



MARINE CHAMBER ORCHESTRA
Saturday, July 29, 2017 at 7:30 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus

Lieutenant Colonel Jason K. Fettig, Director

Johannes Brahms (1833–97)
arranged by Friedrich Hermann

Selections from Liebeslieder Waltzes, Opus 52

Joseph Haydn (1732–1809)
first and second movement
cadenzas by Maurice Gendron

Concerto No. 2 in D for Cello and Orchestra, Opus 101

Allegro moderato
Adagio
Rondo

MGySgt Marcio Botelho, soloist

INTERMISSION

Arnold Schoenberg (1874–1951)

Verklärte Nacht, Opus 4 (1899, rev. 1917, 1943)

Sehr langsam
Etwas bewegter
Schwer betont
Sehr breit und langsam
Sehr ruhig

The Marine Chamber Orchestra performs Saturday, August 26, at 7:30 P.M. at the
Rachel M. Schlesinger Concert Hall and Arts Center on the Alexandria Campus of Northern Virginia Community College.
Please visit www.marineband.marines.mil for more information.

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PROGRAM NOTES

Selections from Liebeslieder Waltzes, Opus 52

Johannes Brahms (1833–97)
arranged by Friedrich Hermann

Johannes Brahms composed the Liebeslieder Waltzes in 1869 in homage to the “Waltz King,” Johann Strauss. They are written in the style of an Austrian “Ländler,” a dance in $\frac{3}{4}$ time in which hopping or stamping on a beat is a hallmark feature. Brahms originally wrote the Liebeslieder Waltzes for voices and piano four hands, the lyrics based on Georg Daumer’s *Polydora*, a set of folk songs and love poems. He originally intended for these pieces to be played at random, chosen by the performers themselves, in an informal setting. However, these pieces proved to be some of Brahms’ most popular works during this time and received many performances all over Europe. This popularity inspired Brahms to make an arrangement of the waltzes for voice and small orchestra in 1870, and in 1889, arranger Friedrich Hermann created a transcription for string orchestra. Brahms was at first criticized for the lack of “continuity” and “melodic flow” between the waltzes. The listener will notice that each of the waltzes has its own melodic key, tempo, and sometimes a different compositional form. Despite the relative simplicity of the Liebeslieder Waltzes, the distinctive complexity of Brahms’ compositional style and the musical expressivity, which has made his works well-beloved for so many years, is still very evident.

Concerto No. 2 in D for Cello and Orchestra, Opus 101

Joseph Haydn (1732–1809)

The Concerto No. 2 in D by Joseph Haydn was the first of the great concertos in the repertoire. There were other cello concertos before Haydn completed this one in 1783, but none come close to it on either a musical or a technical level. Of course, we can thank Johann Sebastian Bach for his groundbreaking, and to this day unrivaled, Six Suites for Unaccompanied Cello, and Vivaldi wrote some twenty concertos for the instrument. But he was composing for the students at the girls’ orphanage in Venice where he was the music director for many years, so these works are less challenging technically, hastily written, and formulaic. In 1778 the young virtuoso Anton Kraft was hired as a full-time, salaried cellist in the court of Prince Esterhazy, where Haydn was the music director and court composer. It was their close collaboration that made the Concerto in D possible.

This concerto has a first movement that is symphonic in scope, with A and B theme groups in the exposition, a development, and a recapitulation that brings the B theme back to the tonic. Haydn exploits the full range of the cello, four-and-one-half octaves, going beyond the likely end of the cello fingerboard at that time. Many other techniques are explored: double-stop thirds, broken thirds, octaves, tenths, scales and arpeggios, and extensive passages in the violin range. The second and third movements are in ritornello form, with the second movement exploring the lyrical potential of the cello, while the third movement is a joyful, dance-like Rondo.

One final note about the orchestra Haydn had at the Esterhazy palace: there were only seven string players in total, most likely two first violins, two seconds, one viola, one cello, and one bass. Two French horns and two oboes were also standard. Being as close as they were to Vienna, it is conceivable that extra players could have been hired to augment the orchestra for special occasions, but the original solo cello part of the Concerto includes the orchestral tutti for the soloist to play along. So it is likely that Anton Kraft was the only cellist on stage for the première!

MGySgt Marcio Botelho, soloist

Master Gunnery Sergeant Marcio Botelho of Rochester, New York, joined “The President’s Own” United States Marine Chamber Orchestra in July 1989 and was appointed principal cellist in 1990. He began musical instruction on piano at age three and on the cello at age fourteen. After graduating from high school in São Paulo, Brazil, in 1978, he attended the College-Conservatory of Music at the University of Cincinnati, where he earned a bachelor’s degree in cello performance in 1985. He continued his education at the Eastman School of Music at the University of Rochester in New York where he earned a master’s degree in cello performance and literature in 1987. His teachers included Zygmunt Kubala of São Paulo, Peter Wiley of the University of Cincinnati, and Steven Doane of the Eastman School of Music. Prior to joining “The President’s Own,” he performed with the Rochester Philharmonic Orchestra.

Verklärte Nacht, Opus 4 (1899, rev. 1917, 1943)

Arnold Schoenberg (1874–1951)

Arnold Schoenberg wrote *Verklärte Nacht* (*Transfigured Night*) for string sextet in 1899, at age twenty-five. He was greatly inspired by the poetry of Richard Dehmel and wrote this work in response to Dehmel's 1896 poem "Zwei Menschen" ("Two People") from *Weib und Welt* (*Woman and World*). Although this composition is now among Schoenberg's most popular works, the first performance in Vienna literally ended in a riot. From a modern perspective, its harmonies and romantic themes represent a natural step in the progression of the musical language of the time, continuing the path of Richard Wagner, Richard Strauss, and in some ways Johannes Brahms. However, to most listeners at the time, it seemed like a grotesque distortion of this music. In the following years, Schoenberg's writing branched out in far more adventurous and challenging ways, and he maintained that these developments were definitely just as natural an outgrowth of what had come before. Gustav Mahler was one of Schoenberg's few admirers. Upon hearing a rehearsal of *Verklärte Nacht*, Mahler recognized the significance of what Schoenberg was doing and immediately became a lifelong friend and supporter. *Verklärte Nacht* is innovative, partly because it was one of the first truly programmatic pieces of chamber music. The music can be divided into five sections that correspond to the five stanzas of the poem. Although there are clear changes of mood and themes between the sections, there are no breaks in sound. While some specific correlations can certainly be made between the music and the poem, it is much more important for the listener to follow the emotional progression from despair to forgiveness to transfiguring love and joy.

Zwei Menschen (Two People)

translated by Lionel Salter

Two people are walking through the bare, cold grove;
the moon accompanies them, they gaze at it.
The moon courses above the high oaks;
not a cloud obscures the light of heaven,
into which the black treetops reach.
A woman's voice speaks:

I am carrying a child, and not of yours;
I walk in sin beside you.
I have deeply transgressed against myself.
I no longer believed in happiness
and yet had a great yearning
for purposeful life, for the happiness
and responsibility of motherhood; so I dared
and, shuddering, let my body
be embraced by a strange man,
and from it have become pregnant.
Now life has taken its revenge,
now that I have met you.

She walks with awkward step.
She looks up: the moon accompanies with light.
A man's voice speaks:

Let the child you have conceived
be no burden on your soul.
O see, how brightly the universe gleams!
There is a radiance on everything;
you drift with me on a cold sea,
but a special warmth flickers
from you to me, from me to you.
This will transfigure the other's child;
you will bear it for me, from me;
you have made me a child myself.

He clasps her round her strong hips.
Their breath mingles in the breeze.
Two people walk through the high, clear
night.