

**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 | 8:00 PM**

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 Kowling, Horn | David Miller, Trombone | Willie Clark, Tuba

Little Bird Variations

Timothy Mauthe

Sei mir gegrüsst, D.741

Franz Schubert, arr. Richardson

Musicians from the New Orchestra of Washington:

Rebecca Anderson, Violin | Alan Richardson, Cello

Umoja

Valerie Coleman

Maple Leaf Rag

Scott Joplin

Musicians from the National Symphony Orchestra:

Carole Bean, Flute | Kathryn Meany, Oboe | Paul Cigan, Clarinet

Robert Rearden, Horn | Steven Wilson, Bassoon

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

Selections from *Fancies, Toyes and Dreames*

Giles Farnaby, arr. Howarth

1. The Old Spagnoletta
2. Tell mee Daphne
3. A Toye
4. His Dreame
5. The New Sa-Hoo

That's A Plenty

Lew Pollack, arr. Cooper

Musicians from the Alexandria Symphony Orchestra:

Matt Harding, Trumpet | Gil Hoffer, Trumpet
Max Cripe, Horn | Bryan Bourne, Trombone | Willie Clark, Tuba

Performers

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

National Symphony Orchestra Musicians

Carole Bean, Flute/Piccolo

Kathryn Meany, Oboe/English Horn

Paul Cigan, Clarinet

Robert Rearden, Horn



Steven Wilson, Acting Assistant Principal Bassoon

Angelia Cho, Second Violin

Peiming Lin, Second Violin

Mahoko Eguchi, Viola

Eugena Chang, Cello

Britton Riley, Cello

Alexandria Symphony Orchestra Musicians

Matt Harding, Principal Trumpet

Gil Hoffer Trumpet, Sergeant Major (Ret.), US Army Band

Max Cripe 3rd Horn

Bryan Bourne, Principal Trombone

Willie Clark, Principal Tuba

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.

We open this evening’s performance with 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. Finally comes 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 two pieces. The first 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 second and final piece of this set comes to us from Schubert, an original arrangement by the musicians of his *lied*, or song, **Sei mir gegrüsst**, composed in 1822 originally for a solo singer with piano accompaniment. This typically Schubertian song is a charming, gently repetitive melody paired with a softly syncopated rhythmic undertone. The text, which in English is titled "I Greet You," is a poem by Friedrich Rückert, whose words were often set by Schubert. It speaks of a long-lost lover, separated by space and time, who the singer longs for and sees again, potentially only in their imagination. The last stanza, translated into English by Richard Wigmore, reads, "One breath of love dissolves time and space, / and I am with you, / you are with me, / I hold you closely in my arms' embrace, / I greet you! / I kiss you!"

We next welcome a woodwind quintet from the National Symphony Orchestra, with Valerie Coleman's **Umoja**, meaning "unity" in Swahili – a celebration of the first day of Kwanzaa. Peter Dobrin of the Philadelphia Inquirer praises the orchestral setting of the work, saying, "Let's start off by calling *Umoja, Anthem for Unity* exactly what it is ... a terrific work." He describes Coleman's composition as "arc[ing] from serene peace to racing tension before emerging in sunlit joy" and credits the composer for her "emotional directness and bold orchestration."

Next on our program is one of Scott Joplin's earlier works, the **Maple Leaf Rag**. Joplin, known as the King of Ragtime, became amazingly popular in his day, with historians noting Joplin sold upwards of one million copies of the sheet music during his lifetime. Ragtime, an essentially Black American art form, was named for its

distinctive syncopated, or “ragged,” rhythms, and is an indicative example of the rhythmic and harmonic

complexity that infused 20th-century American music as Black artists gained popularity, exposure, and long-denied legitimacy. Each of “Maple Leaf’s” four “strains” presents a recurring theme that develops in increasingly intricate permutations. This archetypal rag is now in the public domain and remains very popular among ragtime pianists (and woodwind ensembles) even today.

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 another ensemble of 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.

Musicians from the Alexandria Symphony Orchestra close out our performance this evening, starting with five selections from **Fancies, Toys and Dreames** by 17th-century English composer Giles Farnaby, arranged for brass quintet. Known as a great master of the English virginal, an early plucked keyboard instrument similar to the harpsichord, Farnaby also worked as a cabinet-maker for most of his life. This whimsical work portrays lighthearted moments in everyday life, a significant departure from the devout religious music that so dominated English compositional practice in the turbulent Elizabethan era.

Our ASO musicians close out this evening’s program with Lew Pollack’s **That’s A Plenty**, another ragtime piano composition originally written in 1914. Now considered a jazz standard – particularly a Dixieland jazz standard – the song was first recorded by Charles Prince’s band and orchestra in 1917, and has subsequently been featured in Jackie Gleason’s television programs throughout the 1950’s and 1960’s and recorded by the likes of band leader Freddy Martin, clarinetist Albert Nicholas, vocalists Bing Crosby and Connee Boswell, and many others.



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!

--Classical Movements