



Colonel Jason K. Fettig, Director

MARINE CHAMBER ORCHESTRA  
Sunday, January 19, 2020 at 2:00 P.M.  
Rachel M. Schlesinger Concert Hall and Arts Center  
Northern Virginia Community College  
Alexandria Campus  
Captain Bryan P. Sherlock, conducting

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### Seasons

Sergei Prokofiev (1891–1953)

*A Summer Day*, Opus 65a (1941)

Morning  
Tip and Run  
Waltz  
Repentance  
March  
Evening  
The Moon Is Over the Meadows

William Alwyn (1905–85)

*Autumn Legend* (1954)

*GySgt Joseph DeLuccio*, English horn soloist

### INTERMISSION

Piotr Ilyich Tchaikovsky (1840–93)

*Symphony No. 1 in G minor*, Opus 13, *Winter Daydreams*

Allegro tranquillo (“Daydreams of a Winter Journey”)  
Adagio cantabile ma non tanto (“Land of Desolation, Land of Mists”)  
Scherzo: Allegro scherzando giocoso  
Finale: Andante lugubre; Allegro moderato; Allegro maestoso;  
Andante lugubre; Allegro vivo

The 2020 Chamber Music Series will begin Sunday, January 26 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, DC. The program will include works by Tilton Thomas, Martinů, and Schoenberg. The performance will be streamed live on the Marine Band’s website.

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# ***PROGRAM NOTES***

## ***A Summer Day, Opus 65a (1941)***

Sergei Prokofiev (1891–1953)

Much has been written about the artistic restrictions imposed upon Sergei Prokofiev by the Soviet government, restrictions that were often a frustration and impediment to the composer. So it is somewhat ironic that those very same restrictions are at least partially responsible for the composer's popular suite *A Summer Day*. The work began as a collection of short, descriptive pieces for piano, composed in response to a Soviet directive for more music accessible to young people. Prokofiev published *Music for Children* in 1936, and it was so successful that the composer orchestrated seven of the pieces and published them under the title *A Summer Day* in 1941. Prokofiev's personal attachment to this music is evident in his inclusion of two of the movements in his final ballet, *The Stone Flower*.

Unlike many similar works that depict specific characters or plot lines from children's literature, Prokofiev's suite is a musical representation of a child's typical summer day. Not surprisingly, it begins with "Morning," a depiction of a sunrise over a grumbling world that isn't altogether ready for consciousness. "Tip and Run," a game better known as "Tag" to Americans, is the movement that follows, and the instruments trade the infectious melody in a way that perfectly elicits images of this timeless game. The "Waltz" is sentimental and sweet, perfect for little girls pretending to be swung around the ballroom by Prince Charming. "Repentance" is by far the most serious and somber movement, perhaps the result of a momentary transgression that has interrupted playtime. If so, the fun certainly resumes with the "March," reminiscent of Prokofiev's classic children's work *Peter and the Wolf*. As "Evening" settles in, peace and quiet gradually take over, in spite of the occasional protest and complaint. In the same gentle manner in which the music of "Morning" awoke us at the beginning of our summer day, the music of "The Moon is Over the Meadows" provides a tender escort into the realms of dreams, preparing our young sleepers for a new day.

## ***Autumn Legend (1954)***

William Alwyn (1905–85)

William Alwyn was among a distinguished group of post-Romantic English composers that included William Walton and Benjamin Britten. Although each of these men crafted his music in a distinct manner, they shared the responsibility of following the monumental contributions of the previous generation of British composers, anchored by luminaries such as Gustav Holst and Ralph Vaughan Williams.

Alwyn entered the Royal Academy of Music in London at age fifteen and studied there from 1920 to 1923 as both a flute and composition student. During those years he firmly established his interest in composition, but he was also a virtuoso flutist who served for a time as principal flute of the London Symphony Orchestra. In 1926, he was offered a position on the Royal Academy's

composition faculty and served in this capacity for the next thirty years. In the time following his faculty appointment, Alwyn's compositional career quickly took flight. He completed several major works and received many honors through the 1930s, yet in 1939 he chose to withdraw most of his catalog, declaring that his technique to that point was inadequate.

With the relentless sounds of the musical avant-garde swirling around him in the mid-twentieth century, Alwyn remained faithful to his Romantic roots. He turned to neoclassicism in the 1940s, but his works retained their marked lyricism and strong tonal foundations. He often wrote music using the twelve-tone serial technique, but he adapted the process to fit his unique tonal language. Alwyn completed five symphonies, four operas, numerous concerti, and chamber works, and he composed the scores to more than seventy feature films between 1941 and 1962. Though he never achieved the worldwide recognition of his contemporaries Walton and Britten, Alwyn and his music have enjoyed a renaissance over the past three decades. The resurgence was highlighted during the 1998 winter Olympics when American figure skater Michelle Kwan performed to the evocative sounds of his concerto for harp and strings, *Lyra Angelica*.

Alwyn was a man of numerous artistic talents. At once an accomplished poet, artist, and musician, he identified with the inimitable work of the pre-Raphaelite artist Dante Gabriel Rossetti (1828–82). Rossetti was a prolific poet and painter, and Alwyn began to collect the works of this somewhat neglected artist during the 1950s. The walls of his composition studio were covered with Rossetti's bold paintings, and Alwyn once said that often when he was composing, he "experienced the eerie sensation that Rossetti himself was in the room with [him]." *Autumn Legend* for solo English horn and strings is dedicated to Rossetti and, according to the composer, is an "unashamedly romantic" free improvisation on the words of a poem by Rossetti entitled "The Blessed Damozel." These words are included on the title page of the score to this lush and colorful work:

Surely she leaned o'er me—her hair  
Fell all about my face...  
Nothing: the Autumn fall of leaves  
The whole year sets apace.

### **Gunnery Sergeant Joseph DeLuccio, English horn**

Oboist and 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 the Baldwin Wallace Conservatory of Music in Berea, Ohio, where he earned a bachelor's degree in oboe performance in 1999. Gunnery Sgt. DeLuccio earned a master's degree in oboe performance from DePaul University in Chicago in 2001. He has pursued doctoral studies at the University of Cincinnati College-Conservatory of Music, where he studied with Mark Ostoich. Gunnery Sgt. DeLuccio's instructors included Elizabeth Camus of the Cleveland Orchestra; Michael Henschel, 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 Chautauqua, 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 Kentucky Symphony Orchestra in Highland Heights, the Elgin Symphony Orchestra in Illinois, and The Louisville Orchestra in Kentucky. He also attended music festivals in

Sarasota, Florida; Aspen, Colorado; and Chautauqua, New York; as well as the American Institute of Musical Studies in Graz, Austria. Gunnery Sgt. DeLuccio also has participated in the Alabama Oboe Day at the University of Alabama-Tuscaloosa and the Oboe Day at Mesa State College in Grand Junction, Colorado, and has 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.

### **Symphony No. 1 in G minor, Opus 13, *Winter Daydreams***

Piotr Ilyich Tchaikovsky (1840–93)

Russian composer Piotr Ilyich Tchaikovsky graduated in 1865 from the St. Petersburg Conservatory, where the forms and style of Western Europe were the cornerstones of the curriculum. His exposure to these musical practices combined with the traditional music of his childhood to form a distinctive voice with a clear Russian sound. While Tchaikovsky's music was widely accepted throughout Europe, many critics in his homeland found it to be too western in style and dismissed his compositions as not being Russian enough. However, Tchaikovsky enjoyed popularity in Europe and the United States as a guest conductor and composer and was eventually awarded a lifetime pension by Tsar Alexander III in 1884.

Work on his first symphony was long and grueling for Tchaikovsky. He began writing it in the early spring of 1866, after an appointment as professor of music theory at the newly-opened Moscow Conservatory. In letters to his brother Anatoly, Tchaikovsky complained of the difficulty he was having, stating, "my nerves are extremely fraught again, for [...] my lack of success in composing the symphony." In the summer of that year, Tchaikovsky stayed in a *dacha* near Peterhof, outside of St. Petersburg, but he had no more luck in his work. According to his other brother, Modest, "no other work cost him such effort and suffering. Despite painstaking and arduous work, its composition was fraught with difficulty." All the effort resulted in insomnia, hallucinations, and a nervous breakdown in the composer. Eventually, Tchaikovsky showed the symphony to his former professors at the St. Petersburg Conservatory, Anton Rubinstein and Nikolai Zarembo, in hopes that it might receive a performance there, but the two were quite harsh in their criticism and insisted on massive changes in order to be worthy. Even with the extensive changes, only the inner two movements were accepted. The complete symphony was performed in Moscow in February 1868, a full two years after work had begun. Tchaikovsky continued to tinker with it, eventually completing a full revision in 1874, undoing many of the changes Rubinstein and Zarembo had demanded, though this version was not performed until 1883.

Tchaikovsky gave no explanation to the title "Winter Daydreams." If he had originally envisioned a programmatic element, he seems to have abandoned it, as the last two movements do not have subtitles at all. Despite the difficulties he had in composing it, the Symphony No. 1 remained one of Tchaikovsky's favorite of his own works. He wrote in a letter to his publisher in 1886, "I like this symphony very much and deeply regret that it's had such an unhappy existence," and to his patron, Nadezhda von Meck, that "it is richer in content than many of my other, more mature works."