



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, April 28, 2019 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

War and Peace

Giovanni Palestrina (1525–94)
arranged by John Sheppard

“Extalbo Te”

GySgt Robert Singer and GySgt Amy McCabe, trumpet
SSgt Cecilia Buettgen, horn
SSgt Russell Sharp, trombone
SSgt William Samson, tuba

Jennifer Higdon (b. 1962)

Celestial Hymns (2000)

SSgt Lucia Disano, clarinet
SSgt Sara Matayoshi, violin
SSgt Sarah Hart, viola
SSgt Charlaïne Prescott, cello
GySgt AnnaMaria Mottola, piano

Leonard Bernstein (1918–90)

Halil (1981)

GySgt Heather Zenobia, flute
GySgt AnnaMaria Mottola, piano
MSgt Glenn Paulson, SSgt David Constantine,
and SSgt Michael Hopkins percussion

INTERMISSION

Jean-Philippe Rameau (1683–1764)
arranged by Raaf Hekkema

Suite, *La Triomphante*

Prelude
Allemande
Courante
Sarabande
Les Trois Mains
Fanfarinette
La Triomphante
Gavotte

GySgt Steven Temme, soprano saxophone
SSgt Trevor Mowry, English horn
SSgt Lewis Gilmore, clarinet
SSgt Shannon Kiewitt, bass clarinet
SSgt David Young, bassoon

The Marine Chamber Orchestra will perform Sunday, May 12 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 Beethoven and Grieg.

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Program Notes

“Exalbo Te”

Giovanni Palestrina (1525–94)

arranged by John Sheppard

Giovanni Palestrina, an Italian Renaissance composer of sacred music, had a major influence on church music during the sixteenth century. His compositions clearly defined the Renaissance polyphonic style of dissonances occurring on weak beats, creating a smooth, consonant style. While it is generally assumed that he was born in the town that shares his name, there is no doubt that this is where his early training and employment took place before he established his career in papal Rome. His first book of masses, only the second single publication of masses by an Italian composer, was published in 1554 and dedicated to Pope Julius III. In 1555 Palestrina was admitted to the Sistine Chapel, the pope’s official musical chapel, and served as *maestro di cappella* at the Basilica di San Giovanni Laterano until 1560. From there he went on to appointments at the Basilica of Santa Maria Maggiore, the Seminario Romano, and as choirmaster at Cappella Giulia at Saint Peter’s Basilica.

His oeuvre is enormous and primarily devoted to sacred music. He composed 300 motets, 140 madrigals, 104 masses, at least seventy-two hymns, sixty-eight offertories, thirty-five *Magnificat* settings, and eleven litanies. There are compositions attributed to him that have not been authenticated, and a comprehensive catalogue of his works has yet to be completed. “Exaltabo Te” is from a set of offertories for five voices and tells a story of God’s power in conquering one’s enemies to create hope and healing peace. It was used on church holy days such as Ash Wednesday and Pentecost.

“I will magnify thee, O Lord,
for thou hast set me up:
and not made my foes to triumph over me.
O Lord my God, I cried unto thee:
and thou hast healed me.”

Celestial Hymns (2000)

Jennifer Higdon (b. 1962)

While working on another work, I came upon a book with some wonderful paintings by Monet, which turned out to be studies of cathedrals. I started thinking about the way painters often will do many studies of one scene or subject. This fascinated me, because composers don’t really use this process in composing. So I decided to try replicating this process through music. I took musical materials for a work of mine called *Blue Cathedral* and created a new work using some of those materials. And I decided that I would focus my attention on a visual detail, from the overall picture that I imagined while writing the earlier work. I wanted to create the beauty and intensity of what I imagined to be the stained glass windows that one might find in a glass cathedral in the sky. I had pictured the figures in the window to actually be singing a heavenly music, and that became the basis for *Celestial Hymns*. Commissioned in 2000 by Hilde Howden and the Bruce E. Howden Jr. American Composers Project, for Music from Angel Fire.

-Jennifer Higdon

***Halil* (1981)**

Leonard Bernstein (1918–90)

This work is dedicated “To the Spirit of Yadin and to his Fallen Brothers.” The reference is to Yadin Tanenbaum, a nineteen-year-old Israeli flutist who, in 1973, at the height of his musical powers, was killed in his tank in the Sinai. He would have been twenty-seven years old at the time this piece was written.

Halil (the Hebrew word for “flute”) is formally unlike any other work I have written, but is like much of my music in its struggle between tonal and non-tonal forces. In this case, I sense that struggle as involving wars and the treat of wars, the overwhelming desire to live, and the consolations of art, love, and the hope for peace. It is a kind of night-music which, from its opening 12-tone row to its ambiguously diatonic final cadence, is an ongoing conflict of nocturnal images: wish-dreams, nightmares, repose, sleeplessness, night-terrors, and sleep itself, *Death’s twin brother*. I never knew Yadin Tanenbaum, but I know his spirit.

-Leonard Bernstein

Suite, La Triomphante

Jean-Philippe Rameau (1683–1764)

arranged by Raaf Hekkema

Born in 1683 in Dijon, France, Jean-Philippe Rameau won his initial fame through a monumental contribution to music theory, his 1722 *Treatise on Harmony*. Written shortly after he moved to Paris, it succinctly lays out explanations and guidelines for composing tonal music. His treatise influenced western music so significantly that students continue to study it today. Shortly after its publication, Rameau composed his second and third sets of harpsichord suites over a span of only three years, from 1724 to 1727. Though his operas won him great renown in his lifetime, his keyboard compositions endured as some of the purest distillations of his harmonic theories. Among all of his works they are the pieces most frequently performed today.

La Triomphante was the first of two suites in his 1727 *Nouvelles Pièces de clavecin*. Like other French keyboard suites of the time, the Suite contains a mixture of traditional dance movements such as the Allemande, Courante, Sarabande, and Gavotte, and titled pieces such as “Les Trois Mains,” “Fanfarinette,” and the suite’s namesake, “La Triomphante.” Though never intended to accompany actual dancing, the movements are modeled metrically and rhythmically after popular dance styles. The titled pieces could each stand alone as an independent composition and are often performed as such. “Les Trois Mains,” or “The Three Hands,” gives the impression of three hands at the keyboard through its large leaps in range, originally accomplished by crossing the left hand over the right. “Fanfarinette” was Rameau’s nickname for an acquaintance of his, a woman apparently full of character and gripped by varying moods.

While the subject of Rameau’s *La Triomphante* remains unknown, the movement’s boisterous character captures a spirit of jubilation for the ages. Long after the composer’s death, Rameau’s music enjoyed a revival in the wake of the Franco-Prussian War. Following France’s defeat, performances of Rameau’s works promoted a spirit of national pride. Whether its opening fanfare announces France’s historic triumphs over her foes or a personal triumph in Rameau’s own life, *La Triomphante* stands as a celebration.

Transcriber Raaf Hekkema is the saxophonist for the Calefax Quintet, pioneering creators of the reed quintet genre. The first to combine oboe/English horn, clarinet, bass clarinet, saxophone, and bassoon in one ensemble, Calefax created a model for reed quintets around the world to emulate. Given the prevalence of double reed ensembles in the early eighteenth century, the woody timbre of the reed quintet is uniquely suited for transcriptions of Rameau’s keyboard suites.