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## Trios and More **Program**

Trio in Bb Major Op. 11                      L. von Beethoven (1770-1827)  
*Allegro con brio*

Lisa Bogardus, *clarinet*, Chis Abeel, *violincello*, John Vreeland, *piano*

The Spirit of Ink for Three Flutes, op. 230 A. Hovhaness (1911-2000)

*Salutation of Dawn*  
*Strange Birds*  
*Apparition of a Celestial City*  
*Birds in a Magic Forest*

Summer Mensah, *flute*, Kelly Kazik, *flute*, Katie VandenBerghe, *flute*

Quiet City                                      A. Copland (1900-1990) *arr. Kennedy*

Lisa Bogardus, *clarinet*, Melissa McCreary, *English horn*,  
John Vreeland, *organ*

Grand Trio Op.29 for Piano, Flute and Cello    I. Pleyel (1757-1831)

*Allegro*  
*Andante*  
*Allegro*

Kelly Kazik, *flute*, Chris Abeel, *violincello*, John Vreeland, *piano*

Divertimento, K.251                      W.A. Mozart (1756-1791), *arr. Gee*

*I. Molto Allegro*

*The St. George Woodwind Quartet*: Kelly Kazik, *flute* Melissa McCreary,  
*oboe*, Lisa Bogardus, *clarinet*, Jarrett Rodriguez, *bassoon*

## Program Notes

### Trio in Bb Major Op. 11 for Piano, Clarinet, and Cello L. von Beethoven (1770-1827)

After the string quartet, the next most prominent of the chamber genres is the piano trio. Established by Haydn, the original piano trio featured piano, violin, and cello. The genre is so liquid and flexible that subsequent generations of composers have embraced the genre and made it their own. Beethoven composed op. 11 in 1797. Op. 11 is one of two piano trios in Beethoven's oeuvre that calls for clarinet and is considered one of the earlier chamber works featuring wind instruments. The work was dedicated to Countess Maria Welhelmine von Thun.

When first published, op. 11 contained both a clarinet part and a violin part. The inclusion of the violin part has led some to speculate that the violin was the primary recipient of the upper part and the clarinet was an afterthought to appease a growing market of wind players. However, there is evidence to suggest that the clarinet was originally intended to play the upper part. The work is often classified as "atypical." Some of the adjectives used to describe the work have been, "light," "gentle," "lyrical," and "playful." This is a far cry from the adjectives such as, "rhythmic", "driving," "insistent", that are usually used to describe Beethoven's work. Contemporaries of Beethoven called the work "easy," "more melodious," and my favorite, "unnaturally composed." These adjectives might just be describing the differences between Beethoven's writing for clarinet versus his

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## Upcoming Musical Events at St. George's

Sunday, May 17—3:00pm

The St. George Chamber Orchestra

### **SPECIAL EVENT**

Friday, May 29—7:30 pm

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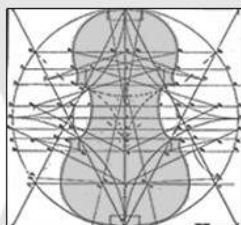
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writing for violin. The writing in op. 11 seems so different that one recent commentator asked, "if you didn't know it was Beethoven, would you know it was Beethoven?"

### The Spirit of Ink for Three Flutes, op. 230 A. Hovhaness (1911-2000)

Alan Hovhaness was an American composer of Armenian and Scottish decent. He was extremely sensitive and prolific throughout his career. Even after destroying many works due to harsh criticism, over 500 works still survive.

Of all the stylistic flirtations of the Twentieth Century, Hovhaness' music falls into the style of Exoticism. Unlike many composers who dabbled in this genre, Hovhaness had first hand knowledge of many different musical traditions and was able to weave them together seamlessly. Hovhaness' work with Armenian music and forms began in the 1940s when he served as organist for St. James Armenian Apostolic Church. By the mid 1940s, Hovhaness became interested in traditional Indian music and even learned the sitar. Throughout the 1950s and 1960s, he traveled through Asia learning many of the traditional instruments and musical forms of the region.

Spirit of Ink, op. 230 was published in 1970 and was commissioned by Chiyo Amemiya. Very little is available on the terms of the commission or commissioner. The work is comprised of a total of nine movements that loosely alter-

nate between free form sections and metered sections and is an excellent example of how Hovhaness could combine many musical traditions into a solid, coherent form. First the use of the “flute as bird” trope is common to many cultures; Europeans, Chinese, and Japanese among them. The free form sections of the work utilize the technique of pitch bending and quick grace-note like passages. The use of the pitch slides might be in reference to the Shakuhachi, the native flute of Japan. The titles of the movements make numerous references to “Eternal ones” and “Celestial Cities and Towers”. Such adjective could possibly reference the Indian flute playing god, Krishna-eternal and beautiful. The metered sections of the work contain many passages that seems to recall almost chant or organum-like textures. It is possible these sections are in reference to Armenian/ European music.


### Quiet City

A. Copland (1900-1990)

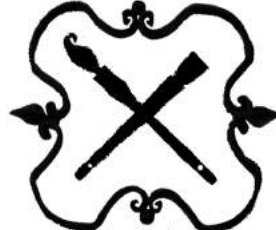
The music for “Quiet City” was composed primarily in 1940 as incidental music for a play of the same name by Irwin Shaw. The original incidental music was scored for Trumpet, Alto Saxophone, Clarinets, and Piano. The play was a complete flop and was dropped after only two performances, however, Copland was never one to let good music go to waste. In 1941, Copland arranged sections of the incidental music into a stand-alone work also titled “Quiet City” and scored it for Trumpet, English horn, and strings. It is from this arrangement that today's performance is also arranged.

Some of the remaining incidental music not used in


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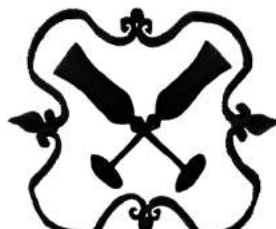
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“Quiet City” was used in Copland's film score for “Our Town”.

According to Copland, the piece was "an attempt to mirror the troubled main character of Irwin Shaw's play, who had abandoned his Jewishness and his poetic aspirations in order to pursue material success by Anglicizing his name, marrying a rich socialite, and becoming the president of a department store. The man, however, was continually recalled to his conscience by the haunting sound of his brother's trumpet playing." Today's performance will feature the clarinet rather than the trumpet playing the role of the conscience.

**Grand Trio Op.29 for Piano, Flute and Cello**  
**I. Pleyel (1757-1831)**

Ignaz Pleyel was born in Austria, the son of a schoolmaster and the 24<sup>th</sup> of 38 children. Ignaz must have shown a propensity for music early on; by 1772 he became a student of Haydn and seemed to have held a number of odd positions in various Austrian Courts. In 1783 Pleyel moved to France in order to take a more stable organist position. After moving to France he voluntarily changed the spelling of his name from Ignaz to Ignace to conform to French fashion. His perceived stability was short lived, however, as the French revolution and subsequent Reign of Terror disrupted musical life and livelihoods throughout the country. Pleyel, being an excellent business man, chose to ride out the storms by touring London, becoming a music publisher, writing new music for the New Republic in order to escape the guillotine, and manufacturing pianos.

As a keyboard player and manufacturer of pianos, it

seems only natural that Pleyel should choose the genre of Piano trio as a favored expressive medium. The choice to use the flute for the upper voice in the trio is also in line with French fashion in the late 18<sup>th</sup> century. Pleyel's use of the flute is also appropriate and standard for the time. The work uses the standard chamber sonata form of three movements ordered fast-slow-fast. The first movement is a standard sonata-allegro form.

In Pleyel's own time, his music was wildly popular. He might be seen as the 18<sup>th</sup> century equivalent of a pop musician. While he wrote music that was popular at that moment in time, he does not seem to have been particularly innovative, and he does not seem to have strayed too far from the common musical norms. Today a handful of his duets are regularly played by beginning flutists and violinists.

### **Divertimento, K.251** **W.A. Mozart (1756-1791)**

The divertimento is a genre of music developed primarily in the 18<sup>th</sup> century. The term comes from an Italian word meaning "to amuse." Throughout the 18<sup>th</sup> century this genre of music seems to have been used as a catch-all for forms, instrumentations, and occasions that did not fall within the usual social prescriptions. To illustrate the diversity of divertimenti, works bearing the name could take the form of symphonies, dance suites, even background dinner music.

While there are a few examples of divertimenti being used in more serious settings, for the most part music bearing this

composers resurrected the form as a vehicle for arranging incidental music from larger works into a smaller chamber form.

The Divertimento, K. 251 was composed in July of 1776 and is thought to be composed for Mozart's sister, Nannerel, either in honor of her name day (July 26) or in honor of her birthday (July 30).

The original work consists of six movements and was scored for oboe, 2 horns, 2 violins, viola, and double bass. The first movement, presented this afternoon, is an example of a mono-thematic sonata form. Rather than using an original and distinct second theme, Mozart uses the first theme in a minor key.

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*Kelly Kazik holds a Doctor of Musical Arts from the University of Maryland and serves as staff program writer for St. George's Chamber Music Series*

