



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES
Sunday, May 20, 2018 at 2:00 P.M.
John Philip Sousa Band Hall
Marine Barracks Annex
Washington, DC

Ludwig van Beethoven (1770–1827)

Variations on “Bei Männern, welche Liebe fühlen”
from *Die Zauberflöte*, WoO 46

SSgt Charlaïne Prescott, cello
SSgt Christopher Schmitt, piano

Wolfgang Amadeus Mozart (1756–91)

String Quintet in D, K. 593

Larghetto; Allegro
Adagio
Menuetto: Allegretto
Allegro

SSgt Karen Johnson and SSgt Chaerim Smith, violin
GySgt Tam Tran and SSgt Sarah Hart, viola
SSgt Carrie Bean Stute, cello

INTERMISSION

Caroline Shaw (b. 1982)

Valencia (2012)

SSgt Sheng-Tsung Wang and SSgt Christopher Franke, violin
SSgt Sarah Hart, viola
SSgt Charlaïne Prescott, cello

Joseph Haydn (1732–1809)

String Quartet in D, Opus 64, No. 5, *The Lark*

Allegro moderato
Adagio cantabile
Menuetto: Allegretto
Finale: Vivace

GySgt Erika Sato and SSgt Foster Wang, violin
MSgt Christopher Shieh, viola
SSgt Caroline Bean Stute, cello

The United States Marine Band will perform Sunday, May 27 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

Variations on “Bei Männern, welche Liebe fühlen” from *Die Zauberflöte*, WoO 46

Ludwig van Beethoven (1770–1827)

Ludwig van Beethoven’s father hoped that his young son and musical prodigy would become the next Wolfgang Amadeus Mozart, so much so that he altered his son’s age for his first public recital, claiming that he was six instead of seven. In 1787, Beethoven traveled to Vienna to study with the great master Mozart, but his trip was short-lived as his mother fell ill and he returned to Bonn, Germany, to care for his family. Beethoven returned to Vienna in 1792, but with Mozart having passed, he began studies with another luminary and mentor to Mozart, Joseph Haydn. Beethoven’s relationship with Haydn was somewhat tempestuous. One famous story recounts Beethoven paying another composer to complete the plethora of exercises Haydn regularly assigned to him. Nevertheless, his two years of study with Haydn did much to refine and develop his tremendous natural ability, and he revered the elder composer’s creativity and mastery of form.

Written in 1801, Variations on “Bei Männern, welche Liebe fühlen” is one of Beethoven’s most charming and sentimental works. The theme, whose title translates into “In men who know the feeling of love,” is a duet between Papageno and Pamina, two of the protagonists from Mozart’s opera *Die Zauberflöte*. Beethoven borrowed Mozart’s melody to create this set of seven variations for cello and piano. Within these variations, Beethoven shows playfulness, love, sorrow, resolve, peace, and many other emotions that those in a romantic partnership may share. He wrote this piece when he began composing more for the cello as a solo instrument, as opposed to an orchestral instrument, following his Sonata No. 1 for Cello and Piano in F, written several years earlier. The variations so expertly straddle Beethoven’s early and middle periods, honoring the traditional Classical structure of the theme and variations style, while displaying the wide range of emotions he employed as he explored his creative Romantic writing.

String Quintet in D, K. 593

Wolfgang Amadeus Mozart (1756–91)

Luigi Boccherini and Michael Haydn are credited with being among the first composers to write for the combination of five string instruments, but it was Mozart who elevated the string quintet to a higher level, cementing the distinct genre in the chamber music repertoire. Even though Mozart’s string quintets were not well received at the time of their publication, music historians generally regard them as masterpieces and consider them to be among the pinnacle of his chamber works.

Mozart composed the String Quintet in D, K. 593 in December 1790. He was struggling with his finances around this time, so he welcomed the commission for this work. There is a bit of a mystery as to who commissioned the quintet, but when it was published posthumously in 1793, it contained the inscription “Composto per un Amatore Ongharesa” (“Composed for a Hungarian amateur musician”). Music historians speculate that the Hungarian musician in question was Johann Tost, a violinist in the Esterházy Orchestra under Kapellmeister Joseph Haydn. Mozart, Tost, and Haydn performed several of Mozart’s quintets together, according to one of Mozart’s friends, Maximilian Stadler.

Mozart’s earlier String Quintets K. 515 and K. 516, which feature abundant melodic textures, are often favored over this work, which has been described as austere, abstract, and astringent. The first movement is quite unusual. It begins with a Larghetto introduction in 3/4 time, with the cello posing a series of musical questions that the other voices answer. The Allegro that follows is jovial and features virtuosic triplet passages and playful dotted rhythms in a dialogue passed through the different instruments. The end of the movement is perplexing, as it returns to the Larghetto introduction before ending abruptly with a repeat of the opening eight measures of the Allegro. Perhaps this was an homage to the jokes that Haydn inserted into his compositions, or it could have been a new compositional direction Mozart would have explored further had he lived longer. The second movement Adagio is in G major, and Mozart continues the musical dialogue between the different instruments, threading through motives related to those in the first movement. Melodic figures rise and fall in

contrary motion within the ensemble. Of particular interest are the unexpected tonal regions and key changes, especially the suspensions in the middle voices under ornamented sequences played by the violins in the development. The third movement is a Minuet and Trio in D. This movement begins innocently enough, but the sudden dynamic changes and staggered entrances of the voices rhythmically displace the minuet dance pattern. The music of the final movement flows so seamlessly that one would hardly notice that it is an incredible study in counterpoint. Even Haydn, known as the “Father of the String Quartet,” greatly respected and admired Mozart, going so far as to say that Mozart was his superior and “the greatest composer [he knew].” This final movement showcases the compositional mastery and virtuosity that Haydn immediately recognized in Mozart. In this Finale, Mozart recalls the violin triplets from the first movement as he manipulates the different musical material in canonic imitation, *stretti* (overlapping entrances of the fugue theme), contrapuntal fragments, and inversions comparable to the five-voice counterpoint in his Symphony No. 41, *Jupiter*.

***Valencia* (2012)**

Caroline Shaw (b. 1982)

“There is something exquisite about the construction of an ordinary orange.”

-Caroline Shaw

Caroline Shaw’s *Valencia* does not reference the city of Valencia, Spain, but rather the Valencia orange, commonly available in supermarkets. Shaw describes her citrusy inspiration as “hundreds of brilliantly colored, impossibly delicate vesicles of juice, ready to explode. It is a thing of nature so simple, yet so complex and extraordinary.” Shaw’s quartet bursts with bright harmonics, high and airy pitches produced when the musician’s left hand depresses the string only partially. She juxtaposes lush chords and simple melodies with complex rhythmic structures, intricately layered like the architecture of the veins in her inspiration.

Currently based in New York City, Shaw is the youngest recipient of the Pulitzer Prize for Music, for her Partita for 8 Voices. In addition to composing, she performs as both a vocalist and violinist. She wrote *Valencia* to perform with several of her close friends at an independent bookstore in Manchester-by-the-Sea, Massachusetts. Shaw marked the each part in the published score with the names of these original musicians—Lorna (Violin 1), Caroline (Violin 2), Sage (Viola), and Shay (Cello)—and, in doing so, passes along a special personal touch to other musicians who perform this work.

String Quartet in D, Opus 64, No. 5, *The Lark*

Joseph Haydn (1732–1809)

The “Father of the String Quartet,” Haydn was known for his work in developing and elevating the musical genre into the four-movement form we recognize today. *The Lark* is considered one of his masterpieces and is a beloved standard of the string quartet repertoire. Composed in 1790, it is one of the six quartets in Opus 64 that are part of the set dedicated to Hungarian violinist Johann Tost as thanks for helping Haydn find a publisher.

The first movement opens with the lower voices setting up a delightfully simple motive as the first violin enters with a singing bird call, from which the piece derives its name. The slow second movement shows more gravity in comparison, presenting its thoughtful theme in an operatic style throughout. The third movement Menuetto is a frolicsome romp for the entire ensemble, which shifts from the opening key of D major to a contrasting D minor Trio, a key that Haydn explored more in the fourth movement. The Finale is a technical test for the first violin, alternating between a sprightly perpetual theme and a fugue in D minor, which is passed around the quartet before returning to the lively run. The movement was so popular that it was later arranged into a showpiece for violin and piano.