

**Beaverton  
Symphony  
Orchestra**

Travis Hatton, Music Director

# A Concert of Chamber Music



**3:00pm Sunday, April 9, 2017**

[beavertonsymphony.org](http://beavertonsymphony.org)  
1-855-HEARBSO (1-855-432-7276)

The composers:



Joseph Haydn



Georg Philipp Telemann



Giovanni Gabrieli



Franz Schubert



Felix Mendelssohn



Henry Fillmore



Christopher Wicks

# Beaverton Symphony Orchestra

Travis Hatton, Music Director

Felix Mendelssohn  
(1809-1847)

## String Quartet No. 2, Op. 13 (1827)

Adagio – Allegro vivace

Adagio non lento

*Kris Keyes Oliveira, violin*

*Sarah Brody Webb, violin*

*Shauna Keyes, viola*

*Mary England, cello*

Franz Schubert  
(1797-1828)

## String Quartet No. 14, “Death and the Maiden” (1824)

Allegro

Andante con moto

*Jonathan Novack, violin*

*Sarah Novack, violin*

*Adele Larson, viola*

*Kristin Dissinger, cello*

**Intermission**

Joseph Haydn  
(1732-1809)

**Divertimento No. 1, Hob.IV:1 , “London Trio” (1794)**  
Allegro moderato

Christopher Wicks  
(b. 1975)

**Trio No. 2 from Six Trios, Op. 88 (1998-2002)**  
Allegro  
Andante  
Mosso

**Trio No. 6 from Six Trios, Op. 88**  
Allegro

Georg Philipp Telemann  
(1681-1767)

**Trio Sonata in A minor, TWV 42:a4 (1739)**  
Largo  
Vivace  
Affettuoso  
Allegro

*Ellen Bercovitz, flute and alto flute*

*Dawn Weiss, flute*

*Frank Kenny, bassoon*

Giovanni Gabrieli  
(c.1554-1612)

**Canzon septimi toni for two brass choirs (1597)**

Henry Fillmore  
(1881-1956)

**March: The Klaxon**

*Mayne Mihacsi, trumpet*

*Jason Bills, trumpet*

*Norm Schwisow, trumpet*

*Debbie Schmugar, trumpet*

*Kippe Spear, horn*

*David Crane, horn*

*Paul Hanau, trombone*

*Carmen Smith, trombone*

*Tim Webb, trombone*

*Jay Klippstein, tuba*

## Program Notes

The **String Quartet No. 2 in A minor, Op. 13**, was composed by **Felix Mendelssohn** in 1827. Written when he was 18 years old, it was, despite its official number, Mendelssohn's first mature string quartet. One of Mendelssohn's most passionate works, the A minor Quartet is one of the earliest and most significant examples of cyclic form in music, in which a theme, or melody occurs in more than one movement as a unifying device.

Though Mendelssohn was still a teenager when he wrote this quartet, he was already an experienced composer of chamber music. He had already written the string quintet opus 18, the octet for strings opus 20, and three piano quartets, besides several youthful string quartets which remained unpublished.

Mendelssohn wrote the quartet a few months after the death of Ludwig van Beethoven, and the influence of Beethoven's late string quartets (written only shortly before and some of which had not even been published when Mendelssohn started his composition) is evident in this work. But more than being simply an homage to his great predecessor, Mendelssohn's quartet takes the implications of Beethoven's late quartets - above all their suggestions of cyclic formal organization - and develops them in radically new directions. But, unlike the introspective, existential quality of Beethoven's quartet, Mendelssohn's work is passionate and richly romantic.

The **String Quartet No. 14 in D minor**, known as “Death and the Maiden”, by **Franz Schubert**, is one of the pillars of the chamber music repertoire. Composed in 1824, after the composer suffered through a serious illness and realized that he was dying, it is Schubert's testament to death. The quartet is named for the theme of the second movement, which Schubert took from a song setting of the poem “Death and the Maiden” by Matthias Claudius that Schubert wrote in 1817. The theme of death is palpable in all four movements of the quartet.

So strong is the association of death with the quartet that some analysts consider it to be programmatic, rather than absolute music. “The first movement of Schubert's Death and the Maiden string quartet can be interpreted in a quasi-programmatic fashion, even though it is usually viewed as an abstract work,” writes Deborah Kessler. Theologian Frank Ruppert sees the quartet as a musical expression of Judeo-Christian religious myths. “This quartet, like so many of Schubert's works, is a kind of para-liturgical,” he writes. Each movement is about a different episode in the mythic process of death and resurrection.

The quartet was first played in 1826 in a private home, and was not published until 1831, three years after Schubert's death. “Only the excellence of such a work as Schubert's D minor Quartet... can in any way console us for the early and grievous death of this first-born of Beethoven; in a few years he achieved and perfected things as no one before him,” wrote Robert Schumann.

**Joseph Haydn** was instrumental in the development of chamber music forms such as the piano trio and his contributions to musical form have earned him the epithets “Father of the Symphony” and “Father of the String Quartet”.

Haydn spent much of his career as a court musician for the wealthy Esterházy family at their remote estate. Until the later part of his life, this isolated him from other composers and trends in music so that he was, as he put it, “forced to become original”. Yet his music circulated widely and for much of his career he was the most celebrated composer in Europe.

He was a friend and mentor of Mozart, a teacher of Beethoven, and the older brother of composer Michael Haydn.

The term “London Trios” is a nickname, covering four Divertimenti for 2 flutes and cello listed in the mammoth Hoboken catalogue of Haydn's works. The first two in the set were written around 1794 and originally published by Monzani in 1799 both as “Trios” and “Divertimentos”, while only No.4 has the title “Trio” in Haydn's autograph. They were only published together as “London Trios” for the first time in 1938.

The Trios were written for some of Haydn's London patrons, Lord Abingdon and Sir Walter Aston, both of whom were amateur flautists. The flute had, for some time, been a popular choice of instrument amongst amateur musicians, and it was an instrument for which Haydn had an evident fondness. These very attractive trios were, however, the last pieces of chamber music Haydn was to write for the flute. The two English aristocrats were obviously very competent musicians, for two flutes are given some quite difficult material to negotiate.

**Christopher M. Wicks** is a composer and organist who lives in Oregon's Willamette Valley. He is the organist at Emmanuel Presbyterian Church in West Linn, and is a Fellow of the American Guild of Organists. He holds a M.Mus. in Composition from the University of Montreal, and a M.Mus. in Organ from the University of Oregon. His bachelor's degree is from Marylhurst College near Portland, but he did most of the work for that degree at the Eastman School of Music in Rochester, NY. He is the composer of works published by such houses as World Library Publications in Chicago; Imagine Music in Medina, NY; Wayne Leupold Editions in Colfax, NC; and Augsburg Fortress in Minneapolis, Minn. His compositions have been performed in fifteen American states, Canada, South Korea and four European countries. He plays frequent organ recitals, mostly in the Portland-Salem-Eugene corridor, but has also played an all-Bach recital at the Anglican Cathedral in Montreal, and his compositions have been performed at such schools as Harvard University near Boston, and the Juilliard School in New York City.

The composer writes: “I composed my opus 88 about fifteen years ago: six three-movement trios originally intended for two oboes and English horn. None of the resulting eighteen movements has been presented in a public concert previously, but all of them were played as ‘house-music’ in gatherings of fine double reed-playing friends of mine. The opening movement of Trio No. 2 is sprightly and sardonic. The more lyrical tone of the more consonant and modal second

movement gives way to a third movement of a constantly subtly shifting texture, like the minimalism which made an impression on me in my teenage years, but which I have rarely emulated. The final movement heard today is the third movement of Trio No. 6, in which the cascading arpeggios in hocket in the flutes are pitted against a bassoon melody of shifting modal inflections.”

**Georg Phillip Telemann** was a German Baroque composer and multi-instrumentalist. Almost completely self-taught in music, he became a composer against his family's wishes. After studying in Magdeburg, Zellerfeld, and Hildesheim, Telemann entered the University of Leipzig to study law, but eventually settled on a career in music. He held important positions in Leipzig, Sorau, Eisenach, and Frankfurt before settling in Hamburg in 1721, where he became musical director of the city's five main churches.

Telemann was and still is one of the most prolific composers in history (at least in terms of surviving works) and was considered by his contemporaries to be one of the leading German composers of the time—he was compared favorably both to his friend Johann Sebastian Bach, who made Telemann the godfather and namesake of his son Carl Philipp Emanuel, and to George Frederic Handel, whom Telemann also knew personally. Telemann's music incorporates several national styles (French, Italian) and is even at times influenced by Polish popular music. He remained at the forefront of all new musical tendencies and his music is an important link between the late Baroque and early Classical styles.

**Giovanni Gabrieli** was an Italian composer and organist of St. Mark's Basilica in Venice. He was one of the most influential musicians of his time, and represents the culmination of the style of the Venetian School, at the time of the shift from Renaissance to Baroque idioms.

The Canzon comes from a collection of music for brass that Gabrieli composed for church use and published in 1597 under the title *Sacrae symphoniae*. This was the first collection devoted exclusively to Gabrieli's works, and it reflects his experience as a church musician. The pieces in the collection are for various combinations of trumpets and trombones, whose players would have been placed antiphonally inside St. Mark's to take advantage of the church's acoustics and to clarify the dialogic musical structure of works such as the Canzon. The Canzon septimi toni (so-called because it is written in the Mixolydian church mode, the “seventh tone”) shows Gabrieli developing musical material in dialogue between instrumental groups.

San Marco had a long tradition of musical excellence and Gabrieli's work there made him one of the most noted composers in Europe. The vogue that began with his influential volume *Sacrae symphoniae* was such that composers from all over Europe, especially from Germany, came to Venice to study. Evidently he also made his new pupils study the madrigals being written in Italy, so not only did they carry back the grand Venetian polychoral style to their home countries, but also the more intimate style of madrigals; Heinrich Schütz and others helped transport the

transitional early Baroque music north to Germany, a trend that decisively affected subsequent music history. The productions of the German Baroque, culminating in the music of J.S. Bach, were founded on this strong tradition, which had its roots in Venice.

**Henry Fillmore** was an American musician, composer, publisher, and bandleader, best known for his many marches and screamers. He was born in Cincinnati, Ohio, as the eldest of five children. In his youth he mastered piano, guitar, violin, flute, and slide trombone. He kept his trombone activities a secret at first, as his circumspect religious father — a composer of gospel songs — believed it an uncouth and sinful instrument. Henry's mother secretly bought a used trombone for him and hid her son's learning to play the instrument from his father.

Fillmore entered the Cincinnati Conservatory of Music in 1901. After graduating he traveled the United States as a circus bandmaster with his wife, an exotic dancer named Mabel May Jones. They were married in Saint Louis.

In the 1920s Fillmore was back in Cincinnati conducting the Shriners Temple Band, which he turned into one of the best marching bands in the country. In 1938, after being advised by a physician that he had just a few months to live, Fillmore retired to Miami, Florida but went on to prove the physician wrong. He kept an active schedule rehearsing high school bands and composing marches. Henry Fillmore Band Hall, the rehearsal hall for many of the University of Miami's performing groups, acquired its name as a tribute to Fillmore's work in the band genre.

Fillmore wrote over 250 pieces and arranged orchestrations for hundreds more. He published under a variety of pseudonyms, including Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, and Henrietta Moore.

The Klaxon was written for the 1930 Cincinnati Automobile Show and has become a standard in band repertoires. The composer invented an instrument made up of car horns for the occasion, and while the instrument didn't survive, the march was a huge success and continues to delight audiences everywhere.

The version we will play today was arranged for our brass ensemble by Gordon Trousdale.



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the winners of this year's Young Artists Concerto Competition solo with the orchestra

Saint-Saëns - Cello Concerto No. 1 - 1st movement - Kaylee Jeong, cello

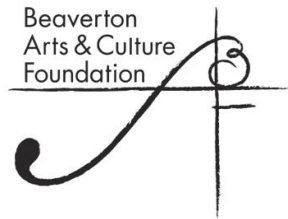
Wieniawski - Violin Concerto No. 2 - 1st movement - Alison Mills, violin

Popper - Hungarian Rhapsody for Cello and Orchestra - Rachel Oh, cello

Friday May 19, 2017 at 7:30 pm

Sunday May 21, 2017 at 3:00 pm

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## Travis Hatton, Music Director

Travis Hatton's versatile conducting career spans a broad range of musical organizations around the world. He has led opera and ballet companies throughout Europe and America, and has appeared as a guest conductor with orchestras in Poland, Slovakia, the Czech Republic and in Boston, Tennessee, Indiana, California, Alaska, Colorado, Washington, Oregon and Texas. He holds a Bachelors of Music degree (awarded Magna Cum Laude) in Music Theory and Composition from the University of the Pacific and a Masters of Music degree in Orchestral Conducting from the New England Conservatory of Music.



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