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orchestra

**2023-2024 Concert Season**  
CELEBRATING **40** YEARS OF MUSIC IN THE COMMUNITY

# SIBELIUS NO. 1

**FRIDAY, MAY 17, 7 PM AND SUNDAY, MAY 19, 3 PM**  
VILLAGE CHURCH, 330 SW MURRAY BLVD, BEAVERTON



## Our Guest Conductor and Soloist



Adam Eccleston



Karen Schulz-Harmon

## The Composers



Márquez



Schumann



Sibelius

# Beaverton Symphony Orchestra

**Adam Eccleston, Guest Conductor**

Arturo Márquez  
b. 1950

Danzón No. 2 for Orchestra (1993)

Robert Schumann  
1810-1856

Cello Concerto in A minor, Op. 129 (1850)

Nicht zu schnell

Langsam

Sehr lebhaft

*Karen Schulz-Harmon, cello*

intermission

Jean Sibelius  
1865–1957

Symphony No. 1 in E minor, Op. 39 (1898-9)

Andante, ma non troppo – Allegro energico

Andante (ma non troppo lento)

Scherzo: Allegro

Finale (Quasi una fantasia)

Sunday Concert Special Guest Speaker:

Rev. Dr. Peter DellaSantina, Associate Pastor, Village Church



## **Our Guest Conductor**

Conductor, radio host, educator and flutist Adam Eccleston has gained international recognition as a soloist, recitalist, chamber and orchestral musician. He has conducted ensembles in Panama, Dominican Republic, Belize, Canada and throughout the U.S. Adam has been awarded top prizes in competitions for which he was featured at Carnegie Hall and Kurhaus Wiesbaden in Germany. He was the Artist in Residence for All Classical Radio for two years and currently sits as Chair of the Recording Inclusivity Initiative, which brings to light music of underrepresented composers. This initiative has gained national recognition and has been featured on KGW news. The initiative has two albums available on all platforms. As a radio host and producer for All Classical Radio, Adam also guest hosts for the program, Young Artist Showcase on WQXR in New York City.

Adam studied flute with Paula Robison, Tara Helen O'Connor, Eric Lamb and Thaddeus Watson [retired piccolo player of the Frankfurt Radio Symphony Orchestra] at the Frankfurt Hochschule für Musik und Darstellende Kunst. He currently holds two master degrees in performance and education. During his earlier years, Adam was hand selected by Sir James Galway to study with him in Switzerland and was also selected by legendary flutist, William Bennett to study with him and his wife Mitchie Bennett in England at the age of 15. Currently, Adam is a Powell Flute Artist and Principal flutist of the Portland Columbia Symphony and holds annual recitals locally and abroad. He is a regular substitute flutist with the Oregon Symphony and is also a lead presenter in their 'Symphony Storytime' pairing his love of music and reading with young people. Adam teaches flute and chamber music at Reed College, conducts ensembles at Metropolitan Youth Symphony and is the Director of Orchestral Programs at BRAVO Youth Orchestras. In his free time he enjoys sleeping.

## **Our Soloist**

Karen Schulz-Harmon is an avid chamber musician, orchestral player and teacher. She enjoys recording and collaborating with various instrumentalists as well as playing all types of music. Karen performs with the Portland Opera, Orchestra Next, Eugene Symphony and Cellotropes, a cello quartet she founded in 2021. She coaches cello sectionals and chamber music in local schools as well as gives masterclasses in

Portland and Seattle. Karen has served as co-director of the Vancouver Youth Chamber Orchestras program and faculty member of the Chamber Music Camp of Portland.

Karen attended Northern Illinois University at the invitation of cellist Marc Johnson and was privileged to work with all the members of the Vermeer String Quartet. She graduated in 2005 with a Master of Music degree in Cello Performance. Karen performs with an 1840 cello by Jacob Fendt.

While in Chicago, Karen performed with the Chicago Philharmonic, Chicago Bach Ensemble, Chicago Opera Theater and the Chicago Trio. Karen was a member of the faculty at the Chicago Academy for the Arts (CAA) for eight years where she taught private cello, music theory, piano lab, tutored instrumentalists and coached chamber music. She also coached chamber music for over ten years for the Chicago Youth Symphony Orchestra.

Karen spent several months in Europe observing the teaching of Robert Nagy, one of the principal cellists in the Vienna Philharmonic. During this time she also had the opportunity to interact with the private teachers and chamber music coaches at the Südsteirische Musiktage Festival in Austria founded by Wolfgang Klos, violist in the Vienna String Trio.

In the summer of 2012 Karen was selected to attend the National Summer Cello Institute. While there she had the privilege to work with cellists Richard Aaron, Timothy Eddy, Ralph Kirshbaum and Uri Vardi. She also participated in an enlightening Feldenkrais workshop with Hagit Vardi. Karen continues her Feldenkrais explorations through David Kaetz's annual workshops centered around Listening with Your Whole Body - Better Hearing through the Somatic Experience of Sound.

She has been teaching cello and piano for over 30 years. A pedagogue emphasizing both tradition and innovation, Karen works with students of all ages and levels. She considers it a great honor to pass her knowledge of craft on to her students and hopes she is inspiring lifelong music lovers in each one.

When she is not teaching or performing Karen enjoys spending time with her husband, double bassist Andrew Harmon, and their beautiful Haitian daughter, Estere. She also loves cooking - Karen received professional plant-based culinary certification in 2014 - as well as hiking, biking, yoga, taoist tai chi and exploring awareness through body movement classes.

## Program Notes by Jazzy Leemhuis

**Arturo Marquez: b. 1950**

**Danzón No. 2**

**Premiere: 1994**

Marquez has received world-wide awards and recognitions for his contribution to music. His brilliant Latin style brings passion and fun into the concert hall. *Danzón No. 2* is the most popular movement in Marquez's eight dance suite, *Danzónes*. Danzón is Cuba's official national genre and dance, but its popularity has soared in the Veracruz region where it is considered the spirit of Veracruz. The piece was commissioned by the National Autonomous University of Mexico.

In Arturo's own words:

"The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salón in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra.

I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City."

**Robert Schumann: 1810-1856**

**Cello Concerto in A minor, Op. 129**

**Premiere: 1860**

Schumann wrote his cello concerto in a burst of innovation and creativity after his appointment as the conductor of the prestigious Dusseldorf orchestra in 1850. Schumann hoped that "Since there is a great dearth of such works, the cello concerto is something which will perhaps be welcomed by many." The concerto was not written with a cellist in mind, which may have affected Schumann's ability to get it published right away. After significant revisions, Schumann found a publisher shortly before his mental collapse in 1854.

The piece was not publicly performed until 1860, four years after Schumann's death. Because the concerto does not follow the traditional virtuosic and showy style that was popular during the Romantic Era, the piece was nearly forgotten until rediscovered and championed by cellist Pablo Casals in the 1920s.

Originally titled *Konzertstück* or concert piece, Schumann strove to write something with emotional depth; his goal was not to show-off the soloist, but to explore the rich resonance of the cello as a vehicle for his pathos. Clara Schumann described the concerto's "Romantic

quality, the vivacity, the freshness and humor, also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling one finds in all the melodic passages!”

What to listen for: In contrast to other Romantic and Classical Era concertos, the piece does not open with a lengthy introduction before the solo instrument’s entrance; rather, the first three chords introduce the cello who opens with the main theme over the top of the murmuring heartbeat in the strings. In another break with tradition, there is no cadenza in the first movement. The first cello theme is revisited before leading directly into the slow second movement. The third movement opens with three chords again followed by the main theme. Close to the conclusion we hear the cadenza, sparsely accompanied by the orchestra. After the full orchestra rejoins, the ending builds until its thrilling conclusion.

**Jean Sibelius: 1865-1957**  
**Symphony No. 1 in E minor. Op. 39**  
**Premiere: 1899**

When Sibelius began his professional composition career, Tzar Nicholas was beginning the Russification of Finland, slowly eroding its constitutional independence. Subsequently, Sibelius’s rise to eminence coincided with the cultural revival and the nationalistic fervor that was sweeping Europe in the late 1800s and early 1900s. Beyond composing beautiful music, Sibelius created a unique voice for Finland. Seven years before his first symphony, Sibelius composed *Kullervo*, a cantata-symphony with vocal soloists and male chorus, which tells the story of a folklore hero and utilizes stories and songs associated with Finland’s past. This breakthrough piece cast Sibelius as a patriotic hero for Finland.

When Sibelius composed his first symphony, he wanted to leave programmatic music behind and create “absolute music”, music that speaks for itself and does not tell a story. Sibelius’s unique orchestral voice blends sound and rhythm so that no clear distinction between tempo or beat is definitively heard, creating a vast landscape of sound that blends neatly and thoroughly from one section to the next. The warm and expansive melodies have a hymn like quality.

What to listen for: The first movement opens with a timpani and clarinet duet which establishes a recurring theme for the symphony. In the Andante, the theme returns three times, each time presented using different voices in the orchestra. The rhythmic third movement is robust, determined, and exciting. The final movement is labeled *quasi una fantasia*, which in music is interpreted as a piece of music free from strict form, allowing composers to explore musical elements and emotion.

**Upcoming Concerts:**

\* Wednesday, August 28 - The Concerts at the Barn

The Beaverton Symphony Orchestra Strings look forward to performing under the baton of Maestro Niel DePonte. Join us for this wonderful open-air concert!

\* October 25 and 27 — 2024–2025 Season Opening Concert Series

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Linda King  
Priya Krishnan  
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### **Violin II**

Elle Hohn, *Principal*  
David Abbott  
Maria Cardona  
Caroline Fung  
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### **Viola**

Bev Gibson, *Principal*  
Cat Bermudez  
Jane Brown  
Eli Cabelly  
Lindsey Lane  
Jazzy Leemhuis  
Jillian Logsdon

### **Cello**

Marcy England, *Principal*  
Rebecca Hanson  
Holly Hutchason  
Milo Nieves  
Paul Rodriguez  
Jenelle Steele

### **Bass**

Veronika Zeisset, *Principal*  
Alan Beserre  
Casey Landau  
Deanna Pretlow  
Martin Thoolen  
Daniel Velasquez

### **Flute & Piccolo**

Ellen Bercovitz, *Principal*  
Linda Hartig

### **Clarinet**

Richard Boberg, *Principal*  
Carrie Reeber

### **Oboe**

Sharon Ross  
Gustavo Chávez

### **Bassoon**

Frank Kenny, *Principal*  
Nancy Pierce

### **French Horn**

Kippe Spear, *Principal*  
Dan Boyce  
Greg Gadeholt  
Tim Reeves

### **Trumpet**

Daniel Schmidt,  
*Coprincipal*  
Mayne Mihacsi,  
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Mason Hartman

### **Trombone**

Paul Hanau, *Principal*  
John Zagorski  
Eric Olson

### **Tuba**

Jay Klippstein, *Principal*

### **Timpani**

Amanda DuPriest

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Kaylee Bonatakis  
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### **Harp**

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### **Piano**

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