

BEAVERTON SYMPHONY ORCHESTRA

TRAVIS HATTON, MUSIC DIRECTOR

A Live- streamed Spring Concert

7:30pm Friday,
April 9, 2021



**Beaverton
Symphony
Orchestra**
Spring Strings Concert
Livestream April 9
7 PM Pre-Concert Talk
7:30 PM Concert

Mozart
Adagio and Fugue, k. 546

Elgar
Serenade for Strings op. 20

Barber
Adagio for Strings op. 11

Britten
Simple Symphony op 4

Music Director: **Travis Hatton**

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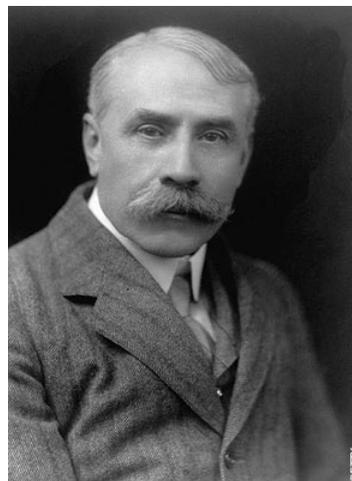
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The Composers



Wolfgang Amadeus Mozart



Edward Elgar



Samuel Barber



Benjamin Britten

Beaverton Symphony Orchestra

Travis Hatton, Music Director

Wolfgang Amadeus Mozart 1756-1791	Adagio and Fugue, K. 546 (1788)
Edward Elgar 1857-1934	Serenade for Strings, Op. 20 (1892) <i>Allegro piacevole</i> <i>Larghetto</i> <i>Allegretto</i>
Samuel Barber 1910-1981	Adagio for Strings, Op. 11 (1936)
Benjamin Britten 1913-1976	Simple Symphony, Op. 4 (1934) <i>Boisterous Bourrée</i> <i>Playful Pizzicato</i> <i>Sentimental Sarabande</i> <i>Frolicsome Finale</i>

Program Notes

Wolfgang Amadeus Mozart: Adagio and Fugue, K. 546 (1788)

The *Adagio and Fugue* in C minor, K. 546, is a composition by Wolfgang Amadeus Mozart for strings. Mozart entered it into his own work catalogue on 26 June 1788 in Vienna as "A short Adagio for two violins, viola and bass, for a fugue which I wrote some time ago for two Pianos". The fugue in question was the two piano fugue in C minor, K. 426, written in December 1783.

The work is in two sections: Adagio and Fuga (Allegro). The 52-bar *Adagio* has a very ominous and foreboding tone; musicologist Robert D. Levin said: "Angular outbursts alternate with an unearthly hush; its suggestions of violence and mysticism make the ensuing geometry of the fugue seem a relief". The adagio section is notated in 3/4 time, and the fugue is written as an Allegro *alla breve*.

The reason for the work's composition remains a mystery, as there is no known commission for it. One theory is that it was composed on a suggestion by F. A. Hoffmeister, who originally published the work. 1788 was also a time of significant contrapuntal composition for Mozart; in that year he composed a five-part fugue in the key of C major, for the finale of his Symphony No. 41 K.551, so possibly fugal ideas were prominent in Mozart's mind at this time.

Edward Elgar: Serenade for Strings, Op. 20 (1892)

The *Serenade for Strings* in E minor is a piece for string orchestra in three short movements.

It was written in March 1892 and first performed in private in that year, by the Worcester Ladies' Orchestral Class, with the composer conducting. It received its first public performance in Antwerp, Belgium on 21 July 1896.

Although not formally published until 1892, the *Serenade* is believed to be a reworking of a suite Elgar had written some years earlier, before he had firmly set his sights on a career as a composer. Apart from the two suites called *The Wand of Youth*, it is therefore probably the earliest of his compositions to survive into the standard repertoire. Certainly, it has a youthful charm while at the same time displaying indications of the skills Elgar developed as he progressed towards musical maturity. It is reportedly the first of his compositions with which he professed himself satisfied.

The central Larghetto is generally accepted as containing the work's finest and most mature writing. The work remains among the most frequently performed of all his music.^[2]

Samuel Barber: Adagio for Strings, Op. 11 (1936)

Adagio for Strings is a work by Samuel Barber, arguably his best known, arranged for string orchestra from the second movement of his String Quartet, Op. 11.

Barber finished the arrangement in 1936, the same year that he wrote the quartet. It was performed for the first time on November 5, 1938, by Arturo Toscanini conducting the NBC Symphony Orchestra in a radio broadcast from NBC Studio 8H.

The *Adagio* is an example of arch form and builds on a melody that first ascends and then descends in stepwise fashion. Barber subtly manipulates the basic pulse throughout the work by constantly changing time signatures. After four climactic chords and a long pause, the piece presents the opening theme again and fades away on an unresolved chord.

Music critic Olin Downes wrote that the piece is very simple at climaxes but reasoned that the simple chords create significance for the piece. Downes went on to say: "That is because we have here honest music, by an honest musician, not striving for pretentious effect."

Benjamin Britten: Simple Symphony, Op. 4 (1934)

The *Simple Symphony*, Op. 4, is a work for string orchestra or string quartet by Benjamin Britten. It was written between December 1933 and February 1934 in Lowestoft, using bits of score that the composer had written for the piano as a young teenager, between 1923 and 1926. It was composed for string orchestra and received its first performance in 1934 at Stuart Hall in Norwich, with Britten conducting an amateur orchestra.

It has four movements, each quoting themes from 2 earlier works by Britten:

I. Boisterous Bourrée

- Suite No. 1 in E for piano (18 October 1925), second movement (Bourrée)
- Song (Song) (1923) A Country Dance ('Now the King is home again'), text from Tennyson's *The Foresters*, for voice and piano.

II. Playful Pizzicato

- Scherzo (piano) (1924) Sonata for Piano in B flat major, op. 5, Scherzo and Trio
- Song (1924) The Road Song of the "Bandar-Log" ('Here we go in a flung festoon', text by Rudyard Kipling), for voice and piano.

III. Sentimental Sarabande

- Suite No. 3 (for piano) (1925) Suite No. 3, in F# minor, for piano, op. 25, Prelude
- Waltz for piano (1923)

IV. Frolicsome Finale

- Piano Sonata No. 9 (1926) Piano Sonata No. 9, in C# minor, op. 38, Finale
- Song (1925)

The Orchestra

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Spencer Shao

Regan Wylie

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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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Beaverton Symphony Orchestra

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