

**Beaverton  
Symphony Orchestra**

**Travis Hatton, Music Director**

**Chamber Music  
Concert**

**Sunday April 27, 2014  
3:00pm**

[www.beavertonsymphony.org](http://www.beavertonsymphony.org)





*Carl Nielsen*



**The Beaverton Symphony Orchestra presents  
a concert of Chamber Music**

Ludwig van Beethoven  
1770-1827

String Quartet No. 11 in f minor, Op. 95, "Serioso"  
Allegro con brio  
Allegretto ma non troppo  
Allegro assai vivace ma serioso-Più Allegro  
Larghetto espressivo-Allegretto agitato-Allegro  
*Jonathan Novack, violin*  
*Sarah Novack, violin*  
*Lindsey Lane, viola*  
*Kristin Dissinger, cello*

Johannes Brahms  
1833 -1897

Piano Quintet in f minor, Op. 34  
Allegro non troppo  
Andante, un poco Adagio  
Scherzo: Allegro  
*Kris Keyes Oliveira, violin*  
*Sarah Brody Webb, violin*  
*Shauna Keyes, viola*  
*David Keyes, cello*  
*Paul Hanau, piano*

= Intermission =

Wolfgang Amadeus Mozart    Clarinet Quintet in A major, K. 581  
1756–1791  
Allegro  
Larghetto  
Menuetto  
Allegretto con variazioni  
*Rachael Susman, violin*  
*Heather Case, violin*  
*Bev Gibson, viola*  
*Holly Hutchason, cello*  
*Don Barnes, clarinet*

Carl Nielsen                    Wind Quintet, Op. 43 (1922)  
1865 –1931                    Allegro ben moderato

Malcolm Arnold                Three Shanties for Wind Quintet, Op. 4 (1943)  
1921-2006  
Allegro con brio  
Allegretto semplice  
Allegro vivace  
*Ellen Bercovitz, flute*  
*Beth Meade, oboe*  
*Richard Boberg, clarinet*  
*David Taylor, bassoon*  
*Glenn Widener, horn*

## Program Notes

### Beethoven - String Quartet No. 11, Op. 95, "Serioso"

Beethoven's *String Quartet No. 11* is like a fun-size candy bar version of a quartet; it has all the things that make a work a great Beethoven string quartet, but just shorter. Written at the end of his Middle Period as an exploration of musical ideas, Beethoven's work has four complete movements all with their standard form but he never quite goes into the level of detail and development one would find in his other works.

The first movement is a full sonata-allegro format with only minimal exposition, development, recapitulation, and coda sections but is still filled with excitement and rage. His second movement is a lovely two-themed piece with a heavenly A melody battling a brooding and fugal B theme. The third movement, with the tempo marking of "Allegro assai vivace ma serioso" which gives the quartet its nickname, has everything you expect in a minuet form, while the fourth movement, a rondo, builds chaos and passion before giving the audience a completely unexpected upbeat ending; a move Beethoven uses again and again throughout his life.

For an experiment, the "Serioso" quartet is an inventive and heart-pounding work that, like a tiny Snickers bar at Halloween, leaves you wanting more.

### Brahms – Piano Quintet in F minor, Op. 34

The *Piano Quintet in F minor* began life as a string quintet scored for two violins, viola and two cellos, completed in September of 1862 when Brahms was 29 years old. As always, Brahms sent it to his closest musician friends Clara Schumann and Joseph Joachim for approval. Both replied enthusiastically, especially Clara, who called it a masterpiece.

Joachim rehearsed the Quintet twice with friends and played it for Brahms in Hanover during the spring 1863. For some reason this discouraged Brahms so much that he reworked it as a Sonata for two pianos and destroyed the String Quintet manuscript. He gave the first performance of the Sonata with Carl Tausig in Vienna

in April 1864. Clara Schumann and Hermann Levi played through the new version of the piece in June 1864 and in concert three times to great success, but both found it felt like a transcription and suggested to Brahms to make yet another version. (What are friends for?) Levi proposed a Piano Quintet (piano plus standard string quartet) as a possibility, but Clara went even further, saying that it needed a full orchestra.

Brahms finally went with the Piano Quintet and this version was finished in October 1864 and published the next year. Brahms himself was still fond of the two piano version, and when the Piano Quintet op. 34 was published he also had the Sonata for two pianos published as op. 34 bis. In 2006 a speculative version of the original string quintet was reconstructed by the Finnish cellist Anssi Karttunen.

The piece is in four movements, of which today we will play the first three.

The first movement *Allegro* is an epic all on its own. Essential to the adventure is Brahms's skill with rhythmic complexity, particularly his nearly omnipresent use of two beats against three for a driving pulse with a myriad of cross-rhythms. Brahms exploits a rich variety of piano technique as well as the full contrapuntal resources of the string quartet. Unlike many sonatas in a minor key, it just barely makes it to a major key despite its rapid and adventurous harmonic motion. It remains predominantly dark throughout.

The *Andante* couldn't be more different. Gentle, swaying, simple and bright, it is a quiet intermezzo of the most romantic character. Absent are the rhythmic tumult and the contrapuntal imbroglio of the opening movement. Instead, there is the limpid grace of the piano with the restrained accompaniment of the strings. Throughout, a tendency for the major third to slip momentarily into its flattened, minor form colors the music with a very soft and subtle sorrow.

The *Scherzo* changes everything again. Brooding, suspenseful, even sinister, it rumbles until it pounces into sinewy, forceful march with a syncopated undercurrent that wells up into a probing *fugato*. A lyrical trio only serves to emphasize the dominant muscular majesty that recalls Schumann but with a gigantic power that Brahms alone seemed to perfect. The nearly maniacal fugato recurs multiplying like a force unleashed by the sorcerer's apprentice, twos and threes in a Brahmsian welter of unstoppable cross-rhythms.

-- Anssi Karttunen and Kai Christiansen

## **Mozart - Quintet in A major for Clarinet and Strings, K. 581**

Mozart composed his clarinet quintet in 1789 for noted basset horn and clarinet player Anton Stadler, member of the Vienna Court Orchestra and personal friend. Mozart was a fan of the clarinet, but his quintet was originally intended for Stadler's invention the basset clarinet, which had a slightly greater range on the low end.

In the words of one Mozart critic regarding the quintet, the clarinet "predominates as first among equals," but the music is nonetheless "a chamber-music work of the finest kind," because the roles are distributed more equally than they would be in concertante form.

The first movement opens with the strings presenting the theme, soon joined by the clarinet, which takes each new theme offered by the strings and embellishes it. The short, harmonically intricate development section of this movement features all the instruments passing arpeggios back and forth.

The Larghetto truly belongs to the clarinet, which weaves long operatic lines above the muted strings.

The Menuetto is unusual in that it has two trio sections, the first of which is in a minor key and is played only by the strings. The clarinet joins the strings for the more cheerful second trio, a *ländler*, an Austrian country dance.

The last movement takes the somewhat unusual form of theme and variations, in which the theme is initially stated by the two violins. Several of the variations include intricate and virtuosic clarinet parts, and one features the viola, which Mozart played. The piece ends on a jaunty restatement of the original theme in a faster tempo.

## **Nielsen - Wind Quintet, Op. 43 (1922)**

The wind quintet - flute, oboe, clarinet, horn and bassoon - originated in the early 19th century with the quintets of Anton Reicha and Franz Danzi. But its flowering came in the first half of the 20<sup>th</sup> century, most notably in works by the members of the "group of 6", Milhaud, and Poulenc, as well as many other French composers of that era.

Our first quintet piece comes from that era, but from Northern Europe, at the hand of Denmark's most famous composer, Carl Nielsen. It brilliantly combines neoclassicism and modernism, and is one of Nielsen's most popular works, foundational to the quintet repertoire.

Tonight we hear just the first movement. Strongly neoclassical, with a clear classical form and strong tonality, it has an intricate interweaving of melodic lines tossed from player to player. The movement conveys an overall serenity and grace.

## **Arnold - Three Shanties for Wind Quintet, Op. 4 (1943)**

Sir Malcolm Arnold (1921-2006) inherited a long tradition of English composers obsessed with British folk music, including Gustave Holst, Ralph Vaughn Williams, and Percy Grainger. Having begun his career on the trumpet, his works regularly feature the winds, and are predominantly light dance-based pieces for orchestra, small ensembles, and film.

The Three Shanties are squarely in his style, a take on three English nautical folk tunes. Full of leaps and bounds, foam, froth, and sparkle, they take full advantage of the characteristic brightness of the wind quintet. Come dance with us!



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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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