



Lieutenant Colonel Jason K. Fettig, Director

MARINE CHAMBER ORCHESTRA  
Sunday, January 18, 2015 at 2:00 P.M.  
Rachel M. Schlesinger Concert Hall and Arts Center  
Northern Virginia Community College  
Alexandria Campus  
Lieutenant Colonel Jason K. Fettig, conducting

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### Primary Colors

Wolfgang Amadeus Mozart (1756–91)

Overture to *The Magic Flute*, K. 620

Jean Françaix (1912–97)

*L'Horloge de Flore (Flower Clock)* (1959)

3 Hours: Galant de Jour  
5 Hours: Cupidone bleue  
10 Hours: Cierge à grandes fleurs  
12 Hours: Nyctanthe du Malabar  
17 Hours: Belle de Nuit  
19 Hours: Geranium triste  
21 Hours: Silène noctiflore

*SSgt Trevor Mowry, oboe soloist*

Adam Schoenberg (b. 1980)

*Finding Rothko* (2006)

Orange  
Yellow  
Red  
Wine

### INTERMISSION

Ludwig van Beethoven (1770–1827)

Symphony No. 5 in C minor, Opus 67

Allegro con brio  
Andante con moto  
Scherzo: Allegro  
Allegro

The 2015 Chamber Music Series will begin Sunday, January 25<sup>th</sup> at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, DC. The program will include the works of Piazzolla, Ewald, and Mozart. The performance will also be streamed live on the Marine Band's website.

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# ***PROGRAM NOTES***

## **Overture to *The Magic Flute*, K. 620**

Wolfgang Amadeus Mozart (1756–91)

The final year of Wolfgang Amadeus Mozart's life found him as productive as he had ever been, despite his ill health. He composed two of his greatest operas, his magnificent Clarinet Concerto, and he was well into a Requiem Mass, which he did not live to finish. Though Mozart began *Die Zauberflöte* (*The Magic Flute*) before *La Clemenza di Tito* (*The Clemency of Titus*), *The Magic Flute* was the last he opera he completed. Unlike many of his more conventional operas set in Italian, it was a German *Singspiel*, an opera set with both singing and spoken dialogue. This grand and ambitious work was brought about by Mozart's close relationship with the colorful impresario and actor Emanuel Schikaneder (1751-1812). The pair first met in 1780 when Schikaneder arrived in Salzburg and then reconnected later in Vienna in 1789, where Schikaneder came to establish his gargantuan *Theatre auf der Wieden*.

Schikaneder specialized in German-language comedies that often featured impressive sets and special effects. His productions were extremely popular, though the company seemed always on the brink of bankruptcy. Mozart was perpetually in a similar financial situation and eagerly accepted the offer from his friend for a large-scale collaboration. Schikaneder's libretto for *The Magic Flute* was a hodgepodge of fantasy, slapstick comedy, political satire, and philosophy. Both Mozart and Schikaneder were dedicated Freemasons, and references to the order abound throughout the opera in the plot, staging, and embedded in Mozart's exceptional music. He composed *The Magic Flute* between June and September 1791 and conducted the première on September 30 at the *Theatre auf der Wieden*. Mozart's spirits were buoyed by the tremendously positive reception of the opera, but his health did not recover and within two months of those first performances, he was dead.

The overture encapsulates some of the opera's best musical elements. Right from the very opening, the Freemason overtones are revealed. The number three permeates (a very important number in Freemasonry), and is represented throughout the music starting with the three dramatic chords at the outset of the overture. Even the overture's key of E-flat contains three flats. After the solemn introduction, Mozart launches into a fleet-footed Allegro complete with a fugue and brilliant transformation of the infectious themes. The three ominous chords return suddenly in the middle of the overture (accompanied by a special effect in the production) and the curtain is raised on one of the most unique operas ever composed.

## ***L'Horloge de Flore (Flower Clock) (1959)***

Jean Françaix (1912–97)

French composer Jean Françaix was born on May 23, 1912, and lived a long and productive musical life. He died in 1997 at the age of 85 and performed and composed right up to his final days. Ideas seemed to effortlessly flow from his pen, and he spent his entire career following his muse rather than the many compositional trends that emerged during his lifetime. Françaix once said of his process: "I wish to be honest: when I am composing, the finest theories are the last things that come to mind. My interest is not primarily attracted by the 'motorways of thought,' but more the 'paths through the woods.'"

Françaix received his early music instruction at home. His father was a composer, pianist, and academic administrator, and his mother was a singer. In 1922, at age ten, he was afforded an opportunity

to study with famed teacher Nadia Boulanger, and he completed his first original composition that same year. Other prominent composers such as Maurice Ravel took notice of the young talent and encouraged him to continue his education in both composition and piano at the Paris Conservatoire. Françaix's first international success came in 1936 with the première of his Concertino for piano and orchestra at the chamber music festival in Baden-Baden. He went on to compose an astonishing number of works including several concerti, film scores, five operas, sixteen ballets, and a very large collection of chamber music. He received countless awards during his lifetime for his unique contribution to French classical music.

One of his best-known and most frequently performed works is *L'Horloge de Flore* (*Flower Clock*). This concerto for oboe and orchestra is cast in seven movements played without pause, each inspired by and named for a flower in the unique "Flower Clock" created by the Swedish botanist Carl Linnaeus (1707-78). Linnaeus assigned a series of specific flowers to represent times on the clock according to the hour at which each blooms. Beginning in the wee hours of the morning, the Galant de Jour (poisonberry) wakes at 3 a.m., the Cupidone bleue (blue catanche) at 5 a.m., and at 10 a.m. Cierge à grandes fleurs (torch thistle). The Nyctanthe du Malabar (Malabar jasmine) blooms at noon and the Belle de nuit (deadly nightshade) at 5 p.m. Evening brings blooms from Geranium triste (mourning geranium) at 7 p.m., and at 9 p.m. the Silène noctiflore (night-flowering catchfly).

Françaix represents the posy with the effervescent, neo-classical shades that are the hallmark of much of his delightful music, with each movement taking on its own brilliant character and highlighting the endless variety of color in the sound of the solo oboe.

### **Staff Sergeant Trevor Mowry, oboe soloist**

Co-principal oboe Staff Sergeant Trevor Mowry of Glen Ellyn, Illinois, joined "The President's Own" United States Marine Band in June 2012. Staff Sgt. Mowry began his musical training on piano at age five and oboe at age nine. Upon graduating from Glenbard West High School in Glen Ellyn in 2007, he attended the Eastman School of Music of the University of Rochester in New York where he studied with Richard Killmer and earned a bachelor's degree in music in 2011. He pursued graduate studies with Robert Atherholt at Rice University in Houston and also studied with Deb Stevenson at Wheaton College in Illinois. Prior to joining "The President's Own," he was guest principal oboe with the Houston Grand Opera, principal oboe with the Wheaton Municipal Band in Illinois, and a freelance musician. In 2010, he won the Eastman School of Music's annual Concerto Competition.

### ***Finding Rothko* (2006)**

Adam Schoenberg (b. 1980)

Adam Schoenberg has quickly emerged as one of the most frequently performed American composers of his generation. His music has been described as creating "mystery and sensuality" (*New York Times*), and has been hailed as "stunning" (*Memphis Commercial Appeal*), and "open, bold, and optimistic" (*Atlanta Journal-Constitution*). His works are regularly performed by major orchestras and chamber ensembles across the country, and he has served as composer-in-residence with both the Kansas City Symphony and Fort Worth Symphony. Additionally, he has received significant commissions from the Atlanta Symphony Orchestra, the Los Angeles Philharmonic, and the Aspen Music Festival. On February 23, 2015, the U.S. Marine Band will give the world première of the band transcription of his *American Symphony* at the Strathmore Center for the Performing Arts in Bethesda, Maryland.

Schoenberg earned his master's degree and doctorate of musical arts from The Juilliard School where he was a student of John Corigliano and Robert Beaser. He was twice selected as a fellow at The MacDowell Colony (2009 and 2010) and is the recipient of the American Society of Composers, Authors, and Publisher's Morton Gould Young Composer Award and the Charles Ives Scholarship from

the American Academy of Arts and Letters. Schoenberg is presently on the composition faculty of the University of California, Los Angeles Herb Alpert School of Music and is a frequent guest lecturer at prominent music programs. In 2012, he became the first American classical composer to sign with Ricordi London, a branch of Universal Music Publishing Classical Group.

*Finding Rothko* was Schoenberg's first major orchestral commission, written for the IRIS chamber orchestra and its Music Director, Michael Stern. The work was an immediate success and helped catapult Schoenberg to widespread attention. With more than forty performances to date, *Finding Rothko* has quickly established a place in the modern chamber orchestra repertoire. The composer explains the inspiration for the work:

In February of 2006, I visited several museums in Manhattan seeking inspiration on which to base a new commission from the IRIS Chamber Orchestra. When I came across a few Rothko paintings housed in the Museum of Modern Art, I had a very strong, visceral reaction to them and decided that Rothko's art would be the 'muse' for my piece. I felt I needed to see for myself each of the Rothko paintings I would ultimately be setting to music. Having neither the time nor the resources to travel around the world, I decided to choose among those works that would be the most readily accessible. After spending a significant amount of time researching Rothko's entire catalog, I found four works that resonated with me: *Orange*, *Yellow*, *Red*, and *Wine*. These four paintings appealed to me because of their distinct characteristics as well as their similarities, allowing me to create a narrative for the music.

*Orange* [Untitled (Violet, Black, Orange, Yellow on White and Red), 1949, oil on canvas] is housed permanently in the Guggenheim Museum in New York City, where I live. *Yellow* [No. 5/No. 22, 1949, oil on canvas] is at the Museum of Modern Art, also in New York City, while *Red* [No. 301 (Reds and Violet over Red/Red and Blue over Red), 1959, oil on canvas] is at the Los Angeles Museum of Contemporary Art, which I visited over the summer. The most elusive painting was *Wine* [No. 9 (White and Black on Wine), 1958, oil on canvas]. To me, this painting was the most evocative of the four, but it also required the greatest amount of detective work to locate. When I started looking for *Wine*, it was housed in a private collection and I had no idea how to view it. I spent a month searching for this painting. My investigation led me to: Rothko's gallery, PaceWildenstein; Christie's of New York, where it was purchased anonymously in May 2003; the Getty Institute in Los Angeles; and the National Gallery of Art in Washington, D.C. I eventually discovered that the painting was at the newly constructed Glenstone Museum in Potomac, Maryland, which at the time was still closed to the public. The proprietors of the Glenstone were kind enough to arrange a private viewing for me in September 2006.

*Finding Rothko* explores the wonders of Mark Rothko's paintings. Each movement represents a painting, but the piece is played without pause. In order to make an aural distinction between movements, I created a theme, which I dubbed 'Rothko's theme,' that appears before the beginning of each movement. In my mind, *Orange* represents a reflective moment yet to be fully realized, whereas *Yellow* is the realization of that moment. Therefore, it seemed natural to begin with *Orange* and follow it with *Yellow*. As the color palette of *Yellow* exhibits a streak of red, I instantly felt a transition into the third movement. The enormity and brilliance of *Red* struck me, and I knew this would be the musical climax of the entire composition. *Wine* naturally became the last movement—the culmination of the rest of the paintings—both because I found it incredibly haunting and because my journey in finding it exemplified the spirit of the work. The music comprising *Wine* is 'Rothko's theme' developed.

The indelible beauty of Rothko's work lies in its luminosity and ability to captivate the imagination. I hope I have managed to capture the essence and spirit of his work in this piece. I would like to thank the Glenstone Museum, Jeffrey Weiss, Thomas Crow, John Corigliano, Katrina Walter, and Steven Schoenberg.

## **Symphony No. 5 in C minor, Opus 67**

Ludwig van Beethoven (1770–1827)

Few melodies in the classical repertoire have entered the public consciousness and popular culture like the famous four-note motif at the opening of Ludwig van Beethoven's monumental Fifth Symphony. This main theme has found its way into films, commercials, parodies, and pop music, and has captured the imagination of millions in the two centuries since its creation. There is debate over Beethoven's intent for what these notes were intended to represent, if he truly intended them to represent anything extra-musical at all. Years after the Beethoven's death, his secretary Anton Schindler claimed the composer once commented that the notes were like four ominous knocks at the door by fate itself. Whether it can accurately be called the "fate" motif or not, the ubiquitous theme has taken on an endless variety of meanings for each listener, from classical music aficionados to everyday citizens who have never set foot in a concert hall. During World War II, Beethoven's Fifth even became a rallying cry for the Allies, (The Roman numeral for five also symbolizing "V" for victory), and the BBC used the motif to open many of their radio broadcasts during the War.

It is ironic that the most famous "melody" in the classical repertoire is not a conventional melody at all for the era, but rather a small cell of notes. This combination of notes is repeated nearly 400 times in the span of the seven-minute opening movement and brilliantly spun into one of the most impressive symphonic displays of all time. The gestation period for the symphony was quite long; Beethoven began the work as early as 1802 and would not complete the manuscript for nearly six years, but he must have sensed the potential power of these now-iconic four notes that begin the work, as the motif is present from his very earliest sketches. The genesis of the symphony coincided with an incredibly difficult time for the composer. He was painfully aware that he was going deaf and that his condition was quickly worsening. The realization of his incurable condition was so depressing that Beethoven even contemplated suicide on several occasions, a fact that probably helped galvanize the Romantic notion of the "fate" motif in the symphony. Somehow he found the strength to persevere, and indeed many of his greatest works come from the period in his life when he could barely hear the fruits of his labors.

While the relentless and unforgettable drive of the first movement has immortalized this music for all time, the genius of the symphony continues well beyond. After the hammer-blows of the "fate" motif, the second movement begins with a beautifully contrasting and elegant melody in A-flat for the lower strings, from which Beethoven develops a series of sublime variations. Back in C minor, the third movement is occupied by Beethoven's traditional scherzo form in a fast paced three-quarter time. The mysterious opening of the scherzo is shattered by the searing sound of the horns and the rest of the orchestra follows suit in a cat and mouse game using the two alternating musical characters of the movement. While most of Beethoven's scherzos end with a bang, this one takes a different approach. The music seems to slowly dissolve at its conclusion, setting the stage for thunderous crescendo and the surprise arrival of the triumphant final movement. Switching from C minor to the triumphant key of C major, Beethoven finally lets the light shine through the darker colors that have come before and pulls out all the stops. He even goes so far as to add new instruments to the mix, some for the very first time in any of his symphonies. The trombones, piccolo, and contrabassoon have been sitting silent on stage for three movements before joining in to add the musical exclamation point to the finale.

Beethoven keeps one more card up his sleeve before bringing the symphony to a close. Seemingly out of nowhere, the scherzo theme magically returns, and within its bars one may suddenly realize that the "fate" motif is also there, embedded within the seemingly new melody. The genius of Beethoven's achievement in the Fifth Symphony is solidified by the discovery that this collection of the four most famous notes in the history of classical music actually permeates each of the other movements in some fashion, all the way to its final glorious moments.