



CHAMBER MUSIC SERIES
Sunday, February 14, 2016 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Lieutenant Colonel Jason K. Fettig, Director

Paquito D'Rivera (b. 1948)

Three Pieces for Clarinet and Piano (1991–94)

Vals Venezolano
Contradanza

MSgt Jihoon Chang, clarinet
GySgt Russell Wilson, accordion

Francis Poulenc (1899–1963)

Sonata for Two Clarinets (1918, rev. 1945)

Presto
Andante
Vif

GySgt William Bernier and GySgt Joseph LeBlanc, clarinet

Brian Perkins (b. 1971)

Lure for B-flat Clarinet Trio (2015)

Favored Fishing Hole
A Glimpse Beneath the Surface
Maneuvering the Catch

MSgt Frederick Vare, MSgt Tracey Paddock,
and SSgt Shannon Kiewitt, clarinet

arranged by Daniel E. Kelly

Hebrew Dance

GySgt William Bernier and GySgt Harry Ong, clarinet
GySgt Gregory Ridlington, bass clarinet
GySgt Russell Wilson, accordion

Michael Henry (b. 1963)

Birdwatching (1997)

Swallows Fleeting
Sparrows Bickering
Capercaillies Courting
Roadrunners Racing

SSgt Christopher Grant, SSgt Jonathon Troy,
MSgt Michelle Urzynicok, and SSgt Andrew Dees, clarinet

Wolfgang Amadeus Mozart (1756–91)
edited by John Paul Newhill

Adagio in B-flat, K. 411

SSgt Meaghan Kawaller and SSgt Zachary Gauvain, clarinet
SSgt Parker Gaims, SSgt Andrew Dees,
and SSgt Shannon Kiewitt, basset horn

INTERMISSION

Gioachino Rossini (1792–1868)
arranged by Jan Holmgren

Overture to *Tancredi*

Ralph Vaughan Williams (1872–1958)
arranged by Matt Johnson

Rhosymedre

John Williams (b. 1932)
arranged by Phil Snedecor and Richard Heffler*

Irish Wedding Dance from *Far and Away*
GySgt Kenneth Wolin, percussion

SSgt Parker Gaims*

Fantasy Overture for Clarinet Choir (2015)
world première

Johannes Brahms (1833–97)
arranged by SSgt Patrick Morgan*

Hungarian Dance No. 5

MARINE BAND CLARINET ENSEMBLE

*MGySgt Elizabeth Matera, MGySgt John Mula, MGySgt Jay Niepoetter, MGySgt Jeffrey Strouf,
MGySgt Charles Willett, MSgt Jihoon Chang, MSgt Vicki Gotcher, MSgt Michelle Urzyncok,
MSgt Frederick Vare, GySgt William Bernier, GySgt Harry Ong, SSgt Andrew Dees, SSgt Lucia Disano,
SSgt Parker Gaims, SSgt Zachary Gauvain, SSgt Christopher Grant, SSgt Meaghan Kawaller,
SSgt Shannon Kiewitt, GySgt Joseph LeBlanc, SSgt Patrick Morgan, SSgt Rachel Siegel*

*Member, U.S. Marine Band

The U.S. Marine Band will perform Sunday, February 21 at 2:00 P.M. in the Rachel M. Schlesinger Concert Hall and Arts Center at Northern Virginia Community College, Alexandria Campus. The program will include works by Glinka, Grainger, and Sousa.

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PROGRAM NOTES

Three Pieces for Clarinet and Piano (1991–94)

Paquito D’Rivera (b. 1948)

Now a major force as a musical ambassador, Paquito D’Rivera began as a child prodigy on both the clarinet and saxophone in his native Cuba. His cross-over Latin jazz artistry embodies bebop, rock, classical, and traditional Cuban music. In addition to more than thirty solo albums, fourteen GRAMMY awards, and touring in the USA, Europe, and Asia, he has begun to compose, and his works have garnered an excellent reputation.

D’Rivera’s Three Pieces for Clarinet and Piano can be performed together (including the Habanera) or individually. Vals Venezolano, or Venezuelan Waltz, is a genre that became popular in nineteenth century Venezuela and was performed on regional instruments such as piano, violin, guitar, and bandola. D’Rivera dedicated this movement to Antonio Lauro who was a leading proponent of this genre and a composer, primarily for guitar. Contradanza originally comes from an eighteenth century English country dance that made its way to France and eventually to America. By the nineteenth century this form of dance became important in Cuba, paving the way for ensuing genres such as Danzon, Mambo, and Cha-Cha. This movement is dedicated to Cuban composer and pianist Ernesto Lecuona.

Sonata for Two Clarinets (1918, rev. 1945)

Francis Poulenc (1899–1963)

At the beginning of the twentieth century, French composers were some of the first to turn away from the domination of German Romanticism. A group of French composers known as Les Six banded together to promote their own works and initiated an anti-impressionist movement. The group included Francis Poulenc, and the Sonata for Two Clarinets was one of his first compositions. The three short movements of this piece are spirited and simple, typical of his early writing. Poulenc was born in Paris and began his musical education with his mother. He studied piano with Spain’s Ricardo Vines at the age of sixteen, and it was through Vines that Poulenc was introduced to Erik Satie, who greatly influenced his early compositions. Poulenc composed in an improvisational manner at the piano, sometimes borrowing melodic ideas from composers such as Wolfgang Amadeus Mozart, Frédéric Chopin, Piotr Ilyich Tchaikovsky, and Giacomo Puccini. Despite this respectful plagiarism, Poulenc made his music as personal as any composer of the twentieth century.

Lure for B-flat Clarinet Trio (2015)

Brian Perkins (b. 1971)

American composer Brian Perkins’ *Lure for B-flat Clarinet Trio* was composed at the request of U.S. Marine Band clarinetist Master Sergeant Tracey Paddock, who was Perkins’ clarinet teacher for one semester while he pursued his master’s degree in composition at Florida State University in Tallahassee. Paddock, who premièred another of his clarinet chamber works, *Travel*, at the U.S. Navy Band’s Clarinet Day in 2013, was so enamored with that composition and the positive audience response that she encouraged him to put pen to paper again. Perkins continues to expand the clarinet chamber repertoire with creative, quality works which are excellent musical creations in their own right, but also specifically display his intimate understanding of how to write for and use the clarinet. His works are challenging and rhythmically intricate, yet approachable, and present an array of clarinet tone colors and articulations which are at times lyrical, ethereal, jazzy, fluid, percussive, or insistent. Of *Lure*, Perkins writes,

After receiving the commission to write this clarinet trio, my mind took me back to days spent at Florida State University and the uniqueness of the area that left a lasting impression. It was there where I first heard Zydeco music and experienced the richness of syncopation and driving rhythms found in that style.

Combine that with trees that dripped Spanish moss and alligators that lurked in the shadows, I was inspired to write a semi-programmatic work about a fisherman and the fish he has always tried to catch. *Lure* is divided into three distinct sections. The first section, “Favored Fishing Hole” sets the tone of the piece, suggesting images of a swampy, secluded, and prized area that one would guard against anyone else finding. The second section, “A Glimpse Beneath the Surface” dives down into the murky waters to discover a world best known to our finned friends—a world full of mystery, beauty, and calmness. Using the combination of a quick triplet figure followed by slowing eighth-notes, flowing musical passages mimic a fishtail that flickers suddenly to propel the body of a fish forward through the water. The third section “Maneuvering the Catch” is a ferocious and comical tug-of-war between fisherman and fish after the discovery of the lure. Even as the piece pushes toward a grandiose ending, one is left to wonder who the real victor is...it’s possible the fish got away.

Hebrew Dance arranged by Daniel E. Kelly

The violin was the preferred melody instrument of Klezmer music for several centuries before the clarinet took over in the early 1800s. Klezmer comes from the Hebrew words “kley” and “zemer” meaning music or the musical instruments and is secular dance music rooted in the Jewish vocal heritage. Although Klezmer music is most often instrumental, the melody and its ornamentation closely mimic the human voice, particularly crying and laughing. The flavor or sound of Klezmer follows the sound of the Jewish cantor and the clarinet and violin are able to replicate the sound and style the closest. Klezmer music almost disappeared as a result of World War II but has enjoyed a resurgence since the 1970s, particularly in the United States.

Klezmer isn’t improvised jazz music; it most closely resembles early dixieland/post ragtime. In Klezmer the performers imbue their personality into the music by ornamenting a traditional tune. Today’s selection is a common Klezmer piece, sometimes called Hebrew Dance or Jewish Dance. Having three clarinets playing at the same time is atypical but serves today’s purposes well as a celebration of the clarinet’s contribution to this medium.

***Birdwatching* (1997)** Michael Henry (b. 1963)

Michael Henry was born in London and is of Jamaican heritage. He studied composition and clarinet performance at the Royal College of Music in London from 1981 to 1985. His compositions are primarily for wind instruments, and the fact that he is himself an accomplished clarinetist shows in his entertaining clarinet quartet, *Birdwatching*. The work is a suite of six short movements, four of which are performed on this program. Henry expertly captures the spirit of the birds represented in each movement. This work is not only fun to listen to, but a lot of fun to perform!

Adagio in B-flat, K. 411 Wolfgang Amadeus Mozart (1756–91) edited by John Paul Newhill

Many of Wolfgang Amadeus Mozart finest works feature the clarinet and are performed regularly. His Clarinet Concerto K. 622, Clarinet Quintet K. 581, and Kegelstatt Trio K. 498 are beloved in the classical repertoire. Despite this, many of his compositions which include the basset horn remain obscure. The basset horn is essentially an alto clarinet in the key of F with an extended lower range. The instrument was popular in Mozart’s time but has since fallen out of favor, in part due to the invention of the modern alto clarinet (in E-flat) and bass clarinet.

Mozart was a Freemason and composed a number of pieces for Masonic rituals. Many of these works

feature the basset horn due to the instrument's beautifully subdued nature. The Adagio in B-flat, K. 411 was likely written to be performed as an entrance procession for a Masonic function in late 1785. The number three plays a significant role in the work due to its importance within Freemasonry. The work's counterpoint is intricate and its harmonic language is lush. Mozart's instrumentation of two clarinets and three basset horns creates an especially sonorous atmosphere.

Clarinet Choir

A clarinet choir is a chamber ensemble comprised of clarinetists performing on the entire family of clarinets, including E-flat soprano, B-flat clarinet, alto clarinet, bass clarinet, and contrabass. It is said that one of the first clarinet choirs, albeit a small one, performed Mozart's Adagio in B-flat. The first official clarinet choir was formed by Gustave Poncelet at the Brussels Conservatoire at approximately the same time that John Phillip Sousa was Director of the United States Marine Band (1880–92). As the popularity of bands increased, the demand for clarinet players spiked. These players sought more opportunities to perform outside of bands, and the traditional clarinet choir was born.

In 1927, Simeon Bellison, principal clarinet of the New York Philharmonic, was similarly looking for performance opportunities for his clarinet students since there weren't enough orchestras and bands for all of them in which to participate. He formed the highly successful Bellison Clarinet Ensemble. As director, Bellison was able to teach the students about pitch, blend, and ensemble playing during rehearsals. At the height of its popularity the Bellison Clarinet Ensemble had more than seventy-five members, many of whom went on to become highly respected performers and teachers. More than half of the members of the Marine Band clarinet section today studied with students of Simeon Bellison.

In the 1950s, American colleges and universities across the country formed their own clarinet choirs. Large numbers of clarinetists were needed at these universities to fill out their band sections. However, when the young clarinetists arrived, they found little or no chamber music opportunities, and a grassroots movement of clarinet ensembles, from trios to choirs, was the solution. Clarinet choir repertoire primarily consists of large-scale orchestral works transcribed for the clarinet family such as Rossini's *Tancredi* Overture (included on this program). With twenty-five clarinet players who are accustomed to playing the violin parts of orchestral transcriptions, the Marine Band is uniquely qualified to perform a clarinet choir concert. The Marine Band Clarinet Choir has been invited to perform at prestigious musical conventions such as the 2004 International Clarinet Association's ClarinetFest at the University of Maryland in College Park and the 2010 Midwest Band and Orchestra Clinic in Chicago.

Fantasy Overture for Clarinet Choir (2015) SSgt Parker Gaims*

Fantasy Overture for Clarinet Choir was composed during the summer of 2015 for the Marine Band clarinet section. As a clarinetist who has always been eager to play all the different types of clarinets, composing for clarinet choir comes fairly naturally. Knowing that this particular ensemble is filled with very talented clarinetists, I fortunately had very few limitations when composing this piece.

Fantasy Overture can be described as a Romantic overture in E-flat in three sections. The first section is of a quick tempo and introduces the work's primary theme. This theme spans two octaves and highlights the large range of the clarinet. After a chromatically diverse section at a slightly slower tempo, the music builds to a fortissimo climax. The next section is slow, emotive, and somber. It features several extended bass clarinet solos that highlight the instrument's beautifully large range. Following this, the piece concludes in a dramatic coda.

I have always thought that clarinet choir is reminiscent of a pipe organ. Both the organ and a group of clarinets create sound by the blowing of air through tubes of varying sizes. Although many people and many types of clarinets come together to form a clarinet choir, the resulting sound of the group is still one cohesive timbre. I believe each section of the choir is comparable to distinct ranges on an organ. In composing this piece, I decided to embrace this aural quality rather than shy away from it. I treat the choir as if it were a single clarinet with an enormous range and contrapuntal capabilities.

-SSgt Gaims