



# Night Music

HANOVER



chamber orchestra

# *Hanover Chamber Orchestra Society*

## **Mission**

The Hanover Chamber Orchestra Society is an independent, professional orchestra offering the highest possible level of ensemble musical performance to the people of New Hampshire and northern New England. The mission of the Hanover Chamber Orchestra Society is to inspire, educate, uplift, and entertain people of all ages and to promote music education and appreciation programs through concerts, school visits, demonstrations, and workshops; by encouraging the study of music; and by providing students of music at all levels with exposure to orchestral literature and the opportunity to work with professional musicians. HCO is dedicated to providing access for both rural and urban populations to eclectic musical performances incorporating new works alongside fresh interpretations of familiar orchestral repertoire, to developing new audiences for orchestral music, and to promoting New England composers and musicians.

## **History**

The Hanover Chamber Orchestra was founded in 1976 as a non-profit organization and performance venue for serious musicians in the Upper Valley. The original ensemble has evolved into a highly esteemed professional chamber orchestra, drawing players from throughout northern New England, Boston, Montreal, and New York. HCO has performed with the Handel Society at Dartmouth College, the Plymouth State University Chorale and Chamber Singers, and the Dartmouth College Glee Club, as well as in concert at the Lebanon Opera House, Claremont Opera House, and Carnegie Hall.

The 2008–2009 season represents a major departure for HCO and a significant expansion of its purpose and mission. The orchestra has two home bases: the Lebanon Opera House, where it will present at least two concerts each year, and Plymouth State University, where it will rehearse, perform, and coordinate its educational and outreach activities. As the only year-round, professional orchestra in New Hampshire's Upper Valley, North Country, and Lakes regions, HCO will benefit these areas in many ways, offering communities of all sizes and individuals of all ages the opportunity to experience live musical performance at the highest professional level, and developing partnerships to bring classical music to underserved populations.

## **Board of Directors**

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Accountant of Record  
Marcia Santore, Grant writer and  
program design

\*Non-voting members

## Night Music

*Eine kleine Nachtmusik, K. 525*

Wolfgang Amadeus Mozart  
(1756-1791)

*Allegro*  
*Romance*  
*Menuetto and Trio*  
*Rondo*

*Verklärte Nacht, Op. 4*

Arnold Schoenberg  
(1874-1951)

### Intermission

*Variations on a Theme by Tchaikovsky, Op. 35a*

Anton Arensky  
(1861-1906)

<i>Theme</i>	<i>Moderato</i>
<i>Variation 1</i>	<i>Un poco piu mosso</i>
<i>Variation 2</i>	<i>Allegro non troppo</i>
<i>Variation 3</i>	<i>Andantino tranquillo</i>
<i>Variation 4</i>	<i>Vivace</i>
<i>Variation 5</i>	<i>Andante</i>
<i>Variation 6</i>	<i>Allegro con spirito</i>
<i>Variation 7</i>	<i>Andante con moto</i>
<i>Coda</i>	<i>Moderato</i>

*Divertimento*

Béla Bartók  
(1881-1945)

*Allegro non troppo*  
*Molto adagio*  
*Allegro assai*

### Performances

Thursday, March 12, 2009 7 pm Silver Center for the Arts Plymouth State University Plymouth, NH	Friday, March 13, 2009 7 pm White Mountains Regional High School Whitefield, NH	Sunday, March 15, 2009 3 pm Lebanon Opera House Lebanon, NH
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## *Dan Perkins*

Dr. Daniel R. Perkins, conductor, is professor of music and director of choral activities at Plymouth State University. In 2007, he was appointed the first Stevens-Bristow Distinguished Professor at PSU.

Dan Perkins is an active international guest conductor and clinician. He is principal guest conductor of the Vietnam National Opera and Ballet in Hanoi. He founded the New Hampshire Master Chorale and serves as music director; he is also music director for the Manchester Choral Society. He conducted the New Hampshire Friendship Chorus on their tours to the southern Adriatic, Eastern Europe, Brazil, South Korea, and Vietnam, and will lead their 2010 tour in Morocco. His university ensembles have studied and performed in England, Canada, Italy, Vietnam, South Africa, and throughout the United States. Perkins is also a co-founder, with Dr. Trish Lindberg, of the award-winning Educational Theatre Collaborative, and pianist for the Trio Veritas.



Throughout his conducting history, Perkins has developed programs that reflect his interest in repertoire that is well rounded and multi-cultural, and that encourages work by contemporary composers.

Perkins holds the degrees Doctor of Musical Arts and Master of Music in Choral Music from the University of Southern California, and Bachelor of Music in Piano Performance from Brigham Young University. He continued his studies as a Fulbright scholar in Helsinki, Finland. While there, he worked as the associate conductor of the Finnish Chamber Choir and associate conductor of the Savonlinna Opera Festival Chorus.

# *Hanover Chamber Orchestra*

## **First Violin**

Eliot Markow, Concertmaster (Plymouth, Lebanon)

Ella Marie Gray, Concertmaster\* (Whitefield)

Jesse Irons\*

Lydia Forbes \*

Ann Cooper\*

Marla Rathbun\*

Amy Ripka

Shufang Du

## **Second Violin**

\*Bozena O'Brien, Principal

\*Michael Dabroski

\*Mina Lavcheva

\*Jessica Helie

\*Megumi Stohs

Lino Tanaka

Raluca Dumitrache

Oksana Georgieva

## **Viola**

\*Rodger Ellsworth, Principal

\*Paul Reynolds, Principal Second

\*Rocco Havelaar

\*Consuelo Sherba

Kaethe Hostetter

Sharon Bielik

## **Cello**

\*Linda Galvan, Principal

\*Leo Eguchi, Principal Second

Robin Ryczek

Katherine Kayaian

Dorothy Braker

## **Bass**

\*Karl Doty, Principal

Dan Gorn

David Goodchild

\* Performing in the Whitefield concert on Friday, March 13.

## Notes

### Mozart: *Eine kleine Nachtmusik*

**Wolfgang Amadè Mozart:** Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

*Eine kleine Nachtmusik* belongs to that category of music called “serenades.” A serenade in Mozart’s day did not refer to the use of music for amorous purposes (a young man singing to his ladylove beneath her balcony), but rather to customary eighteenth-century music for entertainment or for functional affairs—a garden party, a wedding, a dinner, a birthday, or some such event. Since many serenades functioned as little more than light, background accompaniment to conversation and dancing, we may consider them as an early form of today’s Muzak. But Mozart’s Muzak is decidedly a cut above the bland stuff of his contemporaries. As Michael Steinberg deliciously puts it, “Mozart’s Muzak includes moments that ravish the senses and pierce the heart—private addresses, as it were, to the dinner guest who has become bored with the pompous ass on the left and the airhead on the right, and who has started paying attention to the band.”

We do not know for sure whether Mozart intended this work, composed in 1787, to be played by a string quintet or a string orchestra, but both versions seem feasible. Furthermore, we do not know for what occasion the music was written; this fact becomes even more intriguing when we realize that Mozart had not penned a serenade or other composition of this type (*divertimento*, *cassation*, *notturmo*) since 1782. Could *Eine kleine Nachtmusik*, like the great final symphonic trilogy of 1788, have been written solely to satisfy an inner creative drive?

The work opens with a robust, fanfare-like theme for unison strings. This is contrasted with a lyrical second theme, and both are worked into a crystal-clear example of simple sonata form, with its exposition, development and recapitulation. The exquisite *Romanze* is filled with gentle sighs and suave endearments. Then follows a miniature minuet, then the concluding rondo movement brimming with dash and polish.

## Schoenberg: *Transfigured Night*, Op. 4 (*Verklärte Nacht*)

**Arnold Schoenberg:** Born in Vienna, September 13, 1874; died in Los Angeles, July 13, 1951

Drenched in romanticism and hyperemotional expressivity, Schoenberg's tone poem *Transfigured Night* is, after more than a century, still his most popular work. It is the direct descendent of Wagner's opera *Tristan und Isolde*, both in its musical language and its subject matter. And if you want to be technical about such matters, it is actually nineteenth-century music as well, composed in the last months of the last year of the century.

*Transfigured Night* was Schoenberg's first major score and his first mature music, originally scored for two violins, two violas and two cellos. Most of the work was done in a three-week period during the summer of 1899; numerous small details were adjusted over the next few months and the score was in its final form by December 1. The first performance was given by the Rosé Quartet and two additional musicians in Vienna on March 18, 1902. In 1917, Schoenberg expanded the scoring for string orchestra, then, in 1943, he revised the string orchestra version into the form we usually hear it today by moderating some of the performance directions and pruning some of the more densely scored passages. Most listeners agree that the fuller sonorities of a string orchestra heighten the emotional intensity of the music. Balletomanes also know *Transfigured Night* under the title *Pillar of Fire* in Antony Tudor's choreography.

*Transfigured Night*, in its original string sextet form, is one of the very few examples of chamber music to incorporate programmatic elements. (Other works that come to mind include Smetana's first string quartet, *From My Life*, and Janáček's second quartet, *Intimate Letters*.) Schoenberg's score is a musical depiction of the poem "Zwei Menschen" (Two People) by Richard Dehmel (1863-1920), a leading German poet and playwright of his day.

The story involves a pair of lovers walking through the woods in the cold moonlight. The woman has a terrible confession to make: she is with child, but not by him. She had earlier sought emotional fulfillment in sensuality and in childbearing. But this former lover was a stranger, and deceived her. The man she now walks with in the moonlit woods assures her the child will be no burden; his true and deep love for the woman will make the child as his own. A strange radiance fills the night air while the warmth of the couple's love transforms the child from "hers" into "theirs." The two mortals continue walking in the exalted brightness of the transfigured night.

The layout of Schoenberg's score follows the five stanzas of Dehmel's poem, though there is no formal division into separate sections. Three passages of "walking music" (the first and third sections are relatively brief; the fifth is more extended) alternate with "speaking music" (second section for the woman as she explains her plight, fourth section for the man as he assures her he will accept the child as his own). Listeners will have no difficulty in identifying each appearance of the "walking music," heard initially in the opening moments of the score as a gravely plodding, descending figure. In addition to the "walking" motif, Schoenberg introduces, develops, fragments, combines and recombines numerous other melodic ideas in a process of continuous transformation he learned from Wagner and Liszt.

The transfiguration of the title affects the music as well as the story, for, as the composer explained, the final section "consists of themes of the preceding parts, all of them modified anew, so as to glorify the miracles of nature that have changed this night of tragedy into a transfigured night."

### Arensky: *Variations on a Theme by Tchaikovsky*

**Anton Arensky:** Born in Novgorod, Russia, August 12, 1861; died in Terijoki, Finland (today Zelenogorsk, Russia), February 25, 1906

Anton Arensky, like many of the better-known composers, was a precocious talent and was already composing at the age of nine. Upon graduating from the St. Petersburg Conservatory in 1882 he was immediately engaged as a teacher at the Moscow Conservatory; some of his illustrious students were to include Scriabin, Glière and Rachmaninoff. Tchaikovsky took a keen interest in the younger composer and the two developed a great respect for each other's music. To Tchaikovsky, Arensky was "a man of remarkable gifts." Throughout his life, Arensky often turned to the older composer for professional advice and dedicated several works to him. Although Arensky's principal composition teacher at the Conservatory had been Rimsky-Korsakov, it was Tchaikovsky's music that had a far greater influence on him; Arensky has even been called "the spiritual son of Tchaikovsky."

Following Tchaikovsky's death in 1893, a number of composers were moved to write musical tributes in his memory. Arensky's contribution took the form of a theme and seven variations based on one of Tchaikovsky's songs, the fifth of *Sixteen Children's Songs*, Op. 54, ("Legend: When Christ Was But a Child"). Written for strings alone, the variations send the sweetly plaintive theme through a variety of moods,

tempos, textures, accompaniments and contrapuntal devices. In the final variation the theme is presented backwards, but the coda restores it to its original shape, albeit now divided among the various string sections.

### Bartók: *Divertimento for Strings*

**Béla Bartók:** Born in Nagyszentmiklós, Hungary (now Sinnicolau Mare, Romania), March 25, 1881; died in New York City, September 26, 1945

Bartók's *Divertimento*, composed in 1939, takes its inspiration from both the Classical world of Mozart and the Baroque world of Vivaldi. Its title derives from those accessible, light-hearted compositions for small ensembles so popular during the late eighteenth century. Biographer Halsey Stevens calls the *Divertimento* "almost Mozartean in its buoyancy." Also harking back to the days of Mozart are the classical forms Bartók used: sonata form for the first movement, ternary for the second, and rondo for the third. The Baroque aspect of the *Divertimento* is found in its deployment of the instruments as solo and tutti groups in the manner of the Vivaldian concerto grosso, though Bartók refrains from applying this principle rigorously.

The *Divertimento* opens with strumming chords over which a dance-like theme, reminiscent of an instrumental folk melody, is heard in the first violins. Two further themes are presented. Following the development section, Bartók brings the three themes back in reverse order.

The slow movement is imbued with nocturnal mystery. The lower strings lay down a dark, undulating carpet over which second violins, then first violins, weave a slowly twisting chromatic line. All parts are muted. A sudden loud outburst announces the movement's central section, marked at first by jagged rhythmic figures, and later by a series of trills for the first violins, rising to an anguished climax before settling down for the return of the opening material.

The rondo finale returns to the world of the folk dance, with its vigorous pounding rhythms and characteristic melodic turns.

—Robert Markow

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*We are especially grateful to our sponsors, for making these concerts possible:*

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[www.hanoverchamberorchestra.org](http://www.hanoverchamberorchestra.org)

## *Hanover Chamber Orchestra Outreach Programs*

As part of HCO's outreach program, and in conjunction with the Arts Alliance of Northern New Hampshire and local schools, a full day of outreach workshops was held on February 6 for students at Lancaster School, Whitefield Elementary and White Mountains Regional High School. To prepare for the workshops and concert, PSU graduate student Carlene Ruesenberg developed a Teacher Resource Guide. Students have been working on projects related to the theme, many of which will be on display at the concert.

An art exhibition on the theme of "Night Music" is being held at the Old Mill Studio, King's Square, in Whitefield, NH. The exhibition is a joint effort on the part of the Arts Alliance of Northern New Hampshire, Old Mill Studio, area art educators, and the Hanover Chamber Orchestra. High school and adult artists were invited to create a work of visual art that interprets a piece of music about the night. The exhibition will be on display throughout the month of March, with an opening reception on Friday, March 6 from 5 to 7 p.m. as well as at the March 13 concert. One artwork will be chosen for the "People's Choice" award. To learn more, visit [www.aannh.org](http://www.aannh.org) or call the Arts Alliance at 323-7302 or the Old Mill Studio at 837-8778.

Our thanks to the administrators and staff of the White Mountains Regional School District for their partnership in this effort, and to art and music educators Dawn Bechtold, Brenda Bray, Grant Fuller, Jay Labore, Mike Martins, Kate Richardson, and Marilyn Schroer for their help in developing and working with the Teacher Resource Guide. A special thank you to art educator and Old Mill Studio owner Sue Gradual for organizing the community "Night Art" exhibit, and to the Mountain View Grand Resort & Spa for hosting our principal players.

On our cover: "Blue Moon" by Columbia, NH, artist Michele Johnsen. Michele is a visual artist and art educator currently teaching at Colebrook Academy and Colebrook Elementary School. Her journey into the visual arts have led her to explore a variety of mediums over the last 35 years. Printmaking, watercolor, calligraphy and colored pencil have all played a prominent role in many of her pieces. She currently works predominantly in acrylic paints, creating large canvases inspired by the powerful New Hampshire landscapes in which she resides. Michele has a Bachelor of Science in Art Education from Granite State College of New Hampshire. Learn more at [www.michelejohnsen.com](http://www.michelejohnsen.com).

Program designed by Marcia Santore ([www.santorecommunications.com](http://www.santorecommunications.com)) and printed by Venture Print Unlimited, Inc. ([www.printunlimited.com](http://www.printunlimited.com)).

*Please join Dan Perkins and the Hanover  
Chamber Orchestra for more Spring concerts ...*

## A Child of Our Time

with the Manchester Choral Society  
and Plymouth State University

Haydn: *Te Deum*  
Haydn: *Symphony No. 96*  
Tippett: *A Child of Our Time*

Friday, April 17, 2009, 8 p.m.  
St. Joseph Cathedral  
Manchester, NH

Saturday, April 18, 2009, 8 p.m.  
Silver Center for the Arts  
Plymouth State University  
Plymouth, NH

Sunday, April 19, 2009, 3 p.m.  
St. Joseph Cathedral  
Manchester, NH

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