



CHAMBER MUSIC SERIES
Wednesday, October 8, 2026 at 7:00 P.M.
Lang Recital Hall
Levine Music
Washington, DC
MSgt Daniel Brady, coordinator

Lieutenant Colonel Ryan Nowlin, Director

Frigyes Hidas (1928–2007)

Meditation for Bass Trombone (1980)

MSgt Daniel Brady, bass trombone

John Clark (b. 1944)

“747” (1984)

MSgt Timothy Dugan, tenor trombone

MSgt Daniel Brady, bass trombone

GySgt Christopher Reaves, vocal percussion

Claude Debussy (1862–1918)
arranged by Michael Levin

Trois chansons de Charles d’Orléans

Dieu! qu’il la fait bon regarder!

Quant j’ai ouy le tabourin

Yver, vous n’estes qu’un villain

MSgt Timothy Dugan, GySgt Christopher Reaves, and SSgt Lukas Helsel, tenor trombone

MSgt Daniel Brady, bass trombone

Victor Ewald (1860–1935)

Brass Quintet No. 3

Allegro moderato

Intermezzo: Moderato

Andante

Vivo

MGySgt Matthew Harding and GySgt Anthony Bellino, trumpet

SSgt Shawn Zheng, horn

SSgt Lukas Helsel, trombone

MSgt Daniel Brady, bass trombone

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PROGRAM NOTES

Meditation for Bass Trombone (1980)

Frigyes Hidas (1928–2007)

Hungarian composer Frigyes Hidas was a prolific composer whose music encompasses opera, ballet, orchestral works, concertos, and a substantial body of music for winds and brass. He was particularly interested in exploring the expressive capabilities of brass instruments, writing numerous works specifically for them.

Meditation for Bass Trombone was composed for American bass trombonist Tom Everett. Despite its title, the piece is anything but tranquil. Hidas contrasts long, lyrical passages with energetic and technically demanding sections, creating a dialogue between reflection and movement.

Written for unaccompanied bass trombone, the piece puts the instrument's full expressive range on display. The performer must move effortlessly between intimate, sustained melodies and virtuosic passages, demonstrating that the bass trombone can be both a powerful and remarkably lyrical solo instrument.

“747” (1984)

John Clark (b. 1944)

John Clark's "747" for tenor trombone, bass trombone, and drum machine, is a playful and rhythmically charged work that explores the unexpected possibilities of the trio. The title evokes the Boeing 747, and the piece draws on the imagery of flight through its energetic rhythms, contrasting registers, and sense of constant motion.

Clark, an accomplished jazz French horn player, composer, and professor, has long been interested in expanding the expressive and technical possibilities of various brass instruments. In "747," the pairing of tenor trombone and bass trombone creates a wide sonic range, from bright, agile figures to deep and weighty sounds. The drum machine, sometimes performed live using vocal percussion techniques, adds a distinctly modern and mechanical element. The interaction between the three performers often feels less like a traditional chamber ensemble and more like a small, airborne machine in motion.

The result is a piece that is as much about energy and momentum as it is about melody. "747" combines the physical character of the trombone with the precision and repetition of electronic rhythm, creating a quirky, propulsive sound world that is both virtuosic and fun.

Trois chansons de Charles d'Orléans

Claude Debussy (1862–1918)

arranged by Michael Levin

Claude Debussy's *Trois chansons de Charles d'Orléans* were originally written in 1898 for four-part chorus, setting three poems by the fifteenth-century French poet Charles d'Orléans.

The songs “Dieu! qu’il la fait bon regarder!,” “Quant j’ai ouy le tabourin,” and “Yver, vous n’êtes qu’un villain” look back to the musical and poetic world of the French Renaissance while remaining unmistakably Debussy in their harmony, color, and sensitivity to text.

In this trombone quartet arrangement, the vocal lines are transformed into an instrumental conversation. The four trombones share Debussy’s intertwining melodies and harmonies, revealing the remarkable warmth and flexibility of the ensemble. Without words, the players shape the music through phrasing, articulation, balance, and tone color, allowing the character of each poem to emerge through sound alone.

The three songs offer strikingly different moods. The first is graceful and admiring, the second lively and dance-like, and the final song is a playful complaint against winter. Together they demonstrate Debussy’s fascination with the past while showcasing his uniquely impressionistic approach to harmony and musical color—a combination that takes on a rich and unexpected character when sung by four trombones.

Brass Quintet No. 3

Victor Ewald (1860–1935)

Victor Ewald was something of an unusual figure in the musical world. Born in St. Petersburg, he studied at the St. Petersburg Conservatory and was an accomplished cellist and horn player, but his professional career was primarily as a civil engineer and professor. He continued to compose and perform throughout his life, often gathering with fellow musicians for informal chamber-music sessions in his home. These musical gatherings helped foster the close, conversational style that characterizes much of his chamber music.

Ewald’s Brass Quintet No. 3 combines the warmth and grandeur of the late-Romantic tradition with intricate counterpoint and an almost orchestral approach to the brass ensemble. Across its four movements, melodies pass freely between the instruments, alternating between energetic, virtuosic writing and broad, lyrical passages. Ewald treats each instrument as an independent musical voice while also exploiting the rich, unified sound of five brass instruments.

Although Ewald never achieved the fame of many of his contemporaries, his brass quintets have become some of the most enduring works in the brass repertoire. His third quintet feels both grand and intimate, demanding the precision of an ensemble while preserving the spontaneity and conversation of a group of musicians playing together around a room.