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2023-2024 Concert Season
CELEBRATING **40** YEARS OF MUSIC IN THE COMMUNITY

TCHAIKOVSKY 4

Winter Concert

Friday, January 26, 7 pm
Sunday, January 28, 3 pm
Village Church

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Our Guest Conductor and Soloist

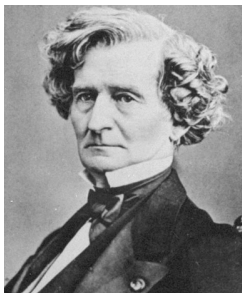


Dr. Dwayne Corbin



Diane Chaplin

The Composers



Hector Berlioz



Marie Jaëll



Pyotr Tchaikovsky

Beaverton Symphony Orchestra

Dr. Dwayne Corbin, Guest Conductor

Hector Berlioz
1803-1869

Roman Carnival Overture, Op. 9

Marie Jaëll
1846-1925

Concerto for Cello and Orchestra

Allegro moderato

Lento/Marche Funèbre

Andantino sostenuto

Vivace molto

Diane Chaplin, cello

intermission

Pyotr Illyich Tchaikovsky
1840–1893

Symphony No. 4 in F Minor, Op. 36

I. Andante sostenuto - Moderato con anima

II. Andantino in modo di canzona

III. Scherzo; Pizzicato ostinato

IV. Finale: Allegro con fuoco

The Jaëll Concerto is published by Editions Sébastien Troester.

These performances are the US West Coast premier of this piece.

Our Guest Conductor

Dwayne Corbin is an experienced conductor of many genres, commended for his clear and expressive conducting and his practical and approachable rehearsal style. He serves as Professor of Instrumental Music at George Fox University, where he conducts the Chehalem Symphony and the Wind Ensemble, and is the Music Director of the Tilikum Chamber Orchestra in Lake Oswego, Oregon.

Prior to these appointments, Dr. Corbin proved himself to be a successful and vital part of Northern California's musical community. Through eight seasons as Music Director of the Shasta Symphony Orchestra, he led inspiring traditional orchestral concerts, as well as pops shows, chamber music concerts, choral/orchestra events, and three years of "Symphony on the Beach" shows in partnership with the National Park Service. Corbin also served for five years as the Resident Conductor of the North State Symphony, where he conducted the annual Youth Concert Series for nearly 4,000 students a year, among other duties. In addition, he has served as the Assistant Conductor of the Juneau Symphony, where he led Pops and Classical concerts.

Corbin also conducted the Shasta College Symphonic Band, a 100-person college/community ensemble with a forty-year legacy, and served as the Associate Professor of Instrumental Music at Simpson University where he was responsible for conducting & music education courses, world music, and percussion studies. Previous to his time in California, Dr. Corbin taught courses and conducted bands at Wheaton College and the University of Cincinnati, and led the Cincinnati Youth Wind Ensemble, and as a public-school music teacher in the Seattle and Chicago suburbs.

Corbin is also an accomplished classical percussionist and drum kit performer, is the principal timpanist of the Juneau Symphony, and previously held the position of Principal Percussionist in the North State Symphony for a dozen years. His composition *Cage for One* won first place in the 2009 Percussive Arts Society composition contest and is published by C. F. Peters. Corbin earned a doctorate in conducting from the University of Cincinnati College-Conservatory of Music, has been a conducting Fellow for Fairbanks Summer Arts Festival, and has participated in conducting trainings at The Cabrillo Festival, New England Conservatory, and Northwestern University, among other locations. He also holds a master's degree in percussion performance from Central Washington University and earned a bachelor's degree in music education from Wheaton College Conservatory of Music. He resides in Newberg, Oregon, with his wife Caryn, and their two sons, Andrew and Peter.

Our Soloist

Diane Chaplin is a solo artist, chamber music cellist and nurturing music educator in Portland, Oregon. She can be heard in solo and chamber music performances across the globe and tours with the Portland Cello Project as a featured artist. In recent years she has appeared as soloist with the Salem Philharmonia, Beaverton Symphony, Oregon Sinfonietta, Tualatin Valley Symphony, Sunnyside Symphony, Jewish Community Orchestra, Clark College Orchestra, and others. Diane has taught at Yale University, Bard College, Oberlin Conservatory, Lewis and Clark College and Linfield University and has given master classes in the U.S., Canada, Mexico, The Netherlands, Bosnia and Russia.

Diane holds a BFA degree from the California Institute of the Arts and a Master of Music degree from The Juilliard School. As a member of the Colorado Quartet for twenty years, Diane performed in more than 20 countries. The Quartet was the first all-female string quartet to perform the complete Beethoven Quartet cycle in both North America and Europe, and their critically acclaimed recordings of these works can be heard on the Parnassus label.

Diane holds a Special Prize from the International Cello Competition in Viña del Mar, Chile, and a Certificate from the International Tchaikovsky Competition in Moscow. She performs a “First Tuesday” solo cello livestream concert every month, available on her YouTube or Facebook, and over the course of three years has learned more than 200 pieces of solo cello repertoire. Diane has a large class of private students both online and in Portland, and teaches online technique classes through the Cello Refinery. A prolific arranger and composer, her works (and schedule) are available at www.cellochaplin.com.

Program Notes by Jazzy Leemhuis

Hector Berlioz (1803-1869)

“Roman Carnival Overture,” Op.9

Premier: February 1844

Hector Berlioz won the prestigious Prix de Rome award in 1830. The prize required a 2-year residency in Rome, and although Berlioz considered Rome a musical dead end, he nevertheless fulfilled his commitment. Despite claiming that “Rome is the most stupid and prosaic city I know,” he adored his trips to the Italian countryside, was charmed by the folk music, and inspired by the magnificent bronze sculpture of “Perseus with the Head of Medusa” by Benvenuto Cellini (a despicable character

guilty of murder, rape, and theft.) The artist's intriguing (although criminal) life inspired the composition of the opera *Benvenuto Cellini*.

The Paris Opera's music directors complained about the difficulty of the music and their inability to please the critical, vivacious composer, and the opera was scrapped after three performances. Six years later, Berlioz intended to create a revival for his opera by composing "Roman Carnival Overture." The overture was an instant success. The audience demanded to hear it a second time at the premier. This second overture never replaced the original; it was probably intended as an opening for Act 2. "Roman Carnival" opens boldly, but instantly diminishes into the beautiful love theme from Act 1. Orchestral voices join the theme, and the music escalates into the raucous carnival.

Marie Trautmann Jaëll (1846-1925) **Cello Concerto in F major**

Marie Trautmann Jaëll is considered the leading female French composer from the late 1800s until her death in 1926. She entered the Paris Conservatory at 16 and won the coveted first prize for piano during her first year there. She concertized across Western Europe with her mother serving as her manager. At 20 she met pianist Alfred Jaëll, and the two were married. Alfred supported Marie's desire to continue her musical studies and performing. She took lessons with Camille Saint-Saëns, Cesar Franck, and Franz Liszt. Liszt described her as having "the brains of a philosopher and the fingers of an artist."

Marie composed her Cello Concerto in F major for Jules Desart in 1882, and the piece is dedicated to him. It is also speculated that Desart assisted Marie during the composition process, helping her explore the range and technical possibilities of the cello. The piece was completed the same year as Alfred's death, and it is not clear if his passing affected the final revision and performance of the concerto. Experts theorize that the slow, funeral march, Lento movement was replaced by the more joyful Andantino. The piece was not officially published for solo cello and piano until 2019. The original manuscript is available at the Biblioteque National et Universitie de Strasbourg.

When the forgotten composer's composition was retrieved from the library, the Lento movement contained only two pages of orchestration. Diane Chaplin finished the orchestration for this movement. This will be the West Coast premiere of the concerto, and the first performance ever of the work with all four movements together.

This lyrical and romantic concerto is reminiscent of Camille Saint-Saëns's cello concerto, and the beautiful folk-like melodies capture Jaëll's love of her homeland.

The concerto show-cases the technical abilities of the soloist as well as complementing the deep, soulful tones of the cello.

Piotr Ilyich Tchaikovsky (1840-1893)

Symphony No. 4 in F minor, Op. 36

Premier: February 22, 1878

Tchaikovsky began Symphony No. 4 during the winter of 1876-77. The symphony coincided with the beginning of his friendship with Nadezhda von Meck, a wealthy widow who loved Tchaikovsky's music to obsession, which allowed Tchaikovsky the financial security he needed during a financially precarious time. Mme von Meck's one condition of their relationship was that the two never met. They exchanged over 1,200 letters over 14-years until Mme. Von Meck suddenly broke off the relationship. During their early correspondence, Tchaikovsky referred to Symphony No. 4 as "our symphony" or "your symphony."

The symphony was developed at a time of intense turmoil in Tchaikovsky's life. A few months after he began his correspondence with Mme. von Meck, he threw himself into a disastrous marriage with a former pupil, despite his attempts to explain to her that he was homosexual. Tchaikovsky fled the marriage. When Mme. von Meck asked Tchaikovsky about the program of his symphony, it was difficult for him to explain the deep emotional turmoil and musical devices he used to express his heart. However, he did offer this explanation of the opening fanfare: "Fate, the decisive force which prevents our hopes of happiness from being complete and unclouded, and when, like the Sword of Damocles, is suspended over our heads and perpetually poisons our souls."

In the first movement, the bleak and hopeless fate theme gives way to daydreams before fate interrupts again, ending the movement sorrowful and resigned. The second movement opens with a haunting melody played on the oboe. Tchaikovsky wrote to von Meck, "You feel nostalgic for the past, yet no compulsion to start life over again." The movement is lightened through brief moments of sunshine. The Scherzo's delightful pizzicato is wonderfully contrasted by the drunken peasant dance in the winds. In the fourth movement, the dance continues with the orchestra quoting the Russian folk song, "The Little Birch Tree." Although the fate theme intrudes briefly, joy and life triumph. Tchaikovsky stated, "If you cannot discover the reasons for happiness in yourself, look at others. Upbraid yourself and do not say that the entire world is sad. . . . Take happiness from the joys of others." As the symphony roars to its conclusion, listen for the record-breaking number of cymbal crashes.

The Orchestra

Violin I

Rachael Susman,
Concertmaster
Sarah Brody Webb
Pamela Jacobsen
Linda King
Priya Krishnan
Wonjun Lee
Kris Oliveira
Megan Renner
Sohyun Westin
Regan Wylie
Anne Young

Violin II

Elle Hohn, *Principal*
David Abbott
Maria Cardona
Shirley Ingram
Angela Leber
Sally Mills
Christina Reynolds
Spencer Shao
Andrew Shu

Viola

Bev Gibson, *Principal*
Elon Bauer
Cat Bermudez
Eli Cabelly
Lindsey Lane
Jazzy Leemhuis
Jillian Logsdon
Katie San Diego

Cello

Marcy England, *Principal*
Eileen Benway
Lisa Fishman
Holly Hutchason
Michelle McDowell
Kynan Shook
Jenelle Steele

Bass

Veronika Zeisset, *Principal*
Casey Landau
Deanna Pretlow
Dan Velasquez

Flute & Piccolo

Ellen Bercovitz, *Principal*
Linda Hartig
Amanda Lyon

Clarinet

Richard Boberg, *Principal*
Carrie Reeber

Oboe

Jessica Dowell, *Principal*
Sharon Ross

English Horn

Sharon Ross

Bassoon

Frank Kenny, *Principal*
Nancy Pierce

French Horn

Kippe Spear, *Principal*
Holly Bliss
Greg Gadeholt
Glenn Widener

Trumpet

Daniel Schmidt,
Coprincipal
Mayne Mihacsi,
Coprincipal
Jonathan Johnson
Nick Pescatore

Trombone

Paul Hanau, *Principal*
John Zagorski
Eric Olson

Tuba

Jay Klippstein, *Principal*

Timpani

Amanda DuPriest

Percussion

Heather Henderson
Jolan Hutchinson
Ronald Zehel

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Karen Stocke
Anna Steuwer

Here's an overview of the rest of our season.

Friday March 15, 2024 at 7:30pm at the Reser Center

Sunday March 17, 2024 at 3:00pm at Village Church

Pierre-Alain Chevalier, guest conductor

Rossini - Overture from The Italian in Algiers

Glazunov - Violin Concerto Op. 82 with Nelly Kovalev, violin

Dvorák - Symphony No. 8 in G Major, Op. 88

Sunday April 14, 2024 at 3:00pm at Village Church

Groups formed by members of the BSO perform a delightful afternoon of chamber music.

Friday May 17, 2024 at 7:00pm at Village Church

Sunday May 19, 2024 at 3:00pm at Village Church

Jetro Meira de Oliveira, Guest Conductor

Marquez - Danzon No. 2 for Orchestra

Schumann - Cello Concerto with Karen Schulz-Harmon, cello

Sibelius - Symphony No. 1 in E Minor, Op. 39

We thank all our generous supporters.

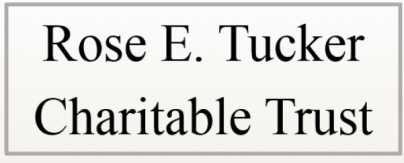
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Beaverton Symphony Orchestra

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