



Niel DePonte, Interim Artistic Director

# The Travis Hatton Young Artists Competition: 2023 Finalist Recital



**3:00pm Sunday, March 5, 2023**

[beavertonsymphony.org](http://beavertonsymphony.org)

## Our Young Artists



Macy Gong



Fedor Chayka



Hanami Froom



Chloe Zhang



Kaia Selden

## The Composers



Shostakovich



Chaminade



Paganini



Haydn



Beethoven

# Beaverton Symphony Orchestra

**Niel DePonte, Interim Artistic Director**

Dmitri Shostakovich  
1906 –1975

Piano Concerto No. 2 – 1<sup>st</sup> movement  
*Macy Gong, piano*

Cecile Chaminade  
1857 – 1944

Concertino, Op. 107  
*Fedor Chayka, flute*

Niccoló Paganini  
1782 –1840

“La Campanella” from Violin Concerto No. 2, Op. 7  
*Hanami Froom, violin*

Joseph Haydn  
1732-1809

Concerto in F Major, Hob. XVIII:3 – 1<sup>st</sup> movement  
*Chloe Zhang, piano*

Ludwig van Beethoven  
1770 - 1827

Violin Concerto in D Major, Op. 61 – 1<sup>st</sup> movement  
*Kaia Selden, violin*

Intermission

Presentation of the awards

## **Our Young Artists**

**Macy Gong** is a junior at Oregon Episcopal School. She began studying the piano at age 6, previously studying with Monica Ohuchi, and is currently a student of Momoko Muramatsu. Macy has won 1st place in the OMTA Tom O'Brien and Lillian Pettibone scholarship competitions, and 2nd place in the Cris Tapang scholarship as well. In addition, she has won awards in the OMTA Sonatina Festivals. Macy was also a part of the alternate-winning piano duet for the MTNA Oregon division. Outside of piano, Macy is the principal flute in the Portland Youth Philharmonic, winning awards in local and national competitions. Outside of music, Macy enjoys reading, traveling, and spending time with friends and family.

**Fedor Chayka** is a senior at Summit Learning Charter, and a PCC student through Early College. He began playing flute in Russia with Tatyana Mozdikova. After moving to the US, he studied with Galina Yaroshevskaya, and now studies with Corrie Cook. He has been a member of the Portland Youth Philharmonic's ensembles for five years, now playing in PYP and leading the flute section of PYWE. Through PYP, he participates in the Peer Mentor program to teach a middle school flutist. He studied in several summer programs including Summer@Eastman and the Gnessin Summer School. Outside of music, he enjoys programming and electronics design.

**Hanami Froom** is from Portland, Oregon and has been playing the violin since she was 2-years-old. She currently studies with Carol Sindell, a prominent Portland based violinist and teacher.

Hanami appeared as a guest soloist with the Oregon Symphony at the Arlene Schnitzer Concert Hall in Portland, Oregon in 2020. She made her solo debut with orchestra at the age of 6 and since then, has soloed with the MetroArts Orchestra in 2016 and 2018, the Jewish Community Orchestra in 2016, the Portland Youth Philharmonic Conservatory Orchestra in 2018 and 2019, and the Vancouver Symphony Orchestra in 2021 as a winner of their competitions. She is also a winner of the International Great Composer Competition. She placed first prize for the Music Teacher National Association's Oregon State and Northwest division in 2018, 2019, and 2020 and was awarded in its national competition.

In April 2021, she was invited by the Portland Chamber Orchestra and performed Tomas Vitali, Johann Sebastian Bach, Fritz Kreisler, Christian Sinding, and Jean Sibelius for the

spring concert series. Hanami has been a member of the Portland Youth Philharmonic since she was 7-years-old. Hanami is a sophomore at Oregon Virtual Academy and is planning early graduation this year.

**Chloe Zhang** is a junior at Jesuit High School. She began studying piano at age four with Eileen Knox and currently studies with Kelli Stephens. Through the years, Chloe has participated and won numerous competitions such as the 2021 OMTA Piano Scholarships (Donna and David Eason) and the 2019 Trula Whelan Concerto Competition. For Chloe, music allows her to express herself in ways that sometimes even words cannot.

Outside of school and piano, Chloe enjoys snowboarding, traveling, and designing ways to protect the environment.

**Kaia Selden** was born in New York City and currently lives in Portland, Oregon. She is a rising eighth grader at ACCESS Academy and studies violin with Simon James of the Seattle Symphony.

Kaia performed on From the Top in Las Vegas in February 2018. She was a 2017 concerto winner of the Seattle Young Artists Music Festival Association and performed the Mendelssohn violin concerto with the Philharmonia Northwest Orchestra. Most recently, she was a finalist at the 2018 Postacchini International Violin Competition in Italy. One of her favorite musical experiences was performing with the professional orchestra at the Classical Tahoe Festival.

Kaia has performed at Carnegie Weill Recital Hall, at the Philadelphia Music Festival, and for the String Fest at Merkin Hall in New York. Her chamber music group, Trio Capriccio, which specializes in the music of Astor Piazzolla, has performed in community events for the Oregon Food Bank, Bravo Orchestras, Mercy Corps and Mirabella.

Kaia won Grand Prize at the 2014 Cascades Young Artist Competition, made her concerto debut as winner of the 2015 Snohomish County Music Teachers Association Competition, was a concerto finalist for the 2016 Seattle Young Artists Festival, and first prize winner of the 2017 Simon Fiset Competition.

Outside of music, Kaia enjoys rock climbing, zip lining, reading Murakami and eating Italian food.

## Program Notes

*Piano Concerto No. 2 in F major*, Op. 102, by **Dmitri Shostakovich** was composed in 1957. Four years after Stalin's death the mass repression was beginning to lift and the thaw had begun in the USSR. Dimitri Shostakovich was restored to favor and enjoyed a period of acceptance and success. His 2nd Piano Concerto was written for his son Maxim's 19th birthday which coincided with his graduation from the Moscow Conservatory. The piece is understandably lighter and more carefree than Shostakovich's other works. Shostakovich even hid family references within the music—inside jokes that only his son would understand. This celebratory concerto makes it a favorite for musicians and audiences alike.

The first movement is in sonata form. The main theme of the first movement is played first by the bassoon, then soon accompanied by the clarinets and oboes. The piano answers with its own theme, played as single notes in both hands an octave apart. This develops into a march-like theme. A new theme in D minor is then introduced, with unisons two octaves apart on the piano, winding down to nothing. Then, an abrupt blast from the orchestra leads into tumultuous and low jumping octaves on the lower piano, while the orchestra plays a variation on the original piano melody fortissimo. The piano builds in a triplet pattern to introduce the D minor theme (now in Bb major) in an augmentation in a triumphant tutti. At the climax the piano comes in with a contrapuntal solo. After a minute of the fugato, the orchestra returns, playing the melody in the high winds. The orchestra builds on the main melody while the piano plays scales and tremolos, which lead into a few lines of chords and octaves by the piano, with the main theme finally resurfacing and bringing the movement to a close.

*The Flute Concertino in D major*, Op. 107, is a concertino composed in 1902 by French composer **Cécile Chaminade**. It was originally written for flute and piano, but Chaminade later arranged it for flute and orchestra.

Chaminade excelled as a young musician. At eight, she performed for Bizet, a family friend, who recommended that she study at the Paris Conservatory. Her father did not think it was proper for a young lady of her class to study music at the conservatory but allowed her to take private lessons from the instructors there. Chaminade was sidelined by the more influential circles of musicians in France, but she found success in England and especially in the United States and Canada.

She was popular in her lifetime for her character pieces and melodies. The popular rumor is that Chaminade wrote the Concertino for a flutist lover who left her for someone else. She made the Concertino so difficult that he would never be able to play it. The Concertino is her only piece that remains part of the concert repertoire.

**Niccolò (or Nicolò) Paganini** was an Italian violinist and composer. He was the most celebrated violin virtuoso of his time and left his mark as one of the pillars of modern violin technique.

At thirteen, Paganini's teachers declared that they could no longer teach him because his skills surpassed their own. As a result, Paganini was largely self-taught, practicing between 10-15 hours a day. His unusual look due to Ehlers Dalos syndrome, gave him extraordinary flexibility and his incredible technical prowess quickly delivered fame and fortune.

The Violin Concerto No. 2 in B minor, Op. 7, was composed by Paganini in 1826. In his Second Concerto, Paganini holds back on the demonstration of virtuosity in favor of greater individuality in the melodic style.

“La Campanella” or “the little bell” is the final movement from Paganini's *Violin Concerto No. 2* and is often separated from the rest of the concerto and used as a solo piece. The piece was influenced by Italian opera and was given its name from the bell-like effects in both the piano and orchestra. When Franz Liszt heard the concerto he immediately wrote his own by the same name as an homage to Paganini. “La Campanella” is a popular show piece across the classical music repertoire.

**Franz Joseph Haydn** was an Austrian composer of the Classical period. He was instrumental in the development of chamber music such as the string quartet and piano trio. His contributions to musical form have led him to be called "Father of the Symphony" and "Father of the String Quartet".

At age 5, Haydn went to live with his cousin and study music. He never returned to his parents' house except on short visits. His beautiful, young singing voice led him to the choir school in Vienna where he lived for nine years. When his voice changed at 17, he was expelled, and for a time Haydn struggled to support himself as a young musician and composer. A young nobleman introduced Haydn to the wealthy Esterhazy family where Haydn served as the assistant music director. With the security of the wealthy patronage, Haydn's creativity exploded.

The *Keyboard Concerto No. 3 in F*, Hob. XVIII:3 dates from 1765, by which time Haydn had already composed 30 symphonies. The concerto was not published until 1787 by the Paris Firm “Le Duc.”

**Ludwig van Beethoven** composed his Violin Concerto in D major, Op. 61 in 1806. He wrote the concerto for his colleague Franz Clement, a leading violinist of the day, who had earlier given him helpful advice on his opera *Fidelio*. The work was premiered on 23 December 1806 in the Theater an der Wien in Vienna, the occasion being a benefit concert for Clement. The first printed edition (1808) was dedicated to Stephan von Breuning.

Beethoven finished the solo part so late that Clement had to sight-read part of his performance. Perhaps to express his annoyance, or to show what he could do when he had time to prepare, Clement is said to have interrupted the concerto between the first and second movements with a solo composition of his own, played on one string of the violin held upside down; other sources claim that he did play such a piece but only at the end of the performance.

The premiere was not a success, and the concerto was little performed in the following decades. The work was revived in 1844, well after Beethoven's death, with a performance by the then 12-year-old violinist Joseph Joachim with the orchestra of the London Philharmonic Society conducted by Felix Mendelssohn.

Ever since, it has been one of the most important works of the violin concerto repertoire and is frequently performed and recorded today.

## **The Beaverton Symphony Young Artists Concerto Competition**

Thank you for attending this year's Young Artists Concerto Competition finalist recital. In 2009 BSO fulfilled one of its community outreach goals by inaugurating a concerto competition for young musicians in Washington County. Envisioned as both a performance showcase and a scholarship opportunity, this event has become an annual tradition. Each year, three students have taken the stage with the Symphony, demonstrating their mastery with the full orchestra behind them. Along with our audience, we have been thrilled with the caliber of musical talent here in our own back yard!

This competition does have a substantial scholarship component, which is funded in part by community grants and in part by the individual donations of generous patrons like you. We have been able to establish a base of funding for these scholarships, with a goal of stable and increasing scholarship amounts. All of us in the Symphony started as young musicians. Donating to this fund is your opportunity to join us. If you would like to help secure the Symphony's ability to continue this tradition, indicate "YAC" or "Young Artists Competition" on your donation envelope or check.

The judges for this year's competition are members of the Beaverton Symphony.



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### **In Memoriam**

Travis Hatton, our beloved Conductor and Music Director for the past 12 years, passed away suddenly on October 3, 2022. He will be sorely missed.

Travis brought the orchestra together not only to make beautiful music, but to create and build a musical community. His legacy includes the Young Artist Concerto Competition and performances of pieces by Living Northwest Composers each season.

We thank all our generous supporters.



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## **Niel DePonte, Interim Artistic Director**

Whether composing or arranging, conducting ballet, opera, pops, or symphonic repertoire, or performing as a concerto soloist with major orchestras, Niel DePonte has gained a national reputation as one of his generation's most versatile musical artists. He was Principal Percussionist of the Oregon Symphony for 43 seasons, the Music Director and Conductor for Oregon Ballet Theatre (OBT), and is the Artistic Director of Cognizart by MetroArts Inc.'s Young Artists Concerto

### **Competition.**

Niel DePonte was born in New York City and received his graduate training at the Eastman School of Music in Rochester, New York, where he earned a Master of Music degree and the Performer's Certificate. He holds a certificate from Harvard University's Graduate School of Education's professional development seminar, *The Project Zero Classroom*, and a degree in music education from the State University of New York. Dr. Howard Gardner, Hobbs Professor in Cognition and Education at Harvard University has written, "As a person who has worked for decades in the area of arts education, I can attest that there are few individuals with Niel's combination of talents, and literally only a handful who are devoting their lives to the education of young individuals. Oregon is lucky to have such an individual in residence."

Niel has generously offered his help to guide the BSO through this difficult period as we navigate the current season and plan for the future. Thank you, Niel.

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