



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES  
Sunday, October 7, 2018 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

GySgt Jonathan Bisesi\*

*Go* (2018)

*world première*

*GySgt Jonathan Bisesi, vibraphone*  
*GySgt Steven Owen, drum set*

Sergei Prokofiev (1891–1953)

Sonata in D, Opus 115 (1947)

Moderato

Andante dolce; Tema con variazioni

Con brio; Allegro precipitato

*SSgt Karen Johnson, violin*

Tom Nazziola (b. 1966)

*Over the Horizon* (2015)

*SSgt Sara Matayoshi, violin*

*GySgt Tam Tran, viola*

*SSgt Clayton Vaughn, cello*

*MGySgt Aaron Clay, bass*

*MSgt Kenneth Wolin, marimba*

*MSgt Glenn Paulson, percussion*

Ernest Gold (1921–99)  
as performed by Ray Barretto

“Exodus” (1960)

*MSgt Gregory Ridlington, tenor saxophone*

*GySgt Tam Tran, violin*

*MGySgt Aaron Clay, bass*

*GySgt AnnaMaria Mottola, piano*

*MSgt Glenn Paulson, percussion*

*GySgt Michael Metzger, congas*

INTERMISSION

Béla Bartók (1881–1945)

String Quartet No. 4 (1928)

Allegro  
Prestissimo, con sordino  
Non troppo lento  
Allegretto pizzicato  
Allegro molto

*SSgt Sara Matayoshi and GySgt Sheng-Tsung Wang, violin*

*SSgt Sarah Hart, viola*

*SSgt Clayton Vaughn, cello*

MSgt Glenn Paulson\*

*Guaguancó* (2018)

*MSgt Glenn Paulson, vibraphone*

*MSgt Kenneth Wolin, marimba*

*GySgt Michael Metzger, congas*

\*Member, U.S. Marine Band

The Fall Chamber Music Series will continue Sunday, Oct. 14 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, D.C. The program will include works by Lutoslawski, Reich, and Herrmann.

**[www.marineband.marines.mil](http://www.marineband.marines.mil) | (202) 433-4011 | [www.facebook.com/marineband](https://www.facebook.com/marineband) | [www.twitter.com/marineband](https://www.twitter.com/marineband)**

PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert. In addition to works of the U.S. Government (as defined by 17 U.S.C. § 101 et seq.), this performance may also contain individuals' names and likenesses, trademarks, or other intellectual property, matter, or materials that are either covered by privacy, publicity, copyright, or other intellectual property rights licensed to the U.S. Government and owned by third parties, or are assigned to or otherwise owned by the U.S. Government. You should not assume that anything in this performance is necessarily in the Public Domain.

## ***PROGRAM NOTES***

### ***Go (2018)***

GySgt Jonathan Bisesi

*Go* was written in the spring of 2018 and is scored for vibraphone and drum set, with the set player utilizing some additional instruments such as brake drums, woodblocks, and cowbells. The inspiration for this work is the growing trend in the percussion composition field of reimagining rock, funk, and hip hop music and orchestrating these moods and sounds on instruments in the percussion family. With this solely in mind, I composed a work that in a short period of time takes the listener through the different genres of popular music. In some cases, the ideas even collide into one another, giving the sense that one particular style wants to overtake a current idea and run away with all of the attention.

In writing this work, I wanted to expand the tonal capabilities of the vibraphone. Instead of experiencing simple one-note melodic lines, the listener receives multiple two-, three-, or four-note clusters at once, in essence creating a new texture and style of musical line for the ear to follow.

-GySgt Jonathan Bisesi

### ***Sonata in D, Opus 115 (1947)***

Sergei Prokofiev (1891–1953)

Sergei Prokofiev's Sonata in D was originally commissioned by the Soviet Union's Committee of Arts Affairs as a work to be played by talented conservatory violin students, not as a solo but as a group in unison. It was written during a tumultuous time when the Soviet government was personally attacking many composers, including Prokofiev. As a result, he never heard the sonata performed during his lifetime; the première was given by Ruggerio Ricci in 1959, six years after Prokofiev's death.

This piece is an excellent representation of Prokofiev's "late" compositional style, leaning towards more direct and simple musical language. Utilizing the traditional classical sonata form, the first movement contains an opening exposition, followed by a development of that material, and eventually a return of the main motives. The second movement is a theme with variations, and the final movement contains a lively mazurka along with a haunting lyrical melody woven throughout. In modern performance practice, the sonata is typically performed by a solo violinist. Because of this pared-down instrumentation, the intrinsic beauty and energy of Prokofiev's style are highlighted throughout.

### ***Over the Horizon* (2015)**

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 radio program "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 premiered in Huairou, China. He is a graduate of the Eastman School of Music in Rochester, N.Y., holds a master's degree in composition from Brooklyn College in New York, and is currently pursuing a Ph.D. in composition at Rutgers University in New Brunswick, N.J. He also studied composition and orchestration at The Juilliard School in New York.

The composer writes this about his work *Over the Horizon*:

Something liberating awaits us ahead.... We can see it faintly in the distance. It appears as a simmering, maroon-like hue just above the horizon - always in view, yet not attainable. However, we are driven in its direction. The use of fourths in the introductory motive is a basis for compositional development and represents motion towards the unknown. The harmonic trajectory throughout represents a pushing and pulling towards an unattainable goal.

### **"Exodus" (1960)**

Ernest Gold (1921-99)

Ernest Gold was born in Vienna, but dreamed from a young age of going to Hollywood and writing music for the movies. He entered the Vienna Music Academy, but his studies were cut short when his family fled to the United States, due to the Nazi German annexation in Austria in 1938, prior to the start of World War II. Gold began his American composing career in New York City, but soon moved to Hollywood, where he composed film scores for movies such as *It's a Mad, Mad, Mad, Mad World* and *On the Beach*.

Composed for the 1960 film of the same name, Gold's song "Exodus" tells the story of the founding of the modern state of Israel. The idea of this exodus must have hit close to home for the composer, because his family's departure from Europe was precipitated by their Jewish heritage. Various artists have recorded the song, ranging from Quincy Jones to Pat Boone to Ice-T, but this version is from the Ray Barretto album *Carnaval*, a compilation album originally

released in 1973. Barretto served in the U.S. Army in the 1940s and was stationed in Germany, where he heard Dizzy Gillespie's recording of "Manteca," featuring the Cuban percussionist Chano Pozo. The song inspired Barretto to join Tito Puente's band when he returned to New York.

Barretto's version of "Exodus" begins with a simple melody in the violin pitted against a seemingly unrelated groove in the conga. The rhythmic confusion could be seen as reminiscent of the uncertainty felt by immigrants in a new land. As the rest of the instruments join in and the groove becomes apparent, the audience hears how rhythmically rooted the melody actually is. As in most of Barretto's music, the groove takes on a life and momentum of its own that seems like it could keep going forever. (But don't worry, it doesn't!)

The lyrics are as follows:

This land is mine, God gave this land to me  
This brave and ancient land to me  
And when the morning sun reveals her hills and plain  
Then I see a land where children can run free.

So take my hand and walk this land with me  
And walk this lovely land with me  
Though I am just a man, when you are by my side  
With the help of God, I know I can be strong.

Though I am just a man, when you are by my side  
With the help of God, I know I can be strong.

To make this land our home  
If I must fight, I'll fight to make this land our own  
Until I die, this land is mine.

### String Quartet No. 4 (1928)

Béla Bartók (1881–1945)

Béla Bartók is often considered to be one of the great Hungarian composers and is sometimes referred to as the "father of ethnomusicology." His distinct style fuses folk music, nineteenth-century form and expression, and twentieth-century tonalities and performance practice techniques. Among his works, the six string quartets are considered masterpieces of his output, as well as of the entire string quartet genre. The fourth string quartet was composed while Bartók was living in Budapest and showcases his mature compositional style. Influenced by Alban Berg's Lyric Suite, which was completed in 1926, this string quartet explores an incredible range of textures, colors, and tonalities. Its extreme athleticism and fascination with symmetry are written out with the precision of a mathematician, yet Bartók's love for the folk music of his homeland is also expressed in its pathos.

On a large scale, Bartók's obsession with symmetry can be found in the form of the work. The quartet is composed in arch form, meaning that the first and fifth movements relate through shared thematic material, the second and fourth movements relate through their shared scherzando qualities, and the third movement stands alone as the heart of the work. On a smaller scale, this symmetry is also featured in motives throughout each movement. One player will play a short cell of an idea only to have it immediately repeated back by another instrument. The answer is sometimes a mirror image of the first, but other times it is altered. The response to the answer is then often altered, and then altered again, until the original idea has been completely transformed.

The first movement Allegro follows a structure similar to sonata form, ending with a hair-raising coda, in which the thematic material appears to go completely unhinged before coming to a halt for the final bars. The fast second movement is played entirely with mutes on all the instruments and is extremely chromatic, giving it a muffled feeling. Bartók contributes to the murky soundworld with his use of glissandi, *ponticello* passages, and quick spastic pizzicato lines that bounce from player to player at a speed that creates a whirlwind effect. The third movement can be characterized as an example of Bartók's "night music." The fourth movement mirrors the second movement in terms of tempo as well as brevity. Where the second movement used mutes, this movement is entirely pizzicato, and showcases an extended technique called "Bartók pizzicato," where the string is released with such force that it bounces against the instrument itself, making a percussive sound. The final movement features a wild rhythmic dance with many folk-like elements. Like the Allegro, it has an exhilarating coda that comes to a sudden stop and ends with almost the same two measures as the opening movement.

### ***Guaguanco (2018)*** MSgt Glenn Paulson

The melodic ideas for *Guaguanco* were inspired by a work that composer John Williams invited me to play with the Los Angeles Philharmonic a few years ago, titled *Escapades*. Williams borrowed music from his soundtrack to the movie *Catch Me if You Can* to create this orchestral piece, featuring a jazz trio comprised of alto saxophone, double bass, and vibraphone. In preparation for the performance in Los Angeles, I spent much of my practice time on the technically challenging outer movements. However, a couple of months before the concert, I received an email from Williams saying that he had rewritten the second movement. In the new version, I saw an empty bar marked "cadenza," with no musical material or chord changes provided. Panic set in. I spent the rest of the summer thinking about and developing ideas from every piece of Williams' I could get my hands on in order to familiarize myself with his compositional style and assist in creating a cadenza for the performance.

Upon returning to Washington, D.C., I realized the musical ideas that I had delved into while creating my cadenza would be perfectly suited to adaptation into a percussion chamber piece. Inspired by the Marine Band's Latin Ensemble, I wrote this work for marimba,

vibraphone, and congas. I titled it *Guaguanco*, which is a Cuban variation on the rumba dance form.

-MSgt Glenn Paulson