

PHILADELPHIA CHAMBER MUSIC SOCIETY

a life more beautiful

PREVIEW
NOTES

ECCO

Jupiter Quartet

Tuesday, May 9 – 7:30 PM

Perelman Theater, Kimmel Center

PROGRAM

Sonata da Chiesa

Adolphus Hailstork

Born: 1941, Rochester, NY

Composed: 1992

Duration: 20 minutes

The 17th-century term “sonata da chiesa” denoted instrumental chamber music suitable for religious meditation; Hailstork has expanded on the concept to give us an orchestral analogue to a choral Mass. The piece’s seven sections, played without pause, have titles taken from liturgical music: Exultate, O Magnum Mysterium, Adoro, Jubilate, Agnus Dei, Dona Nobis Pacem, and Exultate (reprise).

Banner!

Jessie Montgomery

Born: 1981, New York, NY

Composed: 2014

Duration: 10 minutes

“*Banner!* was commissioned by the Sphinx Organization as a tribute for the 200th anniversary of the Star Spangled Banner, the American national anthem. *Banner!* is a rhapsody on the Star Spangled Banner theme. Drawing on musical and historical sources from various world anthems and patriotic songs, I’ve made an attempt to answer the question: “What does an anthem for the 21st century sound like in today’s multi-cultural environment?” The structure is loosely based on traditional marching band form where there are several strains or contrasting sections; I have drawn on the drum line chorus as a source for the rhythmic underpinning in the finale.”

—Jessie Montgomery

Quartet in D Minor, D. 810, Death and the Maiden

Franz Schubert

Born: January 31, 1797, Vienna, Austria

Died: November 19, 1828, Vienna, Austria

Composed: 1824

Duration: 45 minutes

In March 1824, having endured the symptoms of syphilis for nearly two years, Schubert wrote, “Each night when I go to sleep, I hope never to wake again, and each morning serves only to recall the misery of the previous day.” Since the still-youthful composer was not yet consigned to the grave, he continued to develop his musical genius, and in this same month he completed the original version of the String Quartet in D minor, “Der Tod und das Mädchen” (Death and the Maiden). Based on the opening theme from his song of the same name (1817), this quartet clearly illustrates Schubert’s sympathy, even longing, for death. By appropriating the music of the song, Schubert also imbues the quartet with the sentiments of the original text, in which Death urges a frightened maiden to trust him: he means her no harm, and she will sleep soundly in his arms.