

Travis Hatton, Music Director

A Fall Concert: Dzubay, Mozart, and Brahms



7:30pm Friday, November 3, 2017
3:00pm Sunday, November 5, 2017

beavertonsymphony.org
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Our guest Soloists



Casey Bozell, violinist, is a diverse and energetic performer based in Portland, Oregon. She is an active solo, chamber, and orchestral player, currently holding positions with the Portland Opera Orchestra and Oregon Ballet Theater. She has been invited to perform solo guest artist recitals at the University of Northern Colorado, Eastern Oregon University, and Linfield College, and has performed as a soloist with the Linfield Chamber Orchestra, Corban University Orchestra, and the Central Oregon Chamber Orchestra. She has served on the faculty of the Young Musicians and Artists summer camp since 2010. Both an advocate and admirer of new music, Casey makes it a mission to regularly commission new compositions by talented local composers. Her compositional recital series have led to world premiere compositions by local talents Thomas Barber, Amelia Bierly, Douglas Detrick, and Nora Ryan. As the director of the Casey Bozell Music Studio, she has a constantly growing violin, viola, and piano studio to compliment her eighteen years of private teaching experience. She is adjunct professor of violin and viola at Marylhurst University, and is the director of the Concordia University String Ensemble. Casey's former teachers include Gerardo Ribeiro, Richard Fuchs, and Harold Wippler. She received her Bachelors of Music Performance from the University of Northern Colorado, and her Masters of Music Performance from Northwestern University. She plays on an 1874 Frederic Diehl violin.



Michelle Mathewson is one of Oregon's leading freelance musicians. Currently she is principal violist of the Oregon Ballet Theatre, acting principal violist with the Portland Opera, a member of the Portland Chamber Orchestra, and has performed with the Oregon Symphony. She holds bachelor and master degrees in viola performance from the Cincinnati Conservatory of Music, and for many years served as principal violist with the Omaha Symphony. She has performed in many fundraising events on behalf of the Portland Parks and Recreation's Community Music Center.

Beaverton Symphony Orchestra

Travis Hatton, Music Director

David Dzubay
(b. 1964)

Symphonic Dance (1985, revised 2004)

W. A. Mozart
(1756-1791)

Sinfonia Concertante in E \flat Major, K. 364 (1779)

Allegro maestoso

Andante

Presto

Casey Bozell, violin

Michelle Mathewson, viola

Intermission

Johannes Brahms
(1833-1897)

Symphony No. 2 in D Major, Op. 73 (1877)

Allegro non troppo

Adagio non troppo

Allegretto grazioso (quasi andantino)

Allegro con spirito

Program Notes by *Hugh Ferguson*

The *Symphonic Dance* of David Dzubay (1964-)

David Dzubay, the latest in the series of Northwest Composers being featured by the Beaverton Symphony Orchestra, grew up in Northeast Portland, graduating from Jefferson High School in 1982. He played trumpet there in the *Sounds of Jefferson* group (under Jim Little and then Ric Faunt) and performed in jazz festivals throughout the Pacific Northwest and as far away as Reno. As a member of the Portland Youth Philharmonic, he attended the Spoleto Musical Festival.

Dzubay earned a Doctor of Music in Composition at Indiana University in 1991. A prolific composer, his music has since been performed by orchestras, ensembles and soloists in the U.S., Europe, Canada, Mexico, and Asia. He is currently Professor of Music, Chair of the Composition Department and Director of the New Music Ensemble at the Indiana University Jacobs School of Music.

Symphonic Dance originated as an assignment for a composition lesson, back in 1984. Its orchestration occurred as part of another course the following year. After Dzubay heard it played by one of the Indiana University orchestras, it went into hibernation for two decades, until, in response to a request from the Green Bay Symphony, he revised it extensively, using the music software *Finale*, “improving the orchestration and adding a bit of counterpoint and more detailed dynamics and articulations”

Symphonic Dance's beginning is sedate, even subdued, but it soon becomes lively, and remains so until the end.

The *Sinfonia Concertante* of Wolfgang Amadeus Mozart (1756-1791)

"You know," Mozart wrote to his father, "that I am, so to speak, swallowed up in music, that I am busy with it all day — speculating, studying, considering." His absorption was obvious even as a child of three, listening eagerly to his sister's music-lessons, and amusing himself for hours by picking out thirds. His earliest claimed compositions date from his sixth year when he wrote the minuet eventually catalogued as “K1” (it's on YouTube).

That same year, his father took him on the first of many tours, showcasing his virtuosity on the piano, organ, and violin. But Wolfgang did not just show off. Everywhere he went, he absorbed the music of his hosts, enriching the resources he would draw on for his own compositions.

He thrived under it, rebounding from multiple illnesses (scarlet fever, typhoid, smallpox) to return to the concert stage — and to composing. In England, his father was ill for several months. Wolfgang, left to his own devices, composed a symphony, now catalogued as K13 (also on YouTube). He was eight years old.

He could compose anywhere, at any time. At age 15 in Milan, he was composing an opera with a violinist on the floor above, an oboe-player below, and a teacher of singing next door, all hard at work all day long. Mozart declared the ambiance delightful, because “it gave him ideas”!

When he was 21, he had composed thirty symphonies, a dozen piano concertos, half a dozen violin concertos, ten operas, and countless smaller works. But he had no secure income. Little copyright protection existed, and once the commission had been paid for a piece, there was no more income from it. No royalties. No longer an infant, his drawing power as a prodigy had plummeted. He needed a steady job with a living income.

He and his father — an accomplished and widely respected musician — had long been employed, at a pittance, by the archbishop of Salzburg. “Salzburg slavery,” Wolfgang called it. He hated the arrangement, hated the archbishop, and hated Salzburg.

So in 1777 he left in search of a job. His father, unable to obtain leave from his post, stayed behind, but backed him financially, even buying a carriage for the trip. Wolfgang’s mother accompanied him. They visited Munich and Mannheim — where Wolfgang fell in love with a certain Aloysia Weber — and arrived in Paris on March 23, 1778. Six months later, Wolfgang was headed home — alone. His mother had fallen ill and died. He had landed no employment nor major commission. His father had ordered him home to take a new position that had opened up with the hated archbishop.

While in Paris, Mozart had composed his Symphony No. 31 (which was performed in the city’s most prominent venue) and dozens of other pieces, but all together they did not cover the cost of the trip. He had seriously damaged the family finances.

On the way home he stopped at Mannheim to see Aloysia, but found she had lost interest in him. It was a recipe for dejection. For others, it might have precipitated a dry period. But Mozart, as always, continued to create. Among his compositions during the year of his return to Salzburg were two symphonies, two sonatas, a serenade, a piano and violin sonata, a divertimento, a double concerto, and, most significantly, his *Sinfonia Concertante for Violin, Viola, and Orchestra, K364*.

As a musical form, the *sinfonia concertante* evolved during the Classical Period, and reached its greatest popularity in the 1770’s. It differs from a concerto for two or more instruments primarily in that the soloists are discernibly a part of the total ensemble, and not a separate entity as they would be in a concerto. It’s therefore sometimes described as a “crossover genre between symphony and concerto.”

Music historians have not determined whether it was ever even performed during Mozart’s lifetime. It was not published until ten years after his death. Even then, it went unrecognized for decades. Its U.S. premier, in 1865, drew a scathing review from the New York Times: “On the whole we would prefer death,” it sneered, “to a repetition of this production.”

But since then, this “ravishingly beautiful work of Mozart’s maturity,” in the words of musicologist Edward Downes, has come to be “held in deep affection by great numbers of contemporary Mozart lovers.”

Mozart wrote it as he was entering the final decade of his life, when he produced almost every one of the works by which he is most remembered today. He quit the “Salzburg slavery” post, moved to Vienna, and got married. He created *The Magic Flute*, *Don Juan*, *The Marriage of Figaro*, and *Così fan Tutte*, to name the most obvious. They brought him fame and, in most cases, financial rewards. Ironically, they didn’t bring him financial security, and in between those

sporadic infusions of cash, he was often broke and reduced to begging for loans from friends.

Many causes have been advanced for his recurrent financial straits: immaturity, naiveté, mismanagement, and even his kind-heartedness. He was known to be a soft touch, always ready to respond to friends in need.

An anecdote depicting his gentle nature survives from the time of *The Magic Flute*. At its premier, during the overture with Mozart conducting, a member of the orchestra was so enchanted “that he crept up to the conductor's chair, seized Mozart's hand and kissed it. Mozart, putting out his right hand, looked kindly at him and stroked his cheek.”

He was thirty-five when his health, which had been failing for several months, grew suddenly worse, and he took to his bed. Yet he continued to work on his latest commission, a Requiem. Even while dozing he puffed out his cheeks as if trying to imitate the drums. On December 5, 1791, just short of his 36th birthday, he rolled over and fell asleep, never to awaken. He was buried in an unmarked grave in the churchyard of St. Marx.

Johannes Brahms (1833-1897) and his Second Symphony

It's tempting to speculate how Brahms would have compared to Mozart in terms of infant fecundity, had the circumstances of their early childhoods been more alike. Claims for Brahms' precocity rival those of Mozart's. But the nurturing of each child's musical development differed radically. Mozart's earliest efforts at composition were praised to the skies by his father, and by audiences across Europe that included royalty. Thus encouraged, he created with abandon. “I write as the sows piss,” he avowed with characteristic delicacy.

But Brahms was kept at home, his development carefully shaped by a pedagogue steeped in dogma. Brahms' creativity survived, but with an imposed circumspection that verged on suffocation. When Mozart wrote his first symphony he was eight. When Brahms wrote his, he was forty-three. Mozart wrote over forty symphonies; Brahms, four. But then, Mozart wasn't writing under the shadow of Beethoven.

In the ninety-eight years between the composition of Mozart's *Sinfonia Concertante for Violin, Viola, and Orchestra K364* and the Second Symphony of Brahms, orchestral music had undergone massive changes. The orchestra was far larger. (The wind section for Brahms' Second Symphony calls for flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, and a bass tuba. For the *Sinfonia*? Two oboes and two horns.) The design and construction of many instruments had changed. Horns and trumpets now had valves. Stradivarius and Guarneri violins had been surgically modified to make them louder. Even the role of conductor was different: Mozart sat at a keyboard; Brahms stood before the orchestra with a baton.

Born in Hamburg in 1833, Brahms, like Mozart, was the son of a musician who recognized and encouraged his gifts. Brahms was playing the piano so well by age ten that a concert tour to the United States was seriously proposed.

Friends and family rejected that idea, however, and put Johannes' musical development in the hands of an eminent Hamburg pedagogue named Eduard Marxsen, who took the long view of the youngster's development. Without charge, Marxsen taught Johannes for years, cultivating his genius, indoctrinating him in the music of Bach and Beethoven, and letting him attempt nothing,

either in the way of performance or composition, until he considered him sufficiently imbued with established musical theory.

Brahms missed the exposure to other musical cultures that Mozart had enjoyed as a child. But as if in compensation, he sought out the works of his predecessors in Hamburg's libraries.

His transition from student to self-sufficient professional musician was remarkably smooth. He went on tour with a Hungarian Roma violinist who — through intermediaries — brought him in contact with Robert Schumann, who wrote of him as “a young musician ... at whose cradle graces and heroes kept watch.”

Thanks largely to Schumann's championing, Brahms landed an appointment as director of court concerts of a small German principality. The court was a quiet one, its ceremonies unexacting. Thus at twenty-one, Brahms had what Mozart had pursued without success for his entire lifetime: a secure post, with adequate pay, light duties, and an orchestra with which he could try out his compositions.

After four years, Brahms left the court for a career as concert pianist and composer. At first, the concerts brought in more than the compositions, but in time, settled in Vienna, he was able to live on his royalties alone. His *Hungarian Dances*, published in 1869, when he was 34, brought in a bonanza, and made him world-famous.

Brahms began writing his first symphony when he was 22. He took more than two decades to complete it, but it was hailed as “the tenth symphony” (an allusion to Beethoven's nine) and performed throughout Europe.

He began work on his second symphony the next year. To ensure a pleasant working environment, the affluent composer left Vienna in the summer of 1877 for a lakeside resort town in southern Austria. And he brought his piano along.

“I have found a lovely, and apparently, pleasant abode,” he wrote to friends. The only problem: “They could not get my piano up the stairs, it would have burst the walls.” Once settled (with the piano presumably left downstairs) he finished his Second Symphony in four months. Frequently referred to as his *Pastoral* symphony, its warmly lyric personality is often attributed to the serenity, quiet joy, and gentle moods of the lovely location in which it was composed.

The premiere in Vienna on December 30 went brilliantly. In the following year it was performed throughout Europe. A succession of works followed, including the Violin concerto in 1878, the *Academic Festival Overture*, and the *Tragic Overture* of 1880. Widely recognized, he began to receive a variety of honors. As for a salaried post, he had no need. He worked only when he felt like it.

His earnings enabled him to buy rare editions of old music that had intrigued him since childhood. His collection of autographs included quartets by Haydn, songs by Schubert, and the original version of Mozart's *Symphony No. 40 in G minor*, which, it has been said, “hints at the music Mozart might have written had he lived.”

Brahms died on April 3, 1897, just short of his 64th birthday, and was buried in Vienna's central cemetery, amid crowds of mourners. Messages of sorrow came in from all over Europe. In Hamburg all the ships lowered their flags to half-mast.

The Orchestra

Violin I

Rachael Susman, *Concertmaster*
David Abbott
Sarah Brody Webb
Pamela Jacobsen
Jonathan Novack
Sarah Novack
Kris Oliveira
Spencer Shao
David Toffey
Sohyun Westin
Regan Wylie
Anne Young

Violin II

Heather Case, *Principal*
Barbara Baker
Robin Erickson
Caroline Fung
Veronika Kuznetsova
Tom Lee
Margret Oethinger
Christina Reynolds
Laura Semrau
Andrew Shu
Nancy Vink

Viola

Bev Gibson, *Principal*
Jane Brown
Victor Chen
Jean Daniels
Lindsey Lane
Isabelle Uhl
Charlie VanDemarr

Cello

Marcy England, *Principal*
Kristin Dissinger
Allen Dobbins
Holly Hutchason
Michelle McDowell
Karen Schulz-Harmon
Janelle Steele

Bass

Veronika Zeisset, *Principal*
Andrew Harmon
Vytas Nagisetty
Elizabeth Pedersen

Flute

Ellen Berkovitz
Jerry Pritchard

Clarinet

Don Barnes, *Principal*
Milt Monnier

Oboe

Sharon Ross, *Principal*
Lindsey Meyers

Bassoon

Tricia Gabrielson, *Principal*
Nancy Pierce

French Horn

Kippe Spear, *Principal*
Jennifer Anderson
Greg Gadeholt
Heather Campbell

Trumpet

Mayne Mihacsi, *Principal*
Jason Bills
Norm Schwisow

Trombone

Paul Hanau, *Principal*
John Zagorski
Eric Olson

Tuba

Jay Klippstein

Percussion

Tom Hill, *Principal*
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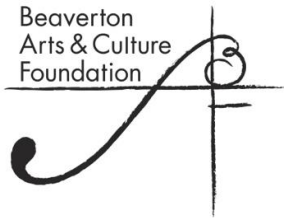
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Winter Concert – an all-Russian program featuring violinist Julia Salerno in the Prokofiev *Violin Concerto*, the Shostakovich *Festive Overture*, and Rachmaninoff's *Symphony No. 2*.
Friday January 19, 2018 at 7:30 pm
Sunday January 21, 2018 at 3:00 pm

We thank all our generous supporters.



Travis Hatton, Music Director

Travis Hatton's versatile conducting career spans a broad range of musical organizations around the world. He has led opera and ballet companies throughout Europe and America, and has appeared as a guest conductor with orchestras in Poland, Slovakia, the Czech Republic and in Boston, Tennessee, Indiana, California, Alaska, Colorado, Washington, Oregon and Texas. He holds a Bachelors of Music degree (awarded Magna Cum Laude) in Music Theory and Composition from the University of the Pacific and a Masters of Music degree in Orchestral Conducting from the New England Conservatory of Music.



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Beaverton Symphony Orchestra

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