

Young Artists Concerto Concert



7:30pm Friday, May 20, 2016
3:00pm Sunday, May 22, 2016

beavertonsymphony.org

Beaverton Symphony Orchestra

Travis Hatton, Music Director

Ryan Hare
(b. 1970)

Maracanazo for Orchestra (2011)

Max Bruch
1838 – 1920

Violin Concerto No. 1 in G minor, Op. 26
1st movement – Vorspiel: Allegro moderato
Christine Chu, violin

Felix Mendelssohn
1809 – 1847

Piano Concerto No. 1 in G minor, Op. 25
3rd movement – Presto – Molto allegro e vivace
Aveek Gangully, piano

Sergei Prokofiev
1891 – 1953

Piano Concerto No. 3 in C major, Op. 26
1st movement – Andante - Allegro
Christopher Yoon, piano

Intermission

Ludwig van Beethoven
1770 – 1827

Symphony No. 3 in E \flat major, Op. 55 – “Eroica”
Allegro con brio
Marcia Funebre – Adagio assai
Allegro vivace
Allegro molto



Hare



Bruch



Mendelssohn



Prokofiev



Beethoven

Our Young Artists

Christine Chu is a sophomore at Sunset High School. She has been playing violin since she was four, and is a member of the Portland Youth Philharmonic. She has studied with Hae-Jin Kim and currently with Vali Philips. Christine passed the OMTA Level Ten Syllabus for piano and often plays for fun. She also played saxophone in her middle school band. Outside of music, Christine enjoys drawing and writing, and recently discovered an interest in baking. She is a member of her school's Model United Nations and Key Club, and president of the Japanese Club.

Aveek Ganguly is a 16 year old pianist and a sophomore at Westview High School. He has been studying the piano for eight years and currently studies with former concert pianist Mark Westcott. Aveek is a two time winner of the MetroArts Young Artists Debut! Van Buren Concerto Competition and performed alongside Maestro Niel Deponte and members of the Oregon Symphony and Oregon Ballet Theater in 2013 and will do so again in April. In 2014, Aveek was the runner up in the Portland Youth Philharmonic Concerto Competition and performed the second and third movements of the Mendelssohn Concerto in G Minor with the Portland Youth Conservatory Orchestra. Aveek was the first place winner of the OFMC Dr. Suzanne Raines Scholarship Competition in January 2013. In the same year, he also received an honorable mention in OMTA's Tom O'Brien scholarship competition. In July 2012, he was selected to perform in a master class for Catherine Kautsky through the Portland Piano International Festival. In both 2011 and 2013, he won the grand piano scholarship from Piano Santa Foundation, Portland and in 2012 represented the foundation at "Concert in Vienna" in Beaverton. Aveek is also a frequent winner of OMTA Romantic, Classic, Contemporary and Oregon Junior Bach Festivals. Aveek is also in his school's Concert Choir where he both sings and accompanies on the piano. In his free time, Aveek enjoys composing, reading, and hanging out with friends.

Christopher Yoon, 15, is a sophomore at Westview High School and has been playing the piano since the age of 5. He currently studies with Dr. Renato Fabbro, and previously studied with Paula Watt. He has recently performed with the Central Oregon Symphony after winning 2nd prize in their Young Artists competition. Other awards include: Silver Medal in this year's Vancouver Symphony Orchestra Young Artist Competition; 3rd prize winner in the 2015 Oregon Music Teachers Association (OMTA) Suzanne Raines Scholarship Competition; winner of the Trula Whelan Concerto Competition in 2011 and 2013; and continuous winner in the OMTA Classical, Romantic, and Contemporary Festivals since 2007. Aside from piano, Christopher has been learning the cello since the age of 8, studying with Dorien De Léon. With cello, he won the OMTA Trula Whelan Concerto Competition in 2014 and is currently a member of the Portland Youth Philharmonic. He also participates in Westview's Concert Choir. Christopher has been a competitive swimmer since the age of 8. He has competed at the state, regional, and international level and is also on the Westview Varsity team. He also volunteers as a junior lifeguard. Christopher enjoys playing sports, practicing playing card magic, spending time with friends in his spare time.

Program Notes *by Hugh Ferguson*

Ryan M. Hare: Maracanazo for Orchestra (2011)

Twenty years before he was born, there was a soccer match in Rio de Janeiro that ended up inspiring Washington State composer Ryan M. Hare. The match, in which Brazil was defeated by Uruguay, took place on July 16, 1950, in the newly constructed Maracanã Stadium. It was a heart-breaker for Brazil, the host country, whose team was so heavily favored that victory celebrations had begun even before the game had begun. Known ever since as “Maracanazo,” after the stadium in which it was played, the loss soon assumed the dimensions of a national tragedy.

“The story of the *Maracanazo* ... is deeply compelling to me for its drama and passion,” says Hare. “What has been most important to me in composing this piece was not to tell the story in a narrative sense, but rather for the music to capture something of the emotions of the moment, and to realize a musical structure that the story inspired in my imagination.”

Dr. Hare, associate professor of music at Washington State University, where he teaches composition, music theory, and bassoon, is the latest in the series of Northwest Composers to be featured by the Beaverton Symphony Orchestra. As Composer in Residence for the Washington Idaho Symphony (a community orchestra serving four adjoining counties in rural Washington and Idaho) he was commissioned to compose *Maracanazo* in 2011.

Dr. Hare earned his Doctor of Musical Arts in Composition from the University of Washington; his other degrees include a Master of Music in Composition from Ithaca College and a Bachelor of Arts in Music from Oregon State University. His compositions have been heard throughout the United States, the United Kingdom, Germany, Austria, Chile, Thailand, and the Philippines. He was recently named “Composer of the Year” by the Washington State Music Teachers Association.

Max Bruch: Violin Concerto Number 1 in G Minor, Op. 26, first movement

A contemporary of Brahms, Max Bruch was a prolific and successful composer known chiefly in his lifetime as a composer of choral works. His earliest composition was a song he wrote for his mother’s birthday when he was nine. His first operetta was staged when he was twenty. He did not limit himself to music for voice, though, and during his long and productive career his creations — over 200 of them — included chamber music, three operas, three symphonies, and three violin concertos.

Like Brahms, Bruch was considered a Romantic Classicist, as opposed to those of the New German School of Liszt, Berlioz, and Wagner. His well-structured melodic works found ready acceptance among his contemporaries.

But it is chiefly for his First Violin Concerto that he is remembered today. He began sketching out ideas for it in 1857, when he was nineteen, although it was another decade before he completed it. During those ten years he became known through the composition of many choral works; landed the post of musical director of the Concert Institution at Coblenz; and in 1867 became Kapellmeister to the Prince of Schwarzburg-Sondershausen.

While at Coblenz he conducted the first performance of the Concerto, but immediately began a revision of it. Within months, he had sent the score to Joseph Joachim, the most eminent violinist of that era, who helped with further revisions. Bruch dedicated the final edition to Joachim, who performed it at its premier in 1868, with Bruch conducting.

Despite being essentially a traditionalist, Bruch wrote the first movement with such freedom of form that he originally called it *Introduzione Fantasia*, and even asked Joachim whether he was justified in calling the whole piece a “concerto” or not. Joachim assured him that he was. It quickly gained the popularity that it has enjoyed ever since.

Felix Mendelssohn: Piano Concerto No. 1 in G minor, Op. 25, third movement

The privileged son of a wealthy Hamburg banker, Felix Mendelssohn (1809-1847) was a child prodigy whose gifts were enthusiastically encouraged by his family from his earliest years. He wrote 12 string symphonies — composed primarily for performance in the Mendelssohn household and not published until after his death — between the ages of 12 and 14. He wrote the Symphony No. 1 in C minor for full-scale orchestra in 1824, when he was 15. The many other works he produced while still in his ‘teens include a String Octet, published in 1825, and the overture, *A Midsummer Night’s Dream*, in 1826, when he was in his 17th year.

He was clearly a thoroughly seasoned composer, therefore, when he set out on the Grand Tour of Europe that was an obligatory rite of passage for young men of his social standing in that age, and was able turn out the enduringly popular Piano Concerto No. 1 in G minor on the road.

He sketched it out during his stay in Rome in November 1830, and — after going on to Naples, Florence, Milan, and Switzerland — completed it while visiting Munich in October of the following year. When summoned by the Bavarian court for a Command Performance on October 17, he had the Concerto ready. A brilliant keyboard artist in his own right, Mendelssohn performed the work at its premiere. (On the same program were his Symphony No. 1, the *Midsummer Night’s Dream* overture, and some keyboard improvisations.)

"I was received with loud and long applause," Mendelssohn wrote home, "but I was modest and would not reappear." The concerto quickly became popular, boosted by Clara Schumann and Franz Liszt.

Sergei Prokofiev: Piano Concerto No. 3 in C Major, Op. 26, first movement

Prokofiev’s most popular piano concerto was written in a few short months of the summer of 1921, after a decade of false starts. “As far back as 1911,” he wrote in his autobiography, “I had planned a large virtuoso concerto. I made very little progress with this work, however, and only one passage of parallel ascending triads was preserved.” He returned to the project several times over the next few years, and in 1916-17 wrote a beginning for it, before setting it aside again. Finally, in 1921, he moved to the coast of Brittany for the summer, and was at last able to pull it all together. Drawing on thematic material from projects such as an abandoned “white quartet” which he described as “an absolutely diatonic string quartet that would be played only on the white keys of the piano” (some of whose themes he had composed in St. Petersburg, some on the Pacific Ocean, and others in America) he found that he had enough

material to complete the concerto. He put that passage of parallel ascending triads that he had written in 1911 into the second half of the first movement.

Widely considered one of the greatest originals of the twentieth century, Prokofiev (creator of the beloved *Peter and the Wolf*) cultivated a sound — often abrasive, angular, biting — that was all his own. He was born in 1891 into an affluent family in the Ukraine countryside, the only child of a father employed as manager of a huge estate, and a cultivated mother who was an accomplished pianist. Sergei wrote his first piano piece at five, was playing Beethoven sonatas at nine, and had written two operas before he was eleven. When he was thirteen, he was enrolled in the St. Petersburg conservatory. The ten years he spent there as a student were tempestuous. Willful and arrogant, much younger than his classmates, he was often contemptuous of his teachers. He found his harmony class to be dull and creatively suffocating; orchestration under Rimsky-Korsakov, tiresome. He graduated from the composition course in 1909, but rather than leave the conservatory, he signed up for the piano and conducting courses. The best way to promote his compositions, he reasoned, was to perform and conduct them himself. Two years later he began work on the Piano Concerto No. 3. He was the soloist at its debut in Chicago in December, 1921.

Listen — and watch — for that passage of parallel ascending triads, starting about six minutes into the piece. (It's when the pianist's hands start flying.)

Ludwig van Beethoven: Symphony No. 3 in Eb Major, op. 55 (*Eroica*)

Beethoven so admired Napoleon that he inscribed his Third Symphony to him. But that was before the Frenchman crowned himself emperor, in the spring of 1804. "So!" raged Beethoven. "Just another tyrant!" And with that, he scraped Napoleon's name from the title page. When published, Beethoven's inscription read, "sinfonia eroica," a "heroic symphony. . . composed to celebrate the memory of a great man."

Two years earlier, in the fall of 1802, Beethoven had been contemplating suicide. The preceding decade had brought him increasing fame and financial security, and he seemed poised on the brink of boundless success. He was consolidating his position as a pianist, playing connoisseurs' music ranging from Bach's preludes and fugues to Mozart's D-minor Concerto, not to mention his own electrifying improvisations. By the time he completed his First Symphony in 1800, his compositions included ten piano sonatas, two sonatas for cello and three for violin, five string trios, and a set of six string quartets.

But he was going deaf. In a letter to his brothers in 1802 which he never sent, but which was discovered among his papers after his death, he described the anguish he had already suffered from his steadily worsening condition: "It was impossible for me to say to men, 'Speak louder, shout, for I am deaf!' Ah! how could I proclaim the defect of a sense that I once possessed in the highest perfection? ... But what a humiliation when one stood beside me and heard a flute in the distance and I *heard nothing*. Such incidents brought me to the verge of despair; but little more and I would have put an end to my life..." He was thirty-two years old.

"For me there can be no relaxation with my fellow men, no refined conversations, no mutual exchange of ideas. I must live almost alone, like one who has been banished; I can mix

with society only as much as true necessity demands. If I approach near to people a hot terror seizes upon me, and I fear being exposed to the danger that my condition might be noticed.”

Yet this was a remarkably creative period for Beethoven. He completed his Symphony No. 2 during that same October during which he was describing his thoughts of suicide. The following April he would conduct its premier — with the premiers of his Piano Concerto No. 3 and his oratorio *Christ on the Mount of Olives* on the same program.

His remarkable creativity was not *in spite* of his despair, but *because* of it. When he considered ending his life, he wrote, “it was only my art that held me back. It seemed impossible to leave the world before I created all that I felt myself called upon to accomplish....”

That same year — 1802 — he began sketching out his Symphony No. 3. There is much reminiscent of Haydn and Mozart in his First and Second symphonies, but the Third Symphony marked a change in musical style, and is now considered as the start of Beethoven’s “middle” or “heroic” period. “I am not satisfied with the work I have done so far,” Beethoven told his friend the pianist Carl Czerny. “From now on I intend to take a new way.”

With the Third Symphony, wrote encyclopedist Milton Cross, Beethoven took “a giant step into the nineteenth century.” Esteemed musicologist Paul Henry Lang called it “the greatest single step made by an individual composer in the history of the symphony and the history of music in general.”

Characterized by a large number of works composed on a grand scale, the years of the second period, 1803 through 1810, saw the creation of a body of work that is at the core of international concert life. In that brief span of time, Beethoven wrote most of the pieces for which we now know him, including the Third to Sixth Symphonies, the Violin Concerto, the Fourth and Fifth Piano Concertos, the opera *Fidelio*, the Three *Razumovsky* String Quartets, the A major cello sonata, the *Kreutzer* Sonata for violin and piano, the *Harp* Quartet, the overtures to *Coriolan* and *Egmont*, and fourteen piano sonatas.

And it was the *Eroica* that led off this period of staggering productivity, its roots inextricably tangled with his tragic loss of hearing. The “great man” of the *Eroica* was never named, but the world has long been of one opinion: It was Beethoven.

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.

The 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. 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 Orchestra

Violin I

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

Violin II

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

Viola

Bev Gibson, *Principal*
Deborah Baxter
Ray Bunkofske
Erin Gordenier
Stephanie Gregory
Lindsey Lane
Charlie VanDemarr

Cello

Marcy England, *Principal*
Barbara Camp
Kristin Dissinger
Holly Hutchason
David Keyes
Michelle McDowell
Sue McDowell
Ann Neuman
Marny Pierce

Bass

Veronika Zeisset, *Principal*
Allen Bodin
Carl Ceczy-Haskins
Arick Gouwerok
Nadiah Jenkins
Vytas Nagisetty

Flute

Ellen Berkovitz
Kathy Burroughs
Jerry Pritchard

Clarinet

Don Barnes, *Principal*
Milt Monnier

Bass Clarinet

John Gibson

Oboe

Sharon Ross, *Principal*
Gordon Davis

English Horn

Kenny Regan

Bassoon

Frank Kenny
Nancy Pierce

Contrabassoon

Boyd Osgood
David Taylor

French Horn

Kippe Spear, *Principal*
Jennifer Anderson
Audrey Garbacik
Kurt Heichelheim

Trumpet

James Nufer
Jason Bills
Norm Schwisow

Trombone

Paul Hanau, *Principal*
Tim Webb
Benjamin Wolf

Tuba

Jay Klippstein

Percussion

Tom Hill, *Principal*
Leila Hawana
Kevin Hummel
Simon Lucas
Steven Schob

Harp

Denise Fujikawa

In-Kind Donors

Beacock Music
Dave Keyes
David Burrill
Kennedy Violins
La Musica String Quartet
Michelle's Piano Company
Beaverton Florists, Inc.

Funding Donors

David Abbott
Richard Aldrich
Robert & Karen Altman
Robert Amesse
Donald & Carole Anderson
James Arndt
Eleanor Aschlager
Virginia Ashworth
Diana & Robert Ayer
Lajos Balogh
Don & Carol Barnes
Nancy Bennani
Mary MacRae Bercovitz
Jerry Bobbe
Dorothy & Bert Brehm
Leslie Brenton
Phyllis J. Brower
J. M. Brown
Jane Brown
Nita Brueggeman
Barbara Camp
Joan Campf
Nancy & Christopher Carter
Yihua Chang & Vivian Shi
Carol Clark
Barbara Cohn
Robert Culter
Patricia M. Davis
Wendy & Dave DeHart
Patricia DeMent
Allen Dobbins
Karen Dodge
Kent Duffy & Martha Murray
Elsa & Denes Eszenyi
Irene Etlinger
Pam & Dick Eyde

Sue & Brad Hoyt
Charles & Doris Hull
Jen-Lih Hung
Rose Hutchinson
Joyce Ito
Pamela Jacobsen
Ron Jamtgaard
Charles Johnson
Dorothy Kelson
Frank Kenny
Dave Keyes
Deborah Khoja
Rob Koch
Marilyn Kongsлие
Jack Konner
Lynne Kribs
Howard Kronish
Patricia Lach
Eleanora Larson
J. Larson
Dora Lau
Elaine Ledbetter
Tom Lee
Gerard & Ann Lindgren
Anton & Shelah Lompa
Dr. Regan Look
Maxwell Lynn
Moreen Madson
Philip Mandel
Stephen Marsh
Sharlene Martin
M. Martinez
Elizabeth McCampbell
Pepper McGranahan
Brian McIntyre
Nancy McNary

Community Partners

For rehearsal and performance space:
Village Baptist Church
Valley Catholic School
St. Matthew Lutheran Church
Oak Hills Church

For poster artwork and design:
Special thanks to Stephen Lauser and
Professor Bob Bredemeier of George Fox University.

Kris Oliveira
Gary & Mae Orendorff
Hiroko Ozawa
Gregory Patton
Rose Mary Payne
Molly Peters
Nancy & Steve Pierce
Bill Pike
Suzanne Pike
Lynn Pittman
Paul & Joanne Poelstra
Stephen & Sallyann Pontier
Shirley Powell
Julie Rawland
Peggy & Kamel Retnani
Charles & Christina Reynolds
Brian P. Roberts
Sharon & Graham Ross
Marc San Soucie
Cheiko Schmauss
Dolores Schmidt
Narendra & Anila Shah
Dr. Spencer & Rebecca Shao
Kyong & Anita Shin
Ellen Silverman
John & Julie Southgate
Mary Anne Spear
Kippe Spear
John Springer
Jack & Catherine Stoltz
James & Rachael Susman
John & Maren Symonds
Melissa Thomas
William Thomas
Ann S. Tilden
Mariet Trump

Louise Feldman
Patricia Gazeley & Katherine
Twombly
Bev Gibson
Robert & Velma Goodlin
Leah Grotzinger
Paul Hanau & Valerie Underwood
Irene Hansen
Julie Helle
Morton Henig
Winifred R. Hirsch
Dr. Van Ho
Michael Hohn
Kevin Hoover

Marilyn Mennis
Mayne Mihacsi
Theodore & Fran Miller
Birgit Miranda
Jean & Richard Miyahira
Barbara & Milton Monnier
Susan Morgan
Michael & Myong-Hui Murphy
Christine Myers
Ann Neuman
Susan Newman & Phil Goldsmith
Robert Nickerson & Ann Ulum
Sarah & Jonathan Novack
Margaret Oethinger

Mark Uhrich
Tim Vandomelen
Joanne Van Dyck
Anthony Van Ho
Evangeline Walker
James & Lynette Walters
Maryann Weitzel
Caralynn West
Peg Wills
Bernice Wright
David & Barbara Wrench
Glenda Wylie
Deborah Zita & Marylea Baggio
Yu-Lian Zhu

In memory of my mother and sister

Nancy Vink

*In memory of James E Nolte,
MD, FACS*

Minerva Nolte

In memory of Terry Hu Culter

Carole Anderson, Martha England

In memory of Mary Musa

Bev Gibson, Vicki Hilgers,

Jodi Wells, Susan Donora,

Marcia Kahn, Jackie Flynn

In memory of Leroy Steinmann

Sharon Ross

In memory of Becky Cheng

Jen-Lih Hung

In memory of Peter Weis

Martha England

In memory of Ann Holstein

and in honor of L. Hohn

Mary Holstein

In memory of Ann Wylie

Regan Wylie

In memory of Isabelle Booth

Susan Booth Larson, Sandra Bruce

Oregon Community Foundation

Fred W Fields Fund

Intel Matching Grant Program

Jack Konner, retired BSO 1st violinist,
and **the family of Richard A.**

Rogers, for donations of chamber
music

The orchestra notes with sadness the passing of one of our long time members, **Mary Musa**.



Mary played viola in the orchestra for 20 years, retiring in 2015. She passed away on April 9, 2016.

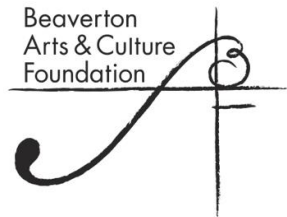
Mary was born Oct 11, 1933 in Centerville, S.D., graduated from Jefferson High School in Portland in 1951, received a bachelors degree in nursing from Oregon State University in 1955, and practiced as a nurse for over 52 years.

She started on violin and later switched to the viola. In addition to the Beaverton Symphony, Mary also played with the Hillsboro and University of Portland orchestras. She also played chamber music and was so happy when she could play the Beethoven early quartets, and some of the middle quartets. She

loved to go to the Oregon Symphony and was a long time holder of season tickets there.

Mary was a volunteer with the Red Cross, the Humane Society, the White Bird Clinic in Eugene, and a Docent at the Portland Art Museum. She traveled all around North America and was an avid collector of Native American literature, sculptures, and prints. She was also an avid reader and was a member of many book clubs. She also took in foster Aussies (Australian Shepherd dogs) and was a member of Hardy Plant society.

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.



BSO Board of Directors

President: David Abbott

Vice President: Bev Gibson

Secretary: Stephanie Gregory

Treasurer: Timothy Van Domelen

Board members: Paul Hanau, Michael Hohn, Sue Hoyt, Birgit Miranda, Sarah Novack, Kris Oliveira, Sharon Ross

Beaverton Symphony Orchestra
PO Box 1057
Beaverton, OR 97075

BEAVERTON
VALLEYTIMES

Yankee Custom Carpentry, Inc.
Remodels to fine finish carpentry

David Abbott

503-819-4664
abbodave@msn.com

CCB# 102480



Kris Oliveira CPA

1800 SW 1st Ave, Ste 410
Portland, OR 97201 503.222.3338