



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES  
Sunday, October 27, 2019 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Carl Maria von Weber (1786–1826)

Quintet in B-flat, Opus 34

Allegro  
Fantasia: Adagio  
Menuetto capriccio: Presto  
Rondo: Allegro giojoso

*SSgt Alexander Bullard, clarinet*  
*GySgt Erika Sato and SSgt Foster Wang, violin*  
*GySgt Tam Tran, viola*  
*SSgt Clayton Vaughn, cello*

Franz Liszt (1811–86)

Hungarian Rhapsody No. 12 in C-sharp minor S. 244/12

*GySgt Russell Wilson, piano*

## INTERMISSION

Johannes Brahms (1833–97)

String Quintet No. 2 in G, Opus 111

Allegro ma non troppo, ma con brio  
Adagio  
Un poco allegretto  
Vivace, ma non troppo presto

*GySgt Sheng-Tsung Wang and SSgt Foster Wang, violin*  
*GySgt Tam Tran and GySgt Sarah Hart, viola*  
*SSgt Clayton Vaughn, cello*

The Marine Chamber Orchestra will perform Sunday, November 10 at 7:00 P.M. at the National Cathedral in Washington, D.C.  
This National Veterans Day Concert will honor and celebrate those who have served our country.

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# ***PROGRAM NOTES***

## **Quintet in B-flat, Opus 34**

Carl Maria von Weber (1786–1826)

Carl Maria von Weber was born into a musical family in Eutin, Germany. A cousin of Wolfgang Amadeus Mozart's wife Constanze and the son of a versatile musician who had founded his own traveling theater company, Weber was trained as a musician from his childhood. He first came to prominence as a pianist and then as a music director, notably in the opera houses of Prague and Dresden. He won a lasting reputation for composing the first important Romantic German opera *Der Freischütz*.

Weber composed very little instrumental chamber music; his oeuvre is primarily full of works featuring vocalists and incidental music for plays. His chamber works have been criticized as not being in "true chamber music style." Rather than equal interplay among the instruments, where all have an equal voice in the discourse, Weber's chamber pieces are more like concertos. This is particularly evident in his Quintet in B-flat, where the clarinet is more like a soloist and the strings an accompaniment. This is not an illogical way for an opera composer, accustomed to writing arias for dramatic characters, to approach such an ensemble.

Weber wrote this work for the outstanding clarinetist of the court orchestra in Munich, Heinrich Baermann. Weber was so taken with Baermann's playing that, in 1811, he quickly composed two concertos and a concertino for him. Weber also started work on the Quintet but did not complete it until four years later on August 25, 1815, the day before the première performance. The style of this piece is reflective of the unique position that Weber occupied in classical music history. While the movements conform to Classical-era structures, the emotions and intimacy that would become hallmarks of the Romantic era are undoubtedly on full display here.

## **Hungarian Rhapsody No. 12 in C-sharp minor S. 244/12**

Franz Liszt (1811–86)

Hungarian pianist and composer Franz Liszt composed his Hungarian Rhapsody No. 12 for solo piano in 1854 while living in Weimar, Germany. Liszt is famous for his piano arrangements and transcriptions, which stretched the boundaries of piano technique and displayed creative uses of harmony. He composed nineteen Hungarian Rhapsodies that were based on traditional folk melodies commonly played by gypsy bands at *czárdás* (taverns) throughout his native country. The musical form of a rhapsody is typically one long and continuous movement, beginning with a slow section and ending with a fast section, as is the case with this work.

Liszt dedicated his twelfth Hungarian Rhapsody to his disciple, the violinist and composer Joseph Joachim, who was the concertmaster of Liszt's avant-garde orchestra in Weimar. Joachim initially supported Liszt's progressive musical vision and philosophy but later was turned off by the public's worship of Liszt, which became known as "Lisztomania." A few years after this rhapsody's dedication, Joachim broke away from Liszt's and Richard Wagner's "New German School" and moved to Berlin, where he befriended the more musically conservative composers Clara and Robert Schumann and Johannes Brahms, who were considered ideological opponents of Liszt and Wagner during the "War of the Romantics." Undeterred by this break in friendship, Liszt continued along his path of pushing the boundaries of music for another thirty years until his death in Bayreuth, Germany, at age seventy-four.

## **String Quintet No. 2 in G, Opus 111**

Johannes Brahms (1833–97)

Johannes Brahms was born in the industrial town of Hamburg. Like many of his contemporaries, Brahms was born into a household where music formed a central part of family life. His father was proficient on multiple musical instruments, and although the family had frequent struggles with money, his parents were nevertheless determined that Johannes and his siblings were given a solid education. From an early age, Brahms received extensive instruction in piano and composition by several well-known Hamburg musicians. It was from this early base of support and education that Brahms was able to launch a career that would cement him as a titan in music history.

Brahms composed his String Quintet No. 2 in 1890, during a period of remarkable success. The previous decade had brought Brahms to the height of his fame, with works such as his Second Piano Concerto and Third and Fourth Symphonies, all of which were received with great enthusiasm. The most notable musical attribute of this work is the symphonic feel and construction of the melodies and harmonies that permeate its four movements. The soaring melody in the cello that opens the first movement is one of many moments throughout the piece that cry out for the full forces of an orchestra. After a pair of sweet and melancholic inner movements, Brahms' symphonic style returns in full force, with a final movement infused with Hungarian folk influences, a staple of Brahms' musical portfolio. The result is a work that showcases this legendary composer at his full maturity, giving this piece a special place amongst his already remarkable repertoire.