



Lieutenant Colonel Ryan Nowlin, Director

CHAMBER MUSIC SERIES
Sunday, October 12, 2025 at 2:00 P.M.
Christ Church Capitol Hill
Washington, DC
SSgt James McAloon, Jr., coordinator

The Brass Spectrum

Vitaly Bujanovsky (1928–93)

I. Animato espressivo e molto rubato
from Sonata No. 2, “Finnish”

SSgt Emma Shaw, horn

Steven Christopher Sacco (b. 1965)

Quintet (2003)

Prelude Fantasy
Little Suite of Miniatures
Mambo Fantasy

GySgt Amy McCabe and GySgt Robert Singer, trumpet
GySgt Brigette Knox, horn
SSgt Katie Franke, trombone
GySgt Simon Wildman, tuba

INTERMISSION

Vincent Persichetti (1915–87)

Parable XIV for Solo Trumpet, Opus 127 (1973)

GySgt Chris Larios, trumpet

Anthony Plog (b. 1947)

Brass Trio (1996)

Part I: I. Allegro vivace; II. Andante; III. Allegro moderato
Part II: IV. Adagio; V. Allegro vivace

SSgt James McAloon, Jr., flugelhorn
SSgt Emma Shaw, horn
SSgt Alex Ertl, trombone

Robert Elkjer (b. 1957)

Tribute to Frank Sinatra

“Strangers in the Night”
“Fly Me to the Moon”
“My Way”
“New York, New York”

MSgt Brandon Eubank and GySgt Anthony Bellino, trumpet
GySgt Timothy Huizenga, horn
SSgt Alex Ertl, trombone
GySgt Simon Wildman, tuba

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PROGRAM NOTES

I. Animato espressivo e molto rubato from Sonata No. 2, “Finnish”

Vitaly Bujanovsky (1928–93)

Vitaly Bujanovsky, one of the twentieth century’s most celebrated Russian horn virtuosos, was both a leading soloist of the Bolshoi Theatre Orchestra and a gifted composer who enriched the horn repertoire with original and inventive works. Among these is his “Finnish” Sonata, a striking piece that blends Russian musical traditions with Nordic character.

The first movement opens with bold, expansive gestures in the horn that immediately establish a sense of drama and narrative. Listeners may hear hallmarks of the Russian Romantic style such as rich harmonies and phrases. This is combined with musical gestures that reflect Nordic folk traditions, as referenced in the work’s title. Bujanovsky creates contrast between soaring and lyrical melodic lines with those of greater rhythmic drive. The horn is often allowed to sing in its upper register before returning to more intimate, contemplative passages. Structurally, the movement resembles the Classical sonata form. The work is cast in three sections: an exposition with contrasting themes, a development section marked by tension and transformation, and a recapitulation that recasts the opening material in a new light.

Bujanovsky’s idiomatic writing for the horn makes this movement especially compelling. As a performer-composer, he understood the instrument’s lyrical and heroic qualities. Bujanovsky uses the timbral differences of open and stopped horn to create dialogues with only a single instrument. His knowledge of the horn demands virtuosity by the performer: the ability to execute rapid articulation, wide leaps, and sustained lyrical playing that is always in service of a highly expressive narrative voice.

This movement of the “Finnish” Sonata is both dramatic and lyrical, capturing the spirit of North European landscapes and filtered through the artistry of a master hornist.

Quintet (2003)

Steven Christopher Sacco (b. 1965)

New York-based composer Steven Christopher Sacco has written over eighty works. His diverse catalogue of music, that ranges from works for solo instruments, to vocal ensemble, and to string orchestra, has been performed by some of the leading soloists and chamber ensembles. His Quintet was written for and given its première performance by the American Brass Quintet. The three-movement work explores a variety of musical styles. This is especially true of the second movement, Little Suite of Miniatures, which is comprised of five brief musical sections. The third movement, Mambo Fantasy, is a wild ride that revisits musical material from the first movement.

Parable XIV for Solo Trumpet, Opus 127 (1973)

Vincent Persichetti (1915–87)

Vincent Persichetti was a prolific American composer well known for his works for wind instruments. He taught for decades at The Juilliard School, serving as both head of the composition department and director of the literature and materials department. His students include many of the present day's most prominent composers including Philip Glass and Lowell Liebermann. He composed twenty-five *Parables*, mostly for solo instruments, between 1965 and 1986. When describing these works Persichetti said:

The *Parables* are non-programmatic musical essays ... They are always in one movement, almost always about a single germinal idea.... Many of my *Parables* are music about other things I have written, or personal things that I have become involved with.

Parable XIV consists of three distinct sections defined by changes of timbre. Persichetti writes a section for cup mute, open trumpet, and straight mute, giving each section a distinct sound. The three sections outline the parable motive, which is continually transposed, augmented, and inverted throughout the work.

Brass Trio (1996)

Anthony Plog (b. 1947)

Anthony Plog's Brass Trio is an exciting work for flugelhorn, horn, and trombone. The piece is divided into five movements, grouped into two larger parts: the first part includes movements one through three, while the second part includes movements four and five. The odd-numbered movements are fast and full of energy, while the even-numbered movements are slower and lyrical. This stylistic back-and-forth creates a strong sense of balance throughout the piece. Plog, a professional trumpet player, writes in a way that suits each instrument, both highlighting their individual voices and forging them into a blended ensemble. Brass Trio has become a favorite in the brass chamber music world, appreciated for its variety and engaging character.

Tribute to Frank Sinatra

Robert Elkjer (b. 1957)

When Frank Sinatra joined Tommy Dorsey's band in 1939, he was struck by the artistry of the famous bandleader. He said, "The thing that influenced me most was the way Tommy played his trombone. It was my idea to make my voice work in the same way as a trombone or violin—not sounding like them, but 'playing' the voice like those instrumentalists." Sinatra's tenure with the Dorsey band began an immensely successful singing career that spanned six decades. He received numerous awards including eleven Grammy Awards, four Golden Globes, three Academy Awards, the Kennedy Center Honor, and the Presidential Medal of Freedom. According to writer Stephen Holden, "Frank Sinatra's voice is pop music history." The brass quintet of the United States Air Force Heartland of America Band commissioned this medley by Robert Elkjer that includes some of Sinatra's most beloved songs.