

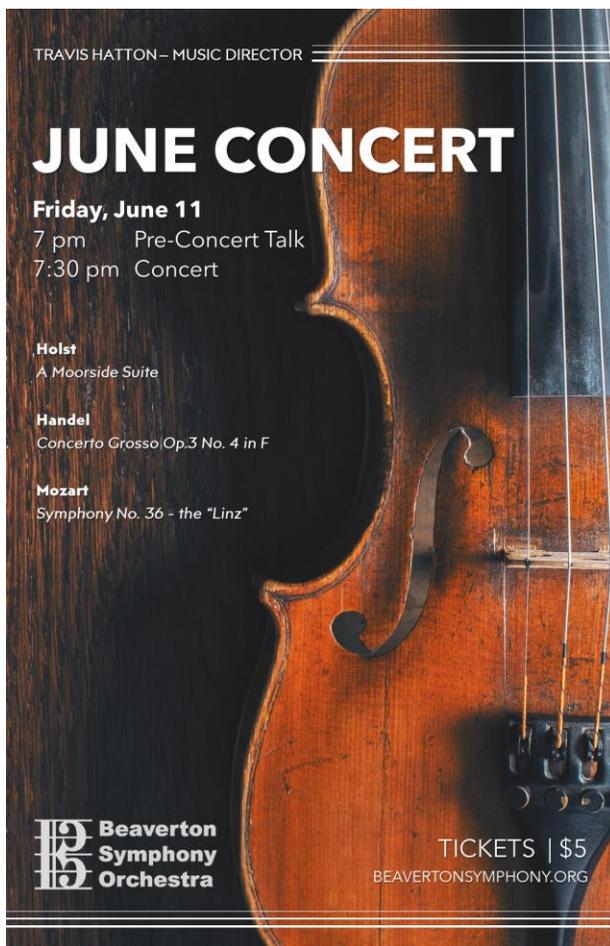
BEAVERTON SYMPHONY ORCHESTRA

TRAVIS HATTON, MUSIC DIRECTOR

A Live-streamed Almost-Summer Concert

**7:30pm Friday,
June 11, 2021**

beavertonsymphony.org



TRAVIS HATTON – MUSIC DIRECTOR

JUNE CONCERT

Friday, June 11
7 pm Pre-Concert Talk
7:30 pm Concert

Holst
A Moorside Suite

Handel
Concerto Grosso Op.3 No. 4 in F

Mozart
Symphony No. 36 - the "Linz"

 **Beaverton
Symphony
Orchestra**

TICKETS | \$5
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The Composers



George Frideric Handel



Wolfgang Amadeus Mozart



Gustav Holst

Beaverton Symphony Orchestra

Travis Hatton, Music Director

Gustav Holst
1874-1934

A Moorside Suite (1928/1932)

Scherzo
Nocturne
March

George Frederic Handel
1685-1759

Concerto Grosso in F major, Op. 3 No. 4, HWV 315 (1734)

Andante – Allegro
Andante
Allegro
Minuetto

Wolfgang Amadeus Mozart
1756-1791

Symphony No. 36 in C major, K. 425 "Linz" (1783)

Adagio – Allegro spiritoso
Andante
Menuetto
Finale (Presto)

Program Notes by Jazzy Leemhuis

A Moorside Suite (1928)

Gustav Holst (1874-1934)

Orchestration: String orchestra

Gustav Holst was born into a very musical family and aspired to be a pianist, but a condition called neurtritis made it difficult to play for long stretches of time. Holst instead switched to the trombone, which he played professionally as first trombonist in the Carl Rosa Opera Company until 1903 when he decided to dedicate his life to composing. He accepted a position as the Music Director at St. Paul's School of Girls and Morley College in 1905. Holst shied away from the fame and attention he received as a composer, instead preferring to remain anonymous as a teacher. Holst retired from his other occupations after a concussion he received falling from the podium in 1923. He maintained his position at the girls' school until his death in 1934. His compositions were influenced by his friendship with Ralph Vaughan Williams and his love of poetry, literature, and travel.

A Moorside Suite was originally commissioned in 1927 by the BBC and the National Brass Band Championships of Great Britain. The music was designed to test different bands on their technical, ensemble, and melodic playing. He attended all 15 performances of the suite on the day of the championships. In 1932 he rearranged the music for string orchestra for the girls at St. Paul's, but he found that the music was too difficult for them.

The three movements of *A Moorside Suite* are Scherzo, Nocturne, and March; and while originally designed to test the abilities of a band, they also represent the beautiful countryside of England. The impressive speed and dynamic contrasts of the Scherzo seem to represent the quickly changing mood of the moor, which can be both imposing and beautiful. The influence of English literature and poetry are apparent here as well as in the Nocturne, which entices the audience to imagine the calls of birds welcoming the evening. A listener can hear the mists rising slowly from the brush and obscuring a clear view of the land. The movement is peaceful; the moor at night is at rest. A piece for band would be lost without a march. Holst begins this final movement with a fanfare welcoming the lyrical middle section and concludes the piece with a firm resolution.

Concerto Grosso Op. 3 No. 4 (1734)

George Frederic Handel (1685-1759)

Orchestration: two oboes, one bassoon, strings, and harpsichord continuo

George Frederic Handel received his early musical training from Friedrich W. Zachow in Halle, Germany where he apprenticed as an organist and violinist. In 1706 he began his four-year sojourn in Italy where he became familiar with Scarlatti, Corelli, and Italian Opera. It was in Italy that he became recognized as a great composer. In 1710 he was appointed as the Kapellmeister (official composer) to the future King George the 1st of Great Britain and Ireland. Between his move to England and the printing of Opus 3 Handel served in various musical positions and lived comfortably, supporting himself with operas and commissions from royal patrons.

Handel's Opus 3 was compiled by John Walsh, a music publisher and musical-instrument maker, and printed for distribution in 1734. It is believed the Opus was published without Handel's knowledge or approval. It is a rather eclectic collection of 6 concerti grossi, but the term concerto can only be used loosely to describe the pieces within the opus. The opus is an excellent example of Handel's ability to compose in many different styles. The concertos range from two to five movements. No. 4, the concerto in F major, is the only piece to follow a 4-movement structure. There are no specific soloists, but there are lovely moments when the strings and the winds are featured. The music itself is suspiciously similar to the Overture from Handel's 1715 opera *Amadigi di Gaula*. Throughout the four movements the combined influence of Italian, French, and English Baroque styles are apparent. Although he is known for his operas and oratorios, the Concerto Grosso in F major demonstrates Handel's thorough knowledge of orchestral arrangement.

The Linz Symphony (1783)

Mozart (1756-1791)

Orchestration: 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, strings

The newly married Mozarts, Wolfgang and Constanze, spent the summer of 1783 with Mozart's father, Leopold, and sister, Naneral, in an effort to remedy a rift that had formed when Mozart married. He had received a hesitant letter of approval from his father after the wedding. The couple must have been relieved when their visit was over. On their return journey to Vienna, they stopped at Linz. On October 30, they were greeted at the gates by the servant of Count Johann Thun-Hohenstein, who insisted they stay for a three-week visit. Mozart wrote to his father on November 1: "On Thursday, November 4th, I am going to give a concert in the theater, and since I haven't a single symphony with me, I am up to my ears writing a new one which must be finished by then." Mozart wrote Symphony No. 36 in just four days.

After his turbulent visit in Salzburg, Mozart must have already been brewing various musical ideas and themes. The first movement begins Andante, the only symphony out of his 41 to do so, and the timpani introduction is reminiscent of a French overture. The quiet beginning is followed by a boisterous and enthusiastic Allegro. The second movement is a heroine's aria, a lovely melody that carries the listener through F major and the darker tones of C and F minor before returning F major. Perhaps Mozart was writing with Constanze in mind, who was an accomplished singer. Mozart's Minuet more closely resembles the German Landler. The minuet was quickly drifting out of fashion in favor of the more intimate waltz, so this different approach may reflect that social change. In the final movement we can hear the return of the vibrancy of the first movement. There are moments when the potential operatic characters of the buffoon and a very short almost sinister theme of a villain can be heard followed by a bold, happy ending.

The Orchestra

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Rachael Susman, *Concertmaster*

Sarah Brody Webb

Pamela Jacobsen

Susan Booth Larson

Spencer Shao

Regan Wylie

Violin II

Elle Hohn, *Principal*

David Abbott

Nancy Downie

Margret Oethinger

Chris Reynolds

Andrew Shu

Viola

Bev Gibson, *Principal*

Jane Brown

Shauna Keyes

Jazzy Leemhuis

Cello

Marcy England, *Principal*

Mark Hankin

Holly Hutchason

Milo Nieves

Bass

Veronika Zeisset, *Principal*

Carl Geczy-Haskins

Oboe

Jessica Dowell

Christopher Johns

Bassoon

Frank Kenny

Nancy Pierce

French Horn

Kippe Spear, *Principal*

Jennifer Anderson

Trumpet

Mayne Mihacsi, *Principal*

Keith Gardner

Timpani

Jacob Diaz

Harpichord

Paul Hanau

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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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