



Lieutenant Colonel Ryan Nowlin, Director

MARINE CHAMBER ORCHESTRA  
Sunday, February 9, 2024 at 2:00 P.M.  
Rachel M. Schlesinger Concert Hall and Arts Center  
Northern Virginia Community College  
Alexandria Campus  
First Lieutenant Jose D. Toranzo, conducting

Gioachino Rossini (1792–1868)

Overture to *Semiramide*

Carl Maria von Weber (1786–1826)

Clarinet Concerto No. 2 in E-flat, Opus 74

Allegro

Romanza: Andante

Alla polacca

*MSgt Patrick Morgan, soloist*

## INTERMISSION

Wolfgang Amadeus Mozart (1756–91)

“Ach, ich fühl’s” from *Die Zauberflöte*, K. 620

*SSgt Hannah Davis, soprano*

Clara Schumann (1819–96)  
arranged by David A. Rahbee

“Liebst du um Schönheit?,” Opus 12, No. 2

*SSgt Hannah Davis, soprano*

Wolfgang Amadeus Mozart (1756–91)

Symphony No. 40 in G minor, K. 550

Molto allegro

Andante

Menuetto

Allegro assai

[www.marineband.marines.mil](http://www.marineband.marines.mil) | (202) 433-5809 | [www.facebook.com/marineband](https://www.facebook.com/marineband) | [www.twitter.com/marineband](https://www.twitter.com/marineband) | [www.instagram.com/usmarineband](https://www.instagram.com/usmarineband)

PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert. In addition to works of the U.S. Government (as defined by 17 U.S.C. § 101 et seq.), this performance may also contain individuals' names and likenesses, trademarks, or other intellectual property, matter, or materials that are either covered by privacy, publicity, copyright, or other intellectual property rights licensed to the U.S. Government and owned by third parties, or are assigned to or otherwise owned by the U.S. Government. You should not assume that anything in this performance is necessarily in the Public Domain.

# PROGRAM NOTES

## **Overture to *Semiramide***

Gioachino Rossini (1792–1868)

Called the “the last opera of the great Baroque tradition: the most beautiful, the most imaginative, possibly the most complete” by musicologist Rodolfo Celletti, *Semiramide* by Italian composer Gioachino Rossini premiered in Venice, February of 1823. Written about two decades after the peak of the *opera seria* genre to which it belongs, *Semiramide* recalls the legend of an unscrupulous Babylonian queen who murders her husband for love of a young general who turns out to be her own son. The tragedy is brought to fruition as Semiramide then sacrifices herself to an assassin’s sword in order to save her son’s life. Preceded by widespread success with brilliant comic operas, namely *Il barbiere di Siviglia*, *La Cenerentola*, *Il turco in Italia*, and *L’italiana in Algeri*, Rossini’s interest in the *seria* format was probably due to his progressing relationship with soprano Isabella Colbran, his mistress whom he later married.

The overture itself was almost certainly written last, and it stands apart from typical examples due to its borrowing of thematic material from the opera itself, which would have limited its ability to be recycled. Rossini, at the height of his creative period, was composing an opera every six months, until his early and somewhat controversial retirement at age thirty-seven. Due to his prodigious volume, staging and rehearsing would have been an extremely rapid process, which makes this overture stand out even more. It is the longest work of its type, nearly twelve minutes in length, and its broad variety of musical timbres make it a perennial favorite.

## **Clarinet Concerto No. 2 in E-flat, Opus 74**

Carl Maria von Weber (1786–1826)

German Romantic composer Carl Maria von Weber exerted his most lasting influence in the genre of opera, where his seminal work *Der Freischütz* reestablished a uniquely German style in an Italian-dominated era. Yet Weber’s success in opera came late in life; he supported himself through his early years performing as a pianist and writing music for publishers and virtuoso performers. A particularly fruitful collaboration evolved with clarinetist Heinrich Baermann, for whom Weber published two concertos, a concertino, and a set of variations, all in 1811. Weber’s later contributions to the clarinet literature include a quintet and the Grand Duo, making him a significant figure in the development of the clarinet as a serious solo instrument.

The second Clarinet Concerto in E-flat fully exploits the expressive range of the clarinet, from dark romanticism to virtuosic fireworks and moves through the entire tessitura of the instrument, exploring both the rich and deep register and the piercing upper range. The three-movement work includes an operatic Andante con moto and lively Alla Polacca.

## **Master Sergeant Patrick Morgan, clarinet soloist**

Clarinetist Master Sergeant Patrick Morgan Jr. of Maryville, Tennessee, joined “The President’s Own” United States Marine Band in January 2008. He was appointed assistant principal in December 2012, co-principal in March 2015, and principal in August 2018. Master Sgt. Morgan began his musical training on piano at age eight and clarinet at age ten. After

graduating from Maryville High School in 2003, he attended Indiana University's Jacobs School of Music in Bloomington, where he earned a bachelor's degree in music in 2007. His instructors include Roann Romines of Maryville and Howard Klug of the Jacobs School of Music. Prior to joining "The President's Own," Master Sgt. Morgan was a graduate assistant at the Jacobs School of Music and performed with the school's orchestra and wind ensemble.

### **“Ach, ich fühl's” from *Die Zauberflöte*, K. 620**

Wolfgang Amadeus Mozart (1756–91)

“Ach, ich fühl's,” the tragic aria from Wolfgang Amadeus Mozart's *Die Zauberflöte* (The Magic Flute), K. 620, is a gem within a momentous operatic output. Credited with twenty-two operas, Mozart's most famous among these are The Marriage of Figaro, Don Giovanni, *Così fan tutte*, and The Magic Flute. Sung in Act II, this aria occurs at a moment of emotional crisis when Pamina, heartbroken and disillusioned, believes that her love, Tamino, has abandoned her. The aria's lyrical melody weeps and wails atop a consistent rhythmic ostinato, reflecting Pamina's vulnerability and despair as she sings, “Ah, I can feel it, love's happiness is fled forever!” Mozart's delicate orchestration accompanies her heartfelt recitation of sorrow, using precise string and woodwind textures to support the vocal line, while the persistent suspensions and unexpected modulations create a sense of instability and longing.

From a musical perspective, “Ach, ich fühl's” unfolds in a relatively slow tempo, allowing Pamina's vocal line to flow freely, with long, impassioned phrases that highlight her intense anguish. Additionally, the work is primarily in G minor, which Mozart frequently uses to denote tragedy and sadness. Mozart's use of evaded cadences and lingering pre-dominant chords in this aria also contribute to its emotional depth—Pamina's tender, almost whispered lines give way to impassioned cries of distress, until her solemn promise enters the text; “If you do not feel love's yearning, I shall find peace in death!”

### **“Liebst du um Schönheit?,” Opus 12, No. 2**

Clara Schumann (1819–96)

orchestrated by David A. Rahbee

Clara Schumann, one of the most distinguished pianists and composers of the nineteenth century, made enduring contributions to Western classical music through her teaching, performances, compositions, and advocacy. A child prodigy, she was trained by her father, Friedrich Wieck, and soon became a prominent concert pianist, performing across Europe; there are records of almost 1,300 programs given during her career. Clara's compositional output, though overshadowed by her role as a performer and her marriage to composer Robert Schumann, include piano concertos, chamber music, choral works, and lieder, all of which demonstrate her mastery of the romantic idiom and the keyboard. Her legacy is deeply intertwined with her support of Robert's music, which she fiercely promoted after his early death, as well as her role in fostering the career of Johannes Brahms, whom she mentored. Clara's ability to balance her musical career with her family, firmly established her as one of the most impactful figures in the Romantic music tradition.

“Liebst du um Schönheit?” (If you love for beauty) was written one year after Clara's controversial marriage to Robert Schumann as a gift to him. Clara's father forbade their

romance, and the couple petitioned the court for years to override his wishes. After the culmination of their successful efforts, Clara wrote three songs, Opus 12, the middle of which is this setting of poetry by Friedrich Ruckert. This gently rolling, four-versed work exemplifies the passionate text-painting of the romantic era art song; though the music repeats underneath each verse, the text remains timeless. “If you love for beauty... if you love for youth...if you love for riches, oh love not me. [But] if you love for love... love me always; I shall love you forever.”

### **Staff Sergeant Hannah Davis, soprano**

Soprano vocalist and concert moderator Staff Sergeant Hannah Davis of Pittsburgh, Pennsylvania joined “The President’s Own” United States Marine Band in September 2023. She is the band’s second official female vocalist. Staff Sgt. Davis began her musical instruction at age eight. After graduating in 2017 from Moon Area High School in Moon Township, Pennsylvania, she attended West Virginia University (WVU) where she studied under Hope Koehler and earned a bachelor’s degree in music in 2021. Prior to joining “The President’s Own,” she performed with the West Virginia Symphony Orchestra and WVU Opera Theatre and was a private voice instructor.

### **Symphony No. 40 in G minor, K. 550**

Wolfgang Amadeus Mozart (1756–91)

Hailed for its “Grecian lightness and Grace” by Robert Schumann, Wolfgang Amadeus Mozart’s Symphony No. 40 in G minor, K. 550, composed in 1788, has solidified its presence as one of the most frequently performed works in the classical symphonic repertoire. Sometimes called the “Great G minor” symphony to distinguish it from Symphony No. 25, (also in G minor), the work is notable for its blending of the *Sturm und Drang* (storm and stress) aesthetic, which emphasizes emotional depth and turmoil, with Mozart’s unique structural mastery and sophisticated motivic development. The symphony is a benchmark of the late-stage aesthetic of the Classical period, with emotional range and complexity that would come to define not only Mozart’s late-period musical characteristics but also the changing cultural and philosophical climate of the late eighteenth century.

Despite the work’s long-reaching influence, its infancy was far less remarkable. A letter discovered in 1802 from Johann Wenzel (a contemporary of Mozart) to the publisher Ambrosius Kühnel in Leipzig dispels the long-held rumor that Mozart never heard the symphony premiered. In fact, this document alleges (according to Wenzel) that a performance of the work held at the residence of Baron Gottfried Van Zwieten (a dutch-born Austrian diplomat) was so poorly executed that Mozart had to leave the room.

Mozart’s treatment of the symphony’s themes reveals his deep command of motivic interplay and expansion, as he intricately weaves small melodic fragments across the orchestra, maintaining a sense of unity while embodying the enlightenment ideals in music. There is a palpable feeling of enlightened conversation between the various orchestral choirs. Throughout all four movements, Mozart adeptly balances the tension between minor and major tonalities, weaving an ambivalent haze of contrasting emotions that spans the full spectrum of the human experience. It is no wonder that this symphony is widely considered a quintessential work in the Western canon and a monumental achievement in the Classical symphonic repertoire.