



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, October 31, 2021 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Richard Strauss (1864–1949)
arranged by Franz Hasenöhl

Till Eulenspiegel - einmal anders!, Opus 28

SSgt Lewis Gilmore, clarinet
SSgt Stephen Rudman, bassoon
SSgt Timothy Huizenga, horn
GySgt Karen Johnson, violin
MSgt Eric Sabo, double bass

Robert Schumann (1810–56)

Märchenerzählungen (Fairy Tales), Opus 132

Lebhaft, nicht zu schnell
Lebhaft und sehr markiert
Ruhiges tempo, mit zartem ausdruck
Lebhaft, sehr markiert

SSgt Kristin Bowers, clarinet
GySgt Tam Tran, viola
MSgt Russell Wilson, piano

Valerie Coleman (b. 1970)

“Rubispheres” No. 3 (2015)

SSgt Courtney Morton, flute
SSgt Lewis Gilmore, clarinet
SSgt Stephen Rudman, bassoon

INTERMISSION

Grażyna Bacewicz (1909–69)

Trio for Oboe, Violin, and Cello

GySgt Joseph DeLuccio, oboe

GySgt Sheng-Tsung Wang, violin

SSgt Clayton Vaughn, cello

Camille Saint-Saëns (1835–1921)

Danse macabre, Opus 40

GySgt Amy McCabe and SSgt Anthony Bellino, trumpets

SSgt Brigitte Knox, horn

SSgt Russell Sharp, trombone

SSgt Benjamin St. Pierre, tuba

Modest Mussorgsky (1839–81)
arranged by Joachim Linckelmann

Night on Bald Mountain

SSgt Courtney Morton, flute

GySgt Joseph DeLuccio, oboe

SSgt Lewis Gilmore, clarinet

SSgt Matthew Gregoire, bassoon

SSgt Cecilia Buettgen, horn

PROGRAM NOTES

Just like a great novel, music has the ability to tell fantastical stories and immerse the listener in a different place and time. Composers can use melody, rhythm, and other musical devices to create a narrative or depict a setting that captivates the imagination. At this Halloween concert, enjoy a variety of plots, characters, and scenes that are told through a musical lens. The musicians of “The President’s Own” United States Marine Band will narrate the antics of a medieval prankster in Richard Strauss’ *Till Eulenspiegel - einmal anders!*; take you through the streets of Manhattan in Valerie Coleman’s “Rubispheres” No. 3; and give you a bit of a fright—perfect for Halloween—with scary depictions by Camille Saint-Saëns and Modest Mussorgsky.

***Till Eulenspiegel - einmal anders!*, Opus 28**

Richard Strauss (1864–1949)

arranged by Franz Hasenöhl

In his tone poem *Till Eulenspiegels lustige Streiche* (*Till Eulenspiegel’s Merry Pranks*), Richard Strauss musically tells the tale of Till, a knavish prankster from the fifteenth and sixteenth centuries. Throughout the story, Till causes mayhem by riding through the market on a horse, flirting with women, and mocking both academic and religious institutions. In the end, his hijinks catch up to him, as he is arrested and hanged for his crimes.

Strauss’s tone poem was arranged for five instruments by Franz Hasenöhl and published in 1954. “Einmal anders” means another way. In this shortened version, Hasenöhl, a professor of music at the University of Vienna, kept the thematic material written for the same instruments Strauss used when possible. The piece begins with the “Once Upon a Time” theme from the original orchestration in the violin and is followed by Till’s two main themes played in the horn and clarinet respectively. These themes represent Till’s roguish personality and antics with staccato chromaticism and leaps across registers. Following this initial presentation, Till immediately starts to plot and actualize pranks as the ensemble performs sneaky sounding passages, with wild outbursts of the main themes. Boisterous moments like these are juxtaposed with calmer and more lyrical sections, resembling the women Till will try to woo or the pious individuals that he will mock. In an abrupt and shocking moment, the double bass (emulating the snare drum) rattles off the final drums at the gallows, while the rest of the ensemble plays a funeral march. The clarinet sounds Till’s last final moments, and the “Once Upon a Time” theme comes back to end Till’s exciting and tragic story.

***Märchenerzählungen* (Fairy Tales), Opus 132**

Robert Schumann (1810–1856)

Märchenerzählungen (*Fairy Tales*), composed in 1853, was the final piece of chamber music composed by Robert Schumann. The composer had just met the young Johannes Brahms, praising him profusely in the *New Leipzig Musical Times* and pronouncing Brahms to be music’s greatest hope for the future. Brahms’ musical influences are heard throughout *Fairy Tale*.

As Schumann composed *Fairy Tale*, his health was declining and he often was afflicted by sensitivity to extreme sound registers. Many believe that his ailments may have led him to choose the pleasing mid-range sonorities of the clarinet and the viola.

While *Fairy Tale* is not meant to evoke any specific tales or characters, the movements are intended to lead the listener to imagine the stories of their youth. The first movement is playful and light, as though children are frolicking outdoors. The second movement calls up a minor march, while the third is wistful and sentimental. The final movement contains bold sounds, rhythms, and horn calls, as though a hunt is taking place. Schumann's music inspires listeners to think of their favorite childhood tales or to simply let the imagination run wild.

“Rubispheres” No. 3 (2015)

Valerie Coleman (b. 1970)

“Rubispheres” is a collection of chamber pieces that depicts the hustle and bustle of urban life through sound. In the first three of these pieces, Valerie Coleman uses the flute, clarinet, and bassoon to emulate the Lower East Side of Manhattan. Relentlessly fast-paced melody lines, often played in unison by two or more players, are constantly interrupted by heavy downbeats, all while evoking a sense of fast jazz. These sonorities leave the listener with a sense of what they might hear on any given street corner on the Lower East Side, with the sounds from the corner club clashing with honking horns, subway noises, and conversations from passersby.

Recognized by *Performance Today* as 2020's Classical Woman of the Year, Coleman is an American icon among living composers. She has written works for the nation's top ensembles and institutions, including Carnegie Hall and the American Composers Orchestra. She is also the founder and creator of the Grammy-nominated group Imani Winds, and she continues composing for and performing in the group. Along with setting the bar for composition and performance, Coleman has also dedicated herself to community outreach and education. She is a highly sought after lecturer at colleges and universities and has started several musical initiatives in New York City, including the Imani Winds Chamber Festival.

Trio for Oboe, Violin, and Cello

Grażyna Bacewicz (1909–1969)

Not all pieces of music tell a story based in fantasy or are written around a specific plot. Sometimes the story comes from the lens of the composer's time and place in history. Polish composer Grażyna Bacewicz lived most of her life in Warsaw. She studied both composition and violin at the Warsaw Conservatory, where she gained early accolades for her acumen in both disciplines. She spent a brief time in Paris continuing composition studies with the famed composer Nadia Boulanger. Bacewicz spent most of her adult life performing violin and composing music throughout Europe. She was lauded for her skill as a performer and composer, and was often sought out to collaborate with famed conductors and performers of the time. It was typical to find her name on programs and festivals in Poland and around Europe. In 1953, Bacewicz devoted herself fully to composition and teaching.

As a female composer in a male-dominated field, Bacewicz was very successful and had a varied and rich output of works, to include cantatas, songs, concertos, solo pieces, chamber

music, and ballet. Her music can also be found in some theatrical and film performances. She was acutely aware of the happenings and changes in the world around her, and that awareness often found its way into her compositions. The bulk of Bacewicz's life was spent living through the two World Wars. Many have surmised that her compositions may relate the struggles of the world that she was so keenly aware of during those tumultuous war years. By the end of her life, Bacewicz had left an indelible mark as a composer and has since gained the reputation as the greatest Polish female composer of the twentieth century.

The Trio for Oboe, Violin and Cello was completed in 1935 in Warsaw, but Bacewicz had begun the compositional process in Paris earlier that year, likely when she was working with Boulanger. The work received the highest prize awarded that year at a Polish composition competition. It premiered in Warsaw, garnering a positive response by critics and audiences alike. The trio, in neoclassical form, is in three movements (Adagio, Andante, and Vivo). Written only a few years before the start of World War II, but still during the volatile 1930's, this chamber piece stands as an important part of Bacewicz's evolution as a composer as well as helping hone her individual style.

Danse macabre, Opus 40
Camille Saint-Saëns (1835-1921)
arranged by J. D. Shaw

Danse macabre, written by French composer Camille Saint-Saëns, is a musical setting of the ghoulish events in Henri Cazalis' poem by the same name.

Zig, zig, zig, Death in cadence,
Striking with his heel a tomb,
Death at midnight plays a dance-tune,
Zig, zig, zig, on his violin.

The winter wind blows and the night is dark;
Moans are heard in the linden-trees.
Through the gloom, white skeletons pass,
Running and leaping in their shrouds.

Zig, zig, zig, each one is frisking.
The bones of the dancers are heard to crack—
But hist! of a sudden they quit the round,
They push forward, they fly; the cock has crowed.

Saint-Saëns relies heavily on musical symbolism to convey these macabre images to the listener. Twelve bell tones begin the piece, representing the clock striking midnight, and immediately after, the music plunges into a sharply articulated waltz melody. Often this melody is suspended by the ringing of harshly dissonant diminished fourth intervals, known infamously as a tritone or "The Devil's Interval." The original orchestration utilizes the xylophone to depict the bones of the skeleton dancers rattling over top of their graves. Saint-Saëns also includes the *Dies irae* chant, a passage from the Gregorian chant tradition that symbolizes death. However,

this version of the *Dies irae* is written in a major key, as if to clash the jollity of the dance against the morbid subject matter.

When first premièred, the piece was not well received due to how vividly Saint-Saëns had actually depicted the horrific scenes of death. It is now one of his most popular works. This version for brass quintet, arranged by J. D. Shaw, encapsulates the same spooky nature as the original work. Shaw is currently the assistant professor of horn at the University of South Carolina.

Night on Bald Mountain

Modest Mussorgsky (1839–1881)

arranged by Joachim Linckelmann

Modest Mussorgsky found inspiration in Russian folklore surrounding St. John's Eve to compose *Night on Bald Mountain*. According to legend, St. John's Eve was plagued with demonic powers and witchcraft, and Bald Mountain was known as a location for these evil forces to congregate. In order to ward off these spirits, bonfires were lit while people waited for dawn to break, and the spirit was said to be driven off for good. *Night on Bald Mountain* depicts the Witches' Sabbath full of dancing, satanic worship, and the appearance of Satan himself. Based on Mussorgsky's own program notes, the work can be divided into four main sections. The piece starts with whirling chromatic flourishes and striking chords as the spirits gather at the mountaintop. Later, multiple dark and violent melodic themes begin to emerge, which symbolize the singing and praises being uplifted to the devil. The furious tempo releases for a quick moment, allowing for the music to be built up again as the witches plunge into one final dance. Ultimately, the darkness breaks apart as the sound of church bells ring to signal the new dawn. All aspects of the music calm into peaceful and sweet melodies, as the horrors of the night before drift away out of memory.

Mussorgsky had hoped to compose a full opera in order to tell this story, but ultimately he was unable to accomplish the task. He finished writing the first orchestral version of the work in twelve days, but the piece didn't gain wide popularity until 1886 when Mussorgsky's friend and colleague, Nikolai Rimsky-Korsakov, re-orchestrated the piece. Joachim Linckelmann's arrangement draws on the Rimsky-Korsakov version of the composition.