



CHAMBER MUSIC SERIES  
Sunday, May 31, 2015 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Lieutenant Colonel Jason K. Fettig, Director

---

William Walond (1719–68)

Voluntary

*GySgt Daniel Orban and SSgt Jeffrey Strong, trumpet*  
*SSgt Cecilia Kozlowski, horn*  
*SSgt Christopher Reaves, trombone*  
*SSgt Simon Wildman, tuba*

Franz Schubert (1797–1828)

“The Shepherd on the Rock,” Opus 129

*SSgt Andrew Dees, clarinet*  
*GySgt Sara Dell’Omo, mezzo-soprano*  
*GySgt Russell Wilson, piano*

Elliot Carter (1908–2012)

“Esprit Rude/Esprit Doux II” (1994)

*SSgt Kara Santos, flute*  
*SSgt Patrick Morgan, clarinet*  
*GySgt Jonathan Bisesi, marimba*

Paul Hindemith (1895–1963)

Sonata for Four Horns (1952)

Fugato: Sehr langsam  
Lebhaft  
Variationen

*MGySgt Amy Horn, SSgt Cecilia Kozlowski,*  
*SSgt Brigette Knox, and SSgt Timothy Huizenga, horn*

INTERMISSION

Andrew Horwitz (b. 1991)

*Pages from an American Cookbook* (2015)

*world première*

*MGySgt Janice Murphy, clarinet*

*MSgt Aaron Clay, double bass*

Jan Dismas Zelenka (1679–1745)

Trio Sonata No. 1 in F, ZWV 181

Adagio ma non troppo

Allegro

Larghetto

Allegro assai

*SSgt Trevor Mowry and SSgt Tessa Vinson, oboe*

*MSgt Christopher McFarlane, bassoon*

*SSgt Charlaine Prescott, cello*

*GySgt Russell Wilson, harpsichord*

**[www.marineband.marines.mil](http://www.marineband.marines.mil) | (202) 433-4011 | [www.facebook.com/marineband](https://www.facebook.com/marineband) | [www.twitter.com/marineband](https://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***

## **Voluntary**

William Walond (1719–68)

arranged by Verne Reynolds

English composer William Walond spent most of his life in Oxford and was best known for his works for organ. As the organist for New College and Christ Church, he wrote many organ voluntaries which were intended to be performed during church services. These technical compositions were considered entertaining to congregations and are still used as educational etudes by modern day organists.

Originally composed for organ in 1752 and transcribed for brass quintet by American horn player Verne Reynolds, this particular work is a “cornet voluntary” and has two distinct sections. The first section is stately and majestic with a replication of the deeper organ colors. The second section features antecedent and consequent dialogue between the two trumpets. Here, Walond was showing off the virtuosity of the organist’s right hand with rapid and florid passages using the organ’s “cornet stops.”

## **“The Shepherd on the Rock,” Opus 129**

Franz Schubert (1797–1828)

Franz Schubert was an Austrian composer who managed to create a large body of work in his short lifetime, including nine symphonies and more than 600 lieder. It is believed that his “Der Hirt auf dem Felsen” (“The Shepherd on the Rock”) was the last song he composed. It was written as a show piece for soprano Pauline Anna Milder-Hauptmann. She requested that Schubert compose a work that expressed a wide range of emotion to the audience. The result was a work that is more operatic in nature than Schubert’s other lieder. The parts are all closely interwoven, creating a true trio as opposed to simply a vocal line with accompaniment. The song begins with an expressive clarinet line leading to an Andantino section in which the clarinet imitates and echoes the voice. The mood turns melancholy with challenging, soaring passages for the vocalist. The final Allegretto brings the piece to a lively, upbeat conclusion as the shepherd looks forward to the coming of spring.

Wenn auf dem höchsten Fels ich steh’,  
In’s tiefe Thal herniederseh’,  
Und singe, und singe:  
Fern aus dem tiefen dunkeln Thal  
schwingt sich empor der Wiederhall,  
Der Wiederhall der Klüfte.

Je weiter meine Stimme dringt,  
Je heller sie mir wiederklingt  
Von unten, von unten.  
Mein Liebchen wohnt so weit von mir,  
Drum seh’n ich mich so heiss nach ihr  
Hinüber, hinüber.  
Je weiter meine Stimme dringt,  
Je heller sie mir wiederklingt  
Von unten, von unten.

When on the mountain top I stand,  
So far above the meadowland,  
And carol, and carol,  
Up from the lowly darkling lea  
A friendly voice sings back to me,  
Re-echoing so sweetly.

My voice is ringing far and near,  
The answer comes resounding clear,  
To cheer me, to cheer me.  
The loved one lives so far away,  
I long for her by night and day,  
My darling, my darling!  
My voice is ringing far and near,  
The answer comes resounding clear,  
To cheer me, to cheer me.

In tiefem Gram verzher' ich mich,  
Mir ist die Freude hin,  
Auf Erden mir die Hoffnung wich,  
Ich hier so einsam bin.

So sehndend klang im Wald das Lied,  
So sehndend klang es durch die Nacht,  
Die Herzen es zum Himmel zieht  
Mit wunderbarer Macht,

Der Frühling will kommen,  
der Frühling, meine Freud'  
Nun mach' ich mich fertig  
zum Wandern bereit.

Je weiter die Stimme dringt,  
Je heller sie mir widerklingt.  
Der Frühling will kommen,  
der Frühling, meine Freud'  
Nun mach' ich mich fertig  
zum Wandern bereit.  
Je weiter meine Stimme dringt,  
Je heller sie mir wiederklingt.

In deepest gloom I pine and sigh,  
The world is dark and drear,  
Upon the earth my visions die,  
My heart is lonesome here.

With longing rang his tender lay,  
With longing rang his tale of love,  
And all who heard till dawn of day  
Were drawn to heav'n above,

The springtime is coming,  
the month of merry May,  
I'll make myself ready,  
then up and away.

My voice rings from far and near,  
The answer comes resounding clear.  
The springtime is coming,  
The month of merry May,  
I'll make myself ready,  
Then up and away!  
My voice is ringing far and near,  
The answer comes resounding clear.

## **“Esprit Rude/Esprit Doux II” (1994)**

Elliot Carter (1908–2012)

Elliot Carter was one of the most prolific and influential composers of the 20<sup>th</sup> century. He composed for more than seventy-five years and was awarded many honors, including the Pulitzer Prize in 1960 for his String Quartet No. 2 and again in 1973 for his String Quartet No. 3.

Carter was born in New York City and was mentored by leading composers of the day, including Charles Ives, Walter Piston, and Gustav Holst. After receiving a master's in music at Harvard University in Cambridge, Mass., Carter studied composition in Paris with Nadia Boulanger. His early works were in a neoclassical style, but after World War II he moved toward a new, distinctive harmonic and rhythmic language for which he became known, and which he continued to refine over his long career.

Esprit Rude/Esprit Doux II was written for the celebration of Pierre Boulez's 70<sup>th</sup> birthday. The original Esprit Rude/Esprit Doux had been presented for Boulez's 60<sup>th</sup> birthday. The title, which translates as “Rough Breathing/Smooth Breathing,” refers to the pronunciation of classical Greek words that begin with a vowel. In the “rough breathing,” the initial vowel is preceded by a sounded ‘H,’ whereas in “smooth breathing,” the initial vowel is not preceded by a sounded ‘H.’ Esprit Rude/Esprit Doux II exemplifies many characteristics of Elliot Carter's later compositional style, including his interest in exploring texture as a musical element, his fascination with polyrhythms and his creation of melodies that explore all the timbres of a given ensemble.

## **Sonata for Four Horns (1952)**

Paul Hindemith (1895–1963)

Paul Hindemith was a composer, conductor, violinist, violist, teacher, and theorist. As a student at the Hoch Conservatory in Frankfurt, Germany, from 1908 to 1917, he supported himself by performing with dance bands and musical comedy orchestras. By 1915, Hindemith was principal violin of the Frankfurt Opera Orchestra, but interrupted his tenure to serve in the German Army during World War I as a bass drummer and sentry. During that time he also formed his own string quartet and managed to continue composing. He later began a career as a teacher after his appointment to the faculty at the Academy of Music in Berlin in 1927. Eventually, Hindemith left Germany to immigrate first to Switzerland in 1938 and then to the United States in 1940. Once in America, Hindemith taught at Yale University in New Haven, Conn., where he influenced young composers such as Norman Dello Joio and Erich Katz. It is also interesting to note that Hindemith made military musical ties when he composed his Symphony in B-flat specifically for the U.S. Army Band “Pershing’s Own” in 1951. Hindemith returned to Switzerland in 1953 where he lived and taught at Zürich University until his death in 1963.

The Sonata for Four Horns was first premiered in Vienna in June of 1953 by members of the Vienna Symphony. The opening Fugato features each horn slowly playing the theme by turn and weaving their way in and out of dissonances and consonances, a trademark of Hindemith’s music that is heard throughout the entire Sonata. The second movement is a dialogue between the horns with two motifs sometimes heard separately and other times heard together. The third and final movement, Ich Schell mein Horn, is variations on an old German folk song “Ich Schell mein Horn ins Jammertal” (I Sound my Horn in the Valley of Sorrow). This song is attributed to Ulrich von Wurttemberg, an amateur musician and huntsman. The movement begins marked “Stately”. It changes, however, with a Scherzando where Hindemith uses the horns in pairs to create a dialogue. Another variation recalls the hunting horn tradition of Germany with its 6/8 meter evoking the tone and mood of the original poem. This variation also reflects Hindemith’s first inspiration for the work—the Salzburg hornists who decided to play hunting calls to wake up the sleeping composer in his train car!

## ***Pages From an American Cookbook (2015)***

Andrew Horwitz (b.1991)

Andrew Horwitz is an American saxophonist and composer based out of New York City. Mr. Horwitz has provided the following about his work:

*Pages from an American Cookbook* is a book of short musical vignettes in the style of *Benny’s Gig* by Morton Gould, playable in any order or combination the performers desire. As this piece was written for two members of “The President’s Own,” I decided to base each vignette around a different part of the United States. The first six movements are based on a food culture and a musical culture associated with each location.

The first movement is a quick, up-tempo swing tune written for Kansas City, known for its barbeque and for the various jazz artists who called the area home. The second movement references the Mexican culinary and musical influence throughout the Southwest US. The third is a klezmer tribute to NYC and its Jewish food culture. The fourth movement is also a reference to NYC, but this time to the jazz scene, pitting its pizza against Chicago’s as a musical battle between light and deep swing. We then travel across the country to Seattle for grunge as played in a quieter, coffeehouse-style setting. The sixth movement represents a family reunion with everyone eating different kinds of pies and dancing different swing styles.

The final movement was written for whatever part of the country or world “home” may be for you, and is entitled “Hand-me-down Recipes.” Just like in the kitchen, this

movement draws inspiration from those who came before me and taught me what I know, and is based off the “Calypso Serenade” movement from *Benny’s Gig*.

This piece is dedicated to my mother, without whom my cookbook would have no pages.

### **Trio Sonata No.1 in F Major, ZWF 181**

Jan Dismas Zelenka (1679–1745)

Although little is known of Jan Dismas Zelenka’s youth in the small market town of Louňovice pod Blaníkem in the Czech Republic, it is presumed that he took his early music lessons at the Clementinum, a Jesuit college in nearby Prague. At age 31, Zelenka was hired to play violone (similar to the modern double bass) in the Dresden court orchestra, a handpicked, virtuoso ensemble. After six years with the orchestra, Zelenka took leave in order to pursue the study of counterpoint and composition in Vienna with Johann Fux. This educational undertaking later caused him to destroy most of his early works due to the perceived technical weaknesses his training had revealed. Almost all of Zelenka’s orchestral compositions were conceived during his time away from Dresden.

Although his contemporary Johann Sebastian Bach held him in high esteem, Zelenka’s music faded into obscurity for over a century after his death in 1745. Recognition of his contrapuntal mastery, virtuosic part writing, and harmonic ingenuity has led to an exponential growth in his artistic stature in the twentieth and twenty-first centuries.

His Trio Sonata No. 1, from a set of six trio sonatas composed circa 1720–22, serves as a perfect introduction to his musical language. The first and third movements are characterized by their lyrical melodies and expressive dissonances, in contrast to the spirited technical acrobatics featured in the second and fourth movements. Throughout, Zelenka’s distinctively active bass lines and free-wheeling harmonic progressions act as an effective propulsion system for the work, and offer many enjoyable twists and turns to keep listener and performer on their toes.