



Lieutenant Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, October 26, 2014 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Franz Joseph Haydn (1732–1809)

String Quartet in C, Opus 20, No. 2

Moderato

Adagio

Menuetto: Allegretto

Fuga a 4 soggetti

MSgt Regino Madrid and SSgt Sheng-Tsung Wang, violin

SSgt Sarah Hart, viola

SSgt Caroline Bean Stute, cello

Sir Phanos Dymiotis (1965–2007)

Ballad for Saxophone Quartet

GySgt David Jenkins, soprano saxophone

SSgt Rachel Perry, alto saxophone

MSgt Miles Smith, tenor saxophone

GySgt Otis Goodlett, baritone saxophone

Oskar Böhme (1870–1938)

Sextet in E-flat minor, Opus 30

Adagio ma non tanto; Allegro molto

Scherzo: Allegro vivace

Andante cantabile

Allegro con spirito

MSgt Michael Mergen, SSgt Brandon Eubank, and

SSgt Michael Warnick, trumpet

GySgt Jennifer Paul, horn

GySgt Timothy Dugan, trombone

GySgt Christopher Tiedeman, tuba

INTERMISSION

Krzysztof Penderecki (b. 1933)

Quartet for Clarinet and Strings (1993)

Notturmo: Adagio

Scherzo: Vivacissimo

Serenade: Tempo di valse

Abschied: Larghetto

SSgt Christopher Grant, clarinet

MSgt Regino Madrid, violin

SSgt Sarah Hart, viola

MGySgt Marcio Botelho, cello

Heitor Villa-Lobos (1887–1959)

Assobio a Jato

Allegro non troppo

Adagio

Vivo

SSgt Kara Santos, flute

MGySgt Marcio Botelho, cello

Kenji Bunch (b. 1973)

26.2 (2012)

SSgt Karen Johnson, violin

SSgt Sarah Hart, viola

SSgt Caroline Bean Stute, cello

GySgt Hilary Harding, horn

PROGRAM NOTES

This concert embarks on a brief tour of the United States Marine Band, with a particular spotlight on the string section. The concert begins with a string quartet, followed by a saxophone quartet and a brass sextet, providing a window into the way different sections within “The President’s Own” achieve uniform and blended sounds, with several individuals working together to create one group sound. The second half explores strings interacting with a variety of solo wind instruments: first clarinet with string trio, then flute with cello, and lastly horn with string trio. Notice the increased palette of colors, which results from combining instruments of different families, sometimes by contrasting the different instruments against each other, and other times by combining the sounds to create new timbres.

String Quartet in C, Opus 20, No. 2

Franz Joseph Haydn (1732–1809)

Austrian composer Franz Joseph Haydn composed his six Opus 20 string quartets in 1772. Also known as the “Sun Quartets,” they are each considered masterpieces. Haydn’s skills and creativity within the genre had evolved, and by this time he was helping to usher in music’s Classical era. The Opus 20 quartets were extremely influential for Wolfgang Amadeus Mozart, Johannes Brahms, and Ludwig van Beethoven’s string quartets. Some of the new features and compositional techniques Haydn was using by this time included the use of counterpoint such as fugal finales that gave equal weight to the four voices. His earlier quartets usually only featured the first violinist as the leading voice while the others were used as accompaniment. His use of minor keys, brooding movements, unusual placement of minuets, incorporation of Hungarian gypsy styles, and expressive techniques with extreme dynamics and unusual length and symmetry of phrasing are what set these apart. The nickname “Sun Quartets” comes from the cover of an early edition of these works depicting a rising sun.

Ballad for Saxophone Quartet

Sir Phanos Dymiotis (1965–2007)

Composer Sir Phanos Dymiotis grew up in Cypress playing the mandolin, recorder, and eventually the violin. After studying at the University of Cambridge in England and at Princeton University in New Jersey, he settled in Baltimore. With his Ballad for Saxophone Quartet, Dymiotis applies his knowledge of the string quartet to the saxophone quartet. Much like the Haydn string quartet, the Ballad frequently gives equal weight to all four voices. The piece begins slowly and contemplatively, highlighting the ability of the saxophones to blend with each other. The fast middle section seems to sparkle as it moves forward. The piece slows again, this time with thicker and more complex counterpoint between the plaintive alto saxophone and restless soprano, before concluding with rich, sustained chords.

Sextet in E-flat minor, Opus 30

Oskar Böhme (1870–1938)

Oskar Böhme was born into a family of trumpet players near Dresden, Germany in 1870. He studied trumpet at the Leipzig Conservatory before immigrating to St. Petersburg, Russia to play with the Imperial Theatre Orchestra. He subsequently became principal trumpet for the Mariinsky Theater. Known more as a trumpet performer than as a composer, most of his small catalog of works is for brass. Apart from the Sextet, his trumpet concerto and a collection of trumpet etudes remain his most popular works.

The Sextet, originally titled Trompetten-Sextett, was scored for three trumpets, two trombones, and tuba. The first movement is in sonata form and opens with a brief Adagio ma non tanto in chorale style. The Allegro molto uses much imitation and is generally built on short, motivic sequences that lead to an exciting finale. The second movement is a scherzo in E-flat major and makes use of off-beat accents and syncopation. The trio is a pleasant dance from Böhme’s native Germany written over a flowing bass line. The Andante cantabile displays a

more Russian sound, returning to a minor key and building in intensity toward a grand climax that quickly cools down to a calm, almost melancholy ending. The sprightly finale is a rondo in 6/8, full of playful melodies and skillful variations. After moving through several different tonalities the piece concludes with a flourish in E-flat major.

Quartet for Clarinet and Strings (1993)

Krzysztof Penderecki (b. 1933)

One of Poland's best known living composers, Krzysztof Penderecki first gained recognition for his avant-garde explorations of musical sound and texture. His music from the 1950s and 1960s utilizes tone clusters, alternative tunings, extended string techniques, and graphic notation to create unique worlds of sound. Film directors have recognized the evocative power of pieces such as *Polymorphia* (1961), which is featured in the soundtracks of both *The Shining* and *The Exorcist*.

In the mid-1970s, Penderecki's compositional style changed drastically to embrace emotional expression through more traditional tools, especially repetition of melodic intervals and rhythmic figures. The Quartet for Clarinet and Strings utilizes much of Penderecki's favorite vocabulary: chains of semitones, insistent repeated rhythms, and somber tone colors. The piece maintains a haunting quality reminiscent of Dmitri Shostakovich, making full use of the tonal palette available from the quartet by featuring instruments alone and paired in various combinations.

The opening Notturmo features expressive lines from clarinet and viola, joined by sustained tones in the extreme ranges of the cello and violin. The second movement is a Scherzo in structure, tempo, and articulation, but feels more menacing than playful with its obsessive semitones. The Serenade follows *attacca* with the most graceful moments of the piece, fitting its Tempo di valse marking. Another sustained B connects to the final Abschied, or Farewell, where the semitone manifests as rocking triplets, haunting the return to the opening Notturmo material.

Assobio a Jato

Heitor Villa-Lobos (1887–1959)

Brazilian composer Heitor Villa-Lobos was born in 1887 in Rio de Janeiro. His formal musical training consisted only of studying cello and clarinet with his father. Uninterested in further study, Villa-Lobos taught himself to play guitar and joined a street band, and by the time he was sixteen, he was also playing in a cinema orchestra. He spent a decade traveling in Brazil's interior and studying the rich folk-music traditions of his country, and this experience, together with his years of playing popular music in Rio, informed his creative output as a composer. In 1923 he traveled to Paris where he mixed with many of the leading composers of the day, including Igor Stravinsky, Maurice Ravel, Sergei Prokofiev, and Edgar Varèse. Villa-Lobos returned to Brazil in 1930 as an international musical celebrity.

Assobio a Jato (*The Jet Whistle*) was composed in New York in 1950. Within the work's classical three-movement form the flute and cello are equal yet contrasting partners, at times highlighting the difference in timbre and tone of the two instruments while at other moments weaving together in a sinuous duo, as in the second, slow movement. The title refers to an effect at the end of the piece in which the flutist uses an extended technique to create loud whistling sounds reminiscent of a jet passing overhead.

26.2 (2012)

Kenji Bunch (b. 1973)

Hailed by *The New York Times* as “a composer to watch,” Kenji Bunch blends “wit, exuberance, lyricism, and unpredictable stylistic infusions in music” that is both fresh and accessible. An accomplished violist, Bunch performs his own works and maintains a versatile performing career with folk, jazz, rock, and alternative groups. Many of these styles find an outlet in his compositions, creating a sound that would be equally at home in the concert hall or a hip coffee shop.

Bunch's character piece 26.2 references the mileage in a marathon, both in the title and with mile markers placed throughout the score. A veteran participant of the New York marathon, Bunch appreciates the merits of long-distance running: "Long runs free and relax my mind in a way that I imagine is similar to meditation. Also, I like the physical and psychological challenges of completing a long run. Sometimes you deal with a lot of physical discomfort, as well as plenty of doubt and negative thoughts, and working through those issues gives me more confidence to see through the challenges of completing a new piece of music."

The piece chronicles the physical and emotional journey of race day, from the stillness of dawn to the energy of the start, the challenges of the later miles, and the triumph of the finish line.