



CHAMBER MUSIC SERIES
Sunday, October 9, 2016 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Lieutenant Colonel Jason K. Fettig, Director

Turner Layton (1894–1978)

“After You’ve Gone” (1918)

GySgt Tam Tran, violin
GySgt Russell Wilson, accordion
GySgt Brian Turnmire, guitar
GySgt Eric Sabo, bass

Soulima Stravinsky (1910–94)

String Quartet No. 3 (1985)

Allegro moderato
Lamento: Adagio
Fuga: Allegro
Tema con variazione

SSgt Christopher Franke and SSgt Sheng-Tsung Wang, violin
MSgt Christopher Shieh, viola
SSgt Charlene Prescott, cello

Henri Tomasi (1901–71)

Fanfares Liturgiques (1947)

Annonciation
Evangile
Apocalypse
Procession du Vendredi-Saint

SSgt Brandon Eubank, GySgt Brad Weil,
SSgt Robert Bonner, and SSgt Anthony Bellino, trumpet
GySgt Douglas Quinzi, GySgt Greta Richard, MSgt Mark Questad,
and SSgt Brigitte Knox, horn
GySgt Samuel Barlow, GySgt Timothy Dugan, GySgt Matthew Summers,
and SSgt Daniel Brady, trombone
GySgt Franklin Crawford, tuba
MGySgt Mark Latimer, timpani
GySgt Steven Owen and SSgt Gerald Novak, percussion
SSgt Lucia Disano, conducting

INTERMISSION

Johannes Brahms (1833–97)

Trio in C for Piano and Strings, Opus 87

Allegro
Andante con moto
Scherzo: Presto
Finale: Allegro giacoso

GySgt Janet Bailey, violin
MGySgt Marcio Botelho, cello
SSgt Christopher Schmitt, piano

The Fall Chamber Music Series will continue Sunday, Oct. 16 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, D.C. The program will include works by Beethoven, Vivaldi, and Piazzolla.

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PROGRAM NOTES

“After You’ve Gone” (1918)

Turner Layton (1894–1978)

Very few people would associate the violin with jazz since it is so closely tied to the Euro-classical or the American bluegrass and country music genres. However, the violin was indeed a traditional jazz instrument, specifically in the genre of gypsy jazz of the 1930s. This music was pioneered by guitarist Django Reinhardt and Stephane Grappelli after they formed the Quintette du Hot Club de France. A lot of the music they performed was a mix of French tunes and music composed by Reinhardt, but gypsy jazz is also known to crossover and include traditional jazz standards. “After You’ve Gone” is a popular jazz standard written by Turner Layton in 1918 with lyrics by Henry Creamer that has been performed at a slow or medium tempo by musicians such as Louis Armstrong, Ella Fitzgerald, Dinah Washington, and Bobby Darin. Since Reinhardt loved the big band and swing music during his time and was influenced by the upbeat dance tempos, “After You’ve Gone” is more typically performed at a faster swing tempo.

String Quartet No. 3 (1985)

Soulima Stravinsky (1910–94)

There are many musicians who are said to “have music in their blood.” From the Bach family to the more modern Marsalis family, there are many examples of children following in their musical parent’s footsteps. Such was most certainly the case with Soulima Stravinsky, son of the famous Igor Stravinsky.

The third and youngest son, Soulima was a fabulous pianist in his own right. He embarked on his first European concert tour at age twenty-four, performing many of his father’s piano compositions. Just a few years later he joined his father at the piano to record all of Igor’s piano duets. In addition to being a sought after pianist, Soulima was a student of composition as well. Studying with one of the world’s most notable teachers, Nadia Boulanger, he went on to compose many works for piano and strings, among them three string quartets. His third and final quartet was written while he served as a piano professor at the University of Illinois from 1950 to 1979. In the words of the composer:

The first movement begins with a simple theme played by a lone violin. This theme becomes a focal point to the movement, as various instruments respond using those same notes. The movement is segmented by emphatic statements of the theme by all four instruments together, with unison notes being played in octaves pervading throughout the movement. This effect can be heard later in the program in the opening of all four movements of the Brahms piano trio.

The second movement opens with a seemingly pleading two-note statement that continues to pervade the rest of the movement. While very simple in its construction, the movement certainly has a great depth to the emotional pain it evokes.

The third movement is a short fugue that begins very emphatically. As each instrument joins in, the music has a forward-moving pulse that drives the movement all the way to the release offered by the final note.

The fourth and final movement begins with the theme that the rest of the movement is based off of. Each variation is unique in the way it uses the theme to create or change the mood of the movement. In particular, the fourth variation sounds very ethereal, perhaps evoking thoughts of spirits drifting through the air. This is followed by a very much more mechanical sounding variation, driven by its quick dotted rhythms. The closing variation has an unsettled quality that starts with an impetuous rhythm from the cello. The insistence of the variation grows all the way to the final exclamation of the last chord.

Fanfares Liturgiques (1947)

Henri Tomasi (1901–71)

French composer Henri Tomasi did not always aspire to be a musician. Though it was evident from an early age that he possessed great musical talent, Tomasi dreamed of being a sailor. He was raised in Marseilles, France and spent many summers on the Mediterranean island of Corsica, so it's not difficult to imagine why the sea called to him. However, his father recognized his musical gift and enrolled him in the Marseilles Conservatory, where he excelled. Tomasi was a natural pianist and improviser. By age fifteen he began to earn a living playing at local establishments throughout his hometown, to include cafés, hotels, and some of the earliest cinemas. Though his education was delayed slightly by World War I, a grant from Marseilles eventually enabled him to attend the Paris Conservatory. He began his studies there in 1921 in both conducting and composition. He continued to perform, but these performances were overshadowed by his great academic success. While at the Paris Conservatory he won both the First Prize in conducting and the highly prestigious Prix de Rome in composition.

By the mid-1940s, Tomasi had established himself as both a sought-after conductor and a composer of orchestral and chamber music. In 1944 he wrote an opera entitled *Miguel Mañara*, which would eventually earn him repute as an operatic composer as well. Adapted from a play by O. V. de Milosz, *Miguel Mañara* takes place in seventeenth century Seville. It is a retelling of the legend of Don Juan in which the aging libertine repents his ways. Miguel Mañara, Tomasi's Don Juan, is won over by the innocence and charm of the young Girolama and renounces his life of debauchery in order to marry her. Sadly, only a few short months after their wedding Girolama dies, and Miguel turns to religion for solace, living out his days as a monk.

Though the full opera was not premièred until 1956, Tomasi premièred a concert piece composed of four movements excerpted from it in the late 1940s. This concert piece became known as *Fanfares Liturgiques*. The work utilizes the largest forces of all Tomasi's brass chamber music, with three trumpets, four horns, four trombones, tuba, timpani and two percussionists. It has been referred to as a "symphony for brass" due to its musical depth and near adherence to traditional symphonic form. It also garnered criticism from the avant-gardists of the 1950s who denounced it as neoclassicism for its decidedly tonal nature.

The first and shortest movement, *Annonciation*, originates from the third act of the opera in which Miguel has just renounced his lecherous ways. His transformation is announced with a brilliant fanfare followed by a more introspective French horn feature. The movement concludes with a recapitulation of the opening fanfare. The second movement, *Evangile (Gospel)*, features the trombone in an extended recitativo solo, which evokes the reading aloud of sacred text. As we might expect from a symphony, the third movement, *Apocalypse*, is a scherzo. In this movement, Brother Miguel overcomes one final temptation by worldly desires. Fragmented phrases traded between the different sections highlight his internal struggle, as if he is being pulled in many directions at once.

The fourth and final movement, *Procession du Vendredi-Saint*, depicts a traditional Holy Week procession common to Seville. At this point in the opera, Miguel has just lost his wife. As the procession solemnly passes, a holy spirit sings words of guidance to Miguel, who is desperate with grief. Though the original soprano voice is omitted in the chamber version of this movement, Tomasi evokes the somber march of the penitents through an unrelenting *Dies Irae* ostinato. In the final section of the piece, the *Dies Irae* evaporates into an ethereal Corsican hymn. Miguel has a spiritual epiphany and receives his redemption.

Trio in C for Piano and Strings, Opus 87

Johannes Brahms (1833–97)

Johannes Brahms was born in Hamburg, Germany. Despite his family's financial difficulties, he attended private schools as a child and developed a love of learning and reading. His musical studies began at age seven with lessons on piano, cello, and French horn. His early love of literature, folklore, and travel contributed to his wide range of musical tastes and influences. Considered a virtuoso pianist and conductor, Brahms was a contemporary of Robert Schumann and Franz Liszt.

Begun in 1880 and completed in 1882, his second piano trio represents a pinnacle of maturity in a prodigious career. Having already completed his piano quartets and quintet, his string sextets and all three string quartets, Brahms was uncharacteristically complimentary of his own work, stating to his publisher, "You have not yet had such a beautiful trio from me and very likely have not published its equal in the last ten years."

The trio's expansiveness is immediately established with the violin and cello playing in octaves, flowing seamlessly into a beautifully tender but brief second theme, characterized by tied notes in the strings while bubbling arpeggios emanate from the piano. The tenderness is quickly interrupted by forceful and forward-moving phrases, culminating in a return to the opening theme. This time, the boldness transitions to an introspective and evocative third theme that is more fully developed and that flirts between major and minor tonalities. This texture dissolves into anticipatory rumblings in the piano, and leads to the conclusion of the exposition with one more statement of the opening theme that is only long enough to evolve imperceptibly into the development. In the development, we hear an altogether different treatment of the opening thematic line as it glides expansively over top of an undulating piano part, suggestive of Felix Mendelssohn's style. This treatment returns with a substantial coda after which the movement is neatly and perfectly completed with a final statement of the valiant opening theme.

The second movement is in A minor, the relative minor to the trio's opening movement, and again begins with the violin and cello in octaves, although this time crafted as a stylized Hungarian theme. The movement continues with variations of the theme, alternating among the three instruments, always emphasizing its minor tonality. Brahms surprises us in the penultimate variation, when he sagely changes not only the key but also the time signature from 2/4 to 6/8, underscoring its contrast with the preceding material. The final variation returns to A minor yet maintains the new time signature, suggesting the futility of the attempt to escape from the underlying plaintive and beautifully melancholic thematic material.

The third movement has a sinister nature that belies its title, Scherzo, which means "joke." However, in the traditional Euro-classical sense, this movement is a true scherzo with its nimble, light nature, once again reminding listeners of Mendelssohn. A trio section lies in stark contrast to the scherzo material, recalling the expansiveness and heroic nature of the first movement themes, only to devolve into a return to the dark and mysterious opening statement.

The Finale, Allegro giocoso ("playful"), may be characterized most succinctly in the first two measures of the piece where the raised fourth in the scale, resolving to the fifth, results in a playful motif that was adopted more than 100 years later in the familiar television theme songs for *The Simpsons* and *The Jetsons*. This light heartedness never leaves the movement, despite its length, until the final measures when Brahms restates the opening theme, but this time using elongated note values in a minor key, leading to an escalating tension that culminates in the heroic and explosive final chords.