



2022/2023  
SEASON

IN LOVING MEMORY OF  
TRAVIS HATTON



# A Concert for Travis



**Kunito Nishitani**  
Violin

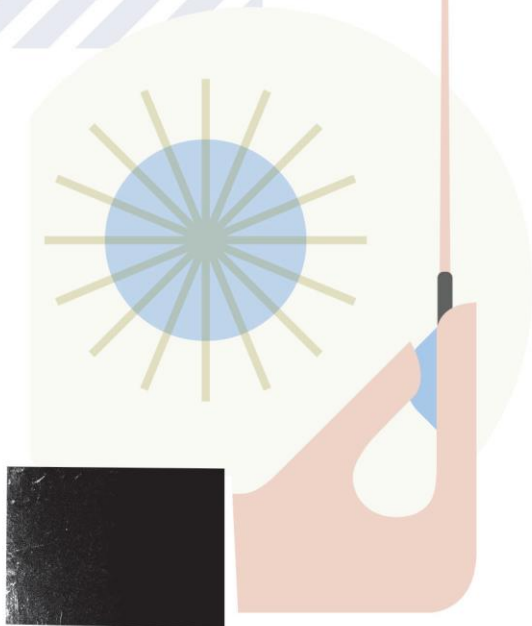


**Niel DePonte**  
Interim Artistic  
Director

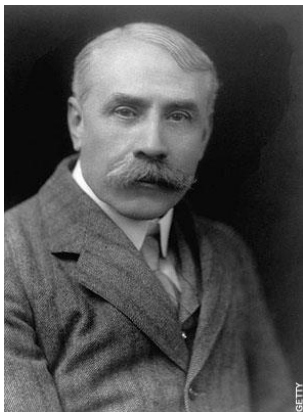
**Friday, November 4**  
**7:30 p.m. at Patricia**  
**Reser Center for the Arts**

**Sunday, November 6**  
**3:00 p.m. at Village Church**

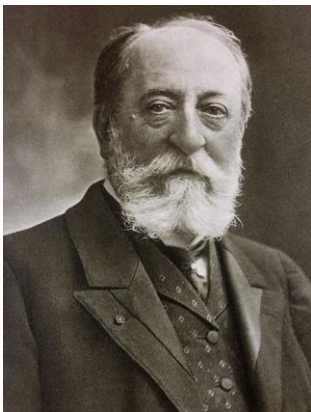
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## The Composers



Edward Elgar



Camille Saint-Saëns



Robert Schumann

## Our Soloist



Kunito Nishitani

# Beaverton Symphony Orchestra

Niel DePonte, Interim Artistic Director

Edward Elgar  
1857-1934

Nimrod from the Enigma Variations (1899)  
in honor of Travis Hatton

Camille Saint-Saëns  
1835-1921

Concerto for Violin and Orchestra No. 3, Op. 61 (1880)  
Allegro non troppo  
Andantino quasi allegretto  
Molto moderato e maestoso – Allegro non troppo  
*Kunito Nishitani, violin*

Intermission

Robert Schumann  
1810-1856

Symphony No. 2 in C Major, Op. 61 (1847)  
Sostenuto assai – Allegro, ma non troppo  
Scherzo: Allegro vivace  
Adagio espressivo  
Allegro molto vivace

*The Beaverton Symphony Orchestra is committed to our musicians' and patrons' safety.  
All concert attendees are strongly encouraged to wear a mask at all times while inside the  
concert venue.*

*The lovely flower arrangements were donated by Beaverton Florists, Inc.*

## Our Soloist

Kunito Nishitani, violinist & conductor, has served on the faculties of New York University, Portland State University, Rose City Music Academy, Ikebukuro Community College, and Kunito International Violin and Viola School. In 2014, Mr. Nishitani established two orchestras in Tokyo: Shakuji International Orchestra and Kunito International Youth Orchestra, and serves as music director and conductor of both. Additionally he has conducted the Orchestra Emile, the PSU Symphony Orchestra, Suginami Baroque Ensemble, and the Lewis and Clark College Orchestra. He also assisted with the Portland Youth Philharmonic and the Metropolitan Youth Symphony as a string instructor. In 2012 and 2013, he was invited as a guest conductor for the Kanto Plain Honor Orchestra.

Mr. Nishitani has served as concertmaster in the US and Japan, appearing as a soloist in both countries with concertos of Mendelssohn, Tchaikovsky, Bruch, Glazunov, Lalo and Khachaturian. Nishitani is an adjudicator of Japan Classical Music Competition. In 2016, 2017, 2019, 2020, 2021, and 2022 he received an award for excellence in instruction from Japan Classical Music Society (Japan Classical Music Competition). He has also received an award for “Special Prize the best teacher” from “Tokyo Stars” organized by Russian Competition. He received high praise for the Japan-US: 150 years of friendship celebration concert sponsored by the Consulate General of Japan in Portland, Oregon.

Mr. Nishitani has released six CDs: Chanson de Matin & Nuit; A Collection of Pieces for Solo Violin; and Great Three Violin Sonatas. He also wrote and published violin method books, “Kunito Violin Method Op.1 – Op.4”, “Diary of the violinist as an exchange student in Portland, OR”, and “Secrets The Learning Violin Techniques.”

Mr. Nishitani earned a Bachelor’s degree at Portland State University and Master’s at New York University. He received violin training from Professor Chikashi Tanaka (Professor Emeritus, Geidai University of the Arts and concertmaster of the NHK Symphony Orchestra), Professor Carol Sindell (who studied with Jascha Heifetz and is a PSU faculty member), and Professor Martin Beaver (first violinist in the Tokyo String Quartet and faculty member at The Colburn School). He studied conducting with Professor Kazue Kamiya (Saito conducting method), Professor Keith Clark, and Professor Michiyoshi Inoue.

Since 2002, Mr. Nishitani has performed the Mendelssohn, Bruch, Glazunov and Khachaturian Violin Concerti and the Lalo Symphonie Espagnole with the BSO.

## In Memoriam

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

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

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 are committed to commemorate his vision by continuing to practice, rehearse, and perform. Travis believed in the potential of our musicians and the joy of making Beaverton stronger through classical music.

## Program Notes by Jazzy Leemhuis

### **"Nimrod" from Variations on an Original Theme, Op. 36**

Edward Elgar (1867-1934)

Premiere: June 19, 1899

Dedication: "My Friends Pictured Within"

Returning home after a long day teaching, Elgar sat down at his piano to quietly improvise and clear his mind. His wife startled him out of his reverie by exclaiming she had just heard a wonderful tune. Together they explored a possible theme and variations. Elgar called the original theme "Enigma" explaining that it wasn't a puzzle or a mystery to be solved but rather a "dark saying [that] must be left unguessed. The premiere at St. James' Hall in London solidified Elgar's status as a composer. The "Enigma Variations" may arguably be the most successful piece of symphonic work written by Elgar.

The fourteen variations were developed as character sketches from his social circle. He thinly veiled their names by labeling the majority of the variations with their initials. Elgar chose to name Variation IX, "Nimrod" after his German-born friend and music editor, Augustus J. Jaeger - "jaeger" means hunter in German, and Nimrod was a mighty hunter in the book of Genesis. Jaeger encouraged and comforted Elgar during a very difficult time in which Elgar's discouragement about his abilities as a composer were pressing him into a deep depression. Elgar later explained to Jaeger that "Nimrod" was more private in nature. The "enigma" theme is transposed into a major key for "Nimrod." Elgar builds and resolves tension using dynamics and timpani. "Nimrod" is performed annually on Remembrance Sunday at the Cenotaph on White Hall, London. We play it tonight to honor Travis.

### **Violin Concerto No. 3 in B Minor, Op. 61**

Camille Saint-Saëns (1835-1921)

Premiere: January 2, 1881

Dedication: Pablo Sarasate

The *New York Times* music critic Harold C. Shonburg claimed, "It is not generally realized that [Saint-Saëns] was the most remarkable child prodigy in history, and that includes Mozart." Saint-Saëns began composing at three and gave his first public recital at ten. He studied organ and composition at the Paris Conservatory and served as the organist at the Church of the Madeline in Paris for 20 years. Liszt described him as "the most talented organist in the world." Although he lived during the age of Liszt and Wagner and respected them as musicians and composers, Saint-Saëns was a classicist who believed in strong structure and form. He embraced the rise of amateur musicians and the new middle-class concert goers, and he wrote for this audience.

The B Minor Violin Concerto was composed for violin virtuoso and composer Pablo de Sarasate, and the concerto emphasizes Sarasate's technical wizardry. Today, the concerto is a staple for solo violinists making their appearance on the world stage. The first movement opens with the quiet, stormy tremolo in the strings followed the dramatic solo violin opening. Saint-Saëns skips the traditional cadenza, relying instead on the movement's technical difficulty and virtuosity. A lovely conversation between the clarinet and violin flows gently through the second movement. The third movement starts with the violin alone in a spirited declamatory passage (this has also been suggested as the replacement for the cadenza that was omitted in the

first movement.) The movement sounds like Sarasate; listen for the Spanish flare woven into the melodies.

## **Symphony No. 2 in C major, Opus 61**

Robert Schumann (1810-1856)

Premiere: November 5, 1846

Dedication: King Oscar I of Sweden and Norway

Tormented by volatile mood changes and ambitions many considered outside his reach, music critic and composer Robert Schumann became an influential leader of the music scene during the romantic era. After his marriage to Clara Wieck in 1840 Schumann experienced an outpouring of creativity. Between 1840 and 1844, he composed 140 songs, two symphonies, pieces for piano and orchestra, string quartets, and the popular Piano Quartet and Piano Quintet, both in E-flat. In 1844 Schumann experienced serious manic/depressive episodes including suicidal fantasies, paranoia, and intense phobias of sharp objects and heights. This madness is present in the first three movements of his second symphony. The final movement is his triumphant recovery, a victory over the horrors of his own mind. To conductor D.G. Otten he worried that his, “semi-invalid state [could] be divined from the music [of the second symphony]. I began to feel more myself when I wrote the final movement [. . .] All the same, it reminds me of dark days.” The premiere was not a success. It was the final piece of a long concert which included an encore of the William Tell Overture. Friends of Schumann claimed that Felix Mendelssohn (the conductor) had sabotaged the symphony on purpose.

Schumann studied Bach during his recovery, and Bach’s influence can be heard throughout the symphony. It is especially evident in the opening chorale and perpetual motion during the first movement allegro. The Scherzo’s frenzied pace slackens only slightly through two agitated trios. The second theme’s first four notes spell BACH (Bb-A-C-B natural, BACH in German). The challenging notes and speed of the scherzo makes it a popular audition spot for professional orchestras. In the heart wrenching third movement we can hear the cry of a broken heart, a longing of regret, or a sorrow Schumann can’t control. The fourth movement revisits thematic elements from the second movement and possesses, according to some critics, inspiration from Mozart’s Magic Flute, Beethoven’s song cycle “An die ferne Geliebte”, and Bach.

## The Orchestra

## \* Donor Sponsored Section

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Rachael Susman,  
*Concertmaster*  
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Anne Young

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Elizabeth Pedersen  
Deanna Pretlow  
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### Flute

Amanda Lyon  
Linda Hartig

### Clarinet

Richard Boberg, *Principal*  
Juan Castaneda

### Oboe

Jessica Dowell, *Principal*  
Sharon Ross

### Bassoon

James Kopp  
Anson Hancock

### French Horn

Kippe Spear, *Principal*  
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Jenny Anderson  
Karen Bjorge

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Daniel Schmidt  
Mayne Mihacsi

### Trombone\*

Paul Hanau, *Principal*  
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Jay Klippstein, *Principal*

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The family of Richard A. Rogers  
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siblings, in memory of Lorene  
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### **In memory of Sarah Susman**

Bev Gibson

### **In memory of Travis Hatton**

anonymous  
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## **Upcoming BSO Events**

To stay informed about upcoming BSO events, please sign up for email updates at our website, [beavertonsymphony.org](http://beavertonsymphony.org), and follow us on Twitter and Facebook.

### **Winter Concert**

Details at <http://beavertonsymphony.org/concerts/winter-concert/>  
Friday January 13, 2023 at 7:00 pm  
Sunday January 15, 2023 at 3:00 pm  
at Village Church

We thank all our generous supporters.



*Here for Oregon. Here for Good.*



## **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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## **BSO Board of Directors**

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Beaverton Symphony Orchestra

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