



Colonel Jason K. Fettig, Director

MARINE CHAMBER ORCHESTRA  
Sunday, January 27, 2019 at 2:00 P.M.  
Rachel M. Schlesinger Concert Hall and Arts Center  
Northern Virginia Community College  
Alexandria Campus  
Captain Ryan J. Nowlin, conducting

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### Beethoven's First Symphony

Felix Mendelssohn (1809–47)

The Hebrides Overture (Fingal's Cave), Opus 26

Wolfgang Amadeus Mozart (1756–91)

Sinfonia Concertante in E-flat, K. 297B

Allegro  
Adagio  
Andantino con variazioni

*SSgt Tessa Vinson, oboe*  
*GySgt Christopher Grant, clarinet*  
*GySgt Douglas Quinzi, horn*  
*MGySgt Christopher McFarlane, bassoon*

### INTERMISSION

Ludwig van Beethoven (1770–1827)

Symphony No. 1 in C, Opus 21

Adagio molto; Allegro con brio  
Andante cantabile con moto  
Menuetto: Allegro molto e vivace  
Adagio; Allegro molto e vivace

The U.S. Marine Band will perform Sunday, February 10 at 2:00 P.M. in the Rachel M. Schlesinger Concert Hall and Arts Center at Northern Virginia Community College, Alexandria Campus. The program will include works by Strauss, Ravel, and Elgar.

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## ***PROGRAM NOTES***

### **The Hebrides Overture (Fingal's Cave), Opus 26**

Felix Mendelssohn (1809–47)

The Hebrides Overture was inspired by Felix Mendelssohn's journey to a cluster of islands off the western coast of Scotland called the Hebrides and, more specifically, by a particular cavern among those islands named Fingal's Cave. Deeply moved by what he had seen in the Hebrides, even before seeing the infamous cave, he sketched out the opening of the overture in a letter to his sister Fanny. More than a year later, he presented the work in its entirety to his father as a birthday gift. Mendelssohn was notorious for his need to constantly revise his compositions, and while this overture was eventually premièred in London in 1832, a revised version appeared in print in 1835. His reasons for revising the overture were stated in another letter to his sister: "The Hebrides I can't release here, because I still regard it as unfinished...the so-called working out smells more of counterpoint than of train-oil and seagulls and salted cod—it should be just the other way round." Even the title of the overture went through several revisions, including *The Lonely Island* and *Fingal's Cave*. While Mendelssohn is widely recognized as one of the last classicists, this remarkable overture qualifies him as one of the first writers of program music, as he captures the ominous nature and the sense of wonder that is inherent to Fingal's Cave and the movement of the surrounding sea.

### **Sinfonia Concertante in E-flat, K. 297B**

Wolfgang Amadeus Mozart (1756–91)

It is impossible to describe the Sinfonia Concertante in E-flat for oboe, clarinet, horn, and bassoon without acknowledging the controversy surrounding its authenticity. While the musical form of the sinfonia concertante (a work for multiple soloists and orchestra) has not historically enjoyed the same level of attention as the symphony or concerto, it was a musical form that was in vogue in the late nineteenth century. It was especially popular in Paris, a fact that was not lost on an Austrian visitor by the name of Wolfgang Amadeus Mozart who decided to experiment with the form while visiting the city in 1778. He was encouraged by his father to find ways to excite the sensibilities of French patrons, and the younger Mozart was convinced that he could not only master the popular French styles of music, but also improve upon them. He found four capable soloists who were eager to play his music, quickly composed a work for them within the space of just a few days, and immediately made plans for two performances in April 1778. Unfortunately, the performance was sabotaged by Giuseppe Maria Cambini, a jealous fellow composer who delayed the copying of the orchestral parts long enough to prevent the première (while also substituting one of his own works). Mozart's Sinfonia Concertante was never rescheduled for performance, and the original score and parts did not survive.

The scholarly controversy began several decades later, when another *sinfonia concertante* for four soloists was found in the collection of nineteenth-century Mozart biographer Otto Jahn. The score, which bore no composer attribution, was clearly a copy or reconstruction that was done in the mid-nineteenth century. However, the style of the music was so Mozartean that many musicians were convinced that the work was authentic. The mystery was so compelling to Mozart expert Robert Levin that he undertook a detailed investigation that resulted in his 1988 book *Who Wrote the Mozart Four-Wind Concertante?* While impossible to synopsise here, Levin's convincing argument includes historical background and a detailed structural and harmonic analysis of the music. In Levin's opinion, the *Sinfonia Concertante* K. 297B was actually the work of a nineteenth-century composer consciously emulating Mozart. While musicians and scholars continue to debate its authenticity, there can be no disputing that this work is a lovely and compelling example of the distinctive *sinfonia concertante* style of the Classical period.

### **Staff Sergeant Tessa Vinson, oboe**

Oboe and English horn player Staff Sergeant Tessa Vinson joined "The President's Own" United States Marine Band in October 2008. Staff Sgt. Vinson began her musical training at age eight. Upon graduating from Santa Monica High School in 2001, she attended the University of California, Santa Barbara, where she studied with Stuart Horne of the Los Angeles Opera. Staff Sgt. Vinson earned a bachelor's degree in music in 2005 from the Manhattan School of Music in New York. She continued her education at the Manhattan School of Music and earned a master's degree in orchestral performance in 2007. Her instructors include David Weiss of the Los Angeles Philharmonic and Robert Botti and Joseph Robinson of the Manhattan School of Music. Prior to joining "The President's Own," Staff Sgt. Vinson performed with the New York City Opera, The Aeros Quintet, and the Philharmonic Orchestra of the Americas. She also held a residency at the 92nd Street Y's Music Unlocked Project and served as the associate oboe teacher for the Manhattan School of Music.

### **Gunnery Sergeant Christopher Grant, clarinet**

Clarinetist Gunnery Sergeant Christopher Grant joined "The President's Own" United States Marine Band in July 2006. Gunnery Sgt. Grant began his musical training on the clarinet at age nine. After graduating in 2002 from James Madison High School in Vienna, Virginia, he earned a bachelor's degree in music from the University of Michigan (U-M) in Ann Arbor in 2006. His instructors included Kenneth Lee of Vienna, and Fred Ormand and Deborah Chodacki of U-M. Several notable performances include Donato Lovreglio's *Fantasy on Traviata* in 2008, Luigi Bassi's *Fantasy on Rigoletto* in 2010, Aaron Copland's *Concerto for Clarinet* in 2015, and most recently, Frank Ticheli's *Clarinet Concerto* at the Texas Bandmasters' Association and on tour with the Marine Band in 2018.

### **Gunnery Sergeant Douglas Quinzi, horn**

French horn player Gunnery Sergeant Douglas Quinzi joined “The President’s Own” United States Marine Band in October 2004 and was appointed assistant principal in May 2018. Gunnery Sgt. Quinzi began his musical instruction at age twelve. Upon graduating in 1997 from Las Cruces High School, he attended New Mexico State University in Las Cruces, where in 2002 he earned a bachelor’s degree in music education. He earned a master’s degree in French horn performance in 2004 from the University of Maryland College Park (UMD), where he is presently is pursuing a doctorate of musical arts. His horn instructors have included Nancy Joy of New Mexico State University, Gregory Miller of UMD, and Martin Hackleman, formerly of the National Symphony Orchestra in Washington, D.C. Prior to joining “The President’s Own,” Gunnery Sgt. Quinzi performed with the Las Cruces Symphony Orchestra, was a finalist in the 2000 International Horn Society Competition, and was a freelance musician in the Washington, D.C., area.

### **Master Gunnery Sergeant Christopher McFarlane, bassoon**

Bassoonist Master Gunnery Sergeant Christopher McFarlane joined “The President’s Own” United States Marine Band in March 1994 and was appointed principal bassoon in 2010. Master Gunnery Sgt. McFarlane began his musical instruction at age nine. After graduating from Williamsville South High School in 1986, he earned a bachelor’s degree in music from Indiana University (IU) in Bloomington 1990 and a master’s degree in music in 1993 from Louisiana State University (LSU) in Baton Rouge. He studied with Timothy McGovern of the University of Illinois, William Ludwig of LSU, Bernard Garfield of the Philadelphia Orchestra, and Sidney Rosenberg of IU. Prior to joining “The President’s Own,” Master Gunnery Sgt. McFarlane performed with the Baton Rouge Symphony in Louisiana.

### **Symphony No. 1 in C, Opus 21**

Ludwig van Beethoven (1770–1827)

Ludwig van Beethoven’s father hoped that his young son and musical prodigy would become the next Wolfgang Amadeus Mozart, so much so that he altered his son’s age for his first public recital, claiming that he was six instead of seven. Beethoven traveled to Vienna in 1787 to study with the great master Mozart, but his trip was short-lived; his mother fell ill, and he returned to Bonn, Germany, to care for his family. He returned to Vienna in 1792, but Mozart had passed by then, and Beethoven began studies with another luminary and mentor to Mozart, Joseph Haydn. Beethoven’s relationship with Haydn was somewhat tempestuous. One famous story recounts Beethoven paying another composer to complete the plethora of exercises Haydn regularly assigned to him. Nevertheless, his two years of study with Haydn did much to refine and develop his tremendous natural ability, and he revered the elder composer’s creativity and mastery of form.

Beethoven's early compositions best display the strong influence of his predecessors Mozart and Haydn, as he had not yet ventured to expand the classical forms he inherited from these icons. This was a period in which Beethoven worked to perfect the symphonic and string quartet genres. Setting his sights on a new horizon, it took five years for him to complete his first symphony, which was premièred in Vienna on April 2, 1800, with the composer conducting. Although reviews of the new work were inconsistent, the response was generally positive. One Viennese critic stated that the symphony was "a masterpiece which does equal honor to his power of invention and his musical skill...this symphony may be rightly considered the equal of any by Mozart or Haydn." There was good reason for the general acceptance, and even admiration, of Beethoven's first symphonic effort. In large part, the form and melodic language of the work is fairly conventional. Much like several of Haydn's later symphonies, this symphony begins with a slow introduction followed by a spirited *Allegro con brio*, firmly rooted in the home key of C major. It is in the details of the work that one finds a glimmer of the bold and revolutionary voice that soon came to the fore of Beethoven's music, setting in motion the most revolutionary development of the symphony by a single composer.