



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, October 20, 2019 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Caroline Shaw (b. 1982)

Limestone & Felt (2012)

GySgt Sarah Hart, viola

SSgt Caroline Bean Stute, cello

William Bolcom (b. 1938)

lyrics by Arnold Weinstein

Selections from *Cabaret Songs*

“Satisfaction”

“Love in the Thirties”

“Lady Luck”

“Blue”

“Amor”

GySgt Sara Sheffield, mezzo-soprano

GySgt Russell Wilson, piano

Jennifer Higdon (b. 1962)

Short Stories (1996)

Chase

Lullaby

Stomp and Dance

SSgt Rachel Perry, soprano saxophone

GySgt Jacob Chmara, alto saxophone

SSgt Connor Mikula, tenor saxophone

MSgt Otis Goodlett, baritone saxophone

INTERMISSION

arranged by Luther Henderson

Three Classic Duke Ellington Quintets

“The Cottontail Caper”

“Sophisticated Lady”

“It Don’t Mean a Thing”

GySgt Brian Turnmire and SSgt Robert Bonner, trumpet

GySgt Jennifer Paul, horn

SSgt Russell Sharp, trombone

SSgt William Samson, tuba

Henry Fillmore (1881–1956)
arranged by GySgt Jonathan Bisesi*

March, “The Circus Bee”

March, “Rolling Thunder”

*GySgt Jonathan Bisesi, GySgt Gerald Novak,
and MSgt Glenn Paulson, marimba*

George Gershwin (1898–1937)
arranged by Ryan Reynolds

Three Preludes (1926)

Allegro ben ritmato e deciso

Andante con moto e poco rubato

Allegro ben ritmato e deciso

SSgt Trevor Mowry, oboe

GySgt Joseph LeBlanc, clarinet

GySgt Jacob Chmara, alto saxophone

MSgt Otis Goodlett, baritone saxophone

SSgt Alexander Bullard, bass clarinet

The Fall Chamber Music Series will conclude Sunday, Oct. 27 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, D.C. The program will include works by von Weber, Liszt, and Brahms.

www.marineband.marines.mil | (202) 433-4011 | www.facebook.com/marineband | www.twitter.com/marineband

PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert. In addition to works of the U.S. Government (as defined by 17 U.S.C. § 101 et seq.), this performance may also contain individuals' names and likenesses, trademarks, or other intellectual property, matter, or materials that are either covered by privacy, publicity, copyright, or other intellectual property rights licensed to the U.S. Government and owned by third parties, or are assigned to or otherwise owned by the U.S. Government. You should not assume that anything in this performance is necessarily in the Public Domain.

PROGRAM NOTES

Limestone & Felt (2012)

Caroline Shaw (b. 1982)

Caroline Shaw is a New York-based vocalist, violinist, composer, and producer, who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013, for her work *Partita for Eight Voices*. The piece was written for the Grammy award-winning ensemble *Roomful of Teeth*, of which Shaw is a member. Shaw, who has studied at Rice University in Houston, Yale University in New Haven, Connecticut, and Princeton University in New Jersey, currently teaches at New York University and is a creative associate at The Juilliard School in New York City. She has held residencies at Dumbarton Oaks in Washington, D.C., the Banff Centre in Alberta, Canada, Music on Main in Vancouver, and the Vail Dance Festival in Colorado.

Shaw writes the following of her composition:

Premièred in January 2012, *Limestone & Felt* presents two kinds of surfaces—essentially hard and soft. These are materials that can suggest place (a cathedral apse, or the inside of a wool hat), stature, function, and—for me—sound (reverberant or muted). In *Limestone & Felt*, the hocketing pizzicato and peeling motivic canons are part of a whimsical, mystical, generous world of sounds echoing and colliding in the imagined eaves of a gothic chapel. These are contrasted with the delicate, meticulous, and almost reverent placing of chords that, to our ears today, sound ancient and precious, like an antique jewel box. Ultimately, felt and limestone may represent two opposing ways we experience history and design our own present.

Selections from Cabaret Songs

William Bolcom (b. 1938)

lyrics by Arnold Weinstein

Born in Seattle, William Bolcom began studying composition privately at an early age with George Frederick McKay and John Verrall at the University of Washington. He continued work toward his master's degree with Darius Milhaud at Mills College in Oakland, California, and his doctoral degree with Leland Smith at Stanford University in California. From 1973 to 2008, Bolcom taught composition at the University of Michigan in Ann Arbor, where he served as chairman of the department from 1998 to 2003. He was awarded the Pulitzer Prize for Music in 1988, for his *Twelve New Etudes for Piano*, in addition to receiving four Grammy Awards in 2005 and the National Medal of Arts in 2006.

This selection of five *Cabaret Songs* is part of a larger collection, totaling twenty-four songs in four volumes composed between 1977 and 1996, for which the premières were performed by Bolcom himself on piano accompanying his wife Joan Morris as the mezzo-soprano soloist. The collection sets to music the original texts of poet, playwright, and librettist Arnold Weinstein, who was a longtime collaborator of Bolcom's.

Short Stories (1996)
Jennifer Higdon (b. 1962)

Jennifer Higdon is a Pulitzer Prize- and two-time Grammy award-winning composer, originally from Brooklyn, New York. She received a bachelor's degree from Bowling Green State University (BGSU) in Ohio and master's and doctoral degrees from the University of Pennsylvania, as well as an artist diploma from the Curtis Institute in Philadelphia. Additionally, she has been awarded honorary doctorates from BGSU and the Hartt School in Hartford, Connecticut, and currently holds the Rock Chair in Composition at the Curtis Institute.

Higdon describes *Short Stories* in the following words:

Short Stories is a collection of six movements for saxophone quartet, which are flexible in both the order and number in which they can be performed. The piece was written with the idea that a group could tailor their performance according to their venue and the duration they might like to fill on a concert. While being composer-in-residence with the Prism Saxophone Quartet, I had the chance to see how the demands for repertoire change greatly from concert to concert: through school programs with young students, to college-age classical musicians, to formal recitals. So, when I sat down to write a work for the Anicia, Black Swamp, Resounding Winds, and Sax 4th Avenue quartets, I wanted a work with as much diversity in the characters of the movements as possible, and I wanted the groups to have freedom in their choices of movements.

The composer characterizes the three movements performed in this set as follows:

Chase: A fast movement with much energy and tension, this is a running game that could be through any street, anywhere; where pursuers and prey sometimes come very close to catching up with each other, and when they do, they rough and tumble before sprinting off again.

Lullaby: This movement was originally written as a work for mezzo, flute, and piano, but I kept hearing it as a saxophone quartet in my head. It is a lullaby whose lyrical qualities seem to lend itself to the saxophone very well.

Stomp & Dance: This movement speaks for itself.

Three Classic Duke Ellington Quintets
arranged by Luther Henderson

A Washington, D.C., native, Duke Ellington was born just before the turn of the twentieth century to a musical family and went on to become one of the world's most universally renowned artists, having composed more than 3,000 works during his lifetime. He received thirteen Grammy awards, the Presidential Gold Medal (awarded by President Lyndon B. Johnson), the Presidential Medal of Freedom (awarded by President Richard Nixon), and a Pulitzer Prize. Such rare achievements would be exceptional for any artist, but as an African-American artist in the early twentieth century, he was a true visionary, inspiring artists for generations, and indeed to this day.

Three Classic Duke Ellington Quintets was arranged for the Canadian Brass Quintet by Luther Henderson and was recorded on their 1999 album titled *Take the 'A' Train*. The suite follows the popular fast-slow-fast structure and includes a rhythm changes tune (based on George Gershwin's song "I Got Rhythm") entitled "The Cottontail Caper" (1940), an instrumental ballad entitled "Sophisticated Lady" (1932), and an uptempo swing tune entitled "It Don't Mean a Thing (If It Ain't Got That Swing)" (1931).

March, “The Circus Bee”
March, “Rolling Thunder”
Henry Fillmore (1881–1956)
arranged by GySgt Jonathan Bisesi*

As the composer of at least 256 works and the arranger of 774 others, Henry Fillmore was one of the most prolific composers in the history of band music. In fact, in order to avoid oversaturating the market, he took the unusual step of publishing his compositions under seven different pseudonyms, in addition to his given name. Fillmore also had a reputation for flamboyant showmanship as the conductor of his own bands. In the words of a friend, “No one enjoyed his performances more than Henry himself.”

Gunnery Sgt. Jonathan Bisesi states, “My arrangement for three percussionists, performing on one five-octave marimba, features two of Fillmore’s most famous ‘screamers,’ in a novelty style for which Fillmore was best known. In each of these arrangements, I add originally-composed ‘noodling,’ which enhances the excitement of the music and showcases the unique flare of the mallet percussionists.”

Three Preludes (1926)
George Gershwin (1898–1937)
arranged by Ryan Reynolds

By the 1920s, American composer George Gershwin had begun to establish himself as one of the great songwriters of the twentieth century. With hits like “Someone to Watch over Me,” “Swanee,” and “S Wonderful,” he was a much sought-after composer of popular music. However, despite this success, Gershwin was determined to be known as a more serious classical musician. He studied formal composition and counterpoint with several notable composers including Henry Cowell and Wallingford Riegger.

Gershwin first performed his Three Preludes at the Roosevelt Hotel in New York City at age twenty-seven, two years after composing his famous Rhapsody in Blue. Structurally, it resembles a classical sonata, following the fast-slow-fast format in which the outer movements are fast and rhythmic while the middle movement is slow and flexible in tempo. While this work was originally composed for solo piano, it has also been arranged for many different solo instruments and small ensembles, including this arrangement that was done by Ryan Reynolds of the Akropolis Reed Quintet.