



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, October 17, 2021 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Ingolf Dahl (1912–70)

Music for Brass Instruments (1944)

Chorale Fantasy on “Christ Lay in the Bonds of Death”

Intermezzo

Fugue

GySgt Amy McCabe and GySgt Robert Singer, trumpet

SSgt Rebecca Sieff, horn

MSgt Timothy Dugan and MGySgt Chris Clark, trombone

SSgt Simon Wildman, tuba

Darius Milhaud (1892–1974)

Suite for Violin, Clarinet, and Piano, Opus 157b

Ouverture

Divertissement

Jeu

Introduction and Finale

SSgt Sara Matayoshi, violin

SSgt Kristin Bowers, clarinet

SSgt Christopher Schmitt, piano

Bohuslav Martinů (1890–1959)

Quartet for Oboe, Violin, Cello and Piano, H. 315

Moderato poco allegro

Adagio; Andante poco moderato; Poco allegro

GySgt Joseph DeLuccio, oboe

GySgt Chaerim Smith, violin

SSgt Clayton Vaughn, cello

MSgt AnnaMaria Mottola, piano

INTERMISSION

Igor Stravinsky (1882–1971)

Histoire du Soldat

The Soldier's March
Airs by a Stream
Pastorale
Royal March
The Little Concert
Three Dances: Tango—Waltz—Ragtime
Dance of the Devil
Grand Choral
Triumphal March of the Devil

SSgt Foster Wang, violin
SSgt Lewis Gilmore, clarinet
SSgt Stephen Rudman, bassoon
GySgt Robert Singer, trumpet
MSgt Timothy Dugan, trombone
MSgt Eric Sabo, bass
GySgt Jonathan Bisesi, percussion

The Fall Chamber Music Series will continue Sunday, Oct. 24 at 2:00 P.M with an in-person and live streamed performance from John Philip Sousa Band Hall in Washington, DC. The program will include works by Bruch, Schumann, and Mendelssohn.

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PROGRAM NOTES

This program focuses on four composers who moved to the United States during World War II. German composer Ingolf Dahl moved to Los Angeles in 1939 to escape Nazi persecution and quickly joined the circle of composers there, which included Igor Stravinsky and Darius Milhaud. Dahl became a U.S. citizen in 1944, the same year he wrote *Music for Brass Instruments*. By contrast, Milhaud's composition Suite for Violin, Clarinet, and Piano was completed a few years before he left France for California in 1940. Bohuslav Martinů fled through Europe in several stops before coming to New York in 1941. He lived in Manhattan and taught at the Mannes College of Music and the Tanglewood Center in Lenox, Massachusetts, for the next twelve years, during which time he composed his Quartet for Oboe, Violin, Cello and Piano. Rounding out the program, Stravinsky's *Histoire du Soldat* was composed in Switzerland in 1918, more than twenty years before he eventually moved to Los Angeles in 1941, where he lived for most of the rest of his life.

Music for Brass Instruments (1944)

Ingolf Dahl (1912–70)

Born in Hamburg, Germany, Ingolf Dahl studied and worked as a musician in Zurich before immigrating to Los Angeles in 1939. In southern California he joined an enclave of expatriate European musicians displaced by World War II, including Darius Milhaud, Arnold Schoenberg, Igor Stravinsky, and Ernst Toch. Dahl's musical activities were quite varied and included work as a solo pianist, conductor, composer, and music critic. He also lent his talents to the entertainment industry, writing soundtracks for *The Twilight Zone* and *Spartacus*, and arranging selections for Tommy Dorsey and music comedian Victor Borge. Dahl even served as a coach to jazz clarinetist Benny Goodman on classical repertoire performance. Throughout his career, Dahl also kept a foot in the more formal academic world with his contributions to translations of Schoenberg's *Pierrot Lunaire* and Stravinsky's book *Poetics of Music*, and he served on the music composition faculty at the University of Southern California in Los Angeles until his death.

Music for Brass Instruments is one of Dahl's most popular compositions and is a standard work in the modern brass ensemble repertoire. The first movement is based on a chorale tune by Martin Luther entitled "Christ Lay in the Bonds of Death." This chorale was also adapted by Johann Sebastian Bach for an Easter cantata. Although the melody of the hymn is subtly presented in the low brass instruments, Dahl skillfully crafts this movement with a rich contemporary style that expressively evokes the emotion of the original text. The second movement is a playful intermezzo reminiscent of the humor and lightness of the Scherzo movement of Piotr Ilyich Tchaikovsky's Fourth Symphony. Interestingly, this movement has been featured as a signature piece on *Armed Forces Radio* broadcasts. Perhaps with another nod to Bach, Dahl concludes the work with a brilliantly crafted fugue that explores a number of moods before bringing the work to an exultant conclusion.

Suite for Violin, Clarinet, and Piano, Opus 157b

Darius Milhaud (1892–1974)

Darius Milhaud's name is probably most closely affiliated with *Les Six*, a label given by critic Henri Collet in 1919 to a significant collection of French composers including Milhaud and his contemporaries Francis Poulenc, Arthur Honegger, Louis Durey, George Auric, and Germaine Tailleferre. Collet bestowed this title upon them with the hope that they would become a sort of twentieth-century French answer to the Russian "Mighty Five" of Modest Mussorgsky, Alexander Borodin, Nicolai Rimsky-Korsakov, Mily Balakirev, and César Cui, who had collectively cultivated a strong nationalistic style in their music as the nineteenth century drew to a close. While the members of *Les Six* were only associated for a short time (and their compositional styles even more briefly, if at all), they began using this publicity to get many new works performed. Among the six, Poulenc and Milhaud are credited today as the most significant contributors to what emerged as the predominant French style of the mid-twentieth century.

In 1919, Milhaud embarked on several international trips that had a tremendous impact on his music. He first traveled to Brazil, and the native syncopated rhythms he heard there began to open new musical doors for Milhaud. However, his travels to the United States in the years that followed solidified his wanderings into uncharted artistic territory. It was in New York City in 1922 where Milhaud was first exposed to authentic American jazz. He was captivated by the style and visited several jazz clubs in Harlem during his stay.

Elements of Milhaud's journeys and the resulting diversity in his writing are evident throughout his 1936 composition Suite for Violin, Clarinet, and Piano. The piece consists of four short but joyous movements. The second movement, Divertissement, stands out from the rest of the work in terms of style, reminiscent of *Les Six* and its clear turn away from the lush Romantic sonorities of composers such as Richard Wagner. The other three movements contain themes in the style of Brazilian dances and children's songs that Milhaud likely encountered during his travels to that country. In addition to the many Latin American rhythms throughout the suite, there are also hints of jazz in the last movement, recalling Milhaud's days in the New York clubs and his interpretations of the American idiom.

Quartet for Oboe, Violin, Cello and Piano, H. 315

Bohuslav Martinů (1890–1959)

Bohuslav Martinů was born in the small Czech village of Policka. He studied briefly at the Prague Conservatory before abandoning the curriculum to pursue studies on his own. He performed as a violinist in the Czech Philharmonic Orchestra and worked as a music teacher in Policka in the years following World War I. He moved to Paris in 1923 to study composition with Albert Roussel. Martinů composed a large number of works during his sixteen years in Paris, including orchestral works, chamber music, an opera, and ballets. His music was influenced by Claude Debussy and later by Igor Stravinsky, but always retained a Czech flavor. In 1941 Martinů was forced to flee to the United States and never was able to return to his homeland. He did not particularly enjoy living in America, yet it was a highly productive time for him as a composer.

The Quartet for Oboe, Violin, Cello, and Piano was written for Leopold Mannes in 1947. This work was composed during Martinů's "American Years," which spanned approximately from 1941 to 1953. During this time, Martinů composed successfully within a proven formula,

more specifically, in a mature style capturing neo-classical elements. Czech folk components were always a common thread throughout his compositional years, but sometimes they were less overt. Such was the case for this quartet. The short two-movement work is at times lighthearted and jovial, especially in the first movement, which has a captivating opening theme. The second movement begins more introspectively and sets a reflective and somber mood. It then moves back to the energetic mood of the first movement, with considerable rhythmic interplay and musical dialogue between all voices. The movement concludes with a triumphant flurry of sixteenth notes by the players.

Histoire du Soldat

Igor Stravinsky (1882–1971)

The narrative of *Histoire du Soldat* was distilled from ethnographer Alexander Afanasyev's collection of Russian tales, which had been the source for several of Igor Stravinsky's other works. In 1918, Stravinsky was in Switzerland, cut off by World War I from both his Russian family estates and the royalties from his Russian publishers. In a discussion with the Swiss writer C. F. Ramuz, the idea occurred to Stravinsky to create a stage work for the purpose of making money: the two men would collaborate on something simple, with two or three characters (portrayed by a narrator, actor, and dancer) and a handful of instrumentalists. Stravinsky translated the Afanasyev stories about a soldier and the devil for Ramuz (who knew no Russian), and the scenario was worked out between them. The result was a compact, portable show that was easy to take on the road. Stravinsky created a sense of universality by moving away from his grandiose Russian sound and incorporating music from Spain (Tango, Royal March), Vienna (Valse), Lutheran Germany (Petit Choral, Grand Choral), and even America (Ragtime). The first performance, and notably Stravinsky's favorite, was given in the Lausanne Municipal Theatre in Switzerland on September 28, 1918. Unfortunately, Stravinsky's dream of continuing the show was shattered by the global Spanish Influenza pandemic. Most of the cast and crew became severely ill, and the production was canceled.

The piece opens with the cornet and trombone illustrating a soldier, Joseph, returning to his hometown on military leave (The Soldier's March). The soldier, resting on the bank of a stream, pulls out his fiddle and begins tuning it (Airs by a Stream). The Devil appears, disguised as a little old man carrying a butterfly net, and startles the soldier. The Devil offers Joseph a book promising wealth in exchange for the fiddle and invites the soldier to spend three days with him. Joseph accepts. On the third day, Joseph returns to his hometown and is shocked to find that he has been tricked by the Devil and has actually been away for three years. In desperation, Joseph begins to read the Devil's book hoping it will provide some help. He soon begins to discover its special power. Despite his instant wealth, the soldier misses his former life and longs to "be alive again, as others live." The Devil sells his fiddle back to the soldier, but Joseph finds that he is no longer able to play (Pastoral). Knowing that he can never return to his former life, Joseph decides to move to another village.

When he arrives, he learns of a princess who lies ill in bed. The King has proclaimed that she will marry any man who can come cure her of her illness. Joseph decides he will go see the King (The Royal March) and, upon his arrival, discovers that the Devil is already there. In order to rid himself of the Devil's power, Joseph decides to lose the one thing that is the Devil's: his fortune. In a series of card games, Joseph manages to lose his entire fortune, finally freeing

himself from the Devil's grasp. As a result, he is able to play the violin once again (The Little Concert). Relieved, Joseph arrives at the princess's room and begins to play for her. Feeling healed from his presence, she rises from her bed and begins dancing with the soldier (Tango—Waltz—Ragtime). The Devil tries to interfere with the couple, but the soldier continues to play in an attempt to force him into exhaustion (The Devil's Dance). The Devil collapses to the music, and the couple embraces. The Devil warns Joseph that he is forbidden from leaving the castle grounds, or else the Devil will regain control over him.

Some time after their marriage, the Princess, curious about the soldier's past, urges him to revisit his hometown. Nostalgic for his mother and hometown, Joseph decides to take the Princess to visit. It is in this movement (Grand Chorale) that the narrator speaks the moral of the story:

You must not seek to add
To what you have, what you once had;
You have no right to share
What you are with what you were.

No one can have it all,
That is forbidden.
One must learn to choose between.

One happy thing is every happy thing:
Two, is as if they had never been.

In a final show of power, the Devil is there to greet Joseph and carries the soldier away for the last time (Triumphal March of the Devil).