THE PRESIDENT'S OWN

Colonel Jason K. Fettig, Director

MARINE CHAMBER ORCHESTRA
Sunday, April 14, 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

Haydn's Drum Roll

Johann Sebastian Bach (1685–1750) — Suite No. 4 in D, BWV 1069

- Overture
- Bourrée I & II
- Gavotte
- Minuet
- Rejouissance

Wolfgang Amadeus Mozart (1756–91) — Horn Concerto No. 2 in E-flat, K. 417

- Allegro maestoso
- Andante
- Rondo

GySgt Jennifer Paul, soloist

INTERMISSION

Joseph Haydn (1732–1809) — Symphony No. 103 in E-flat, *Drum Roll*

- Adagio; Allegro con spirito
- Andante
- Menuet
- Allegro con spirito

The 2019 Chamber Music Series will continue Sunday, April 28 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, DC. The program will include the works of Higdon, Bernstein, and Rameau. The performance will be streamed live on the Marine Band's website.

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PROGRAM NOTES

Suite No. 4 in D, BWV 1069
Johann Sebastian Bach (1685–1750)

By the time Johann Sebastian Bach composed his four orchestral suites, this genre (for orchestra without singers or soloists) had become immensely popular in Germany and France, thanks to Jean-Baptiste Lully, a master of the French Baroque style. Court composer to King Louis XIV, who adored and skillfully danced ballet, Lully began to incorporate lively instrumental dances into his own ballets. These orchestral interludes, when grouped together and headed with an overture, became the precursors to the Baroque suite. Many suites of this era began with the signature French overture, which consisted of an opening section of stately music, full of dotted staccato rhythms and suspensions, followed by a lively fugal middle section, and ending with a restatement of the opening material. This initial movement was so pivotal, both in material and purpose, that Bach and other composers sometimes titled these suites "overture suites," or simply "overtures."

Unlike many composers during his lifetime, Bach did not compose simply to cater to popular demands or to generate income. Just shy of being a nonconformist, Bach wrote music that was meaningful first and foremost to himself and God. In the words of English musicologist Sir Hubert Parry, Bach's orchestral suites reveal his genius "in a singular and almost unique phase: for none of the movements, however gay and merry, ever loses the distinction of noble art. However freely they sparkle and play, they are never trivial, but bear even in the lightest moments the impress of a great mind and the essentially sincere character of the composer." An excellent example of this sentiment is that while Lully disavowed any Italian influence in his music, Bach embraced the fusion of French and Italian elements in his suites.

While the exact date of composition of the Suite No. 4 remains uncertain, Bach repurposed its overture for use as the opening sinfonia of his 1725 cantata *Unser Mund sei voll Lachens,* leading historians to believe that the suite was composed first. As speculated by musicologist Joshua Rifkin, the original version of this suite likely did not include trumpets or timpani, as evidenced by their supportive roles, in contrast to the highly independent lines in Bach's other works that include these instruments. These trumpet and timpani parts were probably added to the aforementioned cantata material, perhaps to create a more festive and grandiose character, and that instrumentation was likely carried back over to the orchestral suite. After the Overture, Bach asserts his individuality by skipping the expected Allemande and Courante dances and diving straight into the Bourrées, Gavotte, and Minuets. The suite concludes with a Rejouissance, which translates as "rejoicing." It is perhaps Bach's only example of this type of movement, yet it is a fitting way to conclude this delightful and spirited work.

Horn Concerto No. 2 in E-flat, K. 417
Wolfgang Amadeus Mozart (1756–91)

All four of Wolfgang Amadeus Mozart's horn concertos were written for his friend Joseph Leutgeb and were meant to be played on a natural horn without valves. Once the principal horn of the court orchestra of Salzburg, Leutgeb was discouraged by the economic shortfall of his musical career and decided to move to Vienna in 1777 to pursue a more profitable career as a businessman. He opened a small cheese shop with a loan he obtained from Mozart's father, Leopold Mozart. Leutgeb's eventual success with his cheese business granted him the ability to keep up his horn playing and even to make occasional concert appearances as a soloist. Mozart sometimes included musical jokes in Leutgeb's parts, and their lifelong friendship and mutual respect was well documented. In fact, it was Leutgeb who assisted Constanze Mozart in sorting out her husband's manuscripts after his death.

Completed in May 1783, the Horn Concerto No. 2 was actually the first of the four horn concertos composed by Mozart. It follows the typical three-movement concerto structure. The opening Allegro maestoso movement sets an operatic mood, featuring the lyrical and majestic qualities intrinsic to the horn. Underneath all the beautiful sounds, however, are demanding technical challenges, including hand-stopped notes, fast runs, and notes in the upper ranges of the horn. The middle Andante movement, in the dominant key of B-flat major, features a lyrical and introspective melody that highlights the lush, burnished tone of the instrument. The finale is a cheerful Rondo, full of spirit and exuberance, with constant musical dialogue between the soloist and the orchestra. Its fanfare-like theme recalls the character of the hunting horn.

Gunnery Sergeant Jennifer Paul, soloist

French horn player Gunnery Sergeant Jennifer Paul joined "The President's Own" United States Marine Band in August 2004. She was appointed assistant section leader in January 2016 and section leader in May 2018. Gunnery Sgt. Paul began her musical training at age ten. Upon graduating in 1996 from Jacobs High School in Algonquin, Illinois, she attended the University of Illinois at Urbana-Champaign, where in 2000 she earned a bachelor's degree in music education. She earned a master's degree in music in 2003 from the University of Cincinnati College-Conservatory of Music. Gunnery Sgt. Paul also received a professional studies certificate in 2004 from Temple University in Philadelphia. Her notable horn instructors include Kazimierz Machala of the University of Illinois, Randy Gardner of the University of Cincinnati, and Adam Unsworth of Temple University. Prior to joining "The President's Own," Gunnery Sgt. Paul was the University of Cincinnati College-Conservatory graduate teaching assistant for the horn studio from 2001 to 2003 and a freelance musician in Philadelphia.

Symphony No. 103 in E-flat, *Drum Roll*

Joseph Haydn (1732–1809)

Although more than two centuries have passed since Joseph Haydn's death in 1809, few composers have been able to match his far-reaching musical influence and astonishing prolificacy. Haydn's long and productive career spanned the late Baroque through the Classical period and, more specifically, coincided with the most significant period in the development of the symphony. His bountiful catalogue of symphonies undoubtedly had an impact on both the evolution and popularity of the form that continues to dominate the repertoire to this day. In fact, his achievements were so significant that history has bestowed upon him the indelible, if unofficial, monikers of the "father of Classical music" and the "father of the symphony."

Haydn spent a significant portion of his professional career employed by the wealthy and powerful Esterházy family. As Kapellmeister at the sprawling Esterházy palace outside of Vienna, Haydn was expected to rehearse, conduct, manage, and regularly compose for as many as twenty-five instrumentalists, half a dozen singers, and a choir exclusively employed by the Prince. In turn, Haydn was afforded everything he needed for the task and was considered one of the most prominent figures of the court, enjoying the services of his own footman and maid. The Esterházy resident orchestra generally included seven string players, one flute, one bassoon, and pairs of oboes and horns, although additional instrumentalists could be acquired as necessary. The instrumentation for many of the symphonies Haydn wrote for performances at the palace confirms these numbers, although many of his later symphonies employ expanded instrumentation that resulted from his work with other orchestras during travels to Paris and London. When his third Esterházy patron Prince Nikolaus died in 1790, Haydn was permanently released from his residency at the palace and allowed to travel even more frequently. Although he no longer lived at the estate, Haydn maintained Vienna as his permanent home, and he remained in partial service to the Esterházy family until his death.

Haydn's most productive residencies away from home were his two extended visits to London between 1791 and 1795. He was invited by the impresario Johann Peter Salomon and commissioned to write six symphonies. During his first trip, Haydn spent two concert seasons in London to present these new symphonies, performing numbers 95, 96, and 97 during the 1791 season and numbers 93, 94, and 98 in the following year. His time there was so successful that he was scarcely back in Austria before returning to London in 1794 to give the premières of his final six symphonies. These last twelve works, collectively known as the *London* or *Salomon* symphonies, contain some of Haydn's most ambitious and enduring music and represent the culmination of the composer's life work.

Haydn's penultimate symphony in his remarkable oeuvre was the Symphony No. 103. The work was composed in 1795 while he was living in London and was premièred at the King's Theatre. The concert consisted entirely of Haydn's works and was conducted by the composer himself at the fortepiano. By this time, he had become quite well known throughout the city, and the première of his newest symphony was a tremendous success. *The Morning Chronicle* published the following review: "Another new Overture [Symphony], by the fertile and enchanting Haydn, was performed; which, as usual, had continual strokes of genius, both in air and harmony. The Introduction excited deepest attention, the Allegro charmed, the Andante was encored, the Minuets, especially the trio, were playful and sweet, and the last movement was equal, if not superior to the preceding."

Although Haydn's final twelve symphonies were already nicknamed the *London* symphonies, many of these works also took on individual nicknames. The Symphony No. 103 became known as the *Drum Roll,* due to the long timpani roll that began the work. Some scholars have pointed out that Haydn may have inserted this peculiar drum roll to command the attention of the audience and maybe even to force them to quiet down, as it had been rumored that Haydn was initially reluctant to tour England due to her "boisterous patrons." Surprisingly, Haydn did not specify a dynamic marking for the drum roll, granting the conductor liberal artistic license. Following this unique effect is a slow introduction in an ambiguous meter, followed by a brisk Allegro con spirito with a long and out-of-proportion development section that employs all of the colorful forces of the orchestra.

Continuing the four-movement structure that had become the custom of the late Classical symphony, the work continues with a lovely second movement Andante that features a double variation, a form that appeared in many of Haydn's works. These alternating sets of variations on Croatian folk tunes begin with two separate themes, followed by variations of the first and second themes in turn, often in opposing major and minor modes (C minor and C major, in this case). The tune explores a series of interesting rhythmic variations and features an extended violin solo.

The traditional Menuet occupies the third movement of the symphony, although in a decidedly Haydn-esque form. Over the course of composing his symphonies, Haydn began to infuse the normally staid minuet with a rustic charm informed as much by folk dancing as by the formal dances found in the ballrooms of the aristocracy. Additionally, this particular minuet and trio movement is thicker in texture and complexity than earlier examples.

The symphony concludes with a boisterous Allegro con spirito movement which, like the first movement, opens in a distinct way, but this time with horn calls. Just as he had used folk tunes in the Andante, Haydn might have incorporated the Croatian folk song called "Divojčica potok gazi" ("A little girl treads on a brook") into the final movement, according to Croatian ethnomusicologist Franjo Kuhač. After a creative development section, the return of the main key is cleverly delayed with an unexpected extension in the surprising key of C-flat minor. However, Haydn later cut out this passage, electing to ride the momentum of the home key of E-flat major toward the grand conclusion of this incredible offering by "the father of the symphony."