was known primarily for his solo novelty piano compositions from the early part of the twentieth century. Confrey’s style of musical composition was an extension of the ragtime style of Joseph “Jelly Roll” Morton and Scott Joplin, which emphasized greater speed and virtuosity. The titles of the novelty piano works were often just as ingenious as the compositions. The standard imagery of several of Confrey’s works seemed to be that of a household animal prancing along the keys of a parlor piano, evidenced by his “Kitten on the Keys,” “Dog on the Piano,” and “Mouse’s Hooves.” Many of these titles appeared as player piano rolls, although some of them enjoyed brisk sheet music sales as well. “Kitten on the Keys,” when first released in 1921, outsold Joplin’s “Maple Leaf Rag.”

### **Charleston Rag**

Eubie Blake (1887–1983)

transcribed by Michael D. Nascimben

James Hubert “Eubie” Blake is considered to be one of the more influential American composers and musicians of the twentieth century. Charleston Rag, his first piano composition, was written in 1899 while the sixteen-year-old Blake was still playing in Baltimore night clubs. Partially written to feature his prodigious skills at the keyboard, Charleston Rag and his other rags from this period had a tremendous influence on the perhaps more well-known 1920’s rags of Scott Joplin,

James P. Johnson, Fats Waller, and Jelly Roll Morton. A resurgence of interest in rags in the 1950s and again in the 1970s generated well-deserved accolades and awards, and Blake's career flourished, resulting in tours, recordings, appearances in documentary films, and his becoming the subject of the 1978 hit Broadway musical *Eubie!*

### **Selections from *Porgy and Bess***

George Gershwin (1898–1937)

arranged by Bill Holcombe

Although he died tragically at age thirty-eight, George Gershwin had already cemented his legacy as one of America's greatest composers. At the end of the ninth grade, Gershwin dropped out of school and went to work for a Tin Pan Alley music publisher as a travelling "plugger," performing and promoting new songs. Soon thereafter, he became a Broadway rehearsal pianist, becoming friends with Irving Berlin and Jerome Kern and soon contributing his own songs to several popular revues. The year 1924 was momentous for Gershwin: his concert work *Rhapsody in Blue* and his first Broadway musical *Lady, Be Good!* premiered in that year, and from there, his career as a songwriter and composer of stage works took off.

Gershwin seemed to be equally comfortable writing both clever and concise pop songs and larger scale orchestral works, which were innovative in their use of jazz harmonies and rhythms. His effortless ability to succeed in both artistic and commercial arenas led Berlin to remark that Gershwin was "the only songwriter I know who became a composer." Gershwin's ambitious American folk opera *Porgy and Bess* debuted in 1935, and the medley arranged by Bill Holcombe contains several great songs from this landmark stage work.

### **Introduction et variations sur une ronde populaire**

Gabriel Pierné (1863–1937)

French composer and conductor Gabriel Pierné began his formal musical training at the famed Conservatoire de Paris at age sixteen. By the time he was eighteen years of age, he had won the school's Premier Prix in organ, harmony, and counterpoint, and his cantata *Edith* was awarded the Prix de Rome when he was nineteen. Although clearly gifted in a number of musical capacities, Pierné achieved great success on the podium, leading the Concerts Colonne orchestra first as deputy director in 1903, then as principal conductor, president, and director of the orchestra from 1910 through 1933. Pierné's baton presided over the world premières of many legendary works by Claude Debussy and Maurice Ravel, and he became a champion of his former composition teacher César Franck. Pierné was also at the helm on June 25, 1910, when the Ballets Russes premiered Igor Stravinsky's *The Firebird*.

The rigors of his conducting schedule are believed to have hindered Pierné's output as a composer, but his early access to the scores of bold new works likely inspired him. Biographer Georges Masson writes of Pierné's digesting of influences, "his rostrum at the Concerts Colonne was like an observation post from which he surveyed contemporary musical trends, freely absorbing many of them into his own personal style." Pierné wrote *Introduction et variations sur une ronde populaire* in 1936 for the Marcel Mule Quartet, and the work remains a favorite of the French saxophone repertoire. The lengthy and resourceful series of variations is based on a playful children's tune and deftly switches gears between comical, pensive, maudlin, naive, and

extroverted, all while masterfully displaying the technical and lyrical capabilities of this family of instruments.