



**Lieutenant Colonel Jason K. Fettig, Director**

MARINE CHAMBER ORCHESTRA  
Saturday, July 16, 2016 at 7:30 P.M.  
Rachel M. Schlesinger Concert Hall and Arts Center  
Northern Virginia Community College  
Alexandria Campus  
Captain Ryan J. Nowlin, conducting

Johann Sebastian Bach (1685–1750)  
arranged and edited by Gottfried Müller  
and Hermann Töttcher

Concerto in F for Oboe, Strings, and Continuo, BWV 1053R

Allegro  
Siciliano  
Allegro

*GySgt Joseph DeLuccio, oboe soloist*

Arcangelo Corelli (1653–1713)  
arranged by Lucas Drew

Suite for String Orchestra

Sarabanda  
Giga  
Badinerie

## INTERMISSION

Franz Schubert (1797–1828)  
arranged for string orchestra by Gustav Mahler

String Quartet No. 14 in D minor, D. 810, *Death and the Maiden*

Allegro  
Andante con moto  
Scherzo: Allegro molto; Trio  
Presto; Prestissimo

The United States Marine Band performs Wednesdays at 8 P.M. on the lower west terrace of the U.S. Capitol and Thursdays at 8 P.M. at the Sylvan Theater on the grounds of the Washington Monument through September 1, 2016.

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# ***PROGRAM NOTES***

## **Concerto in F for Oboe, Strings, and Continuo, BWV 1053R**

Johann Sebastian Bach (1685–1750)

arranged and edited by Gottfried Müller and Hermann Tötcher

Generally regarded as one of the most influential composers in music history, Johann Sebastian Bach advanced the development of Western music in undeniable ways to include his revolutionary application of counterpoint, insightful four-part harmonization and voice leading, and colorful use of instrumentation both in terms of their inclusion in a work as well as their expanding roles in the composition itself. Despite these extraordinary abilities and the composition of more than 1,120 works, Bach often recycled themes from his own existing works, much like many other Baroque composers. This was done not out of desperation to generate material, but more so for practical reasons and, more likely, to reinvent the music, setting new trends in instrumentation use and compositional style.

One of these new trends was the progression of the harpsichord to becoming a solo instrument. Up until then, the harpsichord, along with the cello or bass viol, maintained a vital role in providing the solo part with harmonic support and the bass line, otherwise known as the continuo. The Concerto in F for Oboe, Strings, and Continuo, BWV 1053R is actually a reconstruction of the likely original version of a well-known harpsichord concerto (in E Major, BWV 1053). While many harpsichord concerti originated as works for solo violin with accompaniment, scholars have pointed out that the right hand of the solo part of BWV 1053 matches more with the tessitura, or comfortable and expressive range, of the oboe. The wind instrument quickly became one of Bach's favorites, as evidenced by the numerous obbligato lines for oboe in his sacred and secular cantatas. The musical material itself was derived from the first two movements of his Cantata No. 169, *Gott soll allein mein Herze haben (God Alone Shall Have My Heart)*, and the third movement of Cantata No. 49, *Ich geh und suche mit Verlangen (I Go Forth and Seek with Longing)*.

The movements of the Concerto in F for Oboe, Strings, and Continuo follow the standard fast-slow-fast pattern of most Baroque concerti. Bookended by two lively *Allegro* movements, the central aria-like *Siciliano* movement is elegant and lyrical. One would be hard-pressed not to perceive the return of those long vocal lines to the oboe as a sort of musical homecoming.

## **Gunnery Sergeant Joseph DeLuccio, oboe soloist**

Oboist/English horn player Gunnery Sergeant Joseph DeLuccio joined "The President's Own" United States Marine Band in January 2005. Gunnery Sgt. DeLuccio began his musical training on piano at age seven and oboe at age thirteen. Upon graduation in 1995 from Vernon Township High School, he attended Baldwin Wallace University Conservatory of Music in Berea, Ohio, where he earned a bachelor's degree in oboe performance in 1999. In 2001, he earned a master's degree in oboe performance from DePaul University in Chicago. He has pursued doctoral studies at the University of Cincinnati College-Conservatory of Music, where he studied with Mark Ostoich. His instructors included Elizabeth Camus of the Cleveland Orchestra; Michael Henoch, assistant principal oboe of the Chicago Symphony Orchestra; John de Lancie of the Aspen Music Festival in Colorado; and Jan Eberle of the Chautauqua Music Institute in New York.

Prior to joining "The President's Own," Gunnery Sgt. DeLuccio performed with the Civic Orchestra of Chicago, the Chicago Symphony Orchestra, Concertante di Chicago, the Illinois Symphony Orchestra, the Elgin Symphony Orchestra in Illinois, the Kentucky Symphony Orchestra in Highland

Heights, and The Louisville Orchestra in Kentucky. He also attended music festivals in Sarasota, Florida, Aspen, Colorado, and the American Institute of Musical Studies in Graz, Austria. With the Marine Chamber Orchestra he has performed William Alwyn's *Autumn Legend* for English horn and Strings and Johann Sebastian Bach's Concerto in C minor for Oboe and Violin, BWV 1060. He has also participated in the Alabama Oboe Day at the University of Alabama-Tuscaloosa; Oboe Day at Mesa State College in Grand Junction, Colorado; and performed in an alumni recital at Baldwin-Wallace. In addition, he has given master classes and clinics at schools and universities across the country during the national concert tour.

### **Suite for String Orchestra**

Arcangelo Corelli (1653–1713)

arranged by Lucas Drew

While Bach was known more for his organ-playing than composition during his lifetime, Arcangelo Corelli, more than thirty years Bach's senior, enjoyed unparalleled success from his writing of string music. British musicologist Michael Talbot has noted, "Corelli's influence and reputation spread as much through the dissemination of his works, which coincided with the remarkable boom in music publishing around 1700...[he was] the first composer to derive his fame exclusively from instrumental composition."

Born in the Italian town of Fusignano, Corelli quickly developed into an exceptional violinist at a young age. After a few years studying with various violin masters in Bologna, he moved to Rome in his early twenties and almost immediately became highly regarded by many wealthy patrons for both his violin playing and compositional skills. Over the next few decades, Corelli received generous financial support and opportunities from patrons such as Queen Christina of Sweden, Cardinal Pietro Ottoboni (grandnephew of Pope Alexander VIII), and the Duke of Modena, among others. This unprecedented support, along with Corelli's mastery of the violin and his inventive, but tasteful, writing style, paved the way for the creation of six collections of trio sonatas (Opus 1-4), violin and continuo sonatas (Opus. 5), and concerti grossi (Opus. 6). These works were published and widely circulated throughout Europe during Corelli's lifetime, serving as an invaluable reference to the next wave of composers, namely Bach, George Frideric Handel, and Antonio Vivaldi.

Adapted for a string orchestra, the Suite is actually comprised of three dance movements from Corelli's sonatas for violin and continuo, Opus. 5. This particular set of pieces was so popular that upwards of forty-two editions existed by 1800. The opening Sarabanda, the third movement from Sonata No. 7, boasts melodic lines supported by lush harmonies. Following that, the Giga, which is the second movement from Sonata No. 9, moves sprightly along in a 12/8 meter. Originally a Gavotte from Sonata No. 11, the Badinerie movement closes the suite and showcases the virtuosity of the first violins with its delightful and dazzling passagework.

### **String Quartet No. 14 in D minor, D. 810, *Death and the Maiden***

Franz Schubert (1797–1828)

arranged for string orchestra by Gustav Mahler

Since its creation, Franz Schubert's Quartet in D minor, D. 810 (1826) has been better known by its informal title, *Death and the Maiden*. The appellation arises from the theme used in the quartet's second movement, a melody first used by the composer several years earlier in a song of the same title. The text of the original song describes an encounter in which the eponymous Maiden begs Death to pass

her by. Death is reassuring, if unrelenting, and promises the Maiden that he is her friend and that she will sleep peacefully in his arms. Although the use of this melody is the only connection between the Quartet in D minor and the concept of mortality, it has been seemingly impossible for musicians and musicologists alike to resist the urge to imagine deathly allusions throughout this quartet. In addition to the provocative title, the fact that Schubert began work on this quartet during the time of his diagnosis with syphilis led many to wonder if it was a musical contemplation of the composer's own fate. As noted by biographer Maurice Brown, "the temptation was irresistible, and unresisted, to weave fanciful interpretations and philosophies round the quartet by associating the music of the whole work with the subject of the poem which Schubert had set as a song in 1817.... The nineteenth century's incurable tendency to read meanings and fantasies and stories into all music prompted the theory that Schubert was, in the other three movements, also expounding some other aspect of death." Although these theories may have been conceived in the nineteenth century, they continue to influence interpretation and analysis of this work to this day.

Although he often spoke disparagingly of Schubert's limitations as a composer, Gustav Mahler felt that the Quartet in D minor was an exceptional composition. He was so enamored of the work that he obtained a copy of the quartet score in which he made extensive annotations that indicated his desire to perform the work with string orchestra. This kind of adaptation of chamber music for orchestra was a fairly common practice during Mahler's time, as he himself demonstrated through transcriptions of the works of Ludwig van Beethoven and Johann Sebastian Bach. Even so, the idea of a string orchestra performing a string quartet, especially one by beloved composers such as Ludwig van Beethoven or Franz Schubert, still generated considerable controversy. For example, before the first rehearsal of his setting of Beethoven's String Quartet in F minor, *Serioso*, Mahler had to gird his loins, telling a friend, "Well, I'm ready for battle today! For, you'll see—all the Philistines, to a man, will rise up against this treatment of the quartets, instead of having enough natural curiosity to sit back and enjoy a different kind of performance for once."

Although the performance of the Beethoven was generally considered a success, Mahler may have been scared off by the "Philistines" since he never presented his string orchestra version of Schubert's *Death and the Maiden* quartet. Several decades after his death, Mahler's daughter Anna discovered the annotated Schubert quartet score and passed it along to scholars David Matthews and Donald Mitchell. American businessman Gilbert Kaplan, an amateur conductor and Mahler-phile of the highest order, commissioned Matthews and Mitchell to prepare an edition based upon Mahler's annotated score, and conducted the world première of the work with the American Symphony Orchestra in Carnegie Hall in 1984. (An untrained musician, Kaplan first came to the attention of the general public in 1982 when he conducted a performance of Mahler's Symphony No. 2 in Avery Fisher Hall.) Mahler's string orchestra version has been performed and recorded dozens of times since the première, confirming the composer's instinct that there is an audience for both the original quartet version and string orchestra setting of this masterpiece.