



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES  
Sunday, October 16, 2022 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Mark O'Connor (b. 1961)

*F.C.'s Jig (1992)*

*GySgt Chaerim Smith, violin*

*SSgt Clayton Vaughn, cello*

Caroline Shaw (b. 1982)

*Third Essay: Ruby (2018)*

*MSgt Janet Bailey and SSgt Sara Matayoshi, violin*

*GySgt Sarah Hart, viola*

*SSgt Clayton Vaughn, cello*

Louise Farrenc (1804–75)

*Trio for Clarinet, Cello, and Piano, Opus 44*

*Andante; Allegro moderato*

*Adagio*

*Minuetto: Allegro*

*Finale: Allegro*

*SSgt Parker Gaims, clarinet*

*SSgt Caroline Bean Stute, cello*

*SSgt Christopher Schmitt, piano*

## INTERMISSION

Eugene Ysaÿe (1858–1931)

*Sonata No. 6 in E for Solo Violin, Opus 27*

*MSgt Erika Sato, violin*

Brian Nabors (b. 1991)

*Caged (2020)*

*SSgt Sara Matayoshi, violin*

*GySgt Sarah Hart and MGySgt Christopher Shieh, viola*

*SSgt Caroline Bean Stute and SSgt Clayton Vaughn, cello*

Alexina Louie (b. 1949)

*Echoes of Time (2011)*

*SSgt Harrison Burks, clarinet*

*SSgt Foster Wang, violin*

*SSgt Clayton Vaughn, cello*

*SSgt Christopher Schmitt, piano*

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# ***PROGRAM NOTES***

## **F.C.'s Jig (1992)**

Mark O'Connor (b. 1961)

Influenced by his love for folk, jazz, and classical music, composer and fiddler Mark O'Connor has melded these genres into his version of contemporary, American classical music. He has recorded more than forty feature albums, mostly of his own influential compositions. O'Connor has won three GRAMMY awards and seven Country Music Awards, as well as several national fiddle, guitar, and mandolin champion titles. His albums "Appalachia Waltz" and "Appalachian Journey," recorded with Yo-Yo Ma, have sold more than a million copies and gained O'Connor worldwide recognition.

F.C.'s Jig, short for Fiddle Concerto's Jig, is a duet for violin and cello arranged from the third movement of his popular Violin Concerto. O'Connor's Violin Concerto is one the most-performed modern violin concerto composed in the last half century. Listeners can hear the liveliness in the mixed meters with virtuosic interplay between the violin and cello from start to finish.

## ***Third Essay: Ruby (2018)***

Caroline Shaw (b. 1982)

Caroline Shaw's music spans a wide spectrum of sound and style, and reflects an innovative and creative spirit which generally avoids traditional labels of classical, contemporary, or pop. Born and raised in North Carolina to musical parents, Shaw began her violin studies when she was two. By age ten, she had composed her first string quartet for her friends. She has degrees in violin performance from Rice University, in Houston and Yale School of Music, in Princeton. At age thirty, she was awarded a Pulitzer Prize for her composition *Partita for 8 Voices*. Shaw was awarded an honorary doctorate from Yale and her music has won her several GRAMMY awards.

*Ruby* is the third essay in a trilogy which begins with *Nimrod*, and is followed by *Echo*. The three essays were premiered by the Calidore String Quartet, at a BBC Proms concert. As Shaw says herself, "I'm always thinking about the people who are going to play my music, about what it feels like to communicate with someone else, especially in chamber music. I love thinking about music as a gift for someone; as a form of conversation." *Ruby* begins with unison chords which eventually become distorted. To the listener, the piece initially sounds straightforward, but it takes unexpected turns along the way. This opening gives way to a dance-like rhythm as the piece embarks on a musical journey with a familiar chordal progression at its core. This serves as a leitmotif with which Shaw explores new rhythms and harmonic spheres. She deftly uses techniques such as pizzicato, glissando, and ponticello to contribute to a rich field of sound.

## **Trio for Clarinet, Cello, and Piano, Opus 44**

Louise Farrenc (1804–75)

Jeanne-Louise Farrenc, née Dumont, was born in Paris to a long line of court sculptors. She was able to explore her artistic interests from an early age and eventually attended the Paris Conservatory. She took composition lessons privately with Anton Reicha, a contemporary of Ludwig van Beethoven. It is unlikely these lessons occurred at the conservatory as composition lessons were reserved solely for male students. In 1842, she was appointed professor of piano at the conservatory, a position she held for thirty years. She was the only woman to hold a post at that institution in the nineteenth century. Despite having success as a composer, she was not on faculty for composition, as only men were allowed to teach in this field at the conservatory.

In 1850, following the well-received première of one of her chamber pieces, the Nonet, Opus 38, she successfully requested pay commensurate with her male colleagues in a letter to the director of the conservatory.

I dare hope, M. Director, that you will agree to fix my fees at the same level as these gentlemen, because, setting aside questions of self-interest, if I don't receive the same incentive they do, one might think that I have not invested all the zeal and diligence necessary to fulfill the task which has been entrusted to me.

As a composer, Farrenc's focus on instrumental music contrasted with the contemporary Parisian penchant for opera. She is known today for three symphonies, several chamber and vocal works, and many piano works. The Trio for Clarinet, Cello, and Piano was completed in 1856 and is of a Romantic style and form, though sometimes the writing calls back to the compositional style of the preceding century. The first movement begins with a slow introduction but quickly transitions to an allegro featuring each of the instruments performing long and lyrical melodic lines. The second movement is slow and melodic. The third movement is a typical minuet which features charming clarinet acrobatics. The finale showcases the ensemble's virtuosity, with moments of calm introspection punctuated with technical prowess. Typical of the Romantic era, the trio is very chromatic and shifts between key centers effortlessly.

## **Sonata No. 6 in E for Solo Violin, Opus 27**

Eugène Ysaÿe (1858–1931)

Eugène Ysaÿe was a Belgian violinist and composer, nicknamed "The King of the Violin." He was inspired to write this set of unaccompanied violin sonatas in July 1923 after hearing a performance by Joseph Szigeti of Johann Sebastian Bach's solo Sonata for Violin in G minor. Each sonata is an homage to a violinist contemporary of Ysaÿe and place high demands on the performer, featuring virtuosic techniques in both the left and right hands. He believed technique was intrinsic to expression. To him, one "must be a violinist, a thinker, a poet, a human being, he must have known hope, love, passion and despair, he must have run the gamut of the emotions in order to express them all in his playing."

This is the final sonata of the set and dedicated to the Spanish violinist Manuel Quiroga, regarded as one of the best violinists of his time. His career was cut short due to an accident in 1937 and he never performed this piece publicly. Of the six, it is written least in Bach's style and more in Niccolò Paganini's. It opens with a bright heroic motive that transitions into a lush and

alluring Spanish *habanera* (a Havanese contradanse) before returning to the opening theme; a triumphant close to a piece that celebrates the violin and its emotive qualities.

### ***Caged (2020)***

Brian Nabors (b. 1991)

Brian Raphael Nabors is an American composer and pianist whose music is quickly gaining wide acclaim. His music has been performed by orchestras such as the Boston, Atlanta, Nashville, Cincinnati, Detroit, Fort Worth, and Munich Symphonies. Chamber artists such as the Atlanta Chamber players, Apollo Chamber Players, Dallas's Voices of Change, Boston Musica Viva, and the Detroit Chamber Winds have also performed his works.

Nabors' style reflects and unites his love for jazz funk, R&B, gospel, and contemporary classical music. He draws inspiration ranging from his spiritual roots, philosophical reflections, and nature. *Caged* was written for members of the Memphis Symphony during the COVID-19 pandemic. It is written in ABA form; the wild nature of the A sections invite the listener to let loose while the slower B section is meant to serve as the heart of the piece. The work was written to honor and recognize the suffering from the pandemic, and, as described by Nabors, "an attempt to lift the spirits and pull us through to the other side."

### ***Echoes of Time (2011)***

Alexina Louie (b. 1949)

Alexina Louie is a Chinese-Canadian composer whose works have been performed by Canada's top soloists, chamber ensembles, and orchestras. A versatile and prolific composer whose music combines Asian and Western influences, she has written for many genres, including piano, voice, orchestra, opera, and film. Louie was born in Vancouver, and received a bachelor's in Music History from the University of British Columbia and a master's in Composition from the University of California, San Diego. Some of her best received works include *O Magnum Mysterium: In Memoriam Glenn Gould*, a work for forty four individual string parts which pays tribute to the great Canadian pianist, and her *Triple Concerto for Three Violins and Orchestra*, a joint commission by the Toronto Symphony, the National Arts Centre Orchestra, and the Orchestre symphonique de Montréal, which was performed by all three orchestras during Canada's 150th anniversary year. Louie has won two JUNO awards (the Canadian equivalent of the GRAMMY) for Best Classical Composition, and in 2002 was named an Officer of the Order of Canada, Canada's highest civilian honor.

*Echoes of Time* is Louie's tribute to French composer Oliver Messiaen's seminal piece *Quartet for the End of Time*. Messiaen composed the work in the winter of 1940 while he was in a German prisoner-of-war camp for the instruments that were available there (violin, cello, clarinet, and piano). In her note on *Echoes of Time*, Louie writes:

The emotional darkness of the prisoner of war camp is conveyed at the outset by dramatic cello utterances as well as those of the piano. The pianist is instructed to strum the strings violently with the fingernails of the right hand. Listeners who are familiar with the *Quartet* may recognize fragments of the work which I used as jumping off points. These fragments influenced my compositional choices. Paying homage to a great work while staying true to my own musical voice was an interesting challenge. The end of the piece

remained a bit of a conundrum. As a composer, one might have wanted to write a big, splashy ending, but I felt a work which needed to morph into a POW scene could not finish with a big, bold, and energetic conclusion. Instead it concludes with echoes of the unsettling music which opened my piece folded into a fragment of the timeless, lyrical fifth movement of the Quartet. Art transcends the darkness.