



MARINE CHAMBER ORCHESTRA  
Sunday, May 21, 2017 at 2:00 P.M.  
National Gallery of Art  
West Building, West Garden Court  
Captain Ryan J. Nowlin, conducting

Lieutenant Colonel Jason K. Fettig, Director

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Jean-Philippe Rameau (1683–1764)

Suite from *Les Indes Galantes*

**Prologue**

Ouverture  
Entrée des quatre nations  
Air pour les esclaves africains  
Air vif  
Musette en rondeau  
Air pour les amants et les amantes  
Air pour les deux Polonais  
Menuet I-II  
Contredanse

**Première Entrée: Le Turc genereux**

Ritournelle pour “Le Turc généreux”  
Forlane des matelots  
Tambourin I-II

**Deuxième Entrée: Les Incas du Perou**

Ritournelle pour les Incas du Pérou  
Air des Incas  
Air pour l’adoration du soleil  
Gavotte I-II

**Troisième Entrée: Les Fleurs**

Ritournelle pour la fête persane  
Marche  
Air pour Zéphire  
Air pour Borée et la rose

**Nouvelle Entrée: Les Sauvages**

Air pour les sauvages  
Chaconne

Jean-Marie Leclair (1697–1764)

Flute Concerto in C, Opus 7, No. 3

Allegro  
Adagio  
Allegro assai

*GySgt Ellen Dooley, soloist*

Wolfgang Amadeus Mozart (1756–91)

Symphony No. 31 in D, K. 297, *Paris*

Allegro assai  
Andantino  
Allegro

The United States Marine Band will perform Sunday, May 28 at 8:00 P.M. at the Filene Center at Wolf Trap National Park for the Performing Arts. The program will include works by Williams, Tchaikovsky, and Sousa and will be followed by a fireworks display.

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# PROGRAM NOTES

In 1975-76, *The European Vision of America* was presented at the National Gallery of Art in honor of the United States bicentennial. The exhibition explored the many ways Europeans understood America since the start of the Age of Exploration. This new exhibit, *America Collects Eighteenth-Century French Painting* (May 21–August 20, 2017), asks what American collectors make of France in the eighteenth century, the period during which the nations were each other's closest allies.

While the newly founded United States of America was in its infancy, Baroque music was gradually giving way to Classical in Europe. It is through this musical lens that a glimpse of eighteenth-century France, from both the internal and external vantage points, is offered.

## Suite from *Les Indes Galantes*

Jean-Philippe Rameau (1683–1764)

Catapulted to fame with his *Traité de l'harmonie (Treatise on Harmony)* in 1722, Jean-Philippe Rameau became one of the most influential composers and music theorists of the Baroque era. For much of King Louis XV's reign, he dominated the French musical scene, replacing the revered Jean-Baptiste Lully. However, it was not until nearly fifty years of age that he made his operatic debut, the genre on which his musical reputation now largely resides.

Though Rameau's inaugural tragedy *Hippolyte et Aricie* opened in 1733 to critical acclaim, his *opéra-ballet Les Indes Galantes* two years later was met with far less enthusiasm. While the scenery, dancing, and some of the instrumental music were generally praised, patrons and critics alike expressed disappointment in the vocal music. Less than a month after the initial première, Rameau and librettist Louis Fuzelier dramatically revised the words and music for the third act, *Les Fleurs*. Additionally, and seemingly in large part to accommodate some performing musicians' objections to the level of difficulty, the composer altered several other passages of the work. By 1736, a fourth act, *Les Sauvages*, was added, securing the work's enduring success. *Les Indes Galantes* was performed both at the court and at the Opéra well into the 1770s, enjoying three revivals during Rameau's lifetime in 1743, 1751, and 1761.

In *opéra-ballet*, each act presents a self-contained story in which dancing plays a principal part. In this case, the four individual acts are given a unifying theme by a mythological-allegorical introduction. The unifying theme is the power of love in flesh-and-blood characters and its ability to create happiness. In the Prologue, Hébé (the goddess of youth) and L'amour (the god of love, or Cupid) summon their attendants (young warriors from France, Spain, Italy, and Poland) to take part in a lively festival. The celebration is interrupted by Bellona (the goddess of war) who convinces the youths to abandon their earthly pleasures in search of the glories of battle. Hébé and L'amour disperse "far from the European nations" to remote lands known as "the Indies," in search of youth and love. These travels to an island in the Indian Ocean, Peru, Persia, and North America constitute the four acts of the *opéra-ballet*: *Le Turc genereux* (The Generous Turk), *Les Incas du pérou* (The Incas of Peru), *Les Fleurs* (The Flowers), and *Les Sauvages* (The Savages).

The instrumental selections from *Les Sauvages* are among Rameau's most beloved pieces. They occur in the final moments of the *opéra-ballet* in which reconciliation takes place between the North American natives and settlers with a ceremonial smoking of the peace pipe. Originally, Rameau wrote *Air pour les sauvages* in 1725 after observing a delegation of Native Americans from the Louisiana Territory pledge allegiance to Louis XV. It is said the visiting chiefs performed a dance that inspired Rameau's composition. This music, already published in his *Nouvelles suites de pieces de clavecin*, was reused to evoke a similar sense of wonder in this culminating scene.

While the opening of the gallery's exhibit offers a unique opportunity to explore eighteenth-century France through the eyes of Americans collectors, perhaps the French perspective of the emerging Americas can be observed in these final moments of *Les Indes Galantes*.

## Flute Concerto in C, Opus 7, No. 3

Jean-Marie Leclair (1697–1764)

Born in Lyon, France, Jean-Marie Leclair l'Aîné was a student of his father's trade, braid-making. An artist at heart, he also studied violin and dance on the side, becoming ballet master at the Turrin theater in 1722. A year later, Leclair left the theater for Paris where he published his first sonatas for violin launching him on his musical career.

After losing his first wife in 1728, Leclair married engraver Louis Roussel in 1730. As a court composer, publisher, and solo-performer, Leclair served a variety of benefactors in France and the Netherlands. After his marriage failed in 1758, Leclair withdrew to a town home he had purchased earlier in a notorious part of Paris. There he continued to work as a teacher and composer until he was found stabbed to death on October 23, 1764. The murder remains a mystery, though authorities suspected either his ex-wife or nephew as the perpetrator.

Leclair's contemporaries lauded his solo violin performance for its virtuosity and refinement. Prolific in his work for the instrument, his forty-eight violin sonatas are now part of the repertoire's fundamental and stylistically formative works, making the composer considered by many as the father of the French school of violin performance.

First appearing in Paris in 1737 as a set of parts, Leclair's Opus 7 is a collection of six concerti for violin. An addition to the beginning of the third concerto's solo part, however, remarks: "*Les Solo peuvent se jouer sur la Flûte Allemande ou Hautbois*" (*the solo can be played on the German Flute or Oboe.*) It is most likely that his colleagues at Paris' prestigious music series, the *Concert Spirituel*, encouraged the alternative scoring. Leclair goes on to graciously dedicate this work to his teacher, Monsieur André Cheron, saying: if there be some beauties in them, I owe these to the erudite lessons I received from you, I am, and all my life will be, [filled] with the same friendship and the same gratitude."

### **Gunnery Sergeant Ellen Dooley, soloist**

Flutist Gunnery Sergeant Ellen Dooley of Boca Raton, Florida, joined "The President's Own" United States Marine Band in May 2005. Gunnery Sgt. Dooley began her musical training at age ten. After graduating in 1992 from the New World School of the Arts in Miami, she attended the Peabody Conservatory of The Johns Hopkins University in Baltimore, earning a bachelor's in music performance in 1996. She earned a master's in music performance from Carnegie Mellon University in Pittsburgh in 2002. Her most notable teachers include Jeanne Baxtresser, former New York Philharmonic principal flute; and Mark Sparks, St. Louis Symphony principal flute. Prior to joining "The President's Own," she was professor of flute at Elizabethtown College in Pennsylvania; flute instructor at the Levine School of Music in Washington, D.C., and performed in educational outreach programs for the Baltimore Symphony Orchestra and the Choral Arts Society of Washington in Washington, D.C.

### **Symphony No. 31 in D, K. 297, Paris**

Wolfgang Amadeus Mozart (1756-91)

The *Paris* symphony ushered in a new period of Wolfgang Amadeus Mozart's symphonic output. By the time he began sketching this commissioned work in 1778, four years had passed since the completion of his most recent symphony. The intervening years presented many experiences to which his musical maturation can be attributed. During much of this time, Mozart was in the employ of the court of Salzburg, a period that was unusually long when compared to the composer's life thus far. This tenure saw the creation of all five of his concerti for violin as well as his groundbreaking Piano Concerto in E-flat, K. 271. Despite these successes, Mozart grew increasingly discontented with Salzburg and resigned in 1777 to search for new employment.

The long, arduous journey that ensued would take the composer, now twenty-one years of age, to Mannheim and Paris. While in Mannheim, Mozart became acquainted with members of the famous Mannheim orchestra, perhaps the best in Europe at the time, undoubtedly motivating him to explore new possibilities and forms in this genre. But it was the Parisian orchestra that finally prompted him to expand the orchestra from his thirtieth symphony by adding flutes, clarinets, and timpani, thereby enabling him to try out new orchestral colors. In fact, K. 297 was Mozart's first symphony to make use of the clarinet. Additionally, Mozart returned to a three-movement symphony, considerably enlarging the first and last movements in comparison with his previous works.

Many musical effects popular in Mannheim and Paris can be found in this work, to include the "Mannheim Rocket," the flashy upward scale that appears at the opening of the first movement. Most of these effects, scholars agree, are intended as parodies to curry favor with this Parisian audience. In a letter to his father, Mozart writes: "Right in the middle of the opening Allegro there was a passage I simply knew would please the audience. But because I knew how to write it and what sort of effect it would have, I went on to apply it twice."

It was Joseph Le Gros, the head of the Paris *Concert Spirituel* (the same group in which Leclair performed decades earlier), who persuaded Mozart to compose a "grand symphony." The resulting work, completed on June 12 and premiered on June 18, 1778, was well received. In a letter to his father dated July 3, 1778, Mozart writes: "It was performed with great applause on Corpus Christi. From what I hear, the event was even reported in the *Couriere de l'Europe*. In other words, its success has been exceptional."

Nearly a week later however, in a letter dated July 9, Mozart elaborates on the reception of the second movement saying it "was denied the good fortune of pleasing [Le Gros]. He says it is too long and has too many modulations. The reason he said this is because the listeners forgot to clap their hands as loud and as long as they did for the first and last movements. For the Andante received the greatest applause not only from myself, but from all the connoisseurs, amateurs, and most of the listeners. It is just the opposite of what Le Gros claims it to be: it is natural and short. But to satisfy him (and, as he says, many others), I have written another one. Each is fine in its own way, for each has a different character." While this "new Andante" still exists, the original was officially restored when the symphony appeared in print in the 1780s and is the version usually performed today.