



Colonel Jason K. Fettig, Director

MARINE CHAMBER ORCHESTRA
Saturday, July 23, 2022 at 7:30 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
First Lieutenant Darren Y. Lin, conducting

Michael Daugherty (b. 1954)

Strut (1989)

Grażyna Bacewicz (1909–69)

Concerto for String Orchestra (1948)

Allegro
Andante
Vivo

INTERMISSION

Alfred Schnittke (1934–98)

Moz-art (1976)

SSgt Sara Matayoshi and SSgt Foster Wang, violin soloists

Alfred Schnittke (1934–98)

Moz-art à la Haydn (1977)

SSgt Sara Matayoshi and SSgt Foster Wang, violin soloists

Wolfgang Amadeus Mozart (1756–91)

Serenade No. 13 in G for strings, K. 525, *Eine kleine Nachtmusik*

Allegro
Romance: Andante
Menuetto: Allegro
Rondo: Allegro

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PROGRAM NOTES

***Strut* (1989)**

Michael Daugherty (b. 1954)

Michael Daugherty successfully melds the seemingly disparate worlds of classical and popular music by drawing inspiration from the people, places, and events that have helped shape American culture. He came to international attention in 1995 when his *Metropolis Symphony*, a tribute to the Superman comics, was performed at Carnegie Hall by the Baltimore Symphony Orchestra conducted by David Zinman. Daugherty has composed for nearly every genre, from chamber music to opera, and has received commissions from major ensembles ranging from the Kronos Quartet to the National Symphony Orchestra as well as the orchestras in Detroit and Philadelphia. His opera *Jackie O* (1997) has been produced in the United States, Canada, France, and Sweden. Daugherty has also composed numerous works for symphonic band and wind ensemble.

Daugherty was born in Cedar Rapids, Iowa to the son of a dance-band drummer. He is the eldest of five brothers who are all professional musicians. He studied music composition at the University of North Texas in Denton and the Manhattan School of Music in New York City, as well as computer music at Pierre Boulez's IRCAM (Institut de Recherche et Coordination Acoustique/Musique) in Paris. Daugherty received his doctorate in composition from Yale University in New Haven, Connecticut, in 1986. While studying at Yale he also collaborated with jazz arranger Gil Evans in New York. After teaching music composition at the Oberlin Conservatory in Ohio, Daugherty joined the faculty of the University of Michigan in Ann Arbor in 1991, where he is currently professor of composition. He has served as composer-in-residence with the Detroit Symphony Orchestra (1999–2003) and the Colorado Symphony Orchestra (2001–03) and has received numerous awards for his music, including the Stoecker Prize from the Chamber Music Society of Lincoln Center and fellowships from the Guggenheim Foundation and the National Endowment for the Arts. Daugherty wrote the following about his work:

Strut is inspired by the great black American Paul Robeson (1898–1976). Robeson was perhaps the most passionately outspoken advocate of American racial equality in his time. Although trained as a lawyer, Robeson was widely admired for his acting, on stage as Shakespeare's *Othello* and in films such as *The Emperor Jones* (1932) and *Showboat* (1936), and in concert as a singer of black American spirituals. At the height of his career, in the 1940s, he devoted his energy to the National Negro Congress and labor unions, using his international celebrity to openly criticize the Ku Klux Klan and segregation laws around the world. Fluent in many languages, Robeson believed that the pre-Stalin philosophy of the Soviet Union would improve the condition of all oppressed people. He was kept under close surveillance by J. Edgar Hoover and the FBI because of "subversive" acts like singing Communist songs alongside "Old Man River" in concerts. His passport was revoked from 1950 to 1958, forcing his film and concert career to a virtual standstill. In 1958 he revived his musical activities abroad, but illness forced him into early retirement.

The buoyancy and fearless fiddling of *Strut* reflects the visionary optimism of the Harlem Renaissance. From 1920 until about 1930, the Harlem Renaissance marked an unprecedented outburst of creative activity in all fields of Afro-American art in which Paul Robeson was a central figure. Imagining a youthful and optimistic Robeson strutting down 125th street in Harlem

in the 1920s, I have created various rhythmic motives, themes, and vibrant syncopations that are woven into a lively and complex rhythmic tapestry.

Concerto for String Orchestra (1948)

Grażyna Bacewicz (1909–1969)

Polish composer Grażyna Bacewicz lived most of her life in Warsaw. She studied both composition and violin at the Warsaw Conservatory, where she gained early accolades for her acumen in both disciplines. She spent a brief time in Paris continuing composition studies with the famed composer Nadia Boulanger. Bacewicz spent most of her adult life performing violin and composing music throughout Europe. She was lauded for her skill as a performer and composer, and was often sought out to collaborate with famed conductors and performers of the time. It was typical to find her name on programs and festivals in Poland and around Europe. In 1953, Bacewicz devoted herself fully to composition and teaching.

Composition in the mid-twentieth century, like now, was a male dominated field making Bacewicz's success in her time all the more impressive. Her rich and varied output included cantatas, songs, concertos, solo pieces, chamber music, and ballet. Beyond concert music, Bacewicz composed incidental music for the theater, film scores, and music for radio broadcast. The bulk of Bacewicz's life was spent living through the two World Wars. She was acutely aware of the changes in the world around her, and that awareness often found its way into her compositions. Commentators have surmised that her compositions are a reflection of her life through many tumultuous years of war. Bacewicz left an indelible mark on the world as a composer and is known as the greatest Polish female composer of the twentieth century.

Bacewicz's Concerto for String Orchestra is widely considered her magnum opus. The piece is sometimes even referred to as her "Ninth Symphony." It was premiered by the Polish Radio Symphony Orchestra in 1950, at a General Meeting of the Polish Composers' Union. Composer Stefan Kisielewski wrote about the piece:

"One can say with a clear conscience that this time the dignity of the Polish composers was saved by a woman, Grażyna Bacewicz. Her 'Concerto for String Orchestra', written with gusto and energy, brimming with fluent inventiveness and excellent instrumentation ideas, has finally woken us up from lethargy. The work makes references to some Bach or Haendel (sic): a contemporary Brandenburg Concerto. Here we have at last tasted a 'red-blooded piece' of healthy and tasty music written with male-like creative power".

The Concerto for String Orchestra won Bacewicz the Polish State Award of the third degree later that year. The National Symphony Orchestra performed the work for American audiences in 1952. This three movement Concerto is a brilliant demonstration of neoclassicism, and represents Bacewicz at the height of her compositional powers.

Moz-art (1976)

Moz-art a la Haydn (1977)

Alfred Schnittke (1934–98)

Alfred Schnittke was a major figure in the Soviet avant-garde compositional world. He was best known for his unique style of composition known as "polystylism," where he combined

music of various styles. He once wrote, “The goal of my life is to unify serious music and light music, even if I break my neck in doing so.” Parody and surface-level chaos seem to link all of his compositions. This trademark musical humor lays almost dormant at times, revealing itself through an unexpected evolution later in a work.

Schnittke began his musical education in Vienna before his family moved to Moscow, where he completed graduate study at the Moscow Conservatory. During his time in Russia, Schnittke was a frequent target of criticism and ire by both the Soviet regime and the Soviet Composers’ Union. His First Symphony, described by Schnittke as “beginning like a circus and ending in an apocalyptic, terrifying way,” was banned by the Composers’ Union. Despite the lack of union support, Schnittke was still able to make a living as a prolific film composer, composing almost seventy scores in thirty years.

Schnittke’s ability to quote, fragment, and reassemble varied musical material is on full display in *Moz-art* and *Moz-art à la Haydn*. Musicologist David Fanning described Schnittke’s compositional treatment to Mozart’s work in these works as “the detached bemusement of a visitor from outer space confronting an artifact from a dead civilization.” *Moz-art* is based on fragments from Mozart’s “Music for a Carnival Pantomime,” the piece begins innocently as a canon between the two violin soloists which is quickly transformed into varied moods and musical styles. *Moz-art à la Haydn* similarly features two violin soloists, with the addition of a small string orchestra. The piece begins with the lights dimmed, while snippets of Mozart and Haydn’s music is traded back and forth between the two soloists. A diminished chord summons the lights and the piece begins in earnest. Careful listeners will hear quotes of Haydn’s Symphony No. 45 in F-sharp minor, *Farewell* and Mozart’s Symphony No. 40 throughout. The fragments swirl, become undone, and then re-emerge in almost unrecognizable form: a perfect representation of Schnittke’s aural metamorphosis process.

Staff Sergeant Sara Matayoshi, violin

Violinist Staff Sergeant Sara Matayoshi joined “The President’s Own” United States Marine Chamber Orchestra in June 2018. She began her musical instruction at age six. After attending Richmond-Burton Community High School, she earned a bachelor’s degree in music in 2007 from Northwestern University in Evanston, Illinois where she studied with Gerardo Ribeiro. In 2011, she earned her master’s degree in violin performance from the Longy School of Music of Bard College in Cambridge, Massachusetts; where she studied with Laura Bossert. Staff Sgt. Matayoshi has also studied with the late Vartan Manoogian, former concertmaster of L’Orchestre de la Suisse Romande in Geneva, Switzerland and teacher at the University of Wisconsin-Madison. Prior to joining “The President’s Own,” Staff Sgt. Matayoshi performed as a core violinist in the Knoxville Symphony Orchestra in Tennessee from 2011 to 2016 and as principal second violin with the National Philharmonic in North Bethesda, Maryland from 2017 to 2018. She has also performed with the Civic Orchestra of Chicago, the Des Moines Metro Opera in Iowa, the Madison Symphony Orchestra in Wisconsin, and the National Symphony Orchestra in Washington, D.C. In addition, Staff Sgt. Matayoshi was the violinist of the Iris Piano Trio, a trio in residence at Charles E. Smith Life Communities in Rockville, Maryland.

Staff Sergeant Foster Wang, violin

Violinist Staff Sergeant Foster Wang joined “The President’s Own” United States Marine Chamber Orchestra in August 2016. He began his musical instruction at age four. After graduating in 2006 from Townsend Harris High School in Flushing, New York he earned a bachelor’s degree in music in 2010 from Harvard University in Cambridge, Massachusetts where he studied privately with Lynn Chang. In 2012, he earned his master’s degree in violin performance at The Juilliard School in New York, where he studied with David Chan, concertmaster of the Metropolitan Opera Orchestra. Staff Sgt. Wang has also studied with Rafail Sobolevsky and Naoko Tanaka. Prior to joining “The President’s Own,” Staff Sgt. Wang performed as a fellow with the New World Symphony in Miami from 2012 to 2016. In addition, he took part in the Schleswig-Holstein Musik Festival Orchestra in Germany and the Breckenridge Music Festival in Colorado.

Serenade No. 13 in G for strings, K. 525, *Eine kleine Nachtmusik*

Wolfgang Amadeus Mozart (1756–91)

Mozart had a difficult year in 1787. He was mired in the composition of *Don Giovanni*, one of his most serious operas. His tight knit circle of friends in Vienna disbanded and his father died on May 28. The music Mozart wrote during this time became deeply personal, and became some of his finest works. They include the String Quintet in C, K. 515; String Quintet in G minor, K. 516; and the Violin Sonata in A, K. 526. Amidst these serious pieces, Mozart wrote what would become one of the most recognizable classical works in history, the string serenade he titled *Eine kleine Nachtmusik* (*A Little Night Music*).

This piece is remarkably different from Mozart’s other works composed at this time. It is filled to the brim with joyful vitality and playfulness. Its descriptive title, unusual in Mozart’s catalog of works, sums up the nature of the eighteenth century serenade: festive sounds for the open air. The piece is a pitch-perfect example of compositional economy: containing neither too many nor too few notes. It is meticulously constructed according to the expectations of Classical form and overflows with elegance and charm. Though it is not known for whom the serenade was written, he deliberately interrupted his work on *Don Giovanni* to compose it and dated the completed manuscript August 10, 1787. The piece was listed by the composer in his records as “A Little Night Music, consisting of an Allegro, Minuet and Trio, Romance, Minuet and Trio, and Finale.” This five movement form would have been common for a serenade of the time, yet the work as we know it today includes only four movements without the first minuet and trio listed by Mozart. The music for the first minuet was removed from the manuscript at some point early on, although it is not known if it was done by Mozart. *Eine kleine Nachtmusik* remains a work that transcends the centuries. It has become a quasi-anthem of instrumental music, an honor that likely would have pleased the man whose works has become synonymous with the genre.