



Lieutenant Colonel Jason K. Fettig, Director

MARINE CHAMBER ORCHESTRA
Sunday, March 6, 2016 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
First Lieutenant Ryan J. Nowlin, conducting

Romantics

Clara Schumann (1819–96)
completed by Jozef De Beenhouwer

Konzertsatz in F minor
SSgt Christopher Schmitt, piano soloist

Robert Schumann (1810–56)

Konzertstück in F for Four Horns and Orchestra, Opus 86
Lebhaft
Romanze
Sehr lebhaft
*MGySgt Max Cripe, GySgt Douglas Quinzi,
SSgt Cecilia Kozlowski, and SSgt Timothy Huizenga, horn*

INTERMISSION

Johannes Brahms (1833–97)

Serenade No. 1 in D, Opus 11
Allegro molto
Scherzo: Allegro non troppo
Adagio non troppo
Menuetto 1; Menuetto 2
Scherzo: Allegro
Rondo: Allegro

The U.S. Marine Band will perform Monday, March 14 at 7:30 P.M. at The Music Center at Strathmore in North Bethesda, MD. The program will feature music of adventure, danger, and drama for the silver screen. Tickets are valid until 7:15 p.m., at which time all tickets become null and void and any remaining seats will be filled with patrons in the stand-by queue, which begins at 6:45 p.m., outside the Music Center.

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PROGRAM NOTES

Romantics

The musical and personal lives of Romantic composers Robert and Clara Schumann and their contemporary Johannes Brahms were inextricably linked. At their very first meeting Robert invited the relatively unknown twenty-year-old Brahms to his piano and was so taken that he ran to get his wife, Clara, to hear what he described as “genius.” That night Clara took to her diary, writing, “Here is one who comes as if sent from God.” Thereafter Robert served as Brahms’ mentor, friend, and unabashed supporter, even calling him “the next Beethoven.”

Yet the lives of the two men overlapped only briefly. Several months after their meeting, tragedy struck the Schumanns when Robert attempted suicide and was committed to an asylum. Brahms moved into the Schumann household to help Clara and the eight Schumann children for more than two years. His relationship with Clara was complex and meaningful, moving from passionate but unconsummated love to an intimate friendship which spanned the rest of their lives. Thus it is Clara, least famous of the trio with the smallest compositional output, who maintained the longest and deepest relationships amongst the three composers on today’s program. A glimpse into her life provides a fascinating view of her husband Robert, her dear friend Johannes, and a deeper appreciation for Clara as a formidable artist.

Konzertsatz in F minor

Clara Schumann (1819–96)

completed by Jozef De Beenhouwer

From the age of five when her parents divorced, Clara Schumann (née Wieck) was raised by her father in Leipzig, Germany. Their lives centered around the piano, from Friedrich Wieck’s career as a teacher and salesman to his true passion of preparing his daughter to be a virtuoso concert pianist. By age seven Clara spent three hours a day at the piano, including a daily lesson with her father. She met his demanding standards with talent, dedication, and passion for the instrument. By age nine she had begun her concert career, touring in Germany, Austria, and France to critical acclaim; meeting and performing for notable artists such as Johann Wolfgang von Goethe, Niccolò Paganini, Frédéric Chopin, Franz Liszt, and Felix Mendelssohn; and even inspiring the creation of a special cake named in her honor in Vienna, “torte a la Wieck.” Her lifelong performance career influenced the tradition of piano recitals: she was one of the first pianists to perform from memory and moved toward shorter but denser programs focusing on the musical content of the compositions more than the bravura of the performer.

As a concert pianist of international renown, Clara was expected to improvise on stage and to present her own compositions. Her early works include virtuosic crowd-pleasers and character pieces, as well as a concerto she began at age thirteen and performed at age sixteen with Mendelssohn as conductor. After her marriage to Robert in 1840, she composed only sporadically, usually to present the works as gifts for special occasions within the family. The Konzertsatz in F minor is based on a fragment Clara wrote in 1847, consisting of 175 measures of a piano part with the label “Concerto.” Her reasons for leaving what could have been her second concerto incomplete are unknown, but her responsibilities as a mother of eight and a musical advocate for Robert Schumann likely played a role. Belgian pianist and musicologist Jozef De Beenhouwer completed and orchestrated the piece, enhancing Clara’s passionate piano music with ominous timpani beats and coloring her expressive gestures with soaring string melodies. Clara’s passion for her art speaks clearly in her piano music as in these words she wrote in a letter to her husband in 1838, “Art is a beautiful gift. What is more beautiful than to clothe one’s feelings in sounds, what a comfort in sad hours, what a pleasure, what a feeling, to provide an hour of happiness to others.”

Staff Sergeant Christopher Schmitt, piano soloist

Piano player Staff Sergeant Christopher Schmitt joined “The President’s Own” United States Marine Band in August 2013. Staff Sgt. Schmitt began his musical training on the piano at age five and graduated from the Seton School in Manassas, Virginia, in 2004. He attended the New England Conservatory (NEC) in Boston before transferring to The Juilliard School in New York where he earned a bachelor’s degree in performance in 2009 and a master’s in performance in 2011. He is currently working on a doctorate in performance from Juilliard as well. His teachers included Marjorie Lee of Virginia, the late Patricia Zander of NEC, and Julian Martin of Juilliard. Prior to joining the band, Staff Sgt. Schmitt taught privately and gave master classes in New York and in the Northern Virginia area.

Konzertstück in F for Four Horns and Orchestra, Opus 86

Robert Schumann (1810–56)

Clara Wieck met Robert Schumann when she was nine years old and already an accomplished pianist. He was eighteen, still deciding between a career in law and a life in music. Robert studied piano with Clara's father and lived with the family, where he assumed a role of friendly older brother to Clara, telling stories, playing games, and bringing levity to her serious life. By 1833, a "special affection" had sprung up between the two musicians. They became engaged in 1837 and married in 1840, against the wishes of Clara's father.

Robert and Clara kept a marriage diary which reveals their mutual admiration and hints at a delicate balance of power between the two artists. Since Robert did not perform in public due to a hand injury, Clara became the leading performer of his compositions, premiering most of his new works. She was a staunch advocate for his music and he, in turn, dedicated many of his pieces to her, even quoting her compositions in his own. Though the couple in many ways acted as artistic partners, Clara accepted societal expectations of a wife as subordinate to her husband. Robert's creative work took precedence over hers; she did not disturb him when he was working and was not allowed to practice in their home while he was composing. Clara was always eager to continue concertizing, an enterprise that was often more lucrative than her husband's compositions. Her struggle to maintain her artistic identity is evident in this June 2, 1841, diary entry, "My piano playing is falling behind. This always happens when Robert is composing. There is not even one little hour to be found in the whole day for myself!"

Robert wrote the *Konzertstück in F* for Four Horns and Orchestra while the family was living in Dresden in 1849; though his health was failing, he remained quite prolific. He took a special interest that year in the valved horn, an instrument invented decades earlier to expand the chromatic capabilities of the natural horn but not yet welcomed into the orchestras of the time. Schumann wrote an expressive *Adagio* and *Allegro* for valved horn and piano, exploring the melodic capabilities of the instrument, before turning his efforts toward the virtuosic *Konzertstück*.

The work opens with flair: the first movement, whose marking *lebhaft* means lively, is heroic and vibrant. The mood darkens for the somber yet lyrical *Romanze* before ominous fanfares herald a transition to the vigorous finale. It is easy to imagine the joy Clara would have found in hearing her husband's music; her sacrifice and support must have contributed to her great sense of pride in his creative genius. "Robert cannot be any happier in composing than I am when he shows me such a work." (*Diary, May 31, 1841*)

Master Gunnery Sergeant Max Cripe, horn

French horn player Master Gunnery Sergeant Max Cripe joined "The President's Own" United States Marine Band in July 1988. He was appointed principal French horn in January 2004. Master Gunnery Sgt. Cripe began his musical training at age ten. After graduating from Garden City High School in Kansas, he earned a bachelor's degree in music performance in 1984 from the University of Kansas in Lawrence and a master's degree in performance in 1987 from Wichita State University in Kansas. His instructors were David Bushouse of the University of Kansas, Nicholas Smith of Wichita State, and David Wakefield of the American Brass Quintet. He also studied with Josef Mayr at the Mozarteum Conservatory in Salzburg, Austria. Prior to joining "The President's Own," Master Gunnery Sgt. Cripe was a member of the Wichita Symphony Orchestra in Kansas. He has soloed twice with the Marine Chamber Orchestra, performing Franz Joseph Haydn's Horn Concerto No. 1 in D and Wolfgang Amadeus Mozart's *Sinfonia Concertante* in E-flat, K. 297b.

Gunnery Sergeant Douglas Quinzi, horn

French horn player Gunnery Sergeant Douglas Quinzi joined "The President's Own" United States Marine Band in October 2004. Gunnery Sgt. Quinzi began his musical instruction at age twelve. Upon graduating in 1997 from Las Cruces High School in New Mexico, he attended New Mexico State University in Las Cruces, where in 2002 he earned a bachelor's degree in music education. In 2004, he earned a master's degree in French horn performance from the University of Maryland, College Park (UMD). He presently is pursuing a doctorate of musical arts at UMD. His horn instructors have included Nancy Joy of New Mexico State University, Gregory Miller of UMD, and Martin Hackleman, formerly of the National Symphony Orchestra in Washington, D.C. Prior to joining "The President's Own," Gunnery Sgt. Quinzi performed with the Las Cruces Symphony Orchestra, was a finalist in the 2000 International Horn Society Competition, and was a freelance musician in the Washington, D.C., area.

Staff Sergeant Cecilia Kozlowski, horn

French horn player Staff Sergeant Cecilia Kozlowski joined the “The President’s Own” United States Marine Band in May 2013. Staff Sgt. Kozlowski began her musical training on the horn at age eleven. After graduating in 2004 from Sterling Heights High School, she earned a bachelor’s degree in 2008 from Western Michigan University (WMU) in Kalamazoo. In 2010, she earned a master’s degree from the University of Cincinnati College-Conservatory of Music (CCM). She studied with Lin Folk of WMU, Elizabeth Freimuth of CCM and the Cincinnati Symphony Orchestra, and Randy Gardner of CCM and the Philadelphia Orchestra. Prior to joining “The President’s Own,” Staff Sgt. Kozlowski was the acting principal horn of the Beijing National Opera House in China and performed with the Columbus and Lima Symphony Orchestras in Ohio, Kentucky Symphony Orchestra in Newport, the Richmond Symphony Orchestra in Indiana, and the Southwest Michigan Symphony Orchestra in St. Joseph.

Staff Sergeant Timothy Huizenga, horn

French horn player Staff Sergeant Timothy Huizenga joined “The President’s Own” United States Marine Band in July 2014. Staff Sgt. Huizenga began his musical training on piano at age seven and French horn at age ten. After graduating in 2003 from Marian Catholic High School in Chicago Heights, Illinois, he attended the Jacobs School of Music at Indiana University in Bloomington where he earned a bachelor’s degree in music in 2007 and a performer diploma in horn performance in 2008. He studied with Myron Bloom of the Cleveland Orchestra, Jeff Nelsen of the Canadian Brass, and Wolfgang Vladar of the Vienna Philharmonic. Prior to joining “The President’s Own,” Staff Sgt. Huizenga served in the United States Army Field Band at Ft. Meade, Maryland, for six years and was the principal horn of the Columbus Indiana Philharmonic.

Serenade No. 1 in D, Opus 11

Johannes Brahms (1833–97)

The aforementioned entrance of Johannes Brahms into the Schumanns’ lives came in September 1853, with Robert’s mental illness already advancing. The nature of Brahms’ support for Clara during Robert’s hospitalization has been the subject of speculation and gossip for centuries. The young Brahms undoubtedly fell in love: “I think I can no longer love an unmarried girl . . . They but promise heaven while Clara shows it revealed to us.” Clara deeply appreciated his presence during one of the most difficult periods of her life, “Like a true friend, he came to share all my grief; he strengthened the heart that threatened to break, he uplifted my spirit; brightened my soul any way he could.” Yet both Clara and Brahms remained devoted to Robert. It would have been completely out of character for Clara to show any disrespect to her honored husband.

Shortly after Robert died, Brahms accompanied Clara and the children on a trip during which they must have discussed their future. Afterwards, the two went their separate ways. The passion in Brahms’ letters calmed into a warm and intimate friendship, maintained through a lifelong correspondence. Their bond was artistic as well as personal, sharing music, ideas, thoughts, and emotions. Brahms addressed Clara as “you, dearest to me of all persons” and they each referred to the other as “best friend.” Brahms never married. When Clara died in 1896, he wrote “I have no one left to lose,” and passed away less than a year later.

Brahms’ Serenade No. 1 in D premiered in 1860 and feels almost like a symphony. In fact, he wrote “Sinfonie-Serenade” at the top of the work before ultimately striking the first word, which for him represented a genre loaded with expectations of fulfilling the legacy of Ludwig van Beethoven. When Brahms wrote the Serenade while working as a court musician in Detmold, he had already begun sketches for what would be his first symphony, though he would not complete it for decades. The first performances of Serenade No. 1 featured a chamber setting for nine musicians, an origin which seems audible in the way Brahms pairs the instrument sections, even in his later re-orchestration for medium-sized orchestra. The first movement’s pastoral character is reminiscent of Beethoven’s Symphony No. 6, yet is imbued with the characteristic gravitas of Brahms. Even the first Scherzo, or “joke,” movement retains this seriousness. The slow movement feels like the emotional centerpiece of the work, with long lyrical lines that lend a sense of timelessness. The final three movements are lighter in character, culminating in a rollicking Rondo, in which boisterous sections alternate with more introspective moments to form a satisfying conclusion. Brahms wrote to his dear friend to tell her about the positive public reception for his Serenade. She loved the piece, convinced others to program it, and wrote to him about how his music resonated with her, “Every tone in your Serenade has become part of me, just as everything you create is deeply and totally absorbed by me.”