



MARINE CHAMBER ORCHESTRA  
Saturday, June 18, 2016 at 7:30 P.M.  
Rachel M. Schlesinger Concert Hall and Arts Center  
Northern Virginia Community College  
Alexandria Campus  
LtCol Jason K. Fettig, conducting

Lieutenant Colonel Jason K. Fettig, Director

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Antonio Vivaldi (1678–1741)

Recorder Concerto in C minor, Opus 44, No. 19, RV 441

Allegro non molto

Largo

[Allegro]

*SSgt Rachel Siegel, soloist*

Giuseppe Verdi (1813–1901)  
arranged by Lucas Drew

Symphony for Strings in E minor [String Quartet in E minor]

Allegro

Andantino

Prestissimo

Scherzo fuga

## INTERMISSION

Stacy Garrop (b. 1969)

*Inner Demons* (2005, arr. 2007)

George Whitefield Chadwick (1854–1931)

Serenade in F for String Orchestra

Allegro grazioso

Andantino

Tempo di menuetto

Finale: Presto non troppo

The United States Marine Band performs Wednesdays at 8 P.M. on the lower west terrace of the U.S. Capitol and Thursdays at 8 P.M. at the Sylvan Theater on the grounds of the Washington Monument through September 1, 2016.

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# ***PROGRAM NOTES***

## **Recorder Concerto in C minor, Opus 44, No. 19, RV 441**

Antonio Vivaldi (1678–1741)

Antonio Vivaldi was born in 1678, the son of professional violinist Giovanni Battista, who performed at Saint Mark's Basilica in Venice. Vivaldi was originally trained for the priesthood, most likely as a way for him to receive an education, and he was ordained in 1703. Nicknamed "the Red Priest" because of the red hair he inherited from his father, Vivaldi's days as a priest were limited. In 1706 he withdrew from the priesthood due to ill health and embarked on a professional career as a composer and violinist. He was not only regarded as a fine violinist but a daring and progressive composer, developing new forms of music and freely experimenting with existing ones. In 1703, Vivaldi accepted a post at the *Ospedale della Pieta*, the flagship of four state-supported schools in Venice for orphaned, abandoned, or illegitimate girls. The *Pieta* was famous for its emphasis on music education, and Vivaldi was appointed "Maestro de concerti," charged with teaching the girls violin and leading Sunday and Feast Day concerts. Vivaldi was associated with the school for more than forty years and it was during his time there that he composed many of the nearly 500 solo concerti in his catalogue. While enjoying monetary success through most of his career, Vivaldi suffered some financial hardship towards the end of his life. After moving to Vienna where he had hoped to have commissions from Emperor Charles VI, the emperor died suddenly and Vivaldi lost his chance at a steady income. He began selling his manuscripts to survive and died in 1741. Like Mozart, he was buried in a poor man's grave. His music fell into obscurity after his death, but began to return to the repertoire in the early twentieth century, and today, Vivaldi is regarded as a virtuoso pioneer of the Baroque concerto form.

Of the more than 500 concerti in his catalogue, more than 350 are for solo instrument and strings. The others are for combinations of soloists as a duo or solo quartet. While many of his most famous solo works are for stringed instruments, including his collection of concerti for violin entitled *Le Quattro stagioni (The Four Seasons)* (1723), Vivaldi also composed several concertos for wind instruments. His concerti for recorder are gems among this collection. While these works are largely played on flute today, they were originally intended for the treble recorder, as the transverse flute was a relatively new instrument at the time. Despite the technical challenges of these instruments when compared to the violin, Vivaldi pulls no punches in the concerto, with florid and sparkling lines that exploit the full range and color of the recorder.

### **SSgt Rachel Siegel, recorder soloist**

Clarinet player Staff Sergeant Rachel Siegel joined "The President's Own" United States Marine Band in September 2013. Staff Sgt. Siegel began her musical training on the recorder at age eight and began playing clarinet at age eleven. After graduating in 2007 from Nerinx Hall High School in Webster Groves, Missouri, she attended the University of Minnesota in Minneapolis where she earned a bachelor's degree in clarinet performance in 2011. In 2013, she earned a master's degree in clarinet performance from the University of Southern California (USC) in Los Angeles. Her recorder teacher was Clea Galhano and her clarinet teachers include Yehuda Gilad of USC, Burt Hara of the Los Angeles Philharmonic, and Tina Ward of the St. Louis Symphony Orchestra. Prior to joining the band, Staff Sgt. Siegel attended the Amherst Early Music Festival, and in 2009 was a finalist in the Montreal International Recorder Competition.

## **Symphony for Strings in E minor [String Quartet in E minor]**

Giuseppe Verdi (1813–1901)

arranged by Lucas Drew

Although Giacomo Puccini may have been considered the last great Italian opera composer of the nineteenth century, no figure loomed larger in this sphere than Giuseppe Verdi. Born in 1813, Verdi spent most of his childhood in the municipality of Busseto, where he received his general education as well as his first lessons in composition. As a young man he moved to Milan to continue his education, and in 1830 he returned to Busseto to serve as the town music master. It was nine years before Verdi made his first attempt at opera, but his *Oberto* was well received and resulted immediately in a contract for three more works from La Scala, the leading Italian opera house in Milan. However, as Puccini learned decades later, writing the second opera is often much more difficult than the first. Verdi's next attempt in the genre was a flop, and the disaster was magnified by the tragic death of his wife Margherita. Verdi was so devastated that he vowed to never again compose, but he was eventually persuaded by La Scala's impresario to attempt another opera. The resulting *Nabucco* earned Verdi instant fame and marked the real beginning of one of the most successful and prolific careers in the history of classical music.

Verdi rarely ventured beyond the realm of opera in his compositions. However, in March 1873, the production of his grand opera *Aida* was delayed due to the sudden illness of the lead soprano Teresa Stolz. To pass the time, Verdi decided to write a string quartet, his first foray into chamber music. The work was given its première two days after the opening of *Aida*, during an informal recital at Verdi's hotel.

The venerable composer offered the following observations of the work: "I've written a Quartet in my leisure moments in Naples. I had it performed one evening in my house, without attaching the least importance to it and without inviting anyone in particular. Only the seven or eight persons who usually come to visit me were present. I don't know whether the Quartet is beautiful or ugly, but I do know that it's a Quartet!"

Verdi may have been reluctant to appraise his Quartet, but judging from the popularity of the work it seems safe to assume that many have indeed found beauty in the work. In addition to the many renditions by string quartets, it has also been performed regularly by string orchestras.

### ***Inner Demons* (2005, arr. 2007)**

Stacy Garrop (b. 1969)

American composer Stacy Garrop is on the composition faculty of the annual Fresh Inc Festival, sponsored by Fifth House Ensemble and held in Kenosha, Wisconsin. She was in residence with both the Skaneateles Festival and the Volti Choral Institute for High School Singers in 2011, Albany Symphony Orchestra in 2009/10, and Chicago's Music in the Loft chamber music series in 2004/05 and 2006/07. She has attended residences at the Atlantic Center for the Arts, Aspen Music Festival, Banff Centre for the Arts, MacDowell Colony, Millay Colony, Oxford Summer Institute, Ragdale Colony, Round Top Music Festival, Wellesley Composers Conference, and Yaddo Colony. She is presently an associate professor and head of composition at the Chicago College of Performing Arts at Roosevelt University.

Garrop earned degrees in music composition at the University of Michigan in Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University in Bloomington (D.M.). She has received numerous awards and grants for her music, including a commission from the Fromm Music Foundation at Harvard University, Detroit Symphony Orchestra's Elaine Lebenbom Memorial Award, Pittsburgh New Music Ensemble's Harvey Gaul Composition Competition, Raymond and Beverly Sackler Music Composition Prize, and two Barlow Endowment commissions. Her orchestral works have been performed by many major ensembles including the Detroit Symphony Orchestra, Minnesota Orchestra, Grant Park Music Festival Orchestra, Charleston Symphony Orchestra, Civic Orchestra of Chicago and the Erato Chamber Orchestra. Her substantial string quartets have been performed by the Avalon, Biava, Cecilia, Chiara, Enso, and Artaria String Quartets.

The composer offers the following description of the inspiration behind her work *Inner Demons*:

Disguised demons, forgiving angels, tortured human souls. *Inner Demons* (an arrangement of two movements of String Quartet No. 2, *Demons and Angels*) tells the story of a man who thought his actions were guided by the forces of good, only to discover that he has lost his mind and wreaked havoc on earth. The piece begins with the depiction of the man losing his mind. We hear four themes: a tarantella, a demented waltz, a scherzo, and the Appalachian folk hymn *The Wayfaring Stranger*. The themes are stated quite briskly until arriving at the hymn. This theme consumes the man; it destroys his mind and he melts down. As his mind is slowly rebuilt, his thoughts become increasingly chaotic, until elements of all four themes are heard simultaneously. After the piece comes to a screaming halt, we hear a slow, angelic section that remembers the goodness that existed in the man before his personality transformed.

## **Serenade in F for String Orchestra** George Whitefield Chadwick (1854–1931)

George Whitefield Chadwick's compositions reflect the distinctly American style of music that was rapidly developing in the late nineteenth century. He grew up in a musical home in New England; his parents were both amateur musicians, and Chadwick received his early instruction in piano and harmony from his brother. He pursued more formal studies at the New England Conservatory in Boston, but halfway through his coursework was unable to afford to continue and joined his father's insurance business for several years. In his early twenties, Chadwick once again turned his attention to music and taught at Mt. Olivet College in Michigan for two years, also founding the Music Teachers National Association. He then travelled to Leipzig, Germany, to continue his studies at the conservatory with the celebrated composer Carl Reinecke. Upon his return to America in 1880, he set up a teaching studio in Boston and began work as the organist at South Congregational Church, a position he held for seventeen years. All the while he continued to compose, and his works began to attract attention. Two years after his return from Europe, Chadwick was engaged as an instructor in harmony and composition at the New England Conservatory and went on to become its Director in 1897, a post he maintained for the remainder of his life.

By the time he found success as a composer, Chadwick's music was on the brink of being considered old fashioned. By the turn of the twentieth century, the progressive musical trends in both Europe and America rapidly took leave of Chadwick's more conservative symphonic style. Nevertheless, he was greatly revered and honored as one of the founding composers of a truly American style as well as for his leadership as an administrator and teacher. He influenced many American composers who followed in his footsteps, including Daniel Gregory Mason, Frederick Shepherd Converse, and Horatio Parker, who in turn taught Charles Ives. In 1930, a pair of music festivals were held at the New England Conservatory and the Eastman School of Music to honor Chadwick's contributions to American music and celebrate the fiftieth anniversary of his return to America from Europe. It was a fitting honor for such a major contributor to the young nation's emerging artistic identity and one that came not a moment too soon. Chadwick died the following year.

Chadwick's enchanting *Serenade in F for String Orchestra* was completed in 1890 during a particularly fertile period after his return from Europe. The work is clearly influenced by the tone, wit, and charm of the popular European serenades; both those of the past from composers such as Wolfgang Amadeus Mozart as well as from Chadwick's contemporaries, including Antonín Dvořák, Piotr Ilyich Tchaikovsky and Edward Elgar. True to much of Chadwick's music, the *Serenade* reveals influences from popular, folk, and hymn elements from the American musical vernacular combined with cues taken from the European symphonic masters. Cast in a traditional four-movement form, the work begins with a bright and optimistic *Allegro* which gives way to a lyrical slow movement that is tinged with a hint of melancholy. The third movement harkens back to the classical era, opting to take the form of a minuet rather than the more contemporary scherzo or waltz, yet Chadwick infuses the minuet with a vigorous energy that belies the traditional grace and playfulness of the dance form. The finale is set in a rollicking 6/8 meter and plays with alternations between duple and triple rhythms throughout, interweaving lyrical lines with an incessant rhythmic drive that brings the *Serenade* to a grand conclusion.