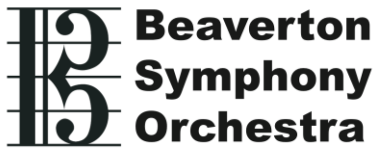
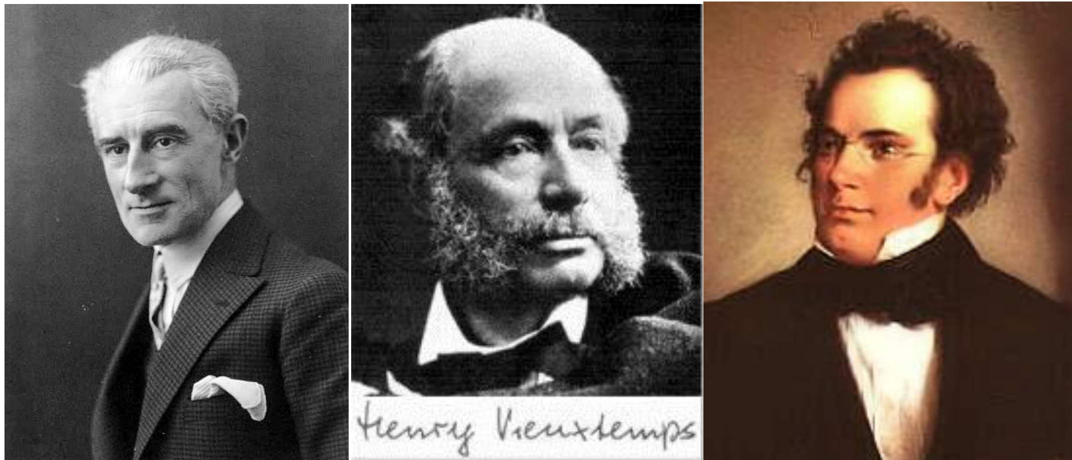


A Winter Concert:
Ravel, Vieuxtemps, and Schubert



7:30pm Friday, January 15, 2016
3:00pm Sunday, January 17, 2016

beavertonsymphony.org

Our guest Soloist

Diane Chaplin is a world-class cellist, nurturing music educator, and dedicated conductor. She appears often as a concerto soloist, recitalist and chamber music artist, and tours around the U.S. as a featured member of the **Portland Cello Project**. Diane is the Director and Conductor of **Rose City Youth Orchestras**, where she provides sophisticated chamber music and orchestral training. She has a large class of private cello students, teaches cello and chamber music at both Lewis and Clark College and Linfield College, and adjudicates for solo, ensemble and orchestra festivals in the Portland area. Diane is also the Director of Educational Outreach for Portland Cello Project and Program Coordinator for the Chamber Music Camp of Portland.

Diane moved from New York City to Portland, Oregon, in 2009. Before taking up residence on the west coast, she spent 21 years as the cellist of the Colorado Quartet and with them had an international career which took her around the globe. The Quartet was the first all-female string quartet to perform the complete Beethoven Quartet cycle in both North America and Europe and their recordings of these works can be heard on the Parnassus label. Diane has held teaching positions at many prestigious institutions of higher learning, including Bard College, Oberlin College-Conservatory and Swarthmore College and has given master classes at the Eastman School of Music, Northwestern University, Indiana University, Cleveland Institute of Music, Cincinnati Conservatory, Stanford University and the Banff Centre. As a member of the Colorado Quartet, she was visiting chamber music faculty at Yale University in 2009. Diane is also an inspiring teacher of young students, and trained hundreds of cellists during a two-decade tenure at the Allen-Stevenson School in Manhattan. Diane holds a BFA degree from the California Institute of the Arts, where she was a student of Cesare Pascarella, and a Master of Music degree from The Juilliard School, where she studied with Harvey Shapiro. She received a Special Prize from the International Cello Competition in Viña del Mar, Chile, and a Certificate from the International Tchaikovsky Competition in Moscow, and has appeared in solo concerts throughout the United States and Europe

Beaverton Symphony Orchestra

Travis Hatton, Music Director

Maurice Ravel (1875-1937)

The Mother Goose Suite (Ma Mère l'Oye) (1911)

Pavane de la Belle au bois dormant (Duo Campion/Vachon)

Pavane of Sleeping Beauty
Lent

Petit Poucet

Little Tom Thumb / Hop o' My Thumb
Très modéré

Laideronnette, impératrice des pagodes

Little Ugly Girl, Empress of the Pagodas
Mouvt de marche

Les entretiens de la belle et de la bête

Conversation of Beauty and the Beast
Mouvt de valse très modéré

Le jardin féerique

The Fairy Garden
Lent et grave

Henri Vieuxtemps (1820-1881)

Concerto for Cello and Orchestra in b minor, Op. 50 (1879)

Diane Chaplin, cello

Allegro
Adagio
Allegretto con moto

Intermission

Franz Schubert (1797-1828)

Symphony No. 9 in C Major, D. 944 (1825)

Andante – Allegro ma non troppo – Più moto
Andante con moto
Scherzo
Finale. Allegro vivace

Program Notes *by Hugh Ferguson*

Maurice Ravel (1875–1937): ***Mother Goose Suite***

"There was a childish side to Ravel, and a warmth of feeling," wrote Mimi Godebski. "There are few of my childhood memories in which Ravel does not find a place. … I used to climb on his knee and indefatigably he would begin, 'Once upon a time …'"

Mimi Godebski and her brother Jean were the children of Cipa and Ida Godebski, Maurice Ravel's closest friends. The Godebski home served as a salon of Parisian musicians, dancers, artists, and writers. Among the regulars were Jean Cocteau, André Gide, Serge Diaghilev and Vaslav Nijinsky; the painters Pierre Bonnard and Georges d'Espagnat; and Manuel de Falla, Igor Stravinsky, and Erik Satie.

On holidays at the Godebskis' house in the country, Ravel, a contented bachelor, took special delight in playing with the young children — cutting out paper dolls, telling stories, romping around on all fours. Mimi and her brother Jean had begun taking piano lessons in 1908, and Ravel, then 33, decided to encourage their studies by composing some little duets for them. The resulting suite portrayed Sleeping Beauty, Hop o' My Thumb, Empress of the Pagodas and Beauty and the Beast, with, as a postlude, an evocation of The Enchanted Garden. Thus came into being *Ma Mère l'Oye*, or in English, *The Mother Goose Suite*.

"Ravel wanted us to give the first public performance," wrote Mimi, "but the idea filled me with a cold terror. My brother, being less timid and more gifted on the piano, coped quite well. But despite lessons from Ravel I used to freeze to such an extent that the idea had to be abandoned."

And so when the world premier took place in Paris on April 20, 1910, it was not Mimi and Jean at the keyboard but the child pianists Jeanne Leleu and Geneviève Durony.

But the story does not end there. Ravel's publisher, Jacques Durand, persuaded the composer to orchestrate the set, yielding the suite we hear in this concert.

Ravel's skill at orchestration has been compared to that of Berlioz, Rimsky-Korsakov, Bartok, and Richard Strauss. It's been called "one of the most celebrated gifts for orchestration in the history of symphony." (It is Ravel's scoring of Mussorgsky's piano suite *Pictures at an Exhibition*, that is so frequently played today.) As for the orchestration of *Mother Goose*, it has been described as exquisite, "fastidiously attuned to the subtlest delicacies," and replete with "fleeting combinations of sounds [which] would seem to be unique to this piece." And, declares the French composer and critic Roland-Manuel, it "shows us the soul of a child who has never left the kingdom of Fairyland…."

The orchestrated *Mother Goose Suite* consists of five movements, as did the original piano version. The first, the *Pavane of the Sleeping Beauty*, only twenty measures long, depicts the Good Fairy, who watches over the Princess as she sleeps.

The second, *Tom Thumb*, is drawn on a legend taken from Perrault's anthology of 1697. "A boy believed," Ravel explains, "that he could easily find his path by means of the bread crumbs which he had scattered wherever he passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Laideronnette, Empress of the Pagodas next portrays a young girl cursed with ugliness by a wicked fairy. Laideronette presides not over Eastern temples but over "pagodes" and "pagodines," tiny creatures who play music through nutshells. After a concert by the little beings, though, the Empress' beauty is restored.

In the *Conversations of Beauty and the Beast*, the delicate words of the Beauty are represented by the high woodwinds, while the Beast is portrayed by the "basso profundo" notes of the contrabassoon — a rarely-heard instrument whose low notes are the lowest in the orchestra except for the piano. Listen for its

entrance, about sixty seconds into the movement. At first the two converse politely, taking turns in the dialogue, but later the melodies become entwined, and eventually the Beast's theme is picked up by the solo violin and transfigured into a floating, ethereal wisp of sound.

The *Enchanted Garden* closes the suite: a rapt, introspective summation of the beauty, mystery and wonder that pervade Mother Goose.

Henri Vieuxtemps (1820–1881): ***Concerto No. 2 for Cello and Orchestra***

Henri Vieuxtemps, a world-famous Belgian violin virtuoso in the mid-nineteenth century, had become an invalid and was living in Algeria when he wrote his second cello concerto. He never heard it played.

As a violinist, Vieuxtemps' performing career had been brilliant. From his debut at age six he matured to become a popular and critically acclaimed concert violinist, with triumphant performances throughout Europe and three successful tours to America. For five years he was court musician of Tsar Nicholas of Russia.

He was respected not only as a virtuoso, but (and this was something new in the field of virtuoso performers) as a gifted interpreter of the compositions of others. He came to maturity in the Romantic age of barnstorming virtuosi like Paganini, who played almost exclusively their own compositions (and failed when they tried to play anyone else's). He helped restore Beethoven's Violin Concerto to the repertoire, and in his own compositions, attempted to throttle the popularity of empty technical display by reintroducing classical form and musical substance in a refined style representative of the Franco-Belgian school of violinists. A fine chamber musician, he was instrumental in promoting the late quartets of Beethoven.

Among his own compositions are seven violin concerti and three string quartets.

In 1871, when he was fifty-one, he left the concert circuit in favor of teaching, accepting a professorship at the Brussels Conservatory. Two years later, though, his new calling was cut short when a stroke paralyzed his left arm. He moved to Paris, where he seemed to be recovering when in 1879 a second stroke left him more crippled than ever. He spent his last years in a sanatorium in Mustapha Supérieur, Algeria, where his daughter and her husband had settled. He continued to compose despite the frustration caused by his inability to play or, far from the musical centers of Europe, even to hear his music played by others.

The Cello Concerto No. 2 in B Minor Op. 50 is in three movements: Allegro, Adagio, and Allegretto con moto.

Franz Schubert (1797–1828): ***Symphony Number 9 in C Major (The "Great")***

If only he had lived a little longer, or if the music had been a little less difficult to play, Schubert might have heard his "Great" C Major symphony performed in public. As it happened, though, all he ever heard of it was probably the sight-reading session, in 1827, of the amateur orchestra of Vienna's Society of the Friends of Music.

As in many other aspects of Schubert's life and works, hard facts are hard to come by, but the last few years of his life and the creation of his Ninth Symphony are essentially as follows:

He had begun composition of the piece in 1825, soon after hearing the premier of Beethoven's ninth, but didn't complete it until early in 1828, just before the only public concert of his works ever to be given during his lifetime. He seems to have intended for the symphony to be part of that concert, but the members of the Society of the Friends of Music orchestra found the parts — especially for the violins and woodwinds — too difficult to play.

Within the year, Schubert was dead. He had been suffering — at times severely — from syphilis, which he had contracted in 1822. Syphilis typically attacks its victims with bouts of severe symptoms alternating with periods of seemingly good health. In 1823, the year following his first severe bout, Schubert composed two movements of a symphony in B Minor which came to be known as his "Unfinished," and it has been speculated that a syphilitic episode of some severity caused him to set the piece aside … never to return to it.

But although he abandoned the B Minor symphony, he continued to compose, despite sometimes heart-rending malaise, at a frantic pace, driven, it is widely believed, by the awareness that he had not long to live. "With a looming sense of his own mortality," wrote Tom Service in *The Guardian*, "… Schubert's feeling of the necessity of doing the things he had to as a composer, and doing them right now, was one of the driving forces of his virtually ceaseless creativity all the way up to his death, at the age of 31 in 1828."

Had he lived a few months longer, it's possible that he would have heard the "Great" at a concert given at Vienna in March of 1829, but evidence that the symphony actually made it onto that program is slim. The actual premier may have been the performance in Leipzig on March 21, 1839 under the direction of Felix Mendelssohn.

Mendelssohn had first heard of it from Robert Schumann. On a visit to Vienna, Schumann had been shown the manuscript by the late composer's brother Ferdinand Schubert. "Who knows," wrote Schumann, "how long it would have lain neglected there in dust and darkness had I not immediately arranged with Ferdinand Schubert to send it to the management of the Gewandhaus concerts in Leipzig, or rather to the conducting artist himself [Mendelssohn] .... The Symphony reached Leipzig, where it was performed, its greatness recognized, performed again and received with delighted and almost universal admiration."

The Gewandhaus orchestra, arguably the most skilled in existence at the time, was apparently able to master the difficult music, but when Mendelssohn later took the symphony to Paris in 1842 and London in 1844, he found orchestras completely unwilling to play it. Habeneck's orchestra of the Concerts du Conservatoire in Paris refused, in rehearsal, to go beyond the first movement. And in London, when the violinists collapsed in laughter while rehearsing the second subject of the finale, Mendelssohn withdrew the piece.

In 1851, after the Paris premier eventually took place, Berlioz wrote: "The Symphony . . . is, to my thinking, worthy of a place among the loftiest productions of our art." Yet it was nearly fifty more years (1897) before it was heard again in France. As Tom Service put it, "it would take musical culture until late into the 19th century to digest and understand what he had really achieved in this one-of-a-kind piece."

Originally labeled The Great C Major to distinguish it from his Symphony No. 6 — the "Little" C Major — which is considerably shorter, the term "Great" is now generally taken as a reference to its majesty — and to its length. Unusually long for a symphony of its time, a performance typically takes about 55 minutes, when all of the repeats indicated in the score are taken.

Audiences and orchestras of the time saw its length as a flaw, but Schumann considered it a strength, referring to the "heavenly length of the symphony, like a thick novel in four volumes …[that] allow the reader to continue creating for himself…. It would not give us or others any pleasure to analyze the separate movements; for to give an idea of the novelistic character that pervades the entire symphony, one would have to reproduce it whole."

The symphony is in four movements:

I. Andante; Allegro ma non troppo.

One of Schubert's innovations appears early in this first movement when the trombones pick up the theme introduced by the French horns in the opening bars. Beethoven had introduced the trombone to the symphony orchestra, but had seldom used it except to reinforce loud tutti passages. Giving the trombone the lead in a melodic role was original. The theme carried by the trombones swells until it takes hold of the whole orchestra and mounts to a blazing climax.

II. Andante con moto.

Listen for the moment when the horn, as if from the distance, quietly calls everything into question with the repeated tolling of a single note.

III. Scherzo: Allegro vivace.

The wealth of dance tunes in the scherzo reminds us that this is the Schubert who would improvise dance music all night for others, while he, with his poor eyesight and unfortunate height (barely five feet) sat safely at the piano.

IV. Finale: Allegro vivace.

This and the scherzo, to quote Service once again, are "two of the most rhythmically relentless pieces in the orchestral repertoire. In the finale, listen out for the 22 repetitions of the same obstinate harmony in the woodwinds and brass for a moment of genuine orchestral weirdness." To Edward Downes, it was "an apotheosis of the power of rhythm. … This was the passage at which the players of the London Philharmonic began to giggle while they were rehearsing under Mendelssohn's direction in 1844 …." Whereas today, he points out, "this theme and its lengthy development seem among Schubert's greatest inspirations."

CORRECTION: The BSO program notes for the Fall Concert incorrectly declared that Richard Wagner "Never wrote a symphony." In truth, he composed his Symphony in C major in 1832. It was performed in Prague that year and at the Leipzig Gewandhaus in 1833. Our thanks to Charlie VanDemarr for calling this to our attention.

EDITOR'S NOTE: A member of the publicity and marketing committee of the Nottingham (England) Youth Orchestra was searching the web for information on Bartok's Hungarian Sketches, which we performed in January of 2014. She found Hugh's program notes on our website, and wrote to our President, David Abbott, for permission to use them. They appeared in the NYO concert program of November 2015, with a lovely note crediting "Hugh Ferguson and the Beaverton Symphony Orchestra, Oregon". Well done, Hugh. ☺

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David Abbott
Kathy Boulton
Susan Booth Larson
Anne Haberkern
Pamela Jacobsen
Jonathan Novack
Sarah Novack
Kris Oliveira
Spencer Shao
Sarah Brody Webb
Sohyun Westin
Regan Wylie

Violin II
Heather Case, *Principal*
Barbara Baker
Caroline Fung
Elle Hohn
Tom Lee
Margaret Oethinger
Christina Reynolds
Laura Semrau
Andrew Shu
Barbara Steinhurst
Nancy Vink

Viola
Bev Gibson, *Principal*
Deborah Baxter
Jane Brown
Erin Gordenier
Stephanie Gregory
Lindsey Lane
Adele Larson
Charlie VanDemarr

Cello
Marcy England, *Principal*
Barbara Camp
Kristin Dissinger
Holly Hutchason
David Keyes
Michelle McDowell
Sue McDowell
Ann Neuman
Marny Pierce

Bass
Veronika Zeisset, *Principal*
Allen Bodin
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Nadiah Jenkins
Vytas Nagisetty

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Ellen Berkovitz
Kathy Burroughs
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Clarinet
Don Barnes, *Principal*
Milt Monnier

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Celeste Martinez

Bassoon
Tricia Gabrielson, *Principal*
Nancy Pierce

Contrabassoon
Boyd Osgood

French Horn
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Jennifer Anderson
Audrey Garbacik
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Sunday March 13, 2016 at 3:00 pm

Igor Stravinsky Suite No. 2 for Small Orchestra
Franz Liszt Concerto No. 1 for Piano and Orchestra
with Eloise Kim, piano
Gustav Holst The Planets
with an original video presentation accompanying the music

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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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