THE PRESIDENT'S OWN

Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, January 20, 2019 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 John Mula, clarinet
GySgt Russell Wilson, piano

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

Paul Durand (1907–1977)

"Je Suis Seule Ce Soir" (1941)

Django Reinhardt (1910–53)

"Swing 48" (1947)

GySgt Tam Tran, violin
GySgt Brian Turnmire, guitar
MSgt Eric Sabo, bass
GySgt Russell Wilson, accordion

INTERMISSION

Daniel Levitan (b. 1953)

Marimba Quartet (1987)
  I.
  II.

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 GySgt Sheng-Tsung Wang, violin
MSgt Christopher Shieh, viola
SSgt Charlaine Prescott, cello

The Marine Chamber Orchestra will perform Sunday, January 27 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, Mozart, and Beethoven.

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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 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.

Suite from *West Side Story*
Leonard Bernstein (1918–90)
arranged by Jack Gale

    Audiences were 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 was eventually 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 Empire Brass. 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."

"Je Suis Seule Ce Soir" (1941)
Paul Durand (1907–1977)

    Composer Paul Durand was born in Sèté, France, and studied piano at the Conservatoire Nationale de Musique in Montpellier. He worked as a church organist and as a conductor of a casino orchestra in the French Riviera. He moved to Paris in 1938 and performed as a pianist in various cabarets as well as conductor of the Casino de Paris orchestra. He also served as a producer of radio entertainment programs. As a composer, he is most known for his operettas, film scores such as *Mademoiselle from Paris* (1955) and *Foreign Intrigue* (1956), and his songs, including "All My Love" (1950).

Durand's song "Je Suis Seule Ce Soir" is one of the most popular tunes in the Gypsy Jazz repertoire. Jeanine Greene, violinist and vocalist of Djangolaya, a musical group in the Washington, D.C., metropolitan area that specializes in the music of Django Reinhardt and Gypsy Jazz, describes the tune in this manner:

> "Je Suis Seule Ce Soir" (I Am Alone Tonight), published in 1942, is one of many songs that were popular in France during WWII about women waiting for their men to come home from the war. It starts out sad and then turns to despair:
>> Je suis seule ce soir, avec mes reves (I am alone tonight with my dreams)
>> Je suis seule ce soir, sans ton amour (I am alone tonight without your love)

"Swing 48" (1947)
Django Reinhardt (1910–53)

Gypsy Jazz is a genre pioneered by guitarist Django Reinhardt and violinist Stéphane Grappelli. They both worked in a fourteen-member jazz band in Paris during the 1930s and discovered they had special musical chemistry after a series of informal backstage jams. They eventually moved on and formed one of the most significant continental jazz groups in Europe, the Quintette du Hot Club de France. Reinhardt was badly burned in a fire in 1928, severely injuring his left hand that resulted in use of only two of his fingers. He created a new way of guitar playing to accommodate his injury, playing his solos with only his index and middle fingers. His 1947 "Swing 48" is a brisk, twelve-bar blues tune in G minor that is similar to his earlier "Swing 39" and "Swing 42," the numbers in the titles corresponding to the years they were composed.

Marimba Quartet (1987)
Daniel Levitan (b. 1953)

Daniel Levitan studied composition at Bennington College in Vermont with Henry Brant, Vivian Fine, and Marta Ptazynska. He later studied tabla with Phil Ford and Ray Spiegel, conga and Latin percussion with Frank Malabe, and mallets with Tom Hemphill. He has received commissions for solo, chamber, and orchestra works from the Kronos Quartet, Marimolin, Manhattan Marimba Quartet, James Preiss Solo Marimba Commissioning Project, Grand Junction Symphony Orchestra, Ithaca College Wind Ensemble, and the National Endowment for the Arts joint commissioning project. Theater and dance commissions include works composed for Theatre for a New Audience, Uris/Bahr Dancers, and Trina Moore and Dancer. His Concertino for Marimba with Percussion Orchestra won first place in the 1978 Percussive Arts Society Composition Contest.

The Marimba Quartet is a classic piece in the percussion literature. As the title suggests, it is scored for four marimbas and uses many different styles of strokes, such as lightly played "ghosted" notes and written out muffling to absorb the resonance of the instrument. The slow first movement explores the many different sounds that the instrument can produce. As it progresses, the rhythms become more complex between the players and often are not on the beat. Educationally, this piece is perfect to introduce the concept of listening and not being afraid to enter, as doing so will cause tremendous rhythmic instability. The movement ends with a change in style, moving from the simplicity of single notes to rolled melodies. The second movement is often performed as a stand-alone piece and is marked by a jazzy and groove-oriented mood. Many of the muffling strokes are still present in this movement, but are much more challenging, given the faster tempo.

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.