



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES  
Sunday, October 10, 2021 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Franz Schubert (1797–1828)  
edited by Matthew Hoch

*Auf dem Strom, D. 943*

*SSgt Timothy Huiizenga, horn*  
*MSgt Sara Sheffield, mezzo-soprano*  
*SSgt Christopher Schmitt, piano*

David Bruce (b. 1970)

*Gumboots (2008)*

Part 1

Part 2

Dance 1

Dance 2

Dance 3

Dance 4

Dance 5

*SSgt Kristin Bowers, clarinet and bass clarinet*  
*GySgt Sheng-Tsung Wang and SSgt Sara Matayoshi, violin*  
*GySgt Sarah Hart, viola*  
*SSgt Clayton Vaughn, cello*

INTERMISSION

Mark O'Connor (b. 1961)  
arranged by Mark O'Connor and Edgar Meyer

traditional  
arranged by Mark O'Connor and Edgar Meyer

*Appalachia Waltz (1993, rev. 1996)*

*College Hornpipe*

*GySgt Karen Johnson, violin*  
*SSgt Clayton Vaughn, cello*  
*MSgt Eric Sabo, double bass*

Richard Wagner (1813–83)

*Siegfried Idyll*

*SSgt Courtney Morton, flute*  
*GySgt Joseph DeLuccio, oboe*  
*SSgt Lewis Gilmore and SSgt Kristin Bowers, clarinet*  
*SSgt Stephen Rudman, bassoon*  
*SSgt Anthony Bellino, trumpet*  
*MSgt Hilary Harding and SSgt Brigitte Knox, horn*  
*GySgt Sheng-Tsung Wang and SSgt Sara Matayoshi, violin*  
*GySgt Sarah Hart, viola*  
*SSgt Clayton Vaughn, cello*  
*MSgt Eric Sabo, double bass*  
*GySgt Robert Singer, conductor*

The Fall Chamber Music Series will continue Sunday, Oct. 17 at 2:00 P.M. with an in-person and live streamed performance from John Philip Sousa Band Hall in Washington, DC. The program will include works by Milhaud, Martinů, and Stravinsky.

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# ***PROGRAM NOTES***

## ***Auf dem Strom, D. 943***

Franz Schubert (1797–1828)

edited by Matthew Hoch

Despite his short life, Austrian composer Franz Schubert left behind a large body of work, including more than 600 lieder, seven completed symphonies, and a number of chamber pieces. After Schubert's untimely death at age thirty-one, his works were championed by Felix Mendelssohn and Robert Schumann, ensuring that many of his compositions entered the canon and securing his legacy as one of the great composers of the Romantic era.

*Auf dem Strom* for voice, horn, and piano was composed in the final year of Schubert's life. It was premièred on March 26, 1828, at a concert devoted solely to Schubert's music and on the first anniversary of Ludwig van Beethoven's death. The mournful sound of the horn was well suited to the elegiac style honoring Beethoven, whose own writing for the noble instrument was masterful. In fact, the author of the song's text, poet Ludwig Rellstab, had hoped that Beethoven himself would put to music his poem of farewell, but the setting was beautifully crafted instead by Schubert, who was renowned for his genius at dramatically combining text with music. The song begins with a depiction of moving water, through triplet figures in the piano. The music alternates between major and minor harmonies throughout, creating a stirring mix of melancholy and hopefulness. The feeling of loss and love left behind builds musically to the fourth verse, where the boat and its passenger travel farther from shore, into a storm. As the feeling of dread deepens, the horn plummets to its low range. The music of the final verse turns calm and almost otherworldly, depicting a peaceful acceptance of one's fate, a moment made all the more poignant by Schubert's own fate later that year.

### ***Auf dem Strom***

Nimm die letzten Abschiedsküsse,  
Und die wehenden, die Grüsse,  
Die ich noch ans Ufer sende,  
Eh' Dein Fuss sich scheidend wende!  
Schon wird von des Stromes Wogen  
Rasch der Nachen fortgezogen,  
Doch den trändendunklen Blick  
Zieht die Sehnsucht stets zurück!

Und so trägt mich denn die Welle  
Fort mit unerflehter Schnelle.  
Ach, schon ist die Flur verschwunden,  
Wo ich selig Sie gefunden!  
Ewig hin, ihr Wonnetage!  
Hoffnungsleer verhallt die Klage  
Um das schöne Heimatland,  
Wo ich ihre Liebe fand.

### ***On the River***

Take these last farewell kisses  
And the wafted greetings  
That I send to the shore,  
Before your foot turns to leave!  
Already the boat is pulled away  
By the waves' rapid current;  
But longing forever draws back  
My gaze, clouded with tears!

And so the waves bear me away  
With relentless speed.  
Ah, already the meadows  
Where, overjoyed, I found her disappeared!  
Days of bliss, you are gone forever!  
Hopelessly my lament echoes  
Round the fair homeland  
Where I found her love.

Sieh, wie flieht der Strand vorüber,  
Und wie drängt es mich hinüber,  
Zieht mit unnennbaren Banden,  
An der Hütte dort zu landen,  
In der Laube dort zu weilen;  
Doch des Stromes Wellen eilen  
Weiter ohne Rast und Ruh,  
Führen mich dem Weltmeer zu!

Ach, vor jener dunklen Wüste,  
Fern von jeder heiterm Küste,  
Wo kein Eiland zu erschauen,  
O, wie fasst mich zitternd Grauen!  
Wehmutstränen sanft zu bringen,  
Kann kein Lied vom Ufer dringen;  
Nur der Sturm weht kalt daher  
Durch das grau gehobne Meer!

Kann des Auges sehndend Schweifen  
Keine Ufer mehr ergreifen,  
Nun so schau'ich zu den Sternen  
Auf in jenen heil'gen Fernen!  
Ach, bei ihrem milden Scheine  
Nannt' ich sie zuerst die Meine;  
Dort vielleicht, o tröstend Glück!  
Dort begegn'ich ihrem Blick.

See how the shore flies past,  
And how mysterious ties  
Draw me across  
To a land by yonder cottage,  
To linger in yonder arbor.  
But the river's waves rush onwards,  
Without respite,  
Bearing me on towards the ocean!

Ah, how I tremble with dread  
At that dark wilderness,  
Far from every cheerful shore,  
Where no island can be seen!  
No song can reach me from the shore  
To bring forth tears of gentle sadness;  
Only the tempest blows cold  
Across the gray, angry sea!

If my wistful, roaming eyes  
Can no longer descry the shore,  
I shall look up to the stars  
There in the sacred distance!  
Ah! By their gentle radiance  
I first called her mine;  
There, perhaps, O consoling fate,  
There I shall meet her gaze.

### ***Gumboots (2008)***

David Bruce (b. 1970)

The British term “gumboots” refers to what are known around the world as rainboots, Wellingtons, or galoshes. Traditional “gumboot dancing” was born out of the terrible labor conditions for miners in South Africa under apartheid, where they worked chained together in flooded mines wearing gumboots. These workers, who were not permitted to communicate verbally, would slap their boots and chains as a method of communication, and this later evolved into an energetic dance form.

David Bruce's work, though it is roughly inspired by gumboot dancing, provides a more abstract experience for the listener. Part 1 is slow and peaceful. At times, the music becomes more intense and filled with longing, particularly through the use of quite high bass clarinet writing. Part 2 consists of five gumboot dances. Each dance is livelier than the last, with increasingly difficult and complex rhythms. The dances celebrate the power of music and movement, as well as the resilience of the human spirit.

In his own thoughts on the piece, Bruce challenged audience members to listen openly to the work, to consider carefully the dramatic differences between the haunting slow playing and the wild dances, and to create their own stories:

My *Gumboots* is in two parts of roughly equal length, the first is tender and slow-moving, at times “yearning”; at times seemingly expressing a kind of tranquility and inner peace. The second is a complete contrast, consisting of five, ever-more-lively “gumboot dances,” often joyful and always vital.

However, although there are some African music influences in the music, I don’t see the piece as being specifically “about” the Gumboot dancers, if anything it could be seen as an abstract celebration of the rejuvenating power of dance, moving as it does from introspection through to celebration. I would like to think however, that the emotional journey of the piece, and specifically the complete contrast between the two halves will force the listener to conjecture some kind of external “meaning” to the music—the tenderness of the first half should “haunt us” as we enjoy the bustle of the second; that bustle itself should force us to question or reevaluate the tranquility of the first half. But to impose a meaning beyond that would be stepping on dangerous ground—the fact is you will choose your own meaning, and hear your own story, whether I want you to or not.

### **Appalachia Waltz (1993, rev. 1996)**

Mark O’Connor (b. 1961)

arranged by Mark O’Connor and Edgar Meyer

### **College Hornpipe**

traditional

arranged by Mark O’Connor and Edgar Meyer

In August 1995, world-renowned cellist Yo-Yo Ma, virtuoso double bassist Edgar Meyer, and two-time Grammy award-winning fiddler and composer Mark O’Connor gathered for a three-day recording session that produced the uniquely eclectic album *Appalachia Waltz*. This album is a beautiful blend of modern interpretations of traditional folk music and original compositions that draw their inspiration from early American melodies. The title track, originally composed for solo fiddle by O’Connor, was arranged in this recording for trio by O’Connor and Meyer. The music is calm, peaceful, and reflective. The violin and cello both get an opportunity to present the melody, while the double bass provides countermelody and harmony throughout. Often the melodic instruments are tasked with playing stopped notes in combination with open string drones, creating the lush texture that is a hallmark of fiddle music.

College Hornpipe is quite the opposite in terms of feel. It is a foot-stomping fiddle tune with a quick tempo and an abundance of notes. The hornpipe was a now-obsolete, nimble woodwind instrument from the sixteenth century. It often was used to accompany a type of English folk dance, also called a hornpipe, whose music was very lively and challenging for the performer. The arrangement begins with a simple presentation of the theme by the violin, which evolves to become almost bombastic by the conclusion of the piece. The work is a brilliant continuation of the distinctly American style of composition made famous by Aaron Copland, who notably applied his modern harmonies and textures to a foundation of American folk melody.

***Siegfried Idyll***  
Richard Wagner (1813–83)

While love has inspired many great musical works, few stand as such an intimate and delicate portrayal as Richard Wagner's *Siegfried Idyll*. The work was presented as a "symphonic birthday greeting" to his wife Cosima on her thirty-third birthday, Christmas Day of 1870. However, rather than simply wrap the score in a red bow and place it under the tree for his beloved Cosima, Wagner instead arranged for fifteen musicians to line the stairway and hall of their lakeside house in Lucerne, Switzerland, to serenade his wife on that Christmas morning.

Although *Siegfried Idyll* is full of themes that most audiences associate with Wagner's opera *Siegfried*, all of the motives were originally inspired by members of Wagner's own family, including Cosima, their daughter Eva, and of course, their son Siegfried. The composer was exceedingly fond of his quiet and peaceful familial existence on the shores of Lake Lucerne, and these feelings of perfect love and happiness permeate every bar of the music. The work was originally named *Tribschen Idyll with Fidi's Birdsong and the Orange Sunrise*, a title that may seem puzzling until one learns that "Tribschen" was the family name for the house, "Fidi" was eighteen-month-old Siegfried's nickname, and the "orange sunrise" described the unique effect of the morning sun on the orange wallpaper in Cosima's room.

Wagner had no intention of ever allowing the public to experience this intimate portrait, but his dire financial situation in 1877 left him little choice but to publish the work, much to the family's chagrin. While this discomfort is certainly understandable, the musical world has greatly benefitted from the personal testimony of love from one of the great composers, and *Siegfried Idyll* has become one of Wagner's most popular instrumental works.