



Colonel Jason K. Fettig, Director

MARINE CHAMBER ORCHESTRA
Saturday, June 23, 2018 at 7:30 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
Captain Bryan P. Sherlock, conducting

Karl Jenkins (b. 1944)

Concerto Grosso for String Orchestra, *Palladio* (1995)

Allegretto
Largo
Vivace

Henryk Górecki (1933–2010)

Three Pieces in Old Style (1963)

I
II
III

Johann Sebastian Bach (1685–1750)

Brandenburg Concerto No. 2 in F, BWV 1047

Allegro
Andante
Allegro assai

GySgt Ellen Dooley, flute
SSgt Trevor Mowry, oboe
SSgt Anthony Bellino, trumpet
SSgt Sheng-Tsung Wang, violin

INTERMISSION

Igor Stravinsky (1882–1971)

Concerto in D for String Orchestra (1946, rev. 1950)

Vivace
Arioso
Rondo

Gustav Holst (1874–1934)

St. Paul's Suite, Opus 29, No. 2 (1912–13)

Jig
Ostinato
Intermezzo
Finale (The Dargason)

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PROGRAM NOTES

Concerto Grosso for String Orchestra, *Palladio* (1995)

Karl Jenkins (b. 1944)

Karl Jenkins is the first Welsh composer to receive a knighthood for services to composing and crossing musical genres; the honor was bestowed in 2015. He earned his doctorate at the University of Wales and is a fellow and associate of the Royal Academy of Music in London, where a room has been named in his honor. He holds fellowships at five other institutions, an honorary doctorate, and is an honorary visiting professor at two universities, among many other honors. He began his musical career playing piano, then studied oboe and later saxophone. Early on was known more for his jazz and jazz-rock performances with a group he co-founded, Nucleus, which won first prize at the Montreux Jazz Festival in 1970, and the progressive rock group Soft Machine.

In the 1980s, Jenkins became very successful composing music for advertisements, for which he has won several industry awards. Since the 1990s, he has become much more revered for his classical music compositions, having composed a mass, several cantatas, and many concertos, though he continues to defy labels as his music frequently crosses boundaries. Jenkins' advertising credits include Levi's, British Airways, Pepsi, Volvo, and Delta Airlines, but arguably his most famous advertisement composition was for the international diamond dealer DeBeers. His Concerto Grosso, *Palladio*, grew out of that initial theme, written in 1995 after the DeBeers commercial aired in 1993. Its title is a reference to Italian Renaissance architect Andrea Palladio, whose work was renowned for harmonious mathematical proportions. The composer writes, "[Palladio's] work embodies the Renaissance celebration of harmony and order. Two of Palladio's hallmarks are mathematical harmony and architectural elements borrowed from classical antiquity, a philosophy which I feel reflects my own approach to composition." The piece consists of three movements, following the classic concerto grosso pattern of fast-slow-fast, with the first having an agitated rhythmic propulsion, the second featuring an languid violin solo and duet, and the last a slightly repetitive dance feel.

***Three Pieces in Old Style* (1963)**

Henryk Górecki (1933–2010)

Henryk Górecki was born in southern Poland and was raised under the brutal post-Stalin Communist regime, where, other than a couple of short trips to study music in Paris and Germany, he spent his entire life. He graduated from the Music Academy of Katowice and was later appointed provost there, but resigned shortly after a dispute with the government involving a visit by Pope John Paul II. His early works were largely influenced by Anton Webern, Olivier Messiaen, and Karlheinz Stockhausen and tended to be avant-garde, atonal, and even violent in nature. However, his style changed dramatically in 1963 with the *Three Pieces in Old Style* which foreshadowed his many later works that were based in folk songs, medieval music, and diatonic or modal simplicity. Many of his later compositions were vocal works and utilized Roman Catholic texts or tragic themes and subtexts in very slow tempos. His most famous piece is his Symphony No. 3, "Symphony of Sorrowful Songs," which was recorded by Dawn Upshaw and the London Symphonietta in 1992 and sold more than one million copies.

The *Three Pieces in Old Style* is Górecki's first foray into this more direct compositional style, and draws from his love for traditional secular and sacred Polish melodies and traditions. They utilize simple diatonic or modal melodies, but do not rely on the normal western harmonic progressions. Instead, the first two movements feature a repetitive alternation of two related harmonies, but without a harmonic home goal; rather the melody dominates completely. In the third, there is only one harmonic suggestion, where parallel melodies create a sort of sonic cluster. In all, the emotional depth and contrast are created principally through varying dynamics.

Brandenburg Concerto No. 2 in F, BWV 1047

Johann Sebastian Bach (1685–1750)

Johann Sebastian Bach's six Brandenburg concerti, not performed until almost a century after the composer's death, are arguably some of his most well-known and oft-programmed works. The concerti were originally written upon request for the margrave Christian Ludwig of Brandenburg as a type of job interview. At the time, it was suspected that Bach was growing weary of his position as an organist in Cöthen for Prince Leopold, whose new wife was not interested in the arts or music. Although Bach was extremely busy with many personal and professional aspects of his life, he still sought out this new employment and was able to create a set of concerti that exemplified his skills as a composer and demonstrated the abilities of many different combinations of instruments.

In his second Brandenburg Concerto, Bach wrote for an unconventional solo group: a quartet comprised of flute, oboe, violin, and clarino, the baroque version of a high trumpet. This instrumentation creates interesting sonorities, which showcases his ability to write for such an oddly matched quartet. For Bach and a piece of his time, there are unusually detailed dynamic markings, which assumed the role of making all of the instrumental melodic lines audible. This piece showcases his ability to write idiomatic and challenging, yet beautiful, music for any combination of instruments.

Gunnery Sergeant Ellen Dooley, flute soloist

Flutist Gunnery Sergeant Ellen Dooley joined "The President's Own" United States Marine Band in May 2005. Gunnery Sgt. Dooley began her musical training at age ten. After graduating in 1992 from the New World School of the Arts in Miami, she attended the Peabody Conservatory of The Johns Hopkins University in Baltimore, earning a bachelor's in music performance in 1996. She earned a master's in music performance from Carnegie Mellon University in Pittsburgh in 2002. Her most notable teachers include Jeanne Baxtresser, former New York Philharmonic principal flute; and Mark Sparks, St. Louis Symphony principal flute. Prior to joining "The President's Own," she was professor of flute at Elizabethtown College in Pennsylvania; flute instructor at the Levine School of Music in Washington, D.C., and performed in educational outreach programs for the Baltimore Symphony Orchestra and the Choral Arts Society of Washington in Washington, D.C.

Staff Sergeant Trevor Mowry, oboe soloist

Co-principal oboe Staff Sergeant Trevor Mowry joined "The President's Own" United States Marine Band in June 2012. Staff Sgt. Mowry began his musical training on piano at age five and oboe at age nine. Upon graduating from Glenbard West High School in Glen Ellyn in 2007, he attended the Eastman School of Music of the University of Rochester in New York where he studied with Richard Killmer and earned a bachelor's degree in music in 2011. He pursued graduate studies with Robert Atherholt at Rice University in Houston. Prior to joining "The President's Own," he was guest principal oboe with the Houston Grand Opera, principal oboe with the Wheaton Municipal Band in Illinois, and a freelance musician. In 2010, he won the Eastman School of Music's annual Concerto Competition.

Staff Sergeant Anthony Bellino, trumpet soloist

Trumpeter/cornetist Staff Sergeant Anthony Bellino joined "The President's Own" United States Marine Band in May 2016. Staff Sgt. Bellino began his musical instruction on trumpet at age four and piano at age six. After graduating from the Interlochen Arts Academy in 2010, he earned his bachelor of music degree in trumpet performance from Northwestern University in Evanston in 2014. He earned a master's degree in trumpet performance from Rice University in Houston in 2016. His notable instructors include Barbara Butler, Charlie Geyer, and Peter Bellino. Prior to joining "The President's Own," Staff Sgt. Bellino attended the Music Academy of the West in Santa Barbara from 2013-15, during which he took part as a Zarin Mehta Fellow in the New York Philharmonic's Global Academy program. He has also performed with the Houston Symphony, the Alabama Symphony in Birmingham, and the New World Symphony in Miami Beach, Florida.

Staff Sergeant Sheng-Tsung Wang, violin soloist

Violinist Staff Sergeant Sheng-Tsung Wang joined “The President’s Own” United States Marine Chamber Orchestra in June 2007. Staff Sgt. Wang began his musical instruction at age eight after emigrating to the United States from Taiwan. Upon graduating in 1993 from Centennial High School in Ellicott City, he earned bachelor’s (1997) and master’s (1999) degrees in violin performance from the Peabody Institute of the Johns Hopkins University in Baltimore, where he studied with Victor Danchenko. He earned his doctor of musical arts degree in 2007 at the University of Maryland, College Park, where he studied with Gerald Fischbach. His notable instructors include Eugene Drucker of the Emerson String Quartet, Elaine Mishkind, and the late Mark Ulrich.

Prior to joining “The President’s Own,” Staff Sgt. Wang founded the Gemini Piano Trio and has been heard as part of the Arts Club of Washington concert series and on National Public Radio. He has performed at the following festivals: the Quartet Program at the State University of New York in Fredonia; Yellow Barn Music Festival in Putney, Vermont; La Jolla SummerFest in California; and Taos School of Music in New Mexico. In addition, he has taught at the Peabody Preparatory in Baltimore, Howard Community College in Columbia, Maryland, and the Levine School of Music in Washington, D.C.

Concerto in D for String Orchestra (1946, rev. 1950)

Igor Stravinsky (1882–1971)

Igor Stravinsky attained an unparalleled level of success during his lifetime, due in large part to his ability to adapt and develop his compositional style based on the events happening in the world around him. Stravinsky was a pupil of the famed Russian composer Nicolai Rimsky-Korsakov and began his career writing larger works in the romantic Russian tradition. His most successful music was for the ballet, including *The Firebird* and *The Rite of Spring*. After World War I, Stravinsky turned his attention to writing for smaller groups, responding to the shortage of money and musicians. It was also at this time that he began to compose music that was simpler in scope and less sentimental than his previous works. He chose to use forms of the past, embracing the concepts of the baroque and classical periods. This neo-classical period lasted for several decades and resulted in dozens of wonderful, shorter pieces for many combinations of instruments.

The Concerto in D was the result of a commission from Paul Sacher to celebrate the twentieth anniversary of the Basel Chamber Orchestra (Basler Kammerorchester, BKO). It is sometimes referred to as the “Basler” to distinguish it from Stravinsky’s Violin Concerto in D (1931). The Concerto in D was composed in 1946 and illustrates Stravinsky’s interest in simple forms. The three movements echo three parts of a typical dance suite: a gigue, a waltz, and a galop. He builds the music by using small groups of notes and passing them about the orchestra. The first movement begins on just one note (F) and develops into a charming, lilting dance. The second movement is a simple song with a bit of a tango added, revealing the influence popular dance music of the time had on Stravinsky. The work concludes with a quick and energized *tour de force* displaying all of the composer’s mastery of writing for string orchestra.

St. Paul’s Suite, Opus 29, No. 2 (1912-13)

Gustav Holst (1874–1934)

In the early days of his career, long before the success of his suite *The Planets*, Gustav Holst found it impossible to earn a living as a composer. In 1904, after holding several teaching positions, he was appointed Musical Director at St. Paul’s Girls’ School in Hammersmith, his biggest teaching post to date and one that he kept until his death. In 1913, the new music wing of St. Paul’s was opened and he was given a large soundproof room for his work. On weekdays he would teach in it, but on Sundays and holidays he spent hours composing there. The first piece he wrote in this room was *St. Paul’s Suite* for string orchestra. The four movements of this short and straightforward work provide insight into Holst’s development as a composer, and reveal several of the influences most important to him. The first and last movements, Jig and Dargason, illustrate the composer’s fascination with British folk music, an interest that would have a tremendous impact on Holst’s works for band. The second movement, Ostinato, demonstrates his interest in clever musical devices that facilitate the development of material. The third movement, Intermezzo, is undoubtedly the most interesting of this suite, and it illustrates two characteristics of the mature Holst. The first of these is his lifelong interest in the music and

religion of the Far East, an influence that is vividly evoked by the solo violin. The second characteristic is his penchant for combining seemingly unrelated and disparate styles of music. In *Intermezzo* the composer is still experimenting with this technique, juxtaposing the mystical solo violin with energetic interludes that are evocative of a British barn dance. If the effect isn't entirely convincing in *St. Paul's Suite*, Holst had certainly refined this technique by the time he composed *The Planets*, a work which masterfully combines all of the aforementioned influences.