



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES  
Sunday, January 21, 2018 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Wolfgang Amadeus Mozart (1756-91)

“Parto! Ma tu ben mio” from *La clemenza di Tito*, K. 621

*GySgt Sara Sheffield, mezzo-soprano*

*MGySgt Charles Willett, clarinet*

*GySgt Russell Wilson, piano*

Claude Debussy (1862-1918)

Sonata (1915)

Pastorale

Interlude

Finale

*GySgt Elisabeth Plunk, flute*

*GySgt Tam Tran, viola*

*MGySgt Karen Grimsey, harp*

Leonard Bernstein (1918-90)

arranged by Jack Gale

Suite from *West Side Story*

Prologue

“Maria”

“Tonight”

“America”

“Somewhere”

*GySgt Brian Turnmire and SSgt Robert Bonner, trumpet*

*GySgt Jennifer Paul, horn*

*GySgt Timothy Dugan, trombone*

*GySgt Christopher Tiedeman, tuba*

#### INTERMISSION

Owen Clayton Condon (b. 1978)

*Fractalia* (2011)

*GySgt Gerald Novak, GySgt Michael Metzger, GySgt Jonathan Bisesi,  
and GySgt Steven Owen, marimba*

Felix Mendelssohn (1809-47)

String Quartet in D, Opus 44, No. 1

Molto allegro vivace

Menuetto: Un poco allegretto

Andante espressivo ma con moto

Presto con brio

*GySgt Erika Sato and SSgt Sheng-Tsung Wang, violin*

*MSgt Christopher Shieh, viola*

*SSgt Charlaire Prescott, cello*

The Marine Chamber Orchestra will perform Sunday, January 28 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 Mendelssohn, Grieg, and Schumann.

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## ***PROGRAM NOTES***

### **“Parto! Ma tu ben mio” from *La clemenza di Tito*, K. 621**

Wolfgang Amadeus Mozart (1756-91)

*La clemenza di Tito*, the last opera that Wolfgang Amadeus Mozart composed, was completed in 1791 and immediately followed his better-known *Die Zauberflöte*, K. 620. The aria, “Parto! Ma tu ben mio,” is sung in Act I by the young warrior Sextus as he comforts the Emperor Tito’s spurned love Vitellia, despite his unrequited affection for her. Sextus vows to avenge her. The aria demonstrates an operatic convention called the “trouser role,” in which the character of a young boy is sung by a female voice (Sextus is one of two such roles in *La clemenza di Tito*). The clarinet obbligato is evidence of Mozart’s great love for the instrument; at around the same time period, he composed both his Clarinet Quintet, K. 581, and Clarinet Concerto, K. 622, for clarinetist Anton Stadler. Stadler was also the principal clarinetist for the first production of *La clemenza di Tito*.

I go, I go, but you, my love  
Look kindly upon me again.  
I shall be whatever pleases you  
Do whatever you wish  
Look at me, and oblivious to all else,  
I shall hasten to avenge you;  
I shall think of nothing  
But that glance.

### **Sonata (1915)**

Claude Debussy (1862–1918)

Claude Debussy’s Sonata for flute, viola, and harp was intended to be part of a larger cycle of six sonatas for various combinations of instruments, but this work was the second of only three in the cycle that he completed before his death in 1918. At the time of the sonata’s composition, Debussy lived in a small cottage in Pourville, France, overlooking the English Channel. Suffering from advanced cancer and devastated by the destruction of World War I, he wrote to a friend, “I am writing down all the music that passes through my head like a madman, and rather sadly.” After hearing his austere, ethereal sonata performed the following year, he stated, “It is the music of a Debussy I no longer know. It is frightfully mournful, and I don’t know whether one should laugh or cry—perhaps both?” The sonata uses the sonorities of three very different instruments to achieve this effect, and it paved the way for many twentieth century composers to write for non-traditional combinations of instruments, particularly in the trio genre.

### **Suite from *West Side Story***

Leonard Bernstein (1918–90)

arranged by Jack Gale

Audiences were at first somewhat unsure what to make of Leonard Bernstein’s groundbreaking *West Side Story* when it opened on Broadway in 1957, as it was neither an opera nor a musical. Pushing the boundaries of musical theater was not a new idea for Bernstein, who

had been blurring the lines between its various forms from his earliest work for the stage, the ballet *Fancy Free* (1944). Some of Bernstein's experiments were more successful than others. His musical *On the Town* (1944) was a popular hit that eventually was made into a successful movie, while more serious works like *Trouble in Tahiti* (1952) and *Candide* (1956) languished, opening to decidedly mixed reviews and lukewarm popular response. In *West Side Story*, however, Bernstein perfected his formula, astutely balancing elements of the Broadway musical, opera, ballet, and popular musical idioms. Despite its unusual identity, *West Side Story* enjoyed popular and critical success, initially running for 732 performances on Broadway and receiving a Tony Award nomination.

Suite from *West Side Story* was arranged by trombonist Jack Gale. Gale has worked on Broadway since the 1960s, while also performing in the Manhattan Brass Quintet from 1965 to 1980. During this time, he arranged extensively for brass quintet, including this arrangement of *West Side Story* made popular by the Empire Brass Quintet. Gale used his creativity as an arranger to transform Bernstein's melodies to suit the brass quintet ensemble. His work resulted in a virtuosic and exciting arrangement that stays true to Bernstein's original music. The movements chosen for this performance showcase the range of Bernstein's music from the jazz and dance influenced "Prologue" to the melancholy and lyrical "Somewhere."

### ***Fractalia* (2011)**

Owen Clayton Condon (b. 1978)

Owen Clayton Condon is a percussionist and composer based in the Chicago area. He has performed with the Millennium Chamber Players, the Chicago Civic Orchestra, the contemporary ensemble Eighth Blackbird, and as a soloist with the Louisville Symphony Orchestra in Kentucky. He was one of the original members of Third Coast Percussion, an acclaimed percussion quartet that formed in 2005. Condon composed *Fractalia* for the ensemble in 2011. This short work has been described as a "sonic celebration of fractals" and features interplay between kaleidoscopic melodic material on the marimbas and visceral drumming patterns on both the heads and shells of the eight tom-toms divided among the performers.

### **String Quartet in D, Opus 44, No. 1**

Felix Mendelssohn (1809–47)

Felix Mendelssohn's brilliant and exuberant Quartet in D opens with a Molto allegro vivace movement and concludes with a Presto con brio, each movement having almost a *perpetuum mobile* (perpetual motion) feel. The outer movements are contrasted with an eighteenth-century style Menuetto for the second movement and a third movement marked Andante espressivo ma con moto (Moderately slow, expressive), characterized by the effervescent pizzicato string playing that appears in so many of Mendelssohn's scherzos. The finale is structured with ingenious counterpoint and serves as a magnificent ending to a masterful piece of music. Mendelssohn wrote this work last out of his three Opus 44 quartets, but because it became his favorite, he placed it first in the set.