



Colonel Jason K. Fettig, Director

MARINE CHAMBER ORCHESTRA

Saturday, July 21, 2018 at 7:30 P.M.

Rachel M. Schlesinger Concert Hall and Arts Center

Northern Virginia Community College

Alexandria Campus

SSgt Karen Johnson, coordinator

Nicholas Kitchen, guest artist

Johann Sebastian Bach (1685–1750)

Violin Concerto No. 2 in E, BWV 1042

Allegro

Adagio

Allegro assai

Nicholas Kitchen, guest soloist

Johann Sebastian Bach (1685–1750)
arranged by Nicholas Kitchen

Prelude and Fugue No. 4 in C-sharp minor, BWV 849
from the *Well-Tempered Clavier Book No. 1*

Johann Sebastian Bach (1685–1750)

Concerto in D minor for Two Violins, BWV 1043

Vivace

Largo ma non tanto

Allegro

Nicholas Kitchen and GySgt Christopher Franke, soloists

INTERMISSION

Ludwig van Beethoven (1770–1827)
arranged by Nicholas Kitchen

String Quartet No. 9 in C, Opus 59, No. 3

Introduzione: Andante con moto; Allegro vivace

Andante con moto quasi allegretto

Menuetto: Grazioso

Allegro molto

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PROGRAM NOTES

Nicholas Kitchen, guest artist

Nicholas Kitchen is a solo violinist, chamber musician, teacher, video artist, technology innovator, and arts administrator. He studied violin with David Cerone at the Curtis Institute of Music in Philadelphia. While there, Kitchen also spent five years working intensively with the violinist and conductor Szymon Goldberg, as well as being included in the conducting courses of Otto-Werner Mueller. Kitchen and several schoolmates from the Curtis Institute founded the Borromeo String Quartet in 1989, and they went on to study at the New England Conservatory of Music in Boston. The quartet has received numerous awards, including the Cleveland Quartet Award from Chamber Music America, the Martin E. Segal Award from the Lincoln Center in New York, and the Avery Fisher Career Grant. Kitchen has been on the faculty of the New England Conservatory since 1992, when the Borromeo Quartet was brought on as the quartet-in-residence. He is also a member of Music from the Copland House, which endeavors to continue the legacy of Aaron Copland by encouraging constant exploration of contemporary music.

In addition to these more traditional activities, Kitchen has pursued an innovative approach to recording and founded the recording company Living Archive, a venture devoted to capturing and communicating the essence of live music. He has also done graphic design work to create animated materials that can be projected during live performance. One such project was a collaboration between the Borromeo Quartet and violinist Midori on a projected film in synchronization with a live performance of Antonio Vivaldi's *Four Seasons*.

Kitchen wrote the following about this performance with the United States Marine Band:

Through my uncle David Johnson (cornetist in the Marine Band from 1956 to 1986), his daughter Sue Franke (Marine Chamber Orchestra violist from 1981 to 2005), her husband Phil Franke (trombonist and euphonium player in the Marine Band from 1981 to 2012), and Chris Franke, my collaborator tonight, I have been connected musically and as a family member to the Marine Band and Chamber Orchestra for as long as I can remember. So, what a thrill and honor to create a whole evening of music together with the Marine Chamber Orchestra.

Bach himself crafted the dialogue of individual and group by the way he created his Violin Concerto in E and his Double Concerto in D minor. Particularly, playing this Double Concerto with my cousin Chris is a palpable celebration of the way families also enjoy this wonderful dynamic of individual identity and joined forces. I am so excited to have this chance to share with the orchestra and my family in creating this concert together.

Violin Concerto No. 2 in E, BWV 1042

Johann Sebastian Bach (1685–1750)

Johann Sebastian Bach was born in Eisenach, Germany, to an established lineage of professional musicians. His career beyond the earliest years can be divided into three distinct periods that largely dictated his compositional output. As the court organist and concertmaster for the Duke of Weimar from 1708 to 1717, Bach composed primarily for keyboard and orchestra. He was appointed composer and director at the Cöthen court in 1717 by Prince Leopold, who had a great appreciation for music and was a musician himself. It was during this period that Bach wrote a great deal of instrumental music, including the Brandenburg Concertos and solo cello suites. The year 1723 brought a move to Leipzig, where Bach remained until his death in 1750. He was appointed to the position of Kantor at

Thomaskirche and later also became the director of the collegium musicum, where he sometimes reworked his own compositions for harpsichord and orchestra.

While it is possible Bach may have written more, only two violin concertos have survived in their original form. Both are thought to have been composed during his tenure at Cöthen around 1720 and follow the form of the Italian baroque concerto. Having studied and transcribed many of the works of Antonio Vivaldi, Bach used the same fast-slow-fast, three-movement form common in Vivaldi's compositions. The fast movements alternate passages of tutti and solo playing while the middle slow movement maintains a melodic lyricism of tremendous depth.

Prelude and Fugue No. 4 in C-sharp minor, BWV 849
from the *Well-Tempered Clavier Book No. 1*

Johann Sebastian Bach (1685–1750)

arranged by Nicholas Kitchen

Bach composed this first set of preludes and fugues in all twenty-four major and minor keys during his time in Cöthen “for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study,” according to the composer’s own introduction on his manuscript. It has long been supposed that owing to the many different tuning systems of his time, Bach wrote these pieces specifically for the twelve-tone “circular” tuning system that shortly thereafter became the standard tuning for all western classically-composed music.

The C-sharp minor Prelude is reminiscent of the music from Bach’s passions, with long expressive melodies. The Fugue is one of the more densely constructed ones of the entire set, composed in five voices and containing three separate themes. The concept of dialogue between the separate voices in the solo version translates well into the interaction between the different instruments in this string orchestra arrangement of the iconic keyboard composition.

Concerto in D minor for Two Violins, BWV 1043

Johann Sebastian Bach (1685–1750)

Bach’s Concerto in D minor for Two Violins is most often considered to be a concerto in the Italian style, but it also can be considered a concerto grosso featuring two violins and basso continuo as the concertino. As with his two violin concertos, Bach employed the typical fast-slow-fast movement structure while allowing for a freer interchange of the solo material between the two groups.

The first movement utilizes a popular rondo-like ritornello form, which consists of the opening refrain performed with full orchestra and alternating with the concertino group that intervenes with new material. This alternating fashion continues until the movement is rounded out with a final, resounding statement of the opening refrain. In the slow movement the solo violins soar above the ostinato in the bass and, as in the first movement, the solo second violin introduces the melody. The first violin begins the refrain in the third movement, which is then followed by imitative counterpoint bursting with rhythmic energy.

Gunnery Sergeant Christopher Franke, violin soloist

Violinist Gunnery Sergeant Christopher Franke joined “The President’s Own” United States Marine Band in January 2007. He began his musical instruction on violin at age five. After graduating in 2002 from West Springfield High School in Virginia, he earned his bachelor of music degree in violin performance from the Cleveland Institute of Music in 2006. He also has pursued graduate studies at Carnegie Mellon University in Pittsburgh. His notable instructors include Cyrus Forough from Carnegie Mellon, David Updegraff from the Cleveland Institute of Music, and Lisa-Beth Lambert of the

Philadelphia Orchestra and the National Symphony Orchestra in Washington, D.C. Prior to joining “The President’s Own,” he was a freelance musician in Washington, D.C., Pittsburgh, and Cleveland.

Gunnery Sgt. Franke is the son of Master Gunnery Sgt. Philip Franke, USMC (ret.), a former Marine Band euphonium player, and Master Sgt. Susan Franke, USMC (ret.), a former Marine Band violist. In addition, Gunnery Sgt. Franke’s grandfather, the late Master Gunnery Sgt. David Johnson, USMC (ret.), was a retired Marine Band trumpet/cornet player. The Frankes are the first family to span three generations within “The President’s Own.”

String Quartet No. 9 in C, Opus 59, No. 3

Ludwig van Beethoven (1770–1827)

arranged by Nicholas Kitchen

Known as the part of Ludwig van Beethoven’s famous “Middle Period” string quartets, the Opus 59 set of three quartets was written in 1806 and was commissioned by the Russian ambassador in Vienna, Count Razumovsky, after whom the quartets are nicknamed. They are a distinct departure from Beethoven’s earliest set of quartets (Opus 18) and, while they require heavy technical demands of the players, they also demonstrate the intellectual and groundbreaking emotional depths that became Beethoven’s hallmark. At the time of their debut in 1808, the Opus 59 quartets’ conception and length baffled the musical community, but Beethoven was noted as saying “they are not for you but for a later age!”

Arranger Nicholas Kitchen offers the following insight:

Since my own life has connected so meaningfully to string quartet through my work as founding member of the Borromeo String Quartet, in designing the program we all chose to bring some of this music to chamber orchestra. One of Beethoven's most thrilling quartets is his third Razumovsky Quartet and I made an arrangement for tonight's concert that attempts to let every member of the chamber orchestra play a role as an individual and also as a member of the large ensemble. By creating a double concerto grosso, the audience will hear individual players in textures that carry out dialogue being heard in sonorities just like the original quartet and then growing in myriad forms into the full scale ensemble. I am so excited to think that we can try to both preserve the elements of dialogue of individual instruments with the power of combined forces, all in celebration of the intrinsic qualities of this remarkable piece of music.