



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, February 18, 2018 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

GySgt Jonathan Bisesi*

“Tradition” (2017)

world première

*MGySgt Christopher Rose, GySgt Steven Owen,
and GySgt Jonathan Bisesi, snare drum
MSgt David Murray, bass drum*

MSgt Glenn Paulson*

Time To Go (2017–18)

world première

*MGySgt Mark Latimer, MGySgt Christopher Rose,
MSgt Glenn Paulson, MSgt Kenneth Wolin, GySgt Michael Metzger,
and SSgt Gerald Novak, percussion*

Rüdiger Pawasser (b. 1964)

sculpture in wood (1995)

*MGySgt Mark Latimer, GySgt Jonathan Bisesi, SSgt Gerald Novak,
and SSgt David Constantine, marimba*

John Cage (1912–92)

First Construction (In Metal) (1939)

*MGySgt Mark Latimer, MGySgt Christopher Rose, MSgt David Murray,
MSgt Glenn Paulson, GySgt Jonathan Bisesi, SSgt Gerald Novak,
and SSgt David Constantine, percussion*

GySgt Steven Owen, conducting

INTERMISSION

Andrew Beall (b.1980)

Deliverance (2006)

MSgt Kenneth Wolin, marimba

SSgt David Constantine, timpani

Tom Nazziola (b. 1966)

Cat and Mouse (2016)

GySgt Michael Metzger, udu

MSgt Glenn Paulson, vibraphone

MGySgt Christopher Rose, marimba

Lou Harrison (1917–2003)

Concerto for Violin with Percussion Orchestra (1959)

Allegro; maestoso

Largo; cantabile

Allegro; vigoroso; poco presto

SSgt Christopher Franke, soloist

MGySgt Mark Latimer, MSgt David Murray, MSgt Kenneth Wolin,

GySgt Steven Owen, and GySgt Michael Metzger, percussion

GySgt Jonathan Bisesi, conducting

*Member, U.S. Marine Band

The U.S. Marine Band will perform Sunday, February 25 at 2:00 P.M. in the Clarice Smith Performing Arts Center at the University of Maryland. The program will include works by de Meij and Mahler.

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PROGRAM NOTES

“Tradition” (2017)

GySgt Jonathan Bisesi*

“Tradition,” a work scored for three rope tension field drums (with snares) and one rope tension bass drum, pays direct homage to military percussion music of the past. The purpose of the military percussionist, in a traditional sense, was to spread orders from military commanders to their soldiers on the battlefield, through basic beats, rolls, and cadences. This important and sometimes life-threatening responsibility has evolved over the centuries. While percussionists no longer perform on active battlefields, these basic “calls” are still used in ceremonial functions. Recently, percussionists have taken these calls and embellished them with common percussive patterns, called rudiments. The virtuosity that has resulted from this creative endeavor by many different percussionists over the last century was the sole source of inspiration for me to compose my own work in this genre.

“Tradition” begins with a common cadence that is currently performed by United States Marine Band percussionists, then switches gears and highlights the virtuosity of the performers. It is my intent that even though at times the performers are playing music that is considerably more complex than the musical demands of past centuries, the underlying focus never shifts from the original calls and cadences that have made this genre an important part of the history and pedagogy of percussionists.

-GySgt Jonathan Bisesi

Time To Go (2017–18)

MSgt Glenn Paulson*

Time To Go is the fifth piece in a series that I have composed while experimenting with the use of modern train sounds. The recorded train sounds are manipulated with computer programs, to create rhythmic and sonic interest, and then combined with traditional percussion instruments that are used during a typical Marine Band performance. The other inspiration for this piece was to give the cymbals a more soloistic role and explore the interaction possibilities with the usual solo instruments of the percussion family: marimba, vibraphone, and timpani. Percussionists not only have to be flexible musicians, but also craftsmen in order to find ways to satisfy the demands of conductors, colleagues, and especially composers, who are always looking for new sounds and pushing performers to create those sounds. In this piece, I wanted to demonstrate the modern cymbal player palette of sound, going so far as to mount splash cymbals on a metal rod to make a ripple effect with only one hand so as to keep the other free to play something else. The typical concert band cymbal setup used to consist of one or two pairs of crash cymbals and one or two suspended cymbal. Now, however, I will normally use five pairs of crash cymbals ranging in size from sixteen inches to twenty-two inches, four or more suspended cymbals, sizzle cymbals, china cymbals, splash cymbals, and hi hats, along with numerous mallets, sticks, brushes, blast sticks, metal objects, and sometimes even kitchen utensils.

In *Time To Go*, each instrument has rhythmic and melodic motives including the recorded train sounds, which make use of motives to create different moods. The train sounds become interwoven with the different percussion parts, creating new sonorities. For example, the xylophone has one particular motive that evolves out of a four-note chord in the vibraphone. The motive expands, splits apart, and then disintegrates into a single note that shifts between the xylophone and vibraphone. Although it is only a single note it ultimately has that last word.

Along with my percussion colleagues who are mentioned in the program, I would like to thank Marine Band recording engineers SSgt Christian Amonson, SSgt Michael Ducassoux, and GySgt Jeffrey Higgs for their expertise extracting the train sounds from a video, countless hours manipulating the recorded train sounds, and their creative vision and patience in putting my ideas together.

-MSgt Glenn Paulson

sculpture in wood (1995)

Rüdiger Pawassar (b. 1964)

Percussionist and composer Rüdiger Pawassar was born in Lübeck, Germany. He has performed with the Staatsorchester in Kassel, Germany, since 1990. His influences include composers Luigi Nono, Iannis Xenakis, and Mauricio Kagel, and he has participated in a masterclass with world-renowned marimba artist Leigh Howard Stevens in 1982.

sculpture in wood features a marimba quartet performing a variety of jazz harmonies, rhythms, and melodies. The piece also contains classical undertones; for example, it is written in the traditional A-B-C-A form. During the composition of *sculpture in wood*, Pawassar made many cuts, drafts, and edits, which reminded him of an artist sculpting wooden objects. The work had its world première in Freiburg, Germany, and was later recorded by the Marimba Art Ensemble of Basel, Switzerland.

First Construction (In Metal) (1939)

John Cage (1912–92)

John Cage was a renowned composer, performer, visual artist, author, and speaker who is thought by many to be one of the most revolutionary composers of the twentieth century. Cage was heavily influenced by Zen Buddhism and championed the incorporation of “chance operations” into his works, often relying on coin flips, star charts, imperfections in the paper he was using, ambient sounds, and other spontaneous methods to dictate the content of his works.

First Construction (In Metal) is one of three percussion ensemble pieces Cage composed during his early period (the *Second* and *Third Constructions* were composed in 1940 and 1941, respectively). As the title suggests, the work is scored entirely for metallic instruments. Cage was more interested in structure during this period, and incorporated carefully controlled proportions and rhythmic motives into the piece.

Like his colleague Lou Harrison, Cage favored “found instruments,” and included in the *First Construction* five thunder sheets, brake drums, and metal pipes. He also included more traditional instruments like piano, but employed extended techniques such as laying metal rods across the strings in order to create new and unique sounds. Cage said of his own compositional process that he did not have a gift for writing melody, but had a passion for writing rhythm and sounds. He was invigorated by the unknown and in love with the result, and audiences continue to be challenged and inspired by his music.

Deliverance (2006)

Andrew Beall (b. 1980)

Composer Andrew Beall’s instrumental and theatrical works have been performed around the world. His musical *Song of Solomon* recently finished a sold-out run at the Thespis New York Festival, where it was nominated for the festival’s Best Musical award. An active percussionist, Beall has performed with several orchestras, including the American Symphony, Columbus Symphony, Greenwich (Connecticut) Symphony, and the Philharmonic Orchestra of the Americas. He is also the drummer for the eclectic rock quartet Cordis and the Broadway dance company American Dance Machine. Beall writes of *Deliverance*:

The System. It’s there. Every moment a new human life—with all of its own unique creativity and potential—enters the world. Yet in that world an ancient complex scheme prevails: societal principles, beliefs, and norms organized, so deeply ingrained that soon the new life is squeezed into conforming to the structure. The Machine. Individually its components are worthy: obey rules, honor thy parents, respect mankind, go to school, get a higher education, graduate, become a success, make lots of money, make friends, support good causes, find true love,

work hard, never give up, experience life to its fullest. Its existence fosters order and equilibrium. Yet a high price is paid as the System smothers individuality and creativity. If you don't conform, then you're often discarded by society. Can we break away before the Machine traps us forever? Can we find deliverance before our personal freedoms vanish? Hope, courage, and confidence must be aroused to challenge the unrelenting System. Take heart and release yourself . . . find the road less traveled . . . think out of the box . . . explore diversity . . . follow your instinct . . . let go . . . and deliver yourself from the System.

Cat and Mouse (2016)

Tom Nazziola (b. 1966)

Tom Nazziola's compositions span a wide array of genres, from film scores to orchestral and choral works. He has also composed and orchestrated music for several network news programs and documentaries. Nazziola has appeared as a percussionist with numerous jazz artists and on the Broadway shows *Fame Becomes Me* and *Newsies*. In addition to composing and performing, he is the musical director of The BQE Project, a chamber ensemble based in New York City, which creates live-to-film performances. Nazziola describes his piece *Cat and Mouse* as follows:

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.

Concerto for Violin with Percussion Orchestra (1959)

Lou Harrison (1917–2003)

American composer Lou Harrison is one of the fathers of the modern percussion ensemble. He was a prolific and influential composer, performer, and mentor whose music is currently experiencing a groundswell of popularity surrounding the centennial of his birth. Harrison was heavily influenced by non-Western musical traditions, drawing extensively from the timbres of African, Indonesian, Native American, and Latin American instruments. His works also contain many "found instruments" such as metal pipes, flower pots, and metal trash bins, which add both rhythmic and melodic substance to the music. The combination of Western compositional techniques and a highly personal sonic palette has resulted in a rich and profoundly moving contribution to the repertoire. This concerto was written for solo violin and percussion orchestra. The work is in three movements and incorporates several "found instruments" that draw heavily on non-Western sounds, especially those of the Gamelan ensembles of Java and Bali. The result is music of such exotic beauty that it transports the listener to distant places and invokes ancient, spiritual cultures.