

Young Artists Concerto Concert



Alison Mills



Kaylee Jeong



Rachel Oh

7:30pm Friday, May 19, 2017
3:00pm Sunday, May 21, 2017

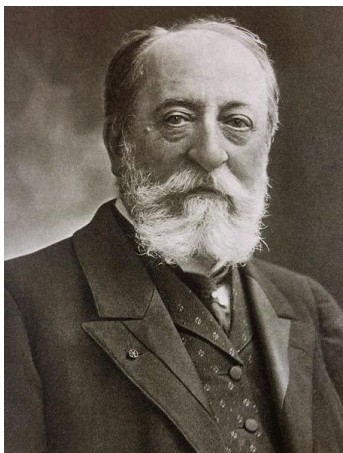
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The Composers



Emily Doolittle



Camille Saint-Saëns



Henryk Wieniawski



David Popper



Robert Schumann

Beaverton Symphony Orchestra

Travis Hatton, Music Director

Emily Doolittle green/blue (2003)
b. 1972

Henryk Wieniawski Violin Concerto No. 2 in d minor – 1st movement
1835 –1880 *Alison Mills, violin*

Camille Saint-Saëns Cello Concerto No. 1 in a minor, Op. 33 – 1st movement
1835 –1921 *Kaylee Jeong, cello*

David Popper Hungarian Rhapsody for Cello and Orchestra, Op. 68
1843 –1913 *Rachel Oh, cello*

Intermission

Robert Schumann Symphony No. 1 in B \flat major, Op. 38 – “Spring”
1810 – 1856 Andante un poco maestoso - Allegro molto vivace
Larghetto
Scherzo: molto vivace – Trio I – Trio II
Allegro animato e grazioso

Our Young Artists

Alison Mills began playing the violin at the age of three, and she has demonstrated a passion for the instrument throughout her life. She made her public debut at the age of 10, when she appeared on the Keller Auditorium stage as violin soloist with Portland's Singing Christmas Tree Choir and Orchestra. Ali has been a violinist with the Portland Youth Philharmonic for 4 years, and she currently sits Co-Principal Second Violin in the orchestra. She has studied privately the past 5 years with Kathryn Gray, a longtime member of the Oregon Symphony. Ali spent 6 months of 2016 studying and performing in Beijing, China, where she was selected to study in the studio of world-renowned Professor Gao Can at China's Central Conservatory of Music. She was invited to perform with the EOS Repertoire Orchestra at the conservatory, and she also performed several solo and chamber recitals in China and South Korea. Ali has performed for audiences large and small throughout the world, and she enjoys using her music to bring glory to God.

Kaylee Jeong is a 15 year old freshman at Jesuit High School. She has been playing cello for 8 years and is a student of Dorien de Leon. Kaylee is currently a member of the Portland Youth Philharmonic. She was chosen as "the Player with the Most Potential" by the Oregon Cello Society at 10 years old, and as their Junior Division's second place winner in 2015. She was also a winner of the Trula Whelan concerto competition in 2016. Kaylee also played piano for 8 years, studying with teachers including Dorothy Fahlman and Harold Gray. She has participated in master classes twice at Portland Piano International. She was a winner of numerous OMTA Classical and Romantic festivals as well. Aside from music, she placed first in the 2016 Washington County MathCounts competition while attending Stoller Middle school and placed second in the 2016 Oregon State Spelling Bee and was the first place winner in 2014. She also loves art and creative writing. Currently she also participates in the state American Regional Mathematics League (ARML) team and is a member of the Mock Trial club at her school.

Rachel Oh is a sophomore at St. Stephen's Academy. She has been playing the cello for 7 years and studies with Hyun-Jin Kim. She is in her sixth season as a member of the PYP organization and currently serves as co-principle of the philharmonic orchestra. She also performs in the PYP Camerata. She played in various ensembles taking part in her school district's solo & OMTA ensemble competition and has been the scholarship winner of the Oregon Cello Society competition in 2014 and 2016. In 2016 she was selected as member of NAFME All National Honor Symphony Orchestra and performed at Grapevine, Texas. She was one of the finalists in 2016 Beaverton Symphony Orchestra Young Artist Concerto Competition and also has been a part of NAFME All State Orchestra and Orpheus Academy Orchestra in 2016 and All Northwest Orchestra this year. She also performed on stage with the Pink Martini in 2015. Apart from the cello, she enjoys singing in school and church choir group, painting which she won silver key in Scholastic Art Award this year, and hanging out with friends.

Program Notes by *Hugh Ferguson*

Textures and Rhythms drive Northwest Composer Emily Doolittle's "green/blue"

Emily Doolittle, the Northwest Composer featured in today's concert, composed *green/blue* in 2003 for the Oregon East Symphony. Born in Nova Scotia in 1972, Ms. Doolittle studied at Dalhousie University, Indiana University, the Koninklijk Conservatorium, and Princeton. She lived in Seattle from 2008 to 2015, where she was an Associate Professor of Composition and Theory at Cornish College of the Arts. She now lives in Glasgow, Scotland, where she is an Athenaeum Research Fellow at the Royal Conservatoire of Scotland.

green/blue is not about melody. It is more to do with texture, rhythms, dynamics, and silences. It begins with a short, declamatory series of chords followed by a solo violin playing a simple theme. A second violin joins in, then the piano, and then the full violin sections. The texture thickens as the lower strings enter, followed by the woodwinds and brass in turn. Thematic patterns appear, overlap and evolve, growing to a climax followed by a pensive oboe solo. Eventually the chords of the opening recur, slightly modified, before dying away to silence. The music begins again, pianissimo. It increases in tempo, intensity and complexity. Eighth-note triplets in one instrument sound against quarter-note triplets in another and duplets in yet another. At times six or eight different rhythmic patterns, carried by different instruments simultaneously, drive the piece, as it crescendos and accelerates, to the edge of chaos. Then silence. Six measures of it. And the final chord.

In an email, Ms. Doolittle explains the title:

"It's called green/blue because my closely related piece green notes was written in a green pen, and green/blue was written in a blue pen!"

The Short, Brilliant Life of Henryk Wieniawski (1835-1880)

The Paris Conservatory denied entry to anyone younger than twelve, but when eight-year-old Henryk Wieniawski from Poland auditioned in 1843, they waived the rules and let him in. Three years later he won First Violin Prize, and at twelve left for a concert tour of Russia, but returned in 1849 to study harmony. (Saint-Saëns was by then a fellow student.) After passing his final exams at 15 he left for another concert tour, giving some two hundred concerts in two years. At eighteen he had published fourteen opus numbers, including his First Violin Concerto. At twenty-five, he settled in St. Petersburg as court soloist to the Czar, and was named professor of violin and chamber music at the new conservatory. That same year, he composed his finest work—the Second Violin Concerto in D minor.

His virtuosity was not that of cold perfection. Rather, it was hurled at the audience with daring gusto. "One must take risks" was his motto. He wrote it in red pencil above difficult passages. "I write these words for my own encouragement, for these passages are really dangerous!" Joachim called him "the wildest violinistic daredevil I've ever met."

In 1872, he toured America despite a heart ailment. Bouts of illness increased with the passing years. Still, chronically short of funds, he doggedly continued to perform. By 1878 he was alternately performing and being confined to bed. In February 1880 Tchaikovsky's patroness,

Nadezhda von Meck, took him, desperately ill, into her home, but he suffered a fatal heart attack at the end of March, just three months before his 45th birthday.

Cello Concerto No. 1 by Camille Saint-Saëns (1835-1921): For the Pride of France.

France had just suffered a humiliating defeat by Prussia, and national pride was wounded. Saint-Saëns, long aggrieved by what he saw as his country's lack of leadership in the field of serious music, co-founded, soon after the armistice, the *Société Nationale de Musique*, dedicated to furthering the cause of French music in contrast to the Germanic tradition.

And as a contribution to the cause, Saint-Saëns wrote his A-Minor Cello Concerto, completed in 1872 and premiered the following January by the Paris Conservatory Orchestra.

From the opening notes, Saint-Saëns shows that he has solved the problem faced by every composer of cello concertos: making the sound of the low-pitched solo instrument carry over that of an entire symphony orchestra.

“Here, for once,” wrote musicologist Sir Donald Francis Tovey, “is a violoncello concerto in which the solo instrument displays every register without the slightest difficulty in penetrating the orchestra.” The concerto, tremendously demanding for the soloist, is a perennial favorite of the great cello virtuosos.

David Popper (1843-1913): A “Hungarian Rhapsody” by a Bohemian virtuoso.

One of the greatest cello virtuosos of the nineteenth century, David Popper was born in the old ghetto of Josephstadt in Prague, in 1843, the son of a cantor in the synagogue. At twelve he entered the Prague Conservatory. At twenty, he undertook a concert tour that won him a post as Kammervirtuoso to a prince.

Five years later he was named principal cellist of the Vienna Court Opera, and at the age of 46, Professor of Cello at the Royal Hungarian Academy of Music. Meanwhile he toured widely and published over 75 works, including four concertos, that made him world famous. His *Hungarian Rhapsody*, originally for cello and piano, was published in 1894.

Robert Schumann (1810-1856): His Symphony No. 1 was his second try

Robert Schumann's Symphony No. 1 was not the first symphony he had ever attempted. Nine years earlier, after a hand injury destroyed hopes of being a piano virtuoso, he began composing a symphony in G minor. He even heard the first movement performed. Three times. Then he dropped it.

He had been playing the piano since the age of seven. Initially inspired at age 9 by hearing Ignaz Moscheles, his ambition exploded when, not quite twenty, he heard Paganini. Although enrolled in law school, he had never let his piano playing lapse, and he begged his mother to let him abandon law and pursue music as a career.

He was studying under the illustrious Friedrich Wieck, so his mother asked Wieck's advice. Wieck assured her that Robert could become one of the world's foremost pianists. She granted Robert's wish.

Robert was living in Wieck's home at the time. Wieck had a daughter, Clara, ten years

younger than Robert. Wieck was teaching Clara the piano.

Robert practiced up to seven hours a day. Impatient with his progress, he devised a mechanical contrivance to strengthen the weak fourth finger of his right hand by immobilizing the third finger. It crippled his third finger and destroyed any prospect of becoming a virtuoso. And so he turned to composition.

He had already published a couple of piano pieces, but now, at 22, after some coaching in score-reading and instrumentation, he plunged into the creation of a full-blown symphony. He wrote the first movement in the fall of 1832 and heard it performed, in a concert staged by Wieck and Clara. He re-wrote it, and heard the revised version performed in February of 1833. Finally, in April, he heard it played by Leipzig's fabled Gewandhaus orchestra. And decided it wasn't worth finishing. For the next eight years he wrote for nothing but piano.

Meanwhile, although no longer living with Wieck, he had kept in touch, and Clara was growing up. He had thought of her as a little sister, but those feelings had changed — and she had fallen in love with him. This alarmed her father, who had much invested in her. She was becoming an internationally renowned virtuosa.

Clara remembered the abandoned G minor symphony. She noted in her diary in 1839: "It would be best if he composed for orchestra; his imagination cannot find sufficient scope on the piano His compositions are all orchestral in feeling My highest wish is that he should compose for orchestra — that is his field! May I succeed in bringing him to it."

During a trip to Vienna, Robert discovered Schubert's unpublished "Great" C Major Symphony among the dead composer's papers. Greatly excited, he sent the score home, and a month later heard Mendelssohn conduct its premier. (The BSO performed it in January 2016.)

Meanwhile, the romance had heated up, and Wieck had turned to the courts to block the marriage. The year 1840 was one of great stress for the young lovers. That year, too, Schumann turned from the piano and began pouring forth a torrent of songs — 121 of them.

Finally, the courts removed the final block, and on September 12, 1840, the two were wed. A month later, Schumann noted in his diary: "Afternoon symphonic attempts". He had a few more songs to get out of his system, but on January 25, 1841, Clara noted in their joint diary:

"Today, Monday, Robert has nearly finished his symphony. It was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring' Symphony...." And later, to a conductor who was about to introduce the work in Berlin, Schumann wrote: "Could you breathe a little of the longing for spring into your orchestra I should like the music to suggest the world's turning green, perhaps with a butterfly hovering in the air"

Mendelssohn conducted the premiere on March 31. More symphonic works ensued, followed by choral works, concerti, and chamber music. Clara continued her concertizing, brilliantly, while bearing Robert's eight children and supporting him emotionally as increasingly frequent bouts of mental illness culminated in a suicide attempt followed by self-imposed incarceration in an asylum, where he died in 1856, just after his forty-sixth birthday.

The Orchestra

Violin I

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

Violin II

Heather Case, *Principal*
Barbara Baker
Kathy Boulton
Robin Erickson
Elle Hohn
Veronika Kuznetsova
Margret Oethinger
Christina Reynolds
Andrew Shu
Nancy Vink

Viola

Bev Gibson, *Principal*
Erin Gordenier
Stephanie Gregory
Shauna Keyes
Lindsey Lane
Charlie VanDemarr

Cello

Marcy England, *Principal*
Barbara Camp
Kristin Dissinger
Allen Dobbins
Holly Hutchason
Sue McDowell
Marny Pierce

Bass

Veronika Zeisset, *Principal*
Nadijah Jenkins
Vytas Nagisetty
Elizabeth Pedersen

Flute

Ellen Bercovitz
Jerry Pritchard

Clarinet

Don Barnes, *Principal*
Lea Anne Bantsari

Oboe

Sharon Ross, *Principal*
Lindsey Meyers

Bassoon

Tricia Gabrielson, *Principal*
Nancy Pierce

French Horn

Kippe Spear, *Principal*
Jennifer Anderson
Greg Gadeholt

Trumpet

Mayne Mihacsi, *Principal*
Jason Bills

Trombone

Paul Hanau, *Principal*
Carmen Smith
Eric Olson

Percussion

Tom Hill, *Principal*
Brian Banegas
Yoshi Yamasaki

Piano

Paul Hanau

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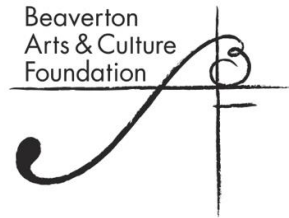
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The Beaverton Symphony Young Artists Concerto Competition

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.

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.

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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