



Colonel Jason K. Fettig, Director

MARINE CHAMBER ORCHESTRA
Saturday, August 17, 2019 at 7:30 P.M.
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College
Alexandria Campus
Captain Bryan P. Sherlock, conducting

Josef Suk (1874–1935)

Serenade in E-flat, Opus 6

Andante con moto
Allegro ma non troppo e grazioso
Adagio
Allegro giocoso, ma non troppo presto

Elliott Carter (1908–2012)

Elegy (1943; 1952)

INTERMISSION

André Jolivet (1905–74)

Bassoon Concerto (1953–54)

Recitativo; Allegro gioviale
Largo cantabile; Fugato

SSgt David Young, soloist

Jack Jarrett (b. 1938)

Romeo and Juliet (1957–58)

Prologue
Capulets' Ball
Love Scene
Street Fight
Epilogue: Juliet's Tomb

www.marineband.marines.mil | (202) 433-4011 | www.facebook.com/marineband | www.twitter.com/marineband | www.youtube.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

Serenade in E-flat, Opus 6

Josef Suk (1874–1935)

The son of a choirmaster, Josef Suk began his musical studies on violin, piano, and organ under the supervision of his father. At age eleven he entered the Prague Conservatory where he studied violin with Antonín Bennewitz and composition with Antonín Dvořák. Suk's earlier compositional style was strongly influenced by Dvořák and Johannes Brahms, but his later works involved more complex and extended harmonies. Unlike his fellow Czech composers and mentors, Suk took little interest in folk music. His output consisted primarily of symphonic and chamber music, and his best known works were the Serenade in E-flat and the Symphony No. 2, *Asrael*. Suk returned to the Prague Conservatory in 1922 as professor of composition, and he was a founding member of a very active string quartet with which he performed until 1933.

Suk wrote his Serenade in E-flat in 1892, an important year for the Czech composer and violinist. At the tender age of eighteen he was still impressionable and obviously influenced by his teachers. Suk developed a strong bond with Dvořák, whose shadow loomed large over this work in terms of both form and style; Dvořák's own Serenade for Strings in E, Opus 22, written in 1875 provided an obvious model for the younger composer. The year 1892 was also the year that the young Josef Suk met Dvořák's daughter Otylka, the woman who later became Suk's wife. It has been suggested that the four movements of the serenade served as a musical portrait of Otylka. The piece opens in a moderate tempo and follows a traditional A-B-A form that features unifying elements present throughout the movement, typical of Dvořák's and other classical composers' writing. The waltz of the second movement is graceful, delicate, and playful at first, eventually becoming more sentimental and self-indulgent until Suk splashes cold water on the listener with the abrupt return of the opening waltz. The third movement is one of the most beautiful in the string orchestra repertoire, and its intensely sentimental quality could only be inspired by youthful passion. This movement ends memorably with a pair of solo violins, whose delicate figures ascend in tandem, perhaps representing the souls of the two young lovers. The serenade is brought to a close by an energetic finale that owes an especially great debt to Dvořák and features a memorable folk-like melody, clever rhythmic displacements, and a breathtaking race to the end.

Although individual movements of the work enjoyed performances as they were finished, the first complete performance of the work did not occur until 1895 at the Prague Conservatory, conducted by Bennewitz. The Serenade in E-flat brought substantial attention to Suk as a composer and was even endorsed, along with Dvořák's Serenade, by Brahms.

Elegy (1943; 1952)

Elliott Carter (1908–2012)

Born in New York City, Elliott Carter was first encouraged in his musical pursuits by his friend and mentor, Charles Ives, whose manuscripts he edited as a youth. Carter attended Harvard University in Cambridge, Massachusetts, where he studied under renowned composers Walter Piston and Gustav Holst. He also had the opportunity to study in Paris with Nadia Boulanger, known for her tutelage of many American composers such as Aaron Copland and Howard Hanson. Following his return to the United States, Carter held several teaching posts including St. John's College in Annapolis, Maryland;

the Peabody Conservatory in Baltimore; Yale University in New Haven, Connecticut; Cornell University in Ithaca, New York; and the Juilliard School in New York City. His composing career spanned over seventy-five years and included more than 150 works, many of which were produced during a prolific period of creativity during the 1980s, as well as on commission well into the composer's 100s, with his final work being completed just before his death in 2012. He was lauded as "one of America's most distinguished creative artists," by his friend Aaron Copland and is the recipient of the Pulitzer Prize on two occasions for his String Quartet No. 2 and String Quartet No. 3.

Carter's early works, which include the *Elegy*, have a decidedly diatonic, even neoclassical style typical of the students of Boulanger. Carter's later works tended to have more textural density, with polyrhythmic layers and what he called metric modulation, or irregular cross-accented counterpoint. Originally written for string quartet in 1943, *Elegy* was subsequently arranged by the composer for viola and piano, followed by the version for string orchestra, arranged in 1952, just after the composition of the String Quartet No. 1, which received international acclaim.

Bassoon Concerto (1953–54)

André Jolivet (1905–74)

Composer André Jolivet spent his whole life in Paris, France, and was known for his devotion to French culture, art, literature, and drama as much as music. Born to a father who was an artist and a mother who was a pianist, Jolivet developed an interest in the arts early in life and studied painting and cello, as well as choral singing and organ at the Notre Dame Cathedral. His parents, however, encouraged him to be a teacher, and so he was diverted to teacher training, followed by service in World War II and several years of teaching primary school. He began to compose during this period, nonetheless, and produced several works for theater, including a ballet, much in the style of Claude Debussy, Paul Dukas, and Maurice Ravel. After being introduced to composition teacher Paul Le Flem, Jolivet was exposed to a much more modern and atonal style of music, similar to that of Arnold Schoenberg, Béla Bartók, and Alban Berg, which inspired the use of serialism and electronics in his compositions. Sensing this development, Le Flem sent Jolivet to study with Edgard Varèse who, in turn, taught him of acoustics, atonality, sound masses, and orchestration, which led the younger composer to experiment with rhythm and sonority. His music written during World War II shifted toward more tonal and melodic writing, but by 1945, he had melded the two styles into a satisfactory synthesis. Jolivet was able to accomplish his childhood ambition of writing theater music when he was appointed music director of the Comédie-Française in 1945. There he composed fourteen incidental works for plays by Molière, Sophocles, and William Shakespeare, among others, and also produced a volume of chamber music and concertos for many instruments. With Olivier Messiaen, he founded a group of composers called "Le Jeune France," a term coined by Hector Berlioz, which advocated for a less abstract form of music. In 1961, Jolivet joined the faculty at the Conservatoire de Paris, where he continued to support modern French music.

Jolivet's Bassoon Concerto was written in 1954 and is considered one of the most difficult works in the bassoon repertoire. The opening of the first movement is quiescent and demonstrates the full range of the instrument, while the second half is characterized by buoyant syncopated rhythms. A haunting but lyrical second movement soon changes character to a technical Fugato, which demonstrates why the work is considered such a challenge, but simultaneously, according to composer Albert Breier, is "a delight for virtuosos."

Staff Sergeant David Young, bassoon

Bassoonist Staff Sergeant David Young joined “The President's Own” United States Marine Band in August 2015. Staff Sgt. Young began his musical instruction on clarinet at age nine and bassoon at age eleven and graduated from River Hill High School in Clarksville, Maryland, in 2009. He earned a bachelor’s degree in music from the Bienen School of Music at Northwestern University (NU) in Evanston, Illinois, in 2013, where he also studied for a semester at the Conservatorium van Amsterdam. His teachers included Christopher Millard of NU and principal bassoon of the National Arts Centre Orchestra in Ottawa, Canada; Lewis Kirk of NU and the Lyric Opera of Chicago; and Sue Heineman, principal bassoon of the National Symphony Orchestra (NSO) in Washington, D.C. Prior to joining “The President's Own,” Staff Sgt. Young was acting second principal bassoon with the Bergen Philharmonic Orchestra in Norway and adjunct professor at Washington Adventist University in Takoma Park, Maryland. He has also performed with the NSO, the New World Symphony in Miami Beach, Florida, the Civic Orchestra of Chicago, the Chicago Composer’s Orchestra, the National Repertory Orchestra in Breckenridge, Colorado, the Banff Festival Orchestra in Canada, and the Washington, D.C.-based woodwind quintet District 5.

Romeo and Juliet (1957–58)

Jack Jarrett (b. 1938)

American composer Jack Jarrett studied voice at the University of Florida in Gainesville, and later composition at the prestigious Eastman School of Music in Rochester, New York, under Bernard Rogers. He received a Fulbright scholarship in 1961, which allowed him to study at the Hochschule für Musik in Berlin, where he continued his composition studies and added a further focus in conducting. By the end of the decade, he had earned a doctorate in music from Indiana University in Bloomington in both composition and conducting. Jarrett’s career has been characterized by a long list of teaching posts, often in choral and composition departments, at universities throughout the mid-Atlantic coast, including North Carolina and Virginia. He was conductor and music director of the Richmond (Virginia) Symphony, Opera, and Ballet while also teaching at Virginia Commonwealth University in the early 1980s. Jarrett then joined the composition and conducting faculty at the Berklee College of Music in Boston. His experience with choruses has led to his a large musical output in the realm of opera and works with chorus and orchestra. In 2008, Jarrett was recognized by the American Society of Composers, Authors, and Publishers (ASCAP) with their Rudolf Nissim Prize for his orchestral work ...*autumn too long*, based on the poetry of e. e. cummings. Jarrett says, “Although my music is extremely eclectic, it does not try to be original at all costs. It does try, however, to be satisfying to listen to.”

Jarrett’s symphonic suite *Romeo and Juliet* was composed while Jarrett was a student at the Eastman School of Music, and the work received the school’s Edward R. Benjamin Award for Restful Music that year. It has since been performed by the Rochester Philharmonic, the Charlotte Symphony, and the London Symphony Orchestra. Neither a retelling of the play, nor conceived as a stage work as with Sergei Prokofiev’s master work, this piece is a suite in five movements without a program, but rather using the suggestion of the scenes as a starting point. Jarrett’s clear and clean style, tonal harmonic language, and nearly neo-classical writing make for a pleasant journey through the story familiar to all audiences.