



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, February 24, 2019 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Gabriel Fauré (1845–1924)

Romance, Opus 28

GySgt Erika Sato, violin

GySgt Russell Wilson, piano

Henri Tomasi (1901–71)

“Être ou ne pas Être!” *Monologue d’Hamlet* (1963)

*MGySgt Chris Clark, GySgt Timothy Dugan, SSgt Christopher Reaves,
and SSgt Daniel Brady, trombone*

Astor Piazzolla (1921–92)
arranged by Steven Verhelst

Suite from *María de Buenos Aires*

GySgt Amy McCabe and GySgt Robert Singer, trumpet

SSgt Cecilia Buettgen and SSgt Timothy Huizenga, horn

GySgt Samuel Barlow and GySgt Timothy Dugan, trombone

SSgt William Samson, tuba

SSgt Michael Hopkins and GySgt Jonathan Bisesi, percussion

INTERMISSION

Nico Muhly (b. 1981)

Doublespeak (2012)

SSgt Kara Santos, flute

SSgt Zachary Gauvain, clarinet

GySgt Christopher Franke, violin

SSgt Charlaïne Prescott, cello

GySgt Jonathan Bisesi, percussion

GySgt AnnaMaria Mottola, piano

Sergei Prokofiev (1891–1953)

Quintet in G minor, Opus 39 (1924)

Theme and Variations

Andante energico

Allegro sostenuto, ma con brio

Adagio pesante

Allegro precipitato, ma non troppo presto

Andantino

SSgt Trevor Mowry, oboe

SSgt Kristin Bowers, clarinet

GySgt Chaerim Smith, violin

SSgt Sarah Hart, viola

MGySgt Aaron Clay, double bass

Giuseppe Verdi (1813–1901)

arranged by Matthew Barker

Overture to *La forza del destino*

SSgt Chris Larios, SSgt Robert Bonner, GySgt Brad Weil,

SSgt Anthony Bellino, GySgt Amy McCabe,

SSgt Brandon Eubank, GySgt Robert Singer,

and GySgt James McClarty, trumpet

The Marine Chamber Orchestra will perform Sunday, March 3 at 2:00 P.M. in the Ernst Theater at Northern Virginia Community College, Annandale Campus. The program will feature works by Prokofiev, Hummel, and Bizet.

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PROGRAM NOTES

Romance, Opus 28

Gabriel Fauré (1845-1924)

Born in Pamiers, France, Gabriel Fauré was one of the foremost French composers of his generation. Fauré's life and compositional output transitioned between the Romantic and early Modernist eras, a shift that was reflected in his musical language through expanding harmonic limits, such as modulating in quick succession and exploring more extensive tonalities. The Romance, Opus 28 was composed in August 1877. At the time, Fauré was engaged to Marianne Viardot, daughter of the famed mezzo-soprano Pauline Viardot. Fauré had been in love with Marianne for five years, but she had mixed feelings about the engagement. The Viardot family took a trip at the behest of Pauline, as a way to give her daughter some space and clarity. (The trip accomplished Pauline's goal, and Marianne ended her relationship with Fauré in October of that year.) While still waiting for her to decide what she wanted, Fauré worked on the Romance with help from Marianne's brother Paul, who was a violinist. After performing it for the Viardot family to a lukewarm reception, Fauré left the manuscript with Pauline for two years before asking her to return it, as it was his only copy. Written in a single movement A-B-A form, the Romance starts with a charming and effervescent theme before turning stormier in the middle section. A violin cadenza emerges and creates a bridge back to the sweet original theme again.

“Être ou ne pas Être!” *Monologue d'Hamlet* (1963)

Henri Tomasi (1901–71)

Henri Tomasi was born in Marseille, but his parents were originally from Corsica, France. Despite being pressured into musical studies by his parents, Tomasi dreamed of becoming a sailor. During the summers, he stayed with his grandmother in Corsica, where he learnt traditional Corsican songs. Tomasi began studying at the Paris Conservatoire in 1921 and went on to become a high-profile composer and conductor. He did not forget his Corsican roots, however, often incorporating themes of the songs he had learned during the summers into his compositions. Tomasi is known to trombonists in particular for incorporating elements of jazz into his works, notably in his Concerto for Trombone and Orchestra, which was composed in 1956 and includes a beautiful blues section in the second movement.

Tomasi composed “Être ou ne pas Être!” *Monologue d'Hamlet* for the trombone quartet of the Orchestre National de France. The work is based on Hamlet's “To be, or not to be” soliloquy from Act III of William Shakespeare's play *Hamlet*. The torment of the protagonist is represented by the voice of the solo bass trombone. The three accompanying trombones depict Hamlet's tortured environment, including the anguish brought to Hamlet by the ghost of his father. The eerie ambiance is accentuated by the use of metal straight mutes, which give the accompanying trombone trio a piercing, raspy quality.

Suite from *María de Buenos Aires*

Astor Piazzolla (1921–92)

arranged by Steven Verhelst

Tango composer, arranger, and bandoneon player Astor Piazzolla was born in Argentina and moved with his parents to New York City as a child. He began his musical career playing a bandoneon that his father had bought in a pawn shop and, as a young teenager, studied with Carlos Gardel, a legendary figure in the world of tango. Gardel invited Piazzolla to join his band on tour, but Piazzolla's father forbade him to go, believing that his son was too young. As fate had it, Gardel and his band perished in a plane crash during that tour. Piazzolla later joked that had he gone on tour with the band, he would be playing the harp instead of the bandoneon.

Piazzolla is famous for the musical style called nuevo tango, a fusion of tango, jazz, and other musical forms. The new style of tango also expanded on the instrumentation of the traditional ensemble, adding instruments such as the saxophone and electric guitar. Piazzolla drew heavily on the nuevo tango style when he composed the tango operetta *María de Buenos Aires* in 1968. The operetta tells the story of María, born in a poor part of Argentina and seduced by the rhythm and tango music of Buenos Aires. She is murdered, but her shadow returns to haunt the streets of the city. Steven Verhelst's suite takes four scenes from the operetta and revoices Piazzolla's alluring tango music for brass and percussion ensemble.

***Doublespeak* (2012)**

Nico Muhly (b. 1981)

Nico Muhly's *Doublespeak* was written for a commission by Eighth Blackbird and in honor of Philip Glass' seventy-fifth birthday. Muhly worked for Glass as a copyist and arranger, and Glass' influence on his music can be heard in the constantly pulsing rhythms and repetitive phrases of this piece, as well as in its harmonic and rhythmic vocabulary. Intending to write the "most fun piece possible" for the Grammy Award-winning ensemble, Muhly composed *Doublespeak*, a piece that harkens back to the 1970s when classical music perfected obsessive repetition. Listeners familiar with the minimalism movement may be able to hear subtle references to Steve Reich's *Violin Phase*, Terry Riley's *In C*, and Glass' *Music in Twelve Parts*. While Muhly borrows some hallmarks of the minimalist sound world, he establishes his own style, incorporating colorful phrases and harmonies together in an exciting and persistent pace. Constantly moving, energetic, and overbrimming with life, *Doublespeak* resolves in a beautiful, mystical dream-like state.

Nico Muhly is an American composer whose influences range from American minimalism to the Anglican choral tradition. The recipient of commissions from The Metropolitan Opera and Carnegie Hall in New York, as well as St. Paul's Cathedral in London, he has written more than eighty works for the concert stage, including the opera *Marnie* in 2017. Muhly is a frequent collaborator with choreographer Benjamin Millepied and, as an arranger, has paired with Sufjan Stevens, Antony and the Johnsons, and other artists. Muhly's works for stage and screen include music for the Broadway revival of *The Glass Menagerie* and scores for films, including the Academy Award-winning movie *The Reader*. Born in Vermont, he studied composition at the Juilliard School in New York. Muhly is part of the artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mothertongue* (2008).

Quintet in G minor, Opus 39 (1924)

Sergei Prokofiev (1891–1953)

Sergei Prokofiev wrote his Quintet, Opus 39 in 1924, while living in Paris. He was recovering from a year and a half of musical failure in the United States, during which he felt that his reputation had suffered. Upon his arrival in Paris, he renewed friendships with other artists in the Russian expatriate community, such as Igor Stravinsky and Sergei Diaghilev. During this time, Prokofiev began to immerse himself in ballet music. The quintet was originally commissioned as music for a ballet by the young dancer and choreographer, Boris Romanov. Romanov envisioned a series of short ballets titled *Trapeze*, depicting the lives of circus actors. One critical issue that Prokofiev faced in his compositional process was that he was limited by Romanov's budget as well as by the musicians available to him. These constraints led Prokofiev to compose for the rather strange combination of oboe, clarinet, violin, viola, and double bass. Though the instrumentation was unusual, it also seemed to follow a trend of the time in Paris; Stravinsky, too, was exploring unique instrument combinations in his now-famous work *L'histoire du soldat*, and other young composers were following in his footsteps. Luckily, Prokofiev always planned to give the quintet a life on the concert stage as well as the ballet stage. While *Trapeze* was rarely revived after its original performances, the quintet is heard frequently in its concert version. As it turns out, Prokofiev's unusual instrumentation provides audiences with delightful and surprising combinations of timbre and effect. The unique six-movement piece is filled with instances of harmonic ostinato, displacement of the melody, and sudden key changes. Prokofiev's unique work stood alone as the only piece composed for this instrumentation until 1996, when double bassist and composer David Anderson wrote a new companion piece to the quintet.

Overture to *La forza del destino*

Giuseppe Verdi (1813–1901)

arranged by Matthew Barker

Giuseppe Verdi was considered the leading composer of Italian opera in the second half of nineteenth century. Many of his works have never left the standard repertoire, and his output remains an integral part of the opera repertoire around the world. *La Forza del destino*, or *The Force of Destiny*, was Verdi's twenty-second opera and was written in 1862. The famous overture was composed seven years later for the revised opera's 1869 première at the La Scala opera house in Milan.

The opening three-note *fortissimo* motif represents fate, appearing in the opera each time destiny strikes the characters. The overall structure of the overture does not follow the synopsis of the opera, instead giving the audience a glimpse into the despair, excitement, and drama to come in the epic four-act odyssey. This arrangement by Baltimore Symphony trumpeter Matt Barker was written for the Northwestern University Trumpet Ensemble to perform at the 2013 National Trumpet Competition.