



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, October 23, 2022 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Kevin Day (b. 1996)

Dancing Fire II (2020)

GySgt Kara Santos, flute

MSgt Brian Turnmire, guitar

SSgt Clayton Vaughn, cello

MSgt AnnaMaria Mottola, piano

Heitor Villa-Lobos (1887–1959)

Bachianas Brasileiras No. 6

Ária (Chôro)

Fantasia

GySgt Kara Santos, flute

MGySgt Christopher McFarlane, bassoon

Guillaume Connesson (b. 1970)

Sextuor (1997)

Dynamique

Nocturne

Festif

MGySgt Leslye Barrett, oboe

GySgt Shannon Kiewitt, clarinet

GySgt Christopher Franke, violin

SSgt Ryo Usami, viola

SSgt Kevin Thompson, double bass

MSgt Russell Wilson, piano

INTERMISSION

Shaun Tilburg (b. 1981)

The Infantryman (2018)

*SSgt Michael Hopkins, SSgt Alexander Garde,
and SSgt Jeffrey Grant, percussion*

Rebecca Clarke (1886–1979)

Prelude, Allegro, and Pastorale (1941)

*SSgt Lucia Disano, clarinet
SSgt Ryo Usami, viola*

Marc Mellits (b. 1966)

String Quartet No. 5, Waniyetu (2015)

I: clear winter
II: funk
III: distant echoes
IV: playful
V: smooth
VI: energetic; eternal polar vortex
VII: aggressive

*SSgt Ryo Usami and GySgt Christopher Franke, violin
MGySgt Christopher Shieh, viola
SSgt Clayton Vaughn, cello*

Ardeshir Farah
arranged by GySgt Ryan McGeorge*

“Gypsy Earrings” (1992)

*GySgt Hiram Diaz and GySgt Ryan McGeorge, euphonium
SSgt Kevin Thompson, double bass
SSgt Jeffrey Grant and SSgt Michael Hopkins, percussion
MSgt AnnaMaria Mottola, piano*

*Member, U.S. Marine Band

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PROGRAM NOTES

Dancing Fire II (2020)

Kevin Day (b. 1996)

Kevin Day is an internationally acclaimed composer, conductor, pianist, and native of Arlington, Texas. Day is assistant professor of composition at Wilfrid Laurier University in Waterloo, Canada and is pursuing the doctor of musical arts degree at University of Miami (FL). A winner of the BMI Student Composer Award, Day has composed over 200 works and has had his music performed by the Boston Symphony, San Francisco Symphony, Detroit Symphony, Indianapolis Symphony, among other professional and collegiate orchestras.

Day writes the following about *Dancing Fire II*:

Dancing Fire II is a chamber quartet piece with a latin (sic) influence that depicts unbridled energy and intensity of sound. The title comes from a 2016 composition of mine written for concert band called *Dancing Fire*, a piece that also depicts this same energy in a different way. There is also a painting by Irina Sztukowski with the same title that has inspired me to write this composition.

For this iteration of *Dancing Fire*, I wanted to take this concept from the 2016 band piece and go deeper into it; freeing myself from any constraints and challenging myself to go beyond the way that I normally compose music.

This work was composed for Ensemble Dal Niente, as a part of the 2020 DePaul University Summer New Music Residency Program.

Bachianas Brasileiras No. 6 (1938)

Heitor Villa-Lobos (1887-1959)

Heitor Villa-Lobos is one of the most significant Brazilian composers of Western art music. Born in Rio de Janeiro in March 1887, he grew up learning music from his father, a widely-read amateur musician. After his father's premature death in 1899, Villa-Lobos began his life as a professional musician by immersing himself in Rio's street music culture. In 1905, he embarked on the first of his many trips through Brazil in an attempt to collect and record the folk music of his native land. The folk tunes Villa-Lobos collected are the musical basis for many of his compositions. He wrote a series of compositions entitled *Bachianas Brasileiras*, an attempt to adapt Baroque compositional methods to Brazilian styles. These pieces vary in instrumentation ranging from solo instruments to full orchestra.

Bachianas Brasileiras No. 6 is a duet for flute and bassoon. The first movement, "*Ária*," is subtitled "*Chôro*," translated literally as "cry" or "lament." *Chôro* is an Brazilian popular music genre, one that fascinated Villa-Lobos in his early career. The second movement, "*Fantasia*," combines Brazilian popular and folk influences with European Baroque devices like the first movement. The free-flowing melodic lines give the impression that both the flutist and the bassoonist are improvising together.

Sextuor (1997)
Guillaume Connesson (b.1970)

French composer Guillaume Connesson is recognized for his eclectic, yet accessible compositions. *Sextuor* (sextet) for oboe, clarinet, violin, viola, double bass, and piano is one of the very few chamber music works with this instrumentation. This work was written for a New Year's concert for Connesson's friends and, as the composer states, is full with "spirit of entertainment and good humor."

Sextuor is in three movements. "*Dynamique*" is a set of variations on a fast rhythmic figure reminiscent of mid-century American minimalism. The piece begins in a settled manner with even rhythms. Fast triplets are introduced which accelerate into sextuplets creating a frenetic mood. These motor rhythms in triple time come to a sudden stop and duple rhythm return. The calm lasts for a short time and the frenzied triplets return to close the movement. "Nocturne" is a lament led by the clarinet and oboe; supported by the strings and piano. The muted strings creates an oppressive mood throughout. "*Festif*" is in complete contrast to the previous movement and exudes joy. The rhythmic and melodic motives utilized in this movement are a nod to Franz Schubert's Trout Quintet, a piece for a similar ensemble of violin, viola, cello, bass, and piano. The rhythmic motor gradually gets faster and the piece concludes with all the instruments trading virtuosic scales as the piece comes to its end.

***The Infantryman* (2018)**
Shaun Tilburg (b. 1981)

Shaun Tilburg is the principal percussionist of the Phoenix Symphony and previously held the position of principal percussionist with the Hong Kong Philharmonic. In addition to his roles as a performer, Tilburg composes works for percussion and founded a music publishing company. *The Infantryman* is scored for three percussionists playing snare and bass drums in the rudimental style. Tilburg blends the "old with new" in this work, as he presents traditional rudiments with a renewed complexity and purpose. The result is a fresh and challenging work that grooves from start to finish.

Prelude, Allegro, and Pastorale (1941)
Rebecca Clarke (1886–1979)

Rebecca Clarke was a British composer and violist best known for her Sonata for Viola, though her modest compositional output also includes a number of songs, vocal-ensemble works, and other instrumental chamber pieces. Few of her compositions were published within her lifetime, but in recent years several of her works, including the Prelude, Allegro, and Pastorale, have been rediscovered thanks in part to the work of the Rebecca Clarke Society.

Clarke struggled with prejudice as a female composer at a time when it was less socially acceptable. Her works were celebrated when submitted anonymously for competition, and on more than one occasion her compositions were assumed to be written by her better-known male contemporaries such as Maurice Ravel and Ernest Bloch. When it was discovered that these

works were composed by Clarke, reporters were so incredulous that a woman could write music of such high quality that they doubted her very existence. In the composer's words:

When I had that one little whiff of success that I've had in my life, with the Viola Sonata ... the rumor went around, I hear, that I hadn't written the stuff myself, that somebody had done it for me. And I even got one or two little bits of press clippings saying that it was impossible, that I couldn't have written it myself. And the funniest of all was that I had a clipping once which said that I didn't exist, there wasn't any such person as Rebecca Clarke, that it was a pseudonym.

In July 1939, Clarke came to the United States to visit her two brothers. What was intended as a summer visit turned into an extended residency due to the onset of World War II. When the evacuation of London, also known as Operation Pied Piper, began in September 1939 she was unable to obtain a visa to return home. She spent three years in the United States splitting her time between her two brothers' residences. It was during this exile that she composed the Prelude, Allegro, and Pastorale, which she dedicated to her brother Hans and sister-in-law Frieda, both of whom were amateur musicians.

Clarke composed the Prelude, Allegro, and Pastorale as the allies were forced out of Europe and shortly before the United States entered the European theater. When listening to the outer movements of this piece, one can hear the influence of this tumultuous time. The Prelude displays Clarke's beautiful, song-like lyricism tinged with melancholy. The Allegro, originally titled Toccata, shows off Clarke's skilled contrapuntal writing and tests the performers' technical prowess. The harmonic language of this upbeat, playful movement is strongly reminiscent of Stravinsky's. The Pastorale does not depict a simple, cheerful side of nature like that expressed in Beethoven's Pastoral Symphony. Rather it evokes a stark, unforgiving wilderness, which is no less beautiful for its anguished undertones.

String Quartet No. 5, *Waniyetu* (2015)

Marc Mellits (b.1966)

American composer Marc Mellits started composing before he started taking formal piano lessons at age six. His compositional influences are varied having studied at the Eastman School of Music, Yale, Cornell, and Tanglewood. He claims his greatest influences are Bach, Vivaldi, Corelli, and the Beatles. Mellits's work is inspired by minimalism and rock music and often sets his compositions in short, contrasting movements.

Waniyetu means winter in the Native American Lakota-Sioux language and Mellits's String Quartet No.5 is a collection of seven miniatures that depict the different characteristics of the season. "clear winter" is peaceful and tranquil, as if a slow beautiful snowfall has been paused. "funk" is forward-moving rock music supported by an energetic theme that is persistent, even during moments of harmonic uncertainty. "distant echoes" recalls pleasant memories that happened during a cozy day off. "playful" is an innocent and awkward dance in mixed meter with the cello pizzicati throughout the movement. "smooth" returns to the calmness of the season. "energetic; eternal polar cortex" depicts the exciting, yet nervous feelings before a major snowstorm. The sound of wind is represented by the *sul ponticello*, or bowing on the bridge, technique utilized. "aggressive" dramatizes the moment when a winter storm finally hits through repetitive and hypnotic rhythms, echoing the minimalist works of Philip Glass or Steve Reich.

Mellits's combination of pure and delicate textures with fast, intense, and oscillating rhythms creates an exhilarating experience for the audience members.

“Gypsy Earrings” (1992)

Ardeshir Farah

arranged by GySgt Ryan McGeorge*

Gypsy Earrings was originally an acoustic guitar duet written and performed by guitar duo Strunz & Farah and can be heard on their album titled, *Americas*. McGeorge writes of Strunz and Farah:

Their work is extremely unique in the sense that both members of this duo come from opposite sides of the world. Jorge Strunz is a native of Costa Rica, while Ardeshir Farah hails from Iran, thus giving their music an amazing mix of Latin American and Middle Eastern flavors, of which *Gypsy Earrings* is no exception. Strunz & Farah are known for their catchy melodies and extreme virtuosity through improvisation.

This arrangement for two euphoniums and rhythm section was completed in 2007 and premièred at the Leonard Falcone Tuba/Euphonium festival in White Lake, Michigan.