



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES  
Sunday, October 28, 2018 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Gene Koshinski (b. 1980)

“Dance of the Drums” from *Song and Dance* (2009)

*GySgt Jonathan Bisesi and GySgt Steven Owen, percussion*

Astor Piazzolla (1921–92)

“Milonga del Ángel” (1965)

*GySgt Russell Wilson, accordion*

*GySgt Sheng-Tsung Wang, violin*

*GySgt Tam Tran, viola*

*SSgt Charlaire Prescott, cello*

*MGySgt Aaron Clay, bass*

*GySgt AnnaMaria Mottola, piano*

Sahba Aminikia (b. 1981)

String Quartet No. 2, *One Day*; *Tehran* (2009)

Dawn

Noon

Sunset

*GySgt Sheng-Tsung Wang and SSgt Foster Wang, violin*

*SSgt Sarah Hart, viola*

*SSgt Caroline Bean Stute, cello*

Eric Ewazen (b. 1954)

*Colchester Fantasy* (1987)

The Rose and Crown

The Marquis of Granby

The Dragoon

The Red Lion

*GySgt James McClarty and GySgt Brad Weil, trumpet*

*SSgt Rebecca McLaughlin, horn*

*SSgt Russell Sharp, trombone*

*GySgt Christopher Tiedeman, tuba*

## INTERMISSION

Johannes Brahms (1833–97)

Trio in A minor, Opus 114

Allegro

Adagio

Andantino grazioso

Allegro

*GySgt Harry Ong, clarinet*

*SSgt Charlaire Prescott, cello*

*GySgt AnnaMaria Mottola, piano*

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# ***PROGRAM NOTES***

## **“Dance of the Drums” from *Song and Dance* (2009)**

Gene Koshinski (b. 1980)

Percussionist, composer, and educator Gene Koshinski serves as professor of percussion at the University of Minnesota Duluth and is well known for his versatility as a classical, jazz, pop, and world music artist. He has performed throughout the United States and abroad. Most recently, Koshinski was invited to perform at the Royal College of Music in London and the Conservatoires de Strasbourg and Lyon in France in 2018. As a composer, his method books, solo albums, and more than thirty-five published compositions have been distributed around the world.

“Dance of the Drums” is the second movement of a larger work entitled *Song and Dance*, which is scored for percussion duo. “Dance of the Drums” features active and primal drumming with interlocking groove-oriented patterns that permeate throughout the movement. A conch shell is used as a single-pitched melodic instrument. Other instruments called for include claves, China cymbal, and tom-toms.

## **“Milonga del Ángel” (1965)**

Astor Piazzolla (1921–92)

Argentinian composer Astor Piazzolla is the creator of the musical genre *nuevo tango*, which combines elements of classical, jazz, and traditional tango styles. This musical fusion reflects Piazzolla’s life story: the son of Italian immigrants, he spent his early childhood in Buenos Aires, Argentina, where he heard the old tango style played in the streets; as a teenager, his family lived in New York City, where he heard the top jazz musicians of the 1930s; and as an adult, he studied classical composition in Paris with Nadia Boulanger, who encouraged him to remain loyal to his roots in the tango style.

Piazzolla composed “Milonga del Ángel” as part of his *Ángel Series*, which also includes “Muerte del Ángel” and “Resurrección del Ángel.” A milonga is a dance which uses a 3-2 clave rhythm and comes from the Rio de la Plata region, which separates Argentina and Uruguay. Piazzolla recorded “Milonga del Ángel” in 1986 as part of the album *Tango: Zero Hour*, which he considered his greatest recording. This arrangement is a transcription from an album recorded by accordionist Richard Galliano in 2002 called *Piazzolla Forever*, which commemorated the twentieth anniversary of Piazzolla’s death.

## **String Quartet No. 2, *One Day; Tehran* (2009)**

Sahba Aminikia (b. 1981)

Sahba Aminikia’s String Quartet No. 2, *One Day; Tehran* is an extremely personal quartet, inspired by events in the Iranian-American composer’s life. Currently based in San Francisco, he grew up in post-revolutionary wartime Iran and was highly influenced by the poetry of Hafez, Rumi, and Saadi Shirazi. His compositions drew inspiration from traditional, classical, and jazz music, as well as the albums of Pink Floyd, the Beatles, and Queen. Aminikia has often written of his belief in music’s power to be a catalyst for change and his own attempts at finding a common understanding for communication and dialogue through his music.

Aminikia’s works have been performed around the world and have been commissioned by theatre troupes, contemporary classical ensembles, Persian traditional music groups, and jazz bands. He was recently the artist-in-residence at Kronos Festival 2017, an annual event held by the Kronos Quartet, which is a group known for genre-breaking string playing. Aminikia is also the artistic director for the Flying Carpet Festival, a mobile music festival which serves underprivileged children in war zones, and musical director for Sirkhane Social Circus School, a nonprofit organization based in Turkey that serves children through circus arts and music.

Aminikia writes the following about his String Quartet No. 2:

*One Day; Tehran* portrays a day of life in my hometown, Tehran in the midst of 2009 post presidential elections turmoil events which led to several street riots, numerous imprisonments, and mass trials. The piece depicts a day in three parts: “Dawn,” “Noon,” and “Sunset.” Starting with the morning, the piece gradually increases in tension to reach its height at noon, a reflection of the recent political unrest the city has experienced. Sunset following as a comforting time with family and finally a lullaby brings a warmth and calmness to the city with the arrival of the night until a new day will arrive again.

### ***Colchester Fantasy (1987)***

Eric Ewazen (b. 1954)

American composer Eric Ewazen of Cleveland, Ohio, is well known for his many 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. His compositions have received numerous awards and have been given performances by soloists, chamber ensembles, and orchestras across the United States and abroad. Ewazen’s energetic and lively compositional style invites listeners to enjoy hints of folk and popular music influences within this contemporary work for brass. *Colchester Fantasy* has become a staple of the modern brass quintet repertoire. The composer offers the following about the piece:

*Colchester Fantasy* was written for the American Brass Quintet while I was teaching at the Estherwood Music Festival held in Colchester, England, during the summer of 1987. Colchester is the oldest recorded town in Britain. It has an old Roman wall, a massive Norman castle, picturesque homes and churches and, as in all decent English towns, colorful old pubs. Each movement in this work is named after an old Colchester pub. The first movement, “The Rose and Crown,” is filled with bright, sonorous chords, energetic rhythmic patterns, and constantly changing and fluctuating motives. The second movement, “The Marquis of Granby,” (a name which I associated with a distant, faded aristocracy) is a stately, chorale-like movement with somber, plaintive themes. The third movement, “The Dragoon,” brings forth the sounds of battle with dissonant, clashing harmonies, agitated rhythms, and fragmented melodies. To close the work, the fourth movement, “The Red Lion,” (a name with its intimations of royalty and nobility) is a resonant fugue, propelled forward with motoric motion, and a rapid, spinning fugue theme. These old English pubs of Colchester were a fine source of inspiration. Their names brought to my mind images of ancient and historical traditions, and impressions of the grandeur and majesty of time past. The beer was good, too!

### ***Trio in A minor, Opus 114***

Johannes Brahms (1833–97)

In March 1891, Johannes Brahms was enjoying a self-imposed retirement at age fifty-seven when he traveled to Meiningen in southern Germany to hear the renowned orchestra there under its new conductor Fritz Steinbach, who later became recognized as one of the most famous of Brahms’ interpreters. On this occasion, the composer was taken with the superb playing of the orchestra’s principal clarinetist Richard Mühlfeld, who performed one of Carl Maria von Weber’s concertos and Wolfgang Amadeus Mozart’s Clarinet Quintet in A, K. 581. Brahms had never written chamber music for clarinet. Captivated by Mühlfeld’s beautiful sound and musicianship, Brahms spent hours listening to the clarinetist practice in order to study the instrument’s possibilities. By the end of that summer, at Brahms’ favorite vacation spot, Bad Ischl near Salzburg, he composed two works for Mühlfeld: a trio for clarinet, cello, and piano and a quintet for clarinet and string quartet. Three summers later he wrote his final instrumental works, the two sonatas for clarinet and piano.

The Trio in A minor received its première in Berlin on December 12, 1891, with Brahms at the piano. The unusual sonority of the Trio arises from its unconventional instrumentation, which was one that Ludwig van Beethoven also used. The smooth exchanges between the rich sound of the cello and the mellowness of the clarinet inspired Brahms’ friend Eusebius Mandyczewski to write, “It is as though the instruments were in love with each other.” The longstanding working relationship with the orchestra at Meiningen was an inspirational one for Brahms and elicited some of his most treasured instrumental works. Steinbach must have recognized the value of these works and their importance in the history of great music. At the Meiningen Music Festival that took place from September 27 to 29, 1895, his programming consisted solely of works by Johann Sebastian Bach, Beethoven, and Brahms.