



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, October 9, 2022 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Gregory Hutter (b. 1971)

Companion Piece for Clarinet and String Quartet (2010)

SSgt Parker Gaims, clarinet
SSgt Sara Matayoshi and SSgt Ryo Usami, violin
MGySgt Christopher Shieh, viola
SSgt Clayton Vaughn, cello

Astor Piazzolla (1921–92)
arranged by Diego Marani

Ave Maria (1984)

MSgt Eric Sabo, bass
MSgt AnnaMaria Mottola, piano

James Stephenson (b. 1969)

Trio Sonata (2001)

GySgt Kara Santos, flute
MSgt Brian Turnmire, trumpet
MSgt AnnaMaria Mottola, piano

INTERMISSION

MSgt Jonathan Bisesi*

Melting Pot (2020)

SSgt Alexander Garde, vibraphone
SSgt Michael Hopkins, xylophone

Wolfgang Amadeus Mozart (1756–91)

Quintet in A for Clarinet and Strings, K. 581

Allegro
Larghetto
Menuetto
Allegretto con variazioni

SSgt Parker Gaims, clarinet
SSgt Sara Matayoshi and SSgt Ryo Usami, violin
MGySgt Christopher Shieh, viola
SSgt Clayton Vaughn, cello

*Member, U.S. Marine Band

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PROGRAM NOTES

Companion Piece for Clarinet and String Quartet (2010)

Gregory Hutter (b. 1971)

Gregory Hutter is a Chicago-based composer. His compositions have been performed by symphony orchestras and chamber ensembles around the world including the Minnesota Orchestra, Kiev Philharmonic, Moravian Philharmonic, Czech Philharmonic, the Martinů Quartet, Callisto Trio, and the International Contemporary Ensemble. He received grants from the MacDowell Colony, Illinois Arts Council, Meet the Composer Foundation, and the American Music Center and served on the faculties of DePaul University and the University of Illinois at Chicago. The composer writes the following about the piece:

Companion Piece was commissioned by the Chicago-based Anaphora Ensemble. They requested a work to be programmed alongside the infamous Mozart and Brahms clarinet quintets—the latter of which appropriates thematic materials from the former. I have continued this tradition—as many other composers have done so in writing for this combination—basing my piece on thematic materials found in both the Brahms and Mozart quintets, sometimes in very subtle ways, other times less so. In composing this musical “portrait” of these two composers, I have employed a predominately diatonic harmonic vocabulary throughout, though rarely deferring to traditional chord constructions, harmonic progression and voice-leading procedures. *Companion Piece* is set in a single-movement form consisting of three main sections: a spirited and brisk middle section offsets the elegiac and melancholic mood of the two outer sections.

Ave Maria (1984)

Astor Piazzolla (1921–1992)

arranged by Diego Marani

Argentine composer Astor Piazzolla was the most renowned composer of tango music in the 20th century. Throughout his life, he incorporated elements from jazz and Western art music into his compositions to create an entirely new style known as *tango nuevo*. Prior to the musical innovations Piazzolla brought to the genre, tango music had strict forms, structures, and expectations. Many saw Piazzolla’s attempts to revolutionize the style as offensive, but he did not let that stop him. His innovation, creativity, and willingness to break the mold made him and his music famous.

Ave Maria, originally titled “Tanti Anni Prima,” is a beautiful example of Piazzolla’s flexibility as a composer. In the latter half of his career, in addition to being a world renowned performer, Piazzolla began composing film scores. This gem is from the score to the 1984 movie *Enrico IV (Henry IV)*, a film adaptation of Luigi Pirandello’s tragic-comic play about a man who believes he is the Holy Roman Emperor Henry IV. Much of Piazzolla’s music is percussive and rhythmic, but this is the opposite. Piazzolla places a tender and lyrical melody over his signature harmonies, almost as if it was dreamt up while improvising on his bandoneon.

Trio Sonata (2001)

James Stephenson (b. 1969)

Composer James M. Stephenson began his musical career as a trumpet player, and performed for seventeen seasons with the Naples Philharmonic in Florida. He later turned to composition, relying on his own musical voice and experience to guide him rather than a formal composition education. His body of work is unique and reflects his own musical expression because he is largely self-taught as a composer. As Stevenson's catalog of compositions grew, he began receiving commissions to compose concerti for musicians of major symphony orchestras including principal musicians of the Chicago Symphony, Boston Symphony, New York Philharmonic, Philadelphia Orchestra, and Minnesota Orchestra. The United States Marine Band commissioned Stephenson to compose a symphony for band and gave the première of that work; Symphony No. 2, *Voices*; at the Midwest Band and Orchestra Clinic in 2016. The Marine Band also featured this work at its 2022 World Association for Symphony Bands and Ensembles' conference headlining concert in Prague.

Stephenson's Trio Sonata was composed for Richard Stoelzel, a trumpeter and friend of the composer. Stephenson says of the work:

“[Stoelzel's] directive in the composition of this piece was to compose something straightforward and accessible. Hence the melodies, especially in the first and second movements, are generally tonal and pleasant. I broke from this pattern slightly in the third movement, allowing the music to be a little more wild and frenetic, and also almost suggesting a Latin influence. The title, “Devil's Mischief,” is reflected in both my own desire to spice up the music, and is descriptive of the hellish piano part!”

Melting Pot (2020)

MSgt Jonathan Bisesi

Melting Pot represents the conflict of folklife in oneself. I feel that while we understand others different from us do of course exist, our willingness to let them and their priorities into our lives, isn't always successful. Why is this?

I start this work with a prayer-like mantra, showing the calm that folk music can (and should) represent. The waltz section is a simple folk tune, with the concluding alerts reminding us that we are not always accepted into others' lives; Do we accept others into ours? The ensuing up-tempo music represents the running, chasing and chaos that comes when one culture tries to conquer its adversary. The work concludes with an eerie music-box-style tune.

A child's tune per-say.

A tune that we stare at with open eyes.

A tune that tries to calm us.

— *MSgt Jonathan Bisesi*

Quintet in A for Clarinet and Strings, K. 581

Wolfgang Amadeus Mozart (1756–1791)

It is important to take special note of Mozart's music for the clarinet when evaluating his late compositional output. Near the end of his life Mozart wrote the Clarinet Concerto; Quintet for Clarinet and Strings; "Kegelstatt" Trio for Clarinet, Viola, and Piano; multiple divertimenti and nocturnes; several serenades; a wealth of Masonic music; opera obbligati; and the Requiem which all feature the clarinet. Much of this music stems from Mozart's friendship with Anton Stadler, a prominent Austrian clarinetist of the late eighteenth and early nineteenth centuries who performed in the court orchestra of Holy Roman Emperor Joseph II. The clarinet was a relatively new instrument in Mozart's time, having only started being developed in the early eighteenth century. Mozart's fondness for the instrument surely contributed to its addition to the modern symphony orchestra.

Mozart composed the Quintet for Clarinet and Strings in A Major K. 581 in 1789 and it received its premiere on December 22 of that year at an event of the Viennese *Tonkünstler-Societät* (Society of Musicians), whose purpose was to raise money for widows and orphans of musicians. Musicians and musicologist have theorized that piece originally featured the basset clarinet, an instrument championed by Stadler with an extended lower range, but it is most commonly performed today on a standard clarinet. This combination of clarinet and string quartet was unusual for Mozart's time. However, this work's beauty and popularity inspired several other composers to write for the same ensemble, notably Carl Maria von Weber, Johannes Brahms, and Max Reger. Mozart's Clarinet Quintet is regarded to be one of his finest chamber music works.

The opening Allegro begins with the strings playing in a soft and chorale-like manner. The clarinet enters a few measures later with a quicker, arpeggiated, motive that is strikingly different and forms the basis for much of the musical development later in the movement. The clarinet often responds to the strings, adding a more enthusiastic voice to a generally subdued texture throughout the movement. The second movement is a somber Larghetto that features the clarinet playing long, quiet phrases over rich and sometimes dissonant string harmonies. The third movement is a minuet with two trios, one of which features the strings alone. The final movement is a theme and six variations and displays the virtuosity and range of the clarinet that brings the work to an exciting conclusion.