



Lieutenant Colonel Ryan Nowlin, Director

MARINE CHAMBER ORCHESTRA
Sunday, April 28, 2024 at 2:00 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
Captain Darren Y. Lin, conducting

Wolfgang Amadeus Mozart (1756–91)

Overture to *La clemenza di Tito*, K. 621

IstLt Jose D. Toranzo, conducting

Igor Stravinsky (1882–1971)

Four Norwegian Moods (1942)

Intrada
Song
Wedding Dance
Cortège

IstLt Jose D. Toranzo, conducting

Joseph Bologne,
Chevalier de Saint-Georges (1745–99)

Symphony No. 2 in D, Opus 11

Allegro presto
Andante
Presto

INTERMISSION

Ludwig van Beethoven (1770–1827)

Allegro con brio from
Piano Concerto No. 3 in C minor, Opus 37

Caden Lin, guest soloist

Winner of the 2024 U.S. Marine Band Concerto Competition

Louise Farrenc (1804–75)

Symphony No. 3 in G minor, Opus 36

Adagio; Allegro
Adagio cantabile
Scherzo: Vivace
Finale: Allegro

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PROGRAM NOTES

Overture to *La clemenza di Tito*, K. 621

Wolfgang Amadeus Mozart (1756–91)

The more than 600 works composed by Wolfgang Amadeus Mozart during his brief lifespan included nearly every popular genre of the era. Despite his vast catalogue of music, Mozart's most profound output was in his piano concerti and, especially, his operas. Mozart loved opera above all else, radically reinventing both vocal and instrumental forms in these musical theater works. Opera was a rarified form in the Classical period, but few wove drama, comedy, and psychological depth into the genre like Mozart. He adored the fantasy, drama, and humor afforded by the stage and found it a perfect vehicle to feed his creative imagination and expand the boundaries of his musical language. Opera also produced the most lucrative commissions, and Mozart's overall financial health weighed heavily upon the demand, or lack thereof, for his operas. He completed twenty-two works that could be classified as operas during his lifetime, the first of which was written when he was only eleven years old. Mozart continued to write opera at a steady pace from that point forward, with each work reflecting the growing complexity of Mozart's compositional powers. By the mid-1780s, he was one of the highest paid musicians in Europe.

La clemenza di Tito, K. 621, an opera in two acts, was written near the end of Mozart's life and was commissioned for the coronation of Emperor Leopold II as the King of Bohemia. The libretto, written by Caterino Mazzolà, was an adaptation of several pre-existing librettos based upon "the mercy of Titus," the Roman Emperor known for his generous and compassionate reign.

The opera was given its première performance as part of the 1791 coronation celebrations in Prague. Written in a slightly altered sonata form, the overture opens with a fanfare statement that leads to the first theme. Mozart creates a fiery, exciting atmosphere through scales, crescendos, sudden dynamic shifts, and the adding of musicians. Throughout the work, Mozart heightens the mood by alternating moments of delicacy with force. The music pauses before moving into the second theme, which consists of a lyrical duet briefly passed back and forth among the woodwinds. After a short development section that clearly restates the second theme, the opening fanfare returns to bring the work to its exciting conclusion.

Four Norwegian Moods (1942)

Igor Stravinsky (1882–1971)

As a long-time resident of Hollywood, it seems inevitable that Igor Stravinsky would try his hand at film music. The composer was certainly in good company, as other European composers displaced by World War II considered film scoring as a potential artistic outlet and a significant source of income. Stravinsky was approached about several potential projects, however, his temperament proved to be a poor match for the studio workflow. Although none of these film projects came to fruition, some of the music he composed for them has survived, notably his concert suite entitled *Four Norwegian Moods*.

Stravinsky originally wrote this music for *The Commandos Strike at Dawn*: a 1942 film about a Norwegian fisherman who joins the resistance to the German occupation of his country. Stravinsky was asked to provide some folk-influenced material to underscore village scenes. He discovered his source material for the project in an anthology of Norwegian folk melodies he and his wife found in a second-hand bookstore in Hollywood. The anthology contained ten melodies, three of which were arrangements by Edvard Grieg. Although the music is certainly colored by the Norwegian melodies, it is nonetheless defined by Stravinsky's unmistakable compositional voice. The work harkens back to his earlier, neoclassical style, particularly in its orchestration and deceptively simple developmental style. Despite its inventiveness, or perhaps because of it, Stravinsky's music was ultimately not used in the film. The studio, instead, used a score composed by Hollywood regular Louis Gruenberg.

Thankfully, Stravinsky later re-worked this film music into *Four Norwegian Moods*, explaining that although his suite is based on Norwegian folk melodies, "...the title 'Moods' must not be interpreted as 'impression' or 'frame of mind.' It is purely a mode, a form or manner of style without any assumption of ethnological authenticity." In addition to its association with film music and the concert stage, *Four Norwegian Moods* became known to new audiences when the suite was choreographed by Lew Christensen for the San Francisco Ballet and the New York City Ballet and has since become part many dance companies' repertoire.

Symphony No. 2 in D, Opus 11

Joseph Bologne, Chevalier de Saint-Georges (1745-99)

Joseph Bologne was a French violinist, conductor, composer, and soldier who was the first classical composer of African descent to attain widespread acclaim across Europe. Born in Baillif, Guadeloupe, part of the French West Indies in the Caribbean Sea, Joseph was the son of the white settler and plantation owner Georges Bologne de Saint-Georges and woman named Nanon, one of Georges' Creole slaves. Georges moved his family back to France in 1748 with his wife, Nanon, and Joseph. In France, Joseph began his formal education. He was enrolled in a prestigious boarding school led by the preeminent French swordsman Nicolas Texier de La Böessière. Bologne quickly gained renown as one of the most gifted swordsmen in the country before ultimately being named a *Gendarme de la Garde du roi* (officer of the king's bodyguard) and given the honorary title of chevalier.

Alongside these accomplishments, Bologne gained fame as a talented musician. He was a successful violinist that was a sought-after soloist who would perform concertos of his own creation. As a conductor, he enjoyed a prolific career. He almost named the chief conductor of the Paris Opera, but was stopped by three of the company's leading female opera singers who did not want to take orders from a person of color. As a composer, he was a respected and well-liked contemporary of other Classical-era composers such as Mozart, Haydn, and Florian Leopold Gassman. Much of Bologne's music has been lost, but his surviving scores are considered some of the finest examples of classical-era form. Although he was referred to as the "Black Mozart" in his day, it is important to recognize that it was actually the young Mozart who would visit Paris in order to see the Chevalier de Saint-George perform.

Bologne's Symphony No. 2 draws heavily from the overture of his opera, *L'Amant anonyme* (*The Anonymous Lover*). The effervescent, compact work offers exuberant, youthful

energy as well as singing melodies, and is an effective showcase for one of the most remarkable figures of the eighteenth century.

Allegro con brio from Piano Concerto No. 3 in C minor, Opus 37

Ludwig van Beethoven (1770–1827)

Beethoven's Piano Concerto No. 3, the middle of the five piano concerti he composed, came into being in spurts of creativity. He began sketching the piece in 1796, wrote the first movement from 1799 to 1800, and returned to it again from 1802 to 1803 when he composed the final two movements.

The years leading to this concerto's première were turbulent for Beethoven. During this period, Beethoven grappled with his increasing and impending deafness. Most significantly, Beethoven wrote a dramatic letter to his brothers in 1802 from Heiligenstadt, a small Austrian town where he lived for seven months on advice from his doctor. Now referred to as the "Heiligenstadt Testament," historians point to this unsent letter as a turning point in Beethoven's life. Beethoven describes the despair he felt regarding his deafness, but also his commitment to living and creating art.

Beethoven's inner life is reflected in this stormy concerto. The concerto is composed in C minor, a key associated with love and loss during the Baroque era, which heightens its emotional gravitas. Musicologists also point to the relationships and similarities between Beethoven's C minor concerto to Mozart's brooding Piano Concerto No. 24, also in C minor.

The work was given its première with Beethoven at the keyboard in an enormous concert that also included the premières of his Second Symphony and his oratorio *Christ on the Mount of Olives*. However, the concert did not go to plan. Only one rehearsal was planned for the program which began at eight o'clock in the morning and ran for seven hours. One of Beethoven's pupils, Ferdinand Ries called the rehearsal process,

frightful. At half past two everyone was exhausted and dissatisfied. Prince Karl Lichnowsky [one of Beethoven's patrons], who was at the rehearsal from its beginning, sent out for large baskets of buttered bread, cold meats, and wine. He invited all the musicians to help themselves, and a collegial atmosphere was restored.

The opening theme of the concerto's first movement is straightforward, terse, and reminiscent of a march. A gentle second theme, first stated by the clarinet, weaves into the major mode. The movement's marked conversations between piano and orchestra maintain a feeling of dramatic intensity throughout. Following an extended cadenza, the piano continues to play an active role in the movement's coda with sparkling runs and expressive figures.

A curious feature of this concerto is Beethoven's use of an expanded keyboard. Near the end of the eighteenth century, the piano was expanded beyond its traditional five octave range. These additional keys expanded the piano's both high and low ranges. This concerto is thought to be the first that calls for a soloist to play all the way up to a high G.

Caden Lin, guest soloist
Winner of the 2024 U.S. Marine Band Concerto Competition

Caden Lin is a sophomore at Venice Senior High School in Los Angeles, California and has played piano for ten years. In 2024, he received first prize in the Colburn Academy Concerto competition. In 2023, Caden was invited to the Hilton Head Junior International Piano Competition in South Carolina and the Aarhus International Piano Competition in Denmark. In 2022, he performed with the Academy Virtuosi Orchestra at the Colburn Fundraising Gala in Zipper Hall. He was a finalist in NPR's "From the Top" in 2020 and 2021 for his solo piano and piano duo performances. Caden has received several scholarships, including the Jean-Yves Thibaudet scholarship from Colburn Music Academy, the 2020 Steinway Virtual Piano Competition, and the 2018 Aloha International Piano Competition in Honolulu, Hawaii. Additionally, he has performed at the Stefanie H. Weill Center for the Performing Arts at Carnegie Hall in New York City, and Orvis Auditorium at the University of Hawaii.

Symphony No. 3 in G minor, Opus 36

Louise Farrenc (1804–75)

Jeanne-Louise Farrenc, née Dumont, was a French pianist and composer primarily known for her piano works. At age 15, she enrolled at the Paris Conservatoire to pursue piano performance. While women at the time were not allowed to study composition, she took private lessons with Anton Reicha, a contemporary of Ludwig van Beethoven, and developed a style with German Romantic and Classical influences. She paused her studies at the age of 17, when she married flautist Aristide Farrenc and together they embarked on a concert tour throughout France.

She eventually returned to the Conservatoire to become a professor of piano, a position that she held for thirty years. This was historically significant for two reasons: she was the only woman to hold a post at that institution in the nineteenth century, and she was one of the first women to successfully request pay commensurate with her male colleagues. Records indicate that she was an excellent teacher, with many of her students graduating with first prizes and having successful careers.

Farrenc's compositional output began exclusively with works for the piano. It was not long before she began to expand to chamber music and then larger scale symphonic works. She wrote her third symphony in 1847 but did not hear it performed until 1849 by the Société des Concerts du Conservatoire. Over the course of the next few years, it was performed again in Paris, Geneva, and Brussels. Her final symphony, heavily inspired by the work of Beethoven, feels like a relative of her German contemporaries like Felix Mendelssohn and Robert Schumann. It is a work that emanates a deep intensity and is cast in four movements typical of the Romantic symphony: sonata-allegro, aria, scherzo and trio, and finale. The work reflects a unique expressiveness that merits recognition.