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2022-2023 SEASON

BEAVERTON SYMPHONY ORCHESTRA

INTERIM ARTISTIC DIRECTOR, NIEL DEPONTE



The Magic of MUSIC

— A FAMILY CONCERT

JEFFREY PEYTON, GUEST CONDUCTOR

**Friday, January 13, 7 pm &
Sunday, January 15, 3 pm**

PRESENTED BY:



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The Composers



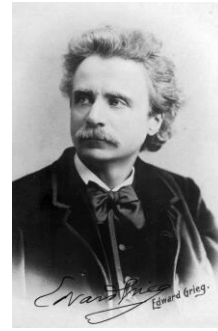
Mozart



Williams



Rimsky-Korsakov



Grieg



Rossini



Respighi

Our Guest Conductor



Jeffrey Peyton currently serves as principal timpanist of the Oregon Ballet Theatre orchestra, percussionist with the Portland Opera, and a regular guest percussionist and timpanist with the Oregon Symphony.

An active conductor of orchestra, bands and chamber ensembles, Mr. Peyton currently directs the Metropolitan Youth Symphony Concert Orchestra. Also a published composer, Mr. Peyton's concert works have been performed extensively throughout the United States.

As a solo recitalist and chamber musician, Mr. Peyton has performed throughout the United States. He has appeared with Chamber Music Northwest, and as an advocate for new music for percussion has performed over 40 world premieres, many written for him.

Beaverton Symphony Orchestra

Jeffrey Peyton, Guest Conductor

Wolfgang Amadeus Mozart
1756-1791

Overture to *Die Zauberflöte*
(*The Magic Flute*), K.620

John Williams
b. 1932

Devil's Dance
from *Witches of Eastwick*

Nicolai Rimsky-Korsakov
1844-1908

The Young Prince and Princess
from *Scheherazade*, Op.35

Edvard Grieg
1843-1907

In the Hall of the Mountain King
from *Peer Gynt Suite No.1*

Intermission

Gioachino Rossini
1792-1868

Suite from *La Boutique Fantasque*
(*The Fantastic Toy Shop*)

Ottorino Respighi
1879-1936

Overture (*Tempo di Marcia*)
Tarantella (*Allegro con brio*) "La Danza"
Mazurka
Danse Cosaque (*Allegretto marcato*)
Can-can (*Allegretto grottesco*)
"Petite Caprice Style Offenbach"
Valse Lente (*Andantino moderato*)
Nocturne (*Andantino*)
Galop (*Vivacissimo*)

John Williams
b. 1932

Harry's Wondrous World
from *Harry Potter and the Sorcerer's Stone*

The Beaverton Symphony Orchestra is committed to our musicians' and patrons' safety. All concert attendees are strongly encouraged to wear a mask at all times while inside the concert venue.

Our Guest Puppeteers

This program includes two guest puppeteers: Steve Overton, from Portland Puppet Museum, and Kris Bluett, from Pacific Puppetry.

Program Notes by Jazzy Leemhuis

“Overture” from *The Magic Flute*

Wolfgang Amadeus Mozart (1756-1791)

Premier: September 30, 1791, Theater auf der Wieden, Vienna

In 1790 Mozart’s finances were nearly exhausted. A discouraging tour designed to revive his popularity had ended poorly, and his wife, Constanze, was in poor health and pregnant with their 6th (but only second surviving) child and was required to take a cure in Baden. But in early 1791 Emanuel Schikaneder, an actor, producer, dancer, and librettist approached Mozart with a possible collaboration entitled *The Magic Flute*, a *singspiel* or light opera that included spoken dialogue. Schikaneder’s libretto was inspired by Austrian and German folk and fairy tales as well as his connection to the Freemasons. Mozart’s work on *The Magic Flute* was interrupted by a commission to write an opera for the coronation of Leopold 2nd King of Bohemia, *La Clemenza di Tito*. After its premier, Mozart rushed back to Vienna to finish *The Magic Flute* just days before its first performance. If Mozart had lived longer than two months after its premier, it is believed he would have seen a major shift in his finances. It remains one of his most popular, arguably the most popular, opera today.

Schikaneder and Mozart were members of the Masonic lodge whose beliefs inspired many of the characters and events in the opera. In freemasonry, the number three, a number which often represents harmony, wisdom, and understanding is significant. The overture is written in E-flat major, which has three flats, and begins with three chordal gestures, possibly representing the three knocks given on the outside of the Lodge. A flurry of light hearted activity is interrupted again by three chords, before continuing into a single theme development. It is a brilliant example of counterpoint (the combination of two or more melodies) and captures the fun, comic elements of the opera along with the more solemn themes surrounding love and devotion.

“Devil’s Dance” from *The Witches of Eastwick* (1987)

John Williams (b. 1932)

John Williams began his early musical training on the piano and trombone. After high school and military service, he studied at Julliard, hoping to become a concert pianist. In a 2012 interview at NPR, Williams described how he studied alongside great pianists like John Browning and Van Cliburn. After hearing them play, Williams said, “If that’s the competition, I think I’d better be a composer.” He has composed and been the music director for over 100 films and won numerous awards in the United States and England.

The Witches of Eastwick movie is based on the 1984 book by John Updike. It weaves the tale of three women who form a witch's coven in rural Rhode Island and become entangled with a demon parading as a man. The music for "Devil's Dance" originally accompanied the ending credits of the film. The music was inspired by Camille Saint-Saens' "Danse Macabre" and the "Dream of a Witches Sabbath" from Hector Berlioz's *Symphonie Fantastique*. The fast-paced triple meter of "Devil's Dance" sounds like a twisted tarantella accelerating furiously to the finish.

"The Young Prince and Princess" from *Scheherazade*, op. 35

Nicolai Rimsky-Korsakov (1844-1908)

Premier: November 3, 1888, Club of Nobility, Saint Petersburg

Rimsky-Korsakov grew up in a poor but aristocratic family. He developed a love for religious and folk stories from his mother and grandmother who were peasants. As a young man, he spent three years in the navy collecting melodies from ports including New York, London, and Rio de Janeiro. At 27, with very little formal music training, he was appointed as a teacher at the Petersburg Conservatory. While teaching at the conservatory, he became good friends with the chemist Alexander Borodin, who inspired Rimsky-Korsakov to write captivating melodies inspired by legends.

The Thousand and One Nights, more commonly referred to as *Arabian Nights*, contains stories primarily from the Middle-East and India. Texts from as far back as the 10th century refer to these famous folk tales. They were translated into French by Antoine Galland in the early 18th century, and were quickly adopted and woven into Western Culture.

Scheherazade is a symphonic suite composed of four movements. It tells the story of Sultan Shahryar who after discovering his wife's infidelity, vows to marry one woman every evening and have her executed at dawn. In an effort to save her life, Sultana Scheherazade tells one story every night, always careful to stop in the middle of the story with a promise to continue the next day. Her fantastic story telling keeps her alive, and the sultan falls in love with her.

Scheherazade's theme, played by solo violin, weaves in and out of each movement. "The Young Prince and Princess" is the third movement. The prince and princess could represent many of the characters in the stories, or possibly the prince and princess are the Sultan and Sultana falling in love. The movement begins with a love theme then transitions into a dance. Scheherazade's violin theme is heard in the middle of the movement. Listen for a quick rise and fall in the clarinets, which could possibly represent a kiss. *Scheherazade* remains one of Rimsky-Korsakov's more beloved pieces. His captivating melodies romanticize stories from *The Thousand and One Nights*, making them unforgettable.

“In the Hall of the Mountain King” from *Peer Gynt Suite no. 1*, op. 46

Edvard Grieg (1843-1907)

Premier: 1888 Christiania (Oslo), Norway

Edvard Grieg studied piano with his mother until the age of 15 when he went to study at the Leipzig Conservatory. After four years in Germany, Grieg lived briefly in Copenhagen where he met Rikard Nordraak, a young Norwegian composer. Grieg stated it was through Nordraak that he, “first learned to know the northern folk tunes and my own nature.” After Nordraak died in 1866, Grieg returned to Norway where he lived the rest of his life developing music that captured the sounds of Scandinavia, especially Norway.

In 1874 Henrik Ibsen wrote to Grieg and implored him to write the incidental music to accompany his play, *Peer Gynt*. The five-act play was an adaptation of Ibsen’s dramatic poem about an arrogant, egocentric man and his adventures throughout the world. Twelve years after the first performances, Grieg created two suites; the first was published in 1888 and the second in 1891. Along with his piano concerto, *Peer Gynt Suite 1* is his most popular work. The four movements depict various scenes from Peer Gynt’s adventures. While traveling throughout Norway seeking fairy tales, Ibsen discovered that Peer Gynt was an actual man who had become immortalized as a Norwegian myth.

In the Hall of the Mountain King is the most famous selection. Peer Gynt tiptoes into the mountain and witnesses the chaotic rituals of goblins and trolls within the dark cavern.

The Fantastic Toyshop

Gioachino Rossini (1792-1868), Orchestrated by Ottorino Respighi (1879-1936)

Premier: June 5, 1919 Alhambra Theatre, London

Before becoming a prominent 20th century Italian composer, Ottorino Respighi was primarily a violinist and violist. After graduating from Liceo of Bologna in 1899, he accepted a position as the principal violist in the Russian Imperial Theater in St. Petersburg. During the five months of the Italian opera season, he studied composition with Rimsky-Korsakov.

Gioachino Rossini retired from a whirlwind career in Italian Opera at the age of 37, but he did not stop composing. His unpublished volumes of 150 vocal, chamber, and solo piano pieces titled *Péchés de Veillesse (Sins of Old Age)* resulted in *The Fantastic Toyshop*.

There is some debate as to whether *The Fantastic Toyshop* was first orchestrated by Respighi who brought the score to Leonide Massine or if Massine requested Respighi to write the orchestration for his one act ballet. Either way, it was originally choreographed by Massine and performed by Sergei Diaghilev’s Ballet Russe in 1919.

The story takes place in a toyshop around 1860 in Southern France. A marvelous toymaker creates mechanical dancing dolls. Two families enter the shop, and each set of dolls showcase traditional European dances. After some discussion between the families, they decide to each take one of the Can-Can dancers. The dolls are paid for and put into boxes for

the customers to pick-up in the morning. During the night, the toys come to life. They unbox the Can-Can dancers, who are distressed at being separated. The toys conceive a plan and hide the Can-Can dancers. When the customers return in the morning to claim their dolls, they are nowhere to be found. Angry, the customers attack the toymaker, but the toys come to life to protect their maker. The Can-Can dancers reappear, and the customers are thrown out of the shop. The toys dance their victory.

This delightful suite showcases dances like the mazurka, the tarantella, the Cossack dance, and the Can-Can as well as parodies of a snob, a melon hawker, and dancing poodles.

“Harry Potter’s Magical World” from *Harry Potter Symphonic Suite* (2002) John Williams (b. 1932)

The final miniature in the Harry Potter Suite, “Harry’s Wondrous World,” explores many of the prominent themes heard within the movies. Williams said, “My fondest hope is that instrumentalists and listeners alike might share in some of the joy that I have felt in writing music for this delightful story.”

Upcoming BSO Events

To stay informed about upcoming BSO events, please sign up for email updates at our website, beavertonsymphony.org, and follow us on Twitter, Facebook and Instagram.

Travis Hatton Young Artists Competition

For information about applying to enter the competition, see our website at <http://beavertonsymphony.org/young-artists-competition/>
The deadline for applying is January 30, 2023.

Travis Hatton Young Artists Competition Finalists Recital

Competition finalists play with piano accompaniment
<http://beavertonsymphony.org/concerts/young-artists-finalists-recital/>
Sunday March 5, 2023 at 3:00 pm at Village Church

Spring Concert

<http://beavertonsymphony.org/concerts/spring-concert/>
Friday March 10, 2023 at 7:30 pm at the Reser Center for the Arts
Sunday March 12, 2023 at 3:00 pm at Village Church

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Intel Matching Grant Program

In Memoriam

Travis Hatton, our beloved Conductor and Music Director for the past 12 years, passed away suddenly on October 3, 2022. He will be sorely missed.

Travis brought the orchestra together not only to make beautiful music, but to create and build a musical community. His legacy includes the Young Artist Concerto Competition and performances of pieces by Living Northwest Composers each season.

We thank all our generous supporters.



Here for Oregon. Here for Good.





Niel DePonte, Interim Artistic Director

Whether composing or arranging, conducting ballet, opera, pops, or symphonic repertoire, or performing as a concerto soloist with major orchestras, Niel DePonte has gained a national reputation as one of his generation's most versatile musical artists. He was Principal Percussionist of the Oregon Symphony for 43 seasons, the Music Director and Conductor for Oregon Ballet Theatre (OBT), and is the Artistic Director of Cognizart by MetroArts Inc.'s Young Artists Concerto Competition.

Niel DePonte was born in New York City and received his graduate training at the Eastman School of Music in Rochester, New York, where he earned a Master of Music degree and the Performer's Certificate. He holds a certificate from Harvard University's Graduate School of Education's professional development seminar, *The Project Zero Classroom*, and a degree in music education from the State University of New York. Dr. Howard Gardner, Hobbs Professor in Cognition and Education at Harvard University has written, "As a person who has worked for decades in the area of arts education, I can attest that there are few individuals with Niel's combination of talents, and literally only a handful who are devoting their lives to the education of young individuals. Oregon is lucky to have such an individual in residence."

Niel has generously offered his help to guide the BSO through this difficult period as we navigate the current season and plan for the future. Thank you, Niel.

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Beaverton Symphony Orchestra

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