



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, October 29, 2017 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Eric Ewazen (b. 1954)

A Western Fanfare (1997)

SSgt James McClarty and SSgt Brandon Eubank, trumpet
SSgt Brigitte Knox, horn
GySgt Preston Hardage, trombone
GySgt Christopher Tiedeman, tuba

Aaron Copland (1900–90)

Selections from *Twelve Poems of Emily Dickinson* (1949–50)

Nature, the gentlest mother
Heart, we will forget him
Why do they shut Me out of Heaven?
The Chariot

GySgt Sara Sheffield, mezzo-soprano
GySgt Russell Wilson, piano

Jarryd Elias (b. 1993)

Ascension for Marimba Duet and Electronics (2016)

MSgt Kenneth Wolin and SSgt David Constantine, marimba

INTERMISSION

Ludwig van Beethoven (1770–1827)

Septet in E-flat, Opus 20

Adagio; Allegro con brio
Adagio cantabile
Tempo di menuetto; Trio
Tema con variazioni: Andante
Scherzo; Trio
Andante con molto alla marcia: Presto

SSgt Zachary Gauvain, clarinet
SSgt David Young, bassoon
GySgt Hilary Harding, horn
GySgt Erika Sato, violin
GySgt Tam Tran, viola
MGySgt Marcio Botelho, cello
MGySgt Aaron Clay, double bass

The Marine Chamber Orchestra will perform Friday, November 11 at 7:00 P.M. at the National Cathedral in Washington, D.C. This National Veterans Day Concert will honor and celebrate those who have served our country.

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PROGRAM NOTES

A Western Fanfare (1997)

Eric Ewazen (b. 1954)

American composer Eric Ewazen of Cleveland, Ohio, is well known for his numerous chamber music works. He studied at the Eastman School of Music in Rochester, New York, and The Juilliard School in New York City with notable composers Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner, and Gunther Schuller. Ewazen's compositions have received numerous awards and have been given performances by soloists, chamber ensembles, and orchestras across the United States and abroad. His energetic and lively compositional style invites listeners to enjoy this contemporary work for brass.

Ewazen's *A Western Fanfare* for brass quintet is dedicated to the Music Academy of the West in Santa Barbara, California, which commissioned the work in honor of their fiftieth anniversary celebrations. Composed in the spring of 1997, the work was performed throughout the summer season at the Music Academy as a festive concert opener. The fanfare is a bright, bold, and uplifting work, reflecting the beauty and excitement of Santa Barbara's famous music festival. Although it begins and ends with sonorous low brass and high trumpet flourishes, the middle section of the work is a lilting waltz. In the brief span of three minutes, a snapshot of joyful music making occurs.

Selections from *Twelve Poems of Emily Dickinson* (1949–50)

Aaron Copland (1900–90)

Although Aaron Copland's sister Laurine introduced him to the piano, as well as the genres of ragtime and opera, he did not begin formal musical studies until age thirteen. His interest in music grew boundlessly and after attending his first concert at age fifteen, he knew he wanted to compose. Copland spent the summer of 1921 at the American Conservatory in Fontainebleau, France, where he studied with Paul Antonin Vidal and Albert Wolff. From 1921 to 1924 he lived in Paris and studied with Nadia Boulanger. Upon his return to New York, his early compositions revealed the influence of American jazz rhythms, and soon after his compositions took on a more abstract approach. America's interest in abstract music, however, was weakening, and beginning in 1938 Copland's intent was to compose music that would reach a broader public. During this period of about ten years he composed the ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, music for films such as *Of Mice and Men*, and orchestra works including *Lincoln Portrait* and his *Symphony No. 3*. He continued to reach out to the American music listener through his book *What to Listen for in Music*. He won the Pulitzer Prize in 1945 for *Appalachian Spring*, composed for Martha Graham.

Copland composed many of his vocal works in the 1950s, including his only opera, *The Tender Land* (1954), and two song cycles, his very popular *Old American Songs No. 1* (1950) and *No. 2* (1952). He initially composed *Twelve Poems of Emily Dickinson* in 1950 for voice and piano, a work that has since become one of the great song cycles of our time. He later chose to orchestrate eight of those settings. Each song has its own distinct character and is dedicated to a fellow composer colleague, such as David Diamond, Lukas Foss, and Elliott Carter. Since the first critical edition of Dickinson's poetry was not published until 1955, Copland was working from a corrupt edition, one that took many liberties with her materials and made nonsense of her characteristic dashes. However, there is no denying that he captured the essence of Dickinson and the rise and fall of her lyricism. The composer explained,

The poems themselves gave me my direction, one that I hoped would be appropriate to Miss Dickinson's lyrical expressive language. ... The poems center about no single theme, but they treat of subject matter particularly close to Miss Dickinson: nature, death, life, eternity. Only two of the songs are related thematically, the sixth and eighth. Nevertheless, it is my hope that, in seeking a musical counterpart for the unique personality of the poet, I have given the songs, taken together, the aspect of a song cycle.

1. Nature, the gentlest mother

Nature, the gentlest mother,
Impatient of no child,
The feeblest or the waywardest,—
Her admonition mild

In forest and the hill
By traveller is heard,
Restraining rampant squirrel
Or too impetuous bird.

How fair her conversation,
A summer afternoon,—
Her household, her assembly;
And when the sun goes down

Her voice among the aisles
Incites the timid prayer
Of the minutest cricket,
The most unworthy flower.

When all the children sleep
She turns as long away
As will suffice to light her lamps;
Then, bending from the sky

With infinite affection
And infiniter care,
Her golden finger on her lip,
Wills silence everywhere.

3. Why do they shut Me out of Heaven?

Why do they shut Me out of Heaven?
Did I sing too loud?
But I can say a little “Minor”
Timid as a Bird!

Wouldn't the Angels try me
Just once more
Just see if I troubled them
But don't shut the door!

Oh, if I were the Gentleman
In the “White Robe”
And they were the little Hand that knocked
Would I forbid?

2. Heart, we will forget him

Heart! We will forget him!
You and I—tonight!
You may forget the warmth he gave—
I will forget the light!

When you have done, pray tell me
That I may straight begin!
Haste! lest while you're lagging
I remember him!

4. The Chariot

Because I could not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

We slowly drove, he knew no haste,
And I had put away
My labor, and my leisure too,
For his civility.

We passed the school where children played,
Their lessons scarcely done;
We passed the fields of gazing grain,
We passed the setting sun.

We paused before a house that seemed
A swelling of the ground;
The roof was scarcely visible,
The cornice but a mound.

Since then 'tis centuries; but each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.

Ascension for Marimba Duet and Electronics (2016)

Jarryd Elias (b. 1993)

Jarryd Elias primarily composes for film, television, and video games. Born and raised in Bloomfield Hills, Michigan, he attended high school at the Interlochen Arts Academy in Michigan, graduating in 2011 with high honors in percussion. He completed his bachelors degree in 2015 at the Eastman School of Music in Rochester, New York, where he studied with Michael Burritt. Elias then studied film music composition with Hummie Mann (*Robin Hood: Men in Tights*, *Picture Windows*) at the Seattle Film Institute. After graduating in 2017 with his masters degree, he moved to Los Angeles. He has composed music for several horror films, comedies, romantic dramas, and action/adventure films. One film, *Decensus*, was nominated for Best Original Score at the 48-Hour Film Festival in Detroit. As a percussionist, Elias is experienced as a teacher, composer, and performer. His percussion writing has been featured in recitals around the world, and he has this to say about *Ascension* composed in 2016:

After finishing my studies at Eastman in May 2015, I composed this piece, drawing on my new career direction toward film scoring. The electronic track's orchestration sounds like a Hollywood movie's action sequence, and this piece is essentially the marimba's "blockbuster hit." With limited written dynamic control, the performers are encouraged to not only be free in their interpretation, but also let the electronic track guide them in their performance on the piece. Nevertheless, this piece at its core only has one goal: to be "epic."

Septet in E-flat, Opus 20

Ludwig van Beethoven (1770–1827)

The practice of presenting chamber music in arrangements for full orchestra is hardly a novelty these days. Composers and conductors such as Gustav Mahler, Wilhelm Furtwängler, George Szell, and Leonard Bernstein have all tried their hand at transforming intimate chamber works into settings for the orchestral concert hall. These presentations vary from elaborately rescored arrangements to straightforward readings of the original scores with multiple strings performing each part. The chief motivation for most of these orchestral performances seems to be a deep devotion to the music on the part of the "arranger" accompanied by a conviction that the music deserves to be known by a larger audience than might be aware of the original chamber setting.

Arturo Toscanini was a devotee of Ludwig van Beethoven's Septet in E-flat, Opus 20. He once chastised some orchestral musicians who had never performed the work, telling them that as a young man he had gone without lunch until he could afford to buy the score. Beethoven himself was somewhat less devoted to his Septet, at least later in life. He composed the work from 1799 to 1800, during the tormented time that he first realized he was losing his hearing. Surprisingly, none of his anguish comes through in the music of Opus 20, and it is hard to imagine music that is more cheerful and optimistic. Beethoven was initially pleased with the work, and after its première on a program that also featured Franz Joseph Haydn's oratorio, *The Creation*, proudly proclaimed to a friend "This is my Creation!" However, Beethoven's enthusiasm for the work seemed to decline at a rate inversely proportional to the Septet's increasing popularity. It became far better known than many of his more substantial compositions, and by 1815, he was so tired of the fervor for the music that he complained, "That damned work; I wish it could be burned!" Realizing that he could not destroy the Septet, he resorted to another tactic, insisting that the work was actually written by Wolfgang Amadeus Mozart. Beethoven would undoubtedly be relieved to learn that the popularity of the Septet has receded somewhat over time, and that his more favored offspring have indeed overtaken this "disavowed child." While the work may not be profound, it is a delightful example of the classical divertimento form, and the influence of Mozart and Haydn is impossible to miss. It has long been a favorite of chamber musicians, and it may have been nostalgia for his days as a cellist that motivated Toscanini to perform this work with the NBC Symphony Orchestra, which he did at least twice during his years as leader of that ensemble.

Another admirer of Beethoven's Septet was American author Walt Whitman, who was as passionate about music as he was the written word. During his years as a newspaper reporter Whitman often reviewed concerts, and once offered the following impression of this Septet:

Dainty abandon, sometimes as if Nature laughing on a hillside in the sunshine; serious and firm monotonies, as of winds; a horn sounding through the tangle of the forest, and the dying echoes; soothing floating of waves, but presently rising in surges, angrily lashing, muttering, heavy; piercing peals of laughter, for interstices; now and then weird, as Nature herself is in certain moods—but mainly spontaneous, easy, careless....