

Travis Hatton, Music Director

Young Artists Concert: Rising Stars



Aishani Saha



Natalie Tan



Kira Wang

7:30pm Friday, May 18, 2018
3:00pm Sunday, May 20, 2018

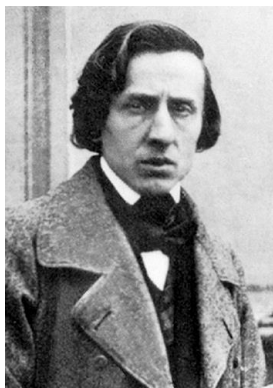
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The Composers



Greg Bartholomew



Frédéric Chopin



Leo Delibes



Benjamin Britten



Luigi Arditi



Antonin Dvořák



Jean Sibelius

Beaverton Symphony Orchestra

Travis Hatton, Music Director

Greg Bartholomew
b. 1957

Sunshine Music (2011)
Sunshine in the Dooryard:
Homage to a melody by David Paul Mesler
Sunshine in the City
Sunshine in the Mountains

Antonin Dvořák
1840 –1904

Cello Concerto in b minor, Op. 104 – 3rd movement
Kira Wang, cello

Léo Delibes
1836 –1891

Les Filles de Cadix (1874)

Benjamin Britten
1913 – 1976

Be Kind and Courteous
from *A Midsummer Night's Dream*

Luigi Arditi
1822 – 1903

Il Bacio (The Kiss) (1860)
Aishani Saha, soprano

Frédéric Chopin
1810 –1849

Piano Concerto No. 2 in f minor, Op. 21 – 3rd movement
Natalie Tan, piano

Intermission

Jean Sibelius
1865 –1957

Symphony No. 1 in e minor, Op. 39 (1899)
Andante ma non troppo – Allegro energico
Andante (ma non troppo lento)
Scherzo: Allegro
Finale (Quasi una fantasia)

Our Young Artists

Aishani Saha, soprano, is a 17 year old senior at Westview High School. She has been studying voice with Angela Niederloh for 4 years. Aishani is the 2017 State Champion in the Soprano Voice division of the OSAA Solo/Ensemble Competition. She got 2nd place in the 2016 State Competition. She was also a winner of the 2017 MetroArts Van Buren Young Artists Debut Competition. Aishani won 3rd place in the 2017 Schmidt Vocal Competition NW Region. In the 2016 Schmidt Vocal Competition, she won 2nd place as well as the “Best Sophomore” award. In May 2016, Aishani played a principal role (the 2nd Spirit) in Portland Opera's production of “The Magic Flute” by Mozart, in the Keller Auditorium. Aishani also attended the Schmidt Vocal Institute in 2016, a 12-day summer program at Miami University in Ohio, where she had many voice lessons, workshops, performance opportunities and masterclasses. Aishani has also been playing piano for 9 years, and she currently studies with Kelli Stephens. She has been the winner of multiple OMTA festivals, concerto competitions, and scholarship competitions. She is the two-time winner of the Piano Santa Grand Scholarship (2014 and 2016) as well. Aishani is also a part of her school’s choir program, where she is a section leader in the advanced choirs and the student conductor in their intermediate women’s choir.

Natalie Tan is a 16-year-old sophomore at Jesuit High School in Beaverton. She has studied piano for 11 years and is a student of Linda Hayes. In 2016, Natalie attended the Jacob’s School of Music Piano Academy at Indiana University and has also attended Chamber Music Camp of Portland multiple times. In May of 2017, Natalie played the third movement of the Chopin Piano Concerto No. 2 with the Oregon Ballet Theatre/ Oregon Symphony Orchestra under conductor Niel DePonte as a winner in the Metro Arts Young Artists Concerto Competition. She also won the 2017 Biennial Piano Concerto Competition for the Portland Youth Philharmonic and later performed the complete Chopin Piano Concerto No. 2 with PYP under the instruction of conductor David Hattner at the Arlene Schnitzer Concert Hall, and later also becoming a finalist in the Oregon Mozart Players Concerto Competition for the same piece. Her other competition awards include 1st place in the 2016 Chris Tapang Scholarship Competition, 2015 Tom O’Brien Junior Scholarship Competition, 2015 OMTA ensemble festival with a piano trio and 2014 Trula Whelan Concerto Festival. In 2018, Natalie won first place in her category of animal sciences at the state level of the Intel Northwest Science Expo. In addition, Natalie is a part of the Jesuit High School Mock Trial team and also plays basketball for her school.

Kira Wang is a 13 year old eighth grader at Catlin Gabel School. A student of Dr. Valdine Mishkin, Kira began playing cello at the age of four. She has placed in numerous regional competitions, including the Oregon Cello Society scholarship audition, the Oregon Music Teachers National Association competition, the Oregon Mozart Players soloist competition, and the Cascades Young Artists Competition. Kira has participated in solo master classes with Alban Gerhardt, Richard Aaron, David Finckel, Anthony Elliot and Peter Wiley. She performed the first movement of the Shostakovich Cello Concerto No.1 with Portland's Jewish Community Orchestra in February as a winner of their 2018 Young Artist Competition. Kira is Assistant Principal Cellist of the Portland Youth Philharmonic Orchestra. Along with her passion for music, Kira enjoys running, drawing, and photography.

Program Notes

The music of award-winning American composer **Greg Bartholomew** is frequently performed across the United States and in Canada, Europe and Australia. NPR classical music reviewer Tom Manoff called Bartholomew "a fine composer not afraid of accessibility."

Born in 1957, Bartholomew studied trombone at John Muir Elementary School and piano at Cornish College of the Arts before earning degrees from the College of William & Mary in Virginia and the University of Washington. He sang with Seattle Pro Musica for more than fifteen years and studied violin with Teo Benson.

Winner of the 2013 Cheryl A. Spector Prize (for *Summer Suite*), the 2012 Spector Prize (for the *First Suite from Razumov*), the Silver Platter Repertoire Award (for *The Tree*), and First Place in the 2006 Orpheus Music Composition Competition (for *Beneath the Apple Tree*), Bartholomew was also awarded the Masterworks Prize from ERM Media in 2005 and 2006. A two-time Finalist for the American Prize in Choral Composition (2012 and 2013), Bartholomew was the 2012/2013 Composer in Residence for the Cascadian Chorale.

Sunshine Music was composed in 2011 for the Pacifica Chamber Orchestra under Fred Chu, who gave the premiere performance January 22, 2012, in Everett, Washington. The piece is a single movement, in three sections, performed without a break. Part One, *Sunshine in the Dooryard*, is an homage to a melody by David Paul Mesler from his song setting of the Walt Whitman poem *When Lilacs Last in the Dooryard Bloom'd*. Part Two, *Sunshine in the City*, is a bright and cheery depiction of urban experience, while Part Three, *Sunshine in the Mountains*, derives from *Song of the Mountains*, the composer's choral setting of text by American naturalist John Muir.

The **Cello Concerto in B minor, Op. 104, B. 191**, is the last solo concerto by **Antonín Dvořák**. It was written in 1894–95 while he was in New York City for his third term as the Director of the National Conservatory. It was written for his friend, the cellist Hanuš Wihan, but was premiered by the English cellist Leo Stern. For years, he had maintained that the cello, although a fine instrument for the orchestra, was totally unsuited for a solo concerto because of the nasal quality of its high notes and the "mumbling" sound of the bass. But in 1894 he heard one of the teachers at the Conservatory, Victor Herbert, play his recently completed Cello Concerto No. 2 in E minor, Op. 30, and he reconsidered. (Herbert had been principal cellist in the orchestra that had given the premier performance of Dvořák's "New World" symphony the year before.) Dvořák began work on his concerto that year and completed it three months later. Its premier performance was given the following year (1896) with the London Philharmonic. Brahms, when he heard it in a private performance, reportedly remarked: "If I had known that it was possible to compose such a concerto for the cello, I would have tried it myself!"

Les Filles de Cadix is a song for soprano by **Léo Delibes** with text by Alfred de Musset. Delibes was a French composer of the Romantic era who specialized in ballets, operas, and other works

for the stage. His most notable works include the ballets *Coppélia* (1870) and *Sylvia* (1876), as well as the operas *Le roi l'a dit* (1873) and *Lakmé* (1883).

Be Kind and Courteous is an aria for soprano from **Benjamin Britten's** opera *A Midsummer Night's Dream*. In adapting Shakespeare's play Britten stuck to the original text extremely closely. This aria is sung by Tytania, the queen of the fairies.

Il Bacio is an art song by **Luigi Arditi** with text by the baritone Gottardo Aldighieri, first published in 1860. Arditi was an Italian violinist, composer and conductor, mostly of opera. *Il Bacio* (*The Kiss*) was dedicated to the Italian soprano Marietta Piccolomini, and became famous when the opera singer Adelina Patti used it in the singing lesson in Act II of Rossini's *The Barber of Seville*, which the BSO performed several seasons ago.

The **Piano Concerto No. 2 in F minor, Op. 21**, was composed by **Frédéric Chopin** in 1829. Chopin wrote the piece before he had finished his formal education, at around 20 years of age. It was first performed on 17 March 1830, in Warsaw, Poland, with the composer as soloist. It was the second of his piano concertos to be published, and so is designated as "No. 2", though it was written before "No. 1".

Jean Sibelius and the Genesis of his First Symphony by *Hugh Ferguson*

If **Jean Sibelius** had ever managed to become the violin virtuoso he had dreamed of becoming since childhood, we might never have heard of him. (Virtuosos are soon forgotten. Composers are remembered as long as their music is played.) But Sibelius never became more than a competent violinist. His first formal lessons took place when he was 14 or 15, and he never managed to make up for his late start. An unsuccessful audition for an orchestra in Vienna in 1891, when he was 27, ended his dream of becoming a great violinist.

Luckily for him — and for us — Sibelius had long been dividing his efforts between his violin and composing. By the time of the audition in Vienna he already had songs, chamber music and even two overtures for full orchestra to his credit. Soon after the fateful audition he was deeply immersed in the creation of a monumental five-movement choral symphony that takes well over an hour to perform. Named *Kullervo*, its premier in Helsinki the following year was a critical success.

Sibelius was born on December 8, 1865 in the small town of Hämeenlinna about fifty miles north of Helsinki. His father, the town doctor, died when he was three, and he and his siblings were raised by relatives. Janne (as he was named before he changed it to Jean) had an older sister and a younger brother, and the three used to play trios, with Janne on the violin, his sister on the piano, and his brother on cello.

When he was twenty, he left Hämeenlinna for Helsinki, where, enabled by a loan from his Uncle Pehr, he enrolled in Helsinki University as a student of law but also in the newly-founded Helsinki Music Institute as a violinist. He soon dropped out of law school, but completed four

years at the Music Institute, studying composition in addition to violin. Upon graduation in 1889, he went to Berlin for further study of composition on a government fellowship and then — again supported by Finnish state funds — to Vienna, where in 1890 and 1891 he studied composition and orchestration.

It was during this period that he developed a keen interest in *The Kalevala*, a compilation of Finnish oral history published in 1835. The *Kalevala* was commonly referred to as the Finnish national epic, although at the time, Finland was not yet a nation, but only an autonomous grand duchy of the Russian Empire. And that autonomy was under attack. As the Finnish people were — with the aid of the *Kalevala* — seeking their cultural and political identity, the Russians were trying to stifle it.

Enter Sibelius, just back from study abroad, infused with the mythology and ideology of the *Kalevala*, and bursting with the need to find outlet in composition. The five-movement *Kullervo* was the result. Two of its movements were vocal and the entire piece contrived to illuminate the life of the tragic Kullervo of Finnish mythology. But it was not simply a story. Kullervo's character was seen as a bitter metaphor for Finland's long struggle for independence. The music stirred deep patriotic passions among the Finnish people. And Jean Sibelius, the creator of that music, was on his way to being a national hero. “*Kullervo*,” in the words of Oxford Music Online, not only “proclaimed his artistic identity”, but “established him overnight as the musical voice of a rising generation of pro-Finnish-culture activists.”

Kullervo was only the first of Sibelius's many works to draw on the *Kalevala*. Much of his music in the 1890's was weighted with patriotic sentiment, just at the time when Finland's aspiration to independence was growing and Russia's attacks on its autonomy intensified. Works such as the *Karelia* music (1893), the symphonic poem *En Saga*, (1892) and *The Four Legends*, which includes the haunting *Swan of Tuonela* (1893-1895) kept Sibelius associated in the minds of his compatriots with Finland's continuing struggle for self-determination. And so when Sibelius completed his **First Symphony** on April 26, 1899, it was an event that had been long awaited by Finnish patriots.

Sibelius himself conducted the Helsinki Philharmonic's performance of the premier. Following the premier, Sibelius led the Helsinki orchestra on a European tour that included Stockholm, Oslo, Hamburg, Amsterdam, and Paris. Calling it “a work full of unrestrained strength, full of passionate vivacity and astonishing audacity,” a journalist in Hamburg declared that it “rushes forward like an intoxicated god”. Acclaimed similarly by critics across Europe, the First Symphony became the work with which Sibelius achieved his international breakthrough.

Sibelius went on to write six more symphonies, his reputation growing ever greater at home and abroad, both as composer and national hero. He put his violin expertise to use in a violin concerto in 1904. In 1917, Finland achieved its independence. The Finnish government issued a stamp bearing his picture. In 1955, his ninetieth birthday was celebrated throughout Finland with festive performances of his works. When he died on September 20, 1957, just short of his 92nd birthday, his body lay in state for three days as the whole country went into mourning.

The Orchestra

Violin I

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

Violin II

Robin Erickson, *Principal*
Barbara Baker
Nancy Downie
Caroline Fung
Elle Hohn
Veronika Kuznetsova
Tom Lee
Margret Oethinger
Christina Reynolds
Andrew Shu
Nancy Vink

Viola

Bev Gibson, *Principal*
Jane Brown
Stephanie Gregory
Lindsey Lane
Jazzy Leemhuis
Ethan Smith
Isabelle Uhl

Cello

Marcy England, *Principal*
Kristin Dissinger
Allen Dobbins
Holly Hutchason
Michelle McDowell
Jackson Ross
Janelle Steele

Bass

Veronika Zeisset, *Principal*
Vytas Nagisetty
Elizabeth Pedersen
Emily Wood

Flute & Piccolo

Ellen Bercovitz
Linda Hartig

Clarinet

Richard Boberg
Milt Monnier

Oboe

Sharon Ross
Lindsey Meyers

English Horn

Celeste Martinez

Bassoon

Tricia Gabrielson, *Principal*
Nancy Pierce

French Horn

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

Trumpet

Mayne Mihacsi, *Principal*
Jason Bills
Richard Lovgren

Trombone

Tim Webb
John Zagorski
Benjamin Wolf

Tuba

Jay Klippstein

Percussion

Tom Hill, *Principal*
Brian Banegas

Harp

Denise Fujikawa

Harpsichord

Holly Hutchason

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Symphony Best Friend

Richard Aldrich
John A Bailey
Rachel Baskin
Mary Bercovitz
Lucy Brehm
Leslie Brenton
Esther Brown
Jane Brown
Bonnie Buckley
Patricia Campbell
Dee Ann Carger
Nancy & Chris Carter
L Chillian
Barbara Cone
Gerald Craig
Richard Crimi
Raiza Donis de Ambard
Patti Duthie
Kathleen Elston
Sharon Eng
Louise Feldman
Tom & Sun Flynn
Roxanne Goebel

Symphony Best Friend (cont.)

Susan Newman & Phil Goldsmith
Daniel Guterman
Claudia Hutchison
Joyce Ito
Nancy Johnson
P D Johnston
Sean & Nina Kelley
Rich Koplan
Howard E Kronish
Dora Lan
Gerald Lindgren
Sharon Lindquist
Fay Littlefield
Shelah & Anton Lompa
Moreen Madson

James Main
Pepper McGranahan
Roy Metcalf
Mary Ann Miller
Richard & Jean Miyahira
Catherine Mock
Milt Monnier
Christine Myers
Ann Neuman
Mary O'Donnell
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Gary & Gayle Powers
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Aron Swerdlin
Mary Takayanagi
Mary Trump
Mitch Turbin
Janice Wargo
Helene Wilson
Deborah L Zita

Other levels

Kris Oliveira

In memory of my mother and sister

Nancy Vink

In memory of Terry Hu Culter

Don & Carole Anderson,
Martha England

In memory of Mary Musa

Bev Gibson, Vicki Hilgers,
Jodi Wells, Susan Donora,
Marcia Kahn, Jackie Flynn

In honor of Conrad Brown

Robert Elgin

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Martha England

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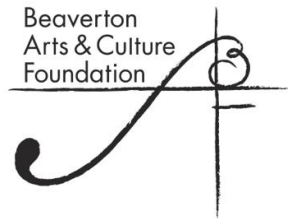
Jack Konner, retired BSO 1st
violinist, and **the family of
Richard A. Rogers**, for
donations of chamber music

The Beaverton Symphony Young Artists Concerto Competition

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 modest 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.

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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