

**Classical Movements Presents
Live Chamber Concerts:**

**“Sounds of Hope &
Harmony”**

*Three one-hour concerts for
standing, socially distant audiences*

MIDSUMMER EVENING PROGRAM
June 20, 2020 | 6:30 PM

String Quintet in C major, Op. 163 – D.956

Cello Quintet

Franz Schubert

III. Scherzo. Presto – Trio. Andante sostenuto

Musicians from the National Symphony Orchestra:

Angelia Cho, Violin | Peiming Lin, Violin

Mahoko Eguchi, Viola | Eugena Chang, Cello | Britton Riley, Cello

Alla Hornpipe from *Water Music, Suite No. 2*

George Frederick Handel

Toreador Song from *Carmen*

Georges Bizet

Imperial March from *The Empire Strikes Back*

John Williams

The above pieces were arranged by David J. Miller

Barclay Brass Quintet

Nathan Clark, Trumpet | Brad Weil, Trumpet

Alex Kovling, Horn | David Miller, Trombone | Willie Clark, Tuba

Huit Morceaux for Violin and Cello

Reinhold Glière

IV. Canzonetta

Little Bird Variations

Timothy Mauthe

Musicians from the New Orchestra of Washington:

Rebecca Anderson, Violin | Alan Richardson, Cello



Sonata for Horn, Trumpet, and

Trombone

Francis Poulenc

I. Allegro moderato

II. Andante

III. Rondeau

Musicians from the National Symphony Orchestra:

Robert Rearden, Horn | Amy McCabe, Guest Trumpet
David Murray, Trombone

Divertimento #1 in D major, K 136

Wolfgang Amadeus Mozart

I. Allegro

II. Andante

Libertango

Astor Piazzolla, arr. Jeremy Cohen

Musicians from the Alexandria Symphony Orchestra:

Claudia Chudacoff, Violin | Peter Haase, Violin
Cathy Amoury, Viola | Barbara Brown, Cello | Aaron Clay, Bass

Performers

National Symphony Orchestra Musicians

Angelia Cho, Second Violin

Peiming Lin, Second Violin

Mahoko Eguchi, Viola

Eugena Chang, Cello

Britton Riley, Cello

Robert Rearden, Horn

Amy McCabe, Trumpet/Cornet, President's Own United States
Marine Band

David Murray, Trombone

Barclay Brass Quintet

Nathan Clark, Principal Trumpet, Maryland Symphony Orchestra

Brad Weil, Trumpet

Alex Kovling, Principal Horn, Annapolis Symphony Orchestra

David Miller, Principal Trombone, Fairfax Symphony Orchestra



Willie Clark, Principal Tuba, National Philharmonic

New Orchestra of Washington Musicians

Rebecca Anderson, Concertmaster

Alan Richardson, Principal Cello

Alexandria Symphony Orchestra Musicians

Claudia Chudacoff, Concertmaster

Peter Haase, Assistant Principal Second Violin

Cathy Amoury, Assistant Principal Viola

Barbara Brown, Principal Cello

Aaron Clay, Principal Bass

Introduction and Program Notes

Classical Movements welcomes you to Old Town Alexandria, and specifically, to our very own “secret garden” here at the Rectory. This evening, we are delighted to present “Sounds of Hope & Harmony,” featuring our friends and colleagues from the Alexandria Symphony Orchestra, the National Symphony Orchestra, the New Orchestra of Washington, the Fairfax Symphony Orchestra, and more. We’ve taken great care to bring you a diverse program of live music while ensuring appropriate social distancing measures for our audience and professional musicians alike. So, we hope you feel safe, comfortable, and ready to experience some incredible music in our beautiful space.

Scored for a string quartet plus an additional cello (instead of viola, as in most cases), Franz Schubert’s **Cello Quintet** was completed a short two months before his death in 1828. Performed by select musicians of the National Symphony Orchestra, you are sure to hear what critics describe as Schubert’s “extraordinary” writing shine through. The piece is widely considered to be a gem of the chamber music repertoire. The third movement, Scherzo, really showcases the impact of the additional cello. Written with innovative emphasis on the lower instruments, the resulting volume and apparent scale of the work evokes Schubert’s larger-scale orchestral compositions.

Next on this evening's performance is the Barclay Brass Quintet. None of the three pieces they will present need any introduction, as they will be instantly recognizable. The Barclay Quintet will present arrangements of the famous **Hornpipe** from Handel's *Water Music*, and the rousing **Toreador Song**, from *Carmen*, by Georges Bizet. Closing their set is the iconic **Imperial March** by John Williams from the soundtrack of "The Empire Strikes Back," which you will find works particularly well for brass ensemble. All the arrangements are by the Barclay Brass's brilliant arranger and trombonist, David Miller.

Our next performers are a fabulous string duo from the New Orchestra of Washington, performing a trio of short pieces. First is the **Canzonetta**, from **Huit Morceaux for Violin and Cello** by Soviet composer Reinhold Glière. Despite his French-sounding name (which he changed in his 20s), Glière was born in Tsarist Kiev to a German instrument-making father and a Polish mother. Well-loved by the political authorities of his day, Glière wrote music in the Romantic Slavonic idiom, with traditional tonalities evoking emotional Russian lyricism. This lovely short piece is no different, and features a lilting accompaniment mostly carried by the cello with a ravishing melody, featured mostly on the violin.

The next piece, **Little Bird Variations**, by contemporary Boston-based composer Timothy Mauthe, takes the traditional theme and variations model and brings it into the 21st century. Known widely for his work with chamber and solo string music, Mauthe's expertise is evident in this sparse but virtuosic duet for cello and violin, which pivots effectively back and forth between rushing scales in contrary motion to long, drawn-out tones, all outlining the simple, meandering theme. This particular piece, inspired by Robert Louis Stevenson's classic poem "Time to Rise" and written for a friend's wedding service, was arranged especially for our musicians today by the composer.

The next ensemble to perform this evening also comes to us from the National Symphony Orchestra, a brass trio performing 20th-century French composer Francis Poulenc's **Sonata for Horn, Trumpet, and Trombone**. Born in 1899 to a middle-class Parisian family, Poulenc was largely self-taught. His music is relatively melodious and accessible compared to many of his contemporaries like Messiaen and Milhaud, and his compositional style is often referred to as a dichotomy between serious and playful, exploratory and comfortable. Poulenc's reputation as a

melodist has perhaps been cemented through his extraordinary contribution to the vocal repertoire, both solo and choral. In the charming piece you'll hear today, the only composition Poulenc ever wrote for brass ensemble, the composer effectively uses contrast between the ranges and timbres of the three instruments to create a lovely interplay of harmonic colors. The three movements cover a wide stylistic range, and the easy and elegant melodies, with the air of lilting folksongs, are infused throughout with Poulenc's signature fleeting moments of thorny dissonance.

We close our program this evening with members of the Alexandria Symphony Orchestra, performing Wolfgang Amadeus Mozart's **Divertimento #1 in D major**. This delightful work has remained widely popular since Mozart wrote it. Written at the age of 16, the piece, not to mention today's performance, features typical Mozartian violin virtuosity, delicate and crystalline, throughout the first and second movements featured on the program.

Rounding out the final set of the evening is Astor Piazzolla's **Libertango**, arranged for string quartet by Jeremy Cohen. First recorded in 1974 by a mixed ensemble of tango musicians including the composer on the bandoneón, the piece has grown past its original conception, and is often heard on concert stages around the world. While it is now perhaps the most well-known piece of tango music in the world, it was revolutionary at the time. In fact, the name "Libertango" is a portmanteau of "tango" with the Spanish word *libertad*, and can symbolize Piazzolla's controversial break from the strict norms of tango music held at the time as well as the fight for political freedom by so many of his Argentine compatriots at the time.

We sincerely hope that you enjoyed this evening's program! We wish you good health and hope to see you back at the Rectory – perhaps for more live music – very soon. Take care!

--Classical Movements