

Travis Hatton, Music Director

Young Artists Concert: Rising Stars



Hailey Kang



Anthony Ro



Paul Lee

7:30pm Friday, May 17, 2019
3:00pm Sunday, May 19, 2019

beavertonsymphony.org

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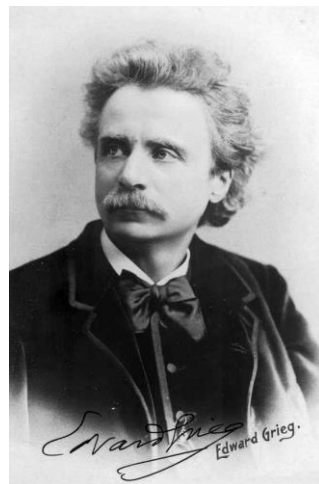
The Composers



Pyotr Tchaikovsky



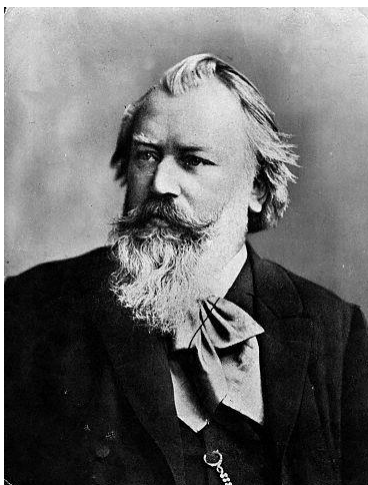
Samuel Barber



Edvard Grieg



Samuel Jones



Johannes Brahms

Beaverton Symphony Orchestra

Travis Hatton, Music Director

Samuel Jones
b. 1935

In Retrospect (1959)

Pyotr Tchaikovsky
1840 – 1893

Pezzo Capriccioso, Op. 62
Hailey Kang, cello

Samuel Barber
1910 – 1981

Violin Concerto, Op. 14 – 1st movement
Paul Lee, violin

Edvard Grieg
1843 – 1907

Piano Concerto in A minor, Op. 16 – 1st movement
Anthony Ro, piano

Intermission

Johannes Brahms
1833-1897

Symphony No. 4 in E minor, Op. 98 (1884)
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Our Young Artists

Hailey Kang is a junior and currently studies cello with Hyun-Jin Kim. She has been part of the Metropolitan Youth Symphony for 9 years and is currently co-principal of the symphony, as well as MYS's top chamber group. Hailey has soloed twice with the Jewish Community Orchestra, as well as twice with the Metropolitan Youth Symphony. She has also soloed with the Oregon Pro Arte Orchestra. Hailey was chosen as a finalist for the Vancouver Symphony concerto competition and the Oregon Mozart Player Competition. Hailey has participated in master classes, attended the Montecito International Music Festival and Boston University's 2018 Tanglewood summer camp, and will be attending the Brevard Summer Institute this summer. Hailey was a winner for the Monday Musical Scholarship Competition, as well as the District and Oregon State Solo and Ensemble Competition. Hailey was selected as a first place winner in the American Protégé Competition and performed at Carnegie Hall. She was also a first place winner in the Oregon MTNA state competition. Hailey has participated in the All-State and All-Northwest orchestras, and was selected as the principal for the 2019 All-Northwest Orchestra.

Violinist **Paul Lee**, 15, a freshmen at Aloha High school, has been studying violin for eight years. He began his violin studies at the Community Music Center, and is currently a student of Andrea Hawkins. In 2018, he was a winner at the Jewish Community Orchestra Young Artist Competition. For the past two years, he has played with the Portland Youth Philharmonic Orchestra and also a member of Camerata PYP. Last summer he had fun playing with Pink Martini with the other selected PYP members at the Oregon Zoo. Also last year, he has participated at the Orpheus Academy and the Oregon Music Festival Concert. During the festival, he had an opportunity to have a master class with violinist Andrea Teniac. Paul also is a pianist and has been playing for nine years. Recently, he was selected as one of the winners in the 2019 *Metro Arts Young Artist Debut!* on the piano. For the past eight years with his brother, Paul has enjoyed performing for the seniors at his church for the annual Christmas concert.

Anthony Ro is a current junior attending Sunset High School. He has been playing music since he was four. He started the violin as a four-year-old, started piano as a six-year-old, and has played the marimba since he was a freshman. Anthony studies under Shin Young Kwon for violin and studies under Sung Jung Kim for piano. Anthony has played in the Young String Ensemble for a year and the Portland Youth Conservatory Orchestra for three years with being named second violin assistant principal for the 2016-2017 season and was named co-concertmaster of the 2017-2018 season. And he was invited to play with Camerata PYP during the 2016-2017 season. He has done competitive marching band at his school for the past three years and is currently the section leader of the front ensemble. Anthony is a 2018 Trula Whelan Concerto Competition winner and he was also named a 2018 ORASTA finalist on the violin. He was also invited to play for the 2019 Oregon All-State Orchestra as a violinist. Anthony has won the OMTA Classical and Romantic Festivals on several occasions for piano. Anthony was also named a finalist for the Jewish Community Center Orchestra Young Artist Competition in 2019.

Program Notes

In Retrospect was composed in 1959 while I was a doctoral student at the Eastman School of Music. Later that year it was given its first reading by Howard Hanson and the Eastman Philharmonia, and it received its first performances by the Alma Symphony in Lakeview and Alma, Michigan on March 13 and 14, 1962, under my direction.

Since then, the piece has been performed many times throughout the country. It is a short, nostalgic work which expresses a feeling of looking back, of sadness at closing a set of doors in one's life, and simultaneously, the feeling of apprehension, the fear of the unknown as to what lies ahead. In the frontispiece of the score I quoted St. Paul in his magnificent letter to the Corinthians, "when I was a child I spoke as a child, I understood as a child, I thought as a child; but when I became an adult, I put away childish things." I was 23 when these feelings sprang up and expressed themselves in this music.

Now, over 40 years later, I find the piece still expresses the feelings one has at a big juncture in one's life. I retired in 1997 after 24 years of teaching at Rice University, and walking out of my studio for the last time evinced the feeling of knowing sadness expressed in *In Retrospect*. I think perhaps this is a universal feeling of all human beings with our capacity for memory and for looking in retrospect.

Cast in three part (ABA) form, the work is scored for small orchestra (winds in pairs plus one trombone, timpani, bells, and strings).

-- *Samuel Jones*

The **Piano Concerto in A minor**, Op. 16 by **Edvard Grieg**, was the only concerto Grieg completed. It is one of his most popular works and is among the most popular of all piano concerti. The work is among Grieg's earliest important works, written by the 24-year-old composer in 1868 in Sjøllerød, Denmark, during one of his visits there to benefit from the climate.

The first movement is in sonata form and is noted for the timpani roll in its first bar that leads to a dramatic piano flourish, which leads to the main theme. Then the key changes to C major, for the secondary theme. Later, the secondary theme appears again in the recapitulation, but this time in the key of A major. The movement finishes with a virtuosic cadenza and a flourish similar to that at the start of the movement.

In 1939, Philadelphia industrialist Samuel Simeon Fels commissioned **Samuel Barber** to write a **violin concerto** for Fels' ward, Iso Briselli, a graduate from the Curtis Institute of Music the same year as Barber, 1934. The piece premiered in Philadelphia and New York in February of 1941, and from that point, the piece rapidly entered the standard violin and orchestral repertoire, and has become one of the most frequently performed of all 20th-century concertos. Barber provided these program notes for the premiere performance:

The first movement—allegro molto moderato—begins with a lyrical first subject announced at once by the solo violin, without any orchestral introduction. This movement as a whole has perhaps more the character of a sonata than concerto form.

Pyotr Ilyich Tchaikovsky composed his **Pezzo capriccioso**, Op. 62, for cello and orchestra in a single week in August 1887. Belying its title, this work is written in the somber key of B minor, the same key as the Symphony No. 6 *Pathétique*. The *Pezzo* is not capricious in a lighthearted sense. The capriccioso aspect comes from Tchaikovsky's fanciful treatment of various aspects of the work's simple theme. Despite some rapid passages and a turn to the major key, Tchaikovsky preserves the basic pulse and sober mood throughout the piece, a result of his concern for a friend who was gravely ill.

The first performance in its arrangement for piano accompaniment took place on February 28, 1888, during Tchaikovsky's visit to Paris, with the composer at the keyboard. The first performance of the orchestral version was given in Moscow at a special concert of the Russian Musical Society on November 25, 1889 with Tchaikovsky conducting.

Johannes Brahms: Symphony No. 4 in E minor, Op.98

“I shall never write a symphony!” Brahms famously declared in 1872. It was a strange thing for an ambitious, accomplished, respected, and widely admired young composer to say. On the one hand, celebrity composers such as Wagner and Liszt — his contemporaries — were arguing that the time for symphonies was past. (Wagner wrote only one symphony; Liszt, none.) On the other, Brahms, a celebrity in his own right, had proven his skill at composing large works for orchestra. His *German Requiem*, that had premiered in 1869, when Brahms was 35, had received concert and critical acclaim not only throughout Germany, but also in England, Switzerland and Russia. If anyone was poised to compose a symphony, it would seem to be Brahms.

Brahms started work on his first symphony in 1855, but the first movement was not finished until 1862, and the others were not completed until the summers of 1874, 1875 and 1876, so he'd already been working on it for some years when he said he'd never write one!

Cautious and typically self-deprecating about the symphony during its creation, he wrote to his friends that it was “long and difficult”, “not exactly charming” and, significantly “long and in C minor”. Richard Taruskin points out that this made it clear “that Brahms was taking on the model of models [for a symphony]: Beethoven's Fifth.”

He started his second symphony in the summer of 1877, and finished it in barely four months.

At this time Brahms also chose to change his image. Having been always clean-shaven, in 1878 he surprised his friends by growing a beard, writing in September to the conductor Bernhard Scholz “I am coming with a large beard! Prepare your wife for a most awful sight.”

It was another five years before Brahms began his third symphony; this time he again completed it in less than four months, though it seems to incorporate ideas from earlier sketches.

Brahms had by now established a routine of giving concerts in the winter and composing in the summer. Has von Bülow offered Brahms the famous Meiningen court orchestra as a “rehearsal orchestra”, which Brahms immediately accepted.

The security of knowing that in Meiningen he could work peacefully and privately with a first-rate orchestra may have contributed to his embarking on his last Symphony, in E minor, in summer 1884. After a peaceful stay as guest of the Duke of Meiningen on Lake Como, he returned to Müzzusehlag, where he wrote the first two movements, completing the remaining ones the next year. In October 1885 he rehearsed his new symphony privately in Meiningen, and immediately afterwards took the orchestra on tour through Germany and the Netherlands, performing the work in many towns.

In its instrumentation, in its basic outline of four movements in the order fast-slow-scherzo-finale, and in other outward respects, the Fourth has the trappings of a conventional classic-romantic symphony in the mold of Mozart, Haydn, Beethoven (before the Ninth), Schubert, and Schumann. But inside the walls, so to speak, the Fourth captures better than any work of Brahms a profoundly original dialectic lying at the center of his musical language. Nowhere is the creative tension between past and future, between tradition and innovation, more apparent than in this remarkable symphony.

The basic theme of the first movement is built almost entirely from a chain of descending thirds (the notes B-G-E-C-A-F-d-sharp-B), cast into the form of a lyrical melody. One of the first modernists, Arnold Schoenberg, in his famous essay “Brahms the Progressive”, openly admired Brahms’s ability to build an entire melody from the replication of a single interval. In this, Brahms anticipated the stripped-down motivic economy of much twentieth-century music, including Schoenberg’s own.

The dual or Janus-like nature of the Fourth is most apparent in the famous finale, for which Brahms reaches back well past his classical forebears to the distant baroque period. This movement, fully late romantic in its harmonic language and in its means of thematic development, is cast in the ancient form of a passacaglia, or a set of thirty variations on a terse theme. As in the baroque form—and unlike its classical-romantic variations—the theme is not varied as a melody, but is rather a constant presence (or “ostinato”) in some part of the texture. The basic impulses of economy and restriction manifested by Brahms in this movement are much the same as in the single-interval theme of the first movement, which is in fact combined with the passacaglia theme at the end of the finale.

- Hugh Ferguson and Walter Frisch, Columbia University

The Orchestra

Violin I

Rachael Susman, *Concertmaster*

David Abbott

Sarah Brody Webb

Anne Haberkern

Pamela Jacobsen

Susan Booth Larson

Jonathan Novack

Sarah Novack

Kris Oliveira

Spencer Shao

Sohyun Westin

Regan Wylie

Violin II

Robin Erickson, *Principal*

Maria Cardona

Caroline Fung

Charity Glass-Cotton

Elle Hohn

Veronika Kuznetsova

Margret Oethinger

Christina Reynolds

Laura Semrau

Andrew Shu

Nancy Vink

Viola

Bev Gibson, *Principal*

Kim Burton

Stephanie Gregory

Lindsey Lane

Adele Larson

Jazzy Leemhuis

Cello

Marcy England, *Principal*

Kristin Dissinger

Annie Harkey-Power

Holly Hutchason

Michelle McDowell

Jackson Ross

Janelle Steele

Bass

Veronika Zeisset, *Principal*

Carl Geczy-Haskins

Vytas Nagisetty

Elizabeth Pedersen

Deanna Pretlow

Flute & Piccolo

Ellen Bercovitz, *Principal*

Linda Hartig

Clarinet

Richard Boberg, *Principal*

Kelly Lantz

Oboe

Sharon Ross, *Principal*

Celeste Martinez

English Horn

Celeste Martinez, *Principal*

Bassoon

Tricia Gabrielson, *Principal*

Nancy Pierce

French Horn

Kippe Spear, *Principal*

Jennifer Anderson

Greg Gadeholt

Heather Campbell

Trumpet

Mayne Mihacsi, *Principal*

Jason Bills

Trombone

Paul Hanau, *Principal*

John Zagorski

Scott Evensen

Percussion

Justin Johnson

Piano

Paul Hanau

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Narendra & Anita Shah
William & Missy Thomas
Ulbricht Family Trust
Janice Wargo
Caralynn West

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

In memory of Leroy Steinmann

Sharon Ross

In memory of Peter Weis

Martha England

In memory of Ann Holstein

and in honor of L. Hohn

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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.

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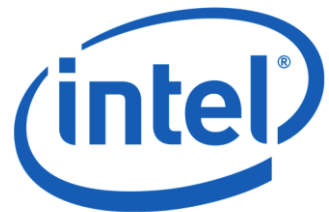


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Travis Hatton, Music Director

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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