THE PRESIDENT'S OWN

Lieutenant Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, April 2, 2017 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Giovanni Gabrieli (1554–1612)
edited by David Miller

Sonata XIX à 15 from *Canzoni et Sonate*

GySgt Amy McCabe, GySgt Brian Turnmire, and GySgt Brad Weil, trumpet

SSgt Robert Bonner, flugelhorn

SSgt Cecilia Buettgen, SSgt Timothy Huizenga, and GySgt Greta Richard, horn

SSgt Hiram Diaz and GySgt Ryan McGeorge, euphonium

GySgt Preston Hardage, MGySgt Chris Clark, and SSgt Russell Sharp, trombone

SSgt Daniel Brady, bass trombone

GySgt Christopher Tiedeman and SSgt Simon Wildman, tuba

Ludwig van Beethoven (1770–1827)

Allegro from Duet with Two Obbligato Eyeglasses, WoO 32

GySgt Tam Tran, viola
MGySgt Marcio Botelho, cello

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

MGySgt Elizabeth Matera, clarinet
SSgt Sarah Hart, viola
GySgt Russell Wilson, piano

INTERMISSION

Tom Nazziola (b. 1966) — *Cat and Mouse* (2016)

GySgt Michael Metzger, udu
MSgt Glenn Paulson, vibraphone
GySgt Steven Owen, marimba

Alan Hovhaness (1911–2000) — *Koke No Niwa (Moss Garden)*, Opus 181 (1960)

GySgt Joseph DeLuccio, English horn
MGySgt Karen Grimsey, harp
SSgt Gerald Novak and GySgt Jonathan Bisesi, percussion

Igor Stravinsky (1882–1971) — Octet (1923, revised 1952)

Sinfonia
Tema con variazioni
Finale

GySgt Elisabeth Plunk, flute
SSgt Parker Gaims, clarinet
MSgt Christopher McFarlane and SSgt David Young, bassoon
GySgt Amy McCabe and GySgt Brad Weil, trumpet
SSgt Russell Sharp, trombone
SSgt Daniel Brady, bass trombone

The U.S. Marine Band will perform Sunday, April 9 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 Williams, Sousa, and Reed.

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PROGRAM NOTES

Sonata XIX à 15 from *Canzoni et Sonate*

Giovanni Gabrieli (1554–1612)
edited by David Miller

Sonata XIX à 15 by Italian composer Giovanni Gabrieli is a grand example of his bold and florid compositional style, which is indicative of the transitional time period when he was the principal organist at Saint Mark's Basilica in Venice. Sonata XIX à 15 appeared in a posthumously published group of works in 1615 that included seventeen canzoni and four sonati consequently named Canzoni e Sonate. All of these works were intended "per sonar con ogni sorte de instrumenti con il basso per l'organo," or intended to be played on "all sorts" of instruments with the organ bass. Gabrieli also used the unusual layout of the Saint Mark's church, with two choir lofts facing each other, to create his well-known antiphonal style of composition. The acoustics in the church are such that instruments correctly positioned could be heard with perfect clarity at distant points. While the brass instruments of the time, such as the sackbut and cornetto, were less brilliant and quite different in timbre, the timelessness of Gabrieli's music transfers well to the modern brass instruments of today.

Allegro from Duet with Two Obbligato Eyeglasses, WoO 32

Ludwig van Beethoven (1770–1827)

Ludwig van Beethoven's personality is generally described as temperamental, fiery, stubborn, and arrogant. His strong attachment to his ideals made him difficult to get along with, and history often depicts him as an audacious individual who rarely showed reverence to authority, particularly to the patrons who supported him. Additionally, there is the tragedy of his deteriorating hearing loss. Well known are his "Appassionata," "Pathétique," and "Serioso," overshadowing the lighter and more playful side of his earlier works such as the Duet mit zwei obligaten Augengläsern (Duet with Two Obbligato Eyeglasses) which portrays a very different Beethoven.

When the composer moved to Vienna, he was introduced to Prince Lichnowsky who became one of Beethoven's most generous patrons. After performing at Lichnowsky's regular Friday chamber music concerts, Beethoven met several men and women of considerable influence, most notably the skilled amateur cellist Count Nikolaus Zmeskall. The two developed a friendship that continued until Beethoven's passing. Numerous notes and letters between them reveal the depth of their friendship. In addition to providing quills and other supplies for composition, Zmeskall also gave advice on practical and financial matters. At the same time, their correspondence discussed arrangements to meet at the tavern for wine and featured jokes and bantering, especially about their poor vision. The duo for viola and cello was a natural result of their friendship.

The Duet with Two Obbligato Eyeglasses, WoO 32 was discovered in 1912 and belongs to a collection of Beethoven's works that are without opus numbers (Werke ohne Opuszahl). This duo for viola and cello gives us an interesting glimpse into his personal life because this work was never meant to be published. Rather, it was a private composition meant to be enjoyed between two friends who both wore eyeglasses.

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

Robert Schumann (1810–56)

The *Märchenerzählungen (Fairy Tales)* of October 1853 were composed just months before Robert Schumann's mental breakdown and subsequent hospitalization in an institution where he remained until his death in 1856. This music is often criticized, along with Schumann's other late chamber music, as "broken," reflecting the disintegrating spirit of the composer. But the pieces offer an intimate view of a man at the end of his life: not as healthy as he once was, but still full of fantasy and perhaps rejuvenated by a new musical inspiration.

On September 30, 1853, Schumann met the young pianist and composer Johannes Brahms, whose music impressed the elder composer enough to herald him as "destined to give ideal expression to the times." The relationship between these two great musicians endured even after Schumann's death, as Brahms became a caretaker for his friend's music and family. Schumann may have been experimenting with Brahms' new methods of developing motives in the *Märchenerzählungen;* some musicologists have labeled the repetition of small building blocks of music between the instruments as proto-Brahmsian.

While the construction of this music may reflect Brahms, the fantasy and innocent spirit of the pieces are pure Schumann. From his *Scenes from Childhood* and *Album for the Young* to numerous pieces titled as fantasies, Schumann displayed an interest in evoking feelings from childhood and nurturing a youthful freedom of imagination, even at the end of his life. Most directly related to the *Märchenerzählungen* in time period, instrumentation, and content are his *Märchenbilder* (1851) for viola and piano. The pieces share the basic idea of fairy tales (*Märchen*), but *Bilder* translates as "pictures," referencing the visual realm of illustrations, while *Zählungen* denotes the aural art of story-telling. By titling these short pieces *Märchenerzählungen*, Schumann prepares his audience to listen to imaginative stories, leaving the details of the characters and events in each movement up to the music and the fantasy of the listener.

While Schumann's fairy titles help the listener be receptive to imaginative music, the composer provides no detailed information about stories or characters the music depicts. From reading Schumann's many reviews of other composers' music, he revealed some of his attitude toward programs. He believed that music itself must first communicate an emotion without any verbal title. The purpose of a title, then, is to reinforce this communication by suggesting an idea or event which the listener might associate with the feeling the composer is evoking, to differentiate between the "finer shades of passion" which Schumann believed an informed listener could enjoy.

Cat and Mouse **(2016)**

Tom Nazziola (b. 1966)

Tom Nazziola's music has spanned the genres of "live film music" to choral and orchestral pieces, and his work has been performed in France, Ireland, Slovenia, Guatemala, Croatia, and throughout the United States, as well as broadcast nationally and internationally on radio and television. His music has been performed by several contemporary ensembles including Bang on a Can, Eastman Percussion Ensemble, VocalEssence, Cantori NY, and the New Jersey Youth Symphony, among others. His highly praised film score for *The Golem* was featured on John Schaefer's "New Sounds" (WNYC). Commissions include the American Composer's Forum, VocalEssence, Brooklyn Center for the Performing Arts, Cantori NY, Museum of the Moving Image, and the New Jersey Youth Symphony.

Nazziola is responsible for orchestrating music for the U.S. Open as well as Edward MacDowell's *Woodland Sketches* for a performance by the New York Philharmonic with guest artist Garrison Keillor. Nazziola has served as head orchestrator and conductor for Broadway Asia International's *Race for Love*, which premièred in Huairou, China. He is a graduate of the Eastman School of Music, holds a masters degree in composition from Brooklyn College, and is currently pursuing a PhD in composition at Rutgers University. He also studied composition and orchestration at The Juilliard School. The composer writes this about his work *Cat and Mouse,*

> The title came after the piece was composed. Upon realizing that one of the mallet instruments is often "chasing" the other in a cannon-like manner, I decided to go with the animated title of *Cat and Mouse.* Besides the interplay between mallet instruments, I was also looking to incorporate a non-western percussion instrument (in this case the udu, which is of Nigerian origin) along with the standard mallet instruments of marimba and vibraphone. All three instruments have a strong role in communicating the pulse and phrasing of the piece, which alternates between 3/4 meter and 6/8 meter.

Koke No Niwa (Moss Garden), **Opus 181 (1960)**

Alan Hovhaness (1911–2000)

Alan Hovhaness is an American composer whose musical output was one of the most prolific of the twentieth century. He was born in Massachusetts in 1911 and began composing at age four. It is said that his first composition was modeled after a song of Franz Schubert. Hovhaness continued his musical studies after high school at Tufts University in Medford, Massachusetts, and the New England Conservatory in Boston. After college, Hovhaness traveled to Finland for the sole purpose of meeting Jean Sibelius. He continued a close friendship with him for the next thirty years, and derived much compositional inspiration from this fellowship.

In the 1930s and 1940s, it is rumored that Hovhaness destroyed hundreds, if not thousands, of compositions, solely based on a criticism from American composer Roger Sessions. He considered this a sign to make a fresh start with his compositional output. Over the next several decades, Hovhaness dabbled in university teaching, spent a good amount of time immersing himself in Armenian music, and traveled throughout the world learning about ancient music traditions within certain cultures. During this time, he developed an affinity for Asian instruments, specifically from Japan, and the *Koke No Niwa (Moss Garden),* Opus 181 is a result of this interest.

In 1960, Hovhaness was commissioned by a Tokyo television station to write a musical tribute for all the Buddhist temples in Kyoto, Japan, to include the Moss Temple, Koke Dera. The work was to be named *Koke No Niwa,* and it was scored for English horn, harp, and two percussion players. The initial musical statement is made by the English horn and is followed by a number of disorderly sounds by percussion and harp. Over this series of scattered sounds, the English horn enters again with a new statement. Dialogues continue with varying combinations of instruments, including a rhythmically free section, and the piece closes with a final English horn melody.

Octet (1923, revised 1952)

Igor Stravinsky (1882–1971)

Russian-born composer Igor Stravinsky was a musical chameleon. Universally considered one of the twentieth century's greatest composers, he attained an unparalleled level of sustained success during his lifetime. Though due in no small part to his incredible facility as a composer, it perhaps owed more to his ability to adapt and develop his compositional style based on his ever-changing environment in the first half of the twentieth century. Prior to the First World War, Stravinsky composed his most successful music, including monumental masterworks *The Firebird* and *The Rite of Spring,* for the ballet. In the wake of the war, however, a newfound shortage of financing helped turn his attention to smaller performing forces. This fortuitous change in format accompanied the evolution of Stravinsky's musical language. Simpler and less sentimental, it began to evoke structural forms and musical ideals of eras past. Stravinsky solidified his transition to this new compositional style in 1923 with the Paris première of his Octet for wind instruments. Having firmly established his reputation as a composer of bold and dramatic music for ballet, he puzzled many of his contemporaries with the Octet's departure from the large scale, Russian-flavored symphonic works that had brought him so much acclaim. Aaron Copland recalls the reaction to Stravinsky's rather sudden metamorphosis in his book *The New Music—1900–1960*:

> Few listeners in the early 20s . . . were prepared for the final phases of [Stravinsky's] conscious adoption of the musical ideals of the early 18th century. . . The French musical establishment first became aware of this tendency—referred to in the beginning as the "Back to Bach" movement—with the first performance of the Stravinsky Octet. . . . I can attest to the general feeling of mystification that followed the initial hearing. Here was Stravinsky, who had created a neo-primitive style all his own. . . presenting a piece to the public that bore no conceivable resemblance to the individual style with which he had hitherto been identified. Everyone was asking why Stravinsky should have exchanged his Russian heritage for what looked very much like a mess of 18th-century mannerisms. [It] seemed like a bad joke that left an unpleasant after-effect and gained [him] the unanimous disapproval of the press. No one could have foreseen, first, that Stravinsky was to persist in this new manner of his, or second, that the Octet was destined to influence composers all over the world by bringing the latest objectivity of modern music to full consciousness by frankly adopting the ideals, forms, and textures of the pre-Romantic era. Thus was neo-classicism born.

Stravinsky detested the term "neo-classicism," decrying it, "a much abused expression meaning absolutely nothing." It was, however, an apt label for his new voice. Gone were the lush, earthy, romantic utterances familiar in his large-scale stage works. In their place stood an angular, contrapuntal chamber work for an odd and unique collection of wind instruments. Yet in spite of its unconventional instrumentation and plentiful mixed meters, the Octet is teeming with the clear lines and ordered themes that defined the Classical period. Its three movements also mirror the well-worn structural stencils of sonata allegro form, theme and variation, and two-part invention. Eschewing the emotive narrative of the Romantic era, Stravinsky described the Octet as "a musical object. This object has a form and that form is influenced by the musical matter of which it is composed. . . This sort of music has no other aim than to be sufficient in itself."