

**Beaverton
Symphony
Orchestra**

30th Anniversary Season

A Spring Concert



7:30pm Friday, March 13, 2015
3:00pm Sunday, March 15, 2015

beavertonsymphony.org

Our guest Soloist



Jerry Bobbe

From his home in Portland, Mr. Bobbe maintains dual careers as both a professional cellist and internationally respected numismatist. His primary teachers on the cello included Frank Miller of Solti's Chicago Symphony, as well as the celebrated Karl Fruh. He served as Principal Cellist in both the Chicago Chamber Orchestra and the Chicago Civic Orchestra, Assistant Principal in the Milwaukee (Wisconsin) Symphony, and Principal Cellist of the Florida Orchestra. For more than a decade, he was Principal Cellist of the Vancouver (Washington) Symphony, during which he appeared three times as soloist.

Jerry was named Portland's Best Cellist in *Willamette Week's* 1994 "Best of Portland" issue, where he was pictured on the front cover as his Charlie Chaplin cello-playing alter ego. Along with Maria Choban, he was a founding member of the critically acclaimed piano trio St. Elvis. In 2007, Jerry and Maria completed a recording together of the sonatas of Barber, Villa-Lobos, and Muczynski, under the Alitisa label, entitled "St. Elvis, Back in the Building." Jerry performs on a cello of the Venetian master Eugenio Degani, dated 1891.

Beaverton Symphony Orchestra

Travis Hatton, Music Director

Bonnie Miksch

Sky buoy and other bodies (2002)

hermaphrodite
whirling dervish
sky buoy

Nicolai Rimsky-Korsakov
(1844-1908)

Capriccio Espagnol, Op. 34 (1887)

Alborada
Variations
Alborada
Scene and Gypsy Song
Fandango of the Asturias

Intermission

Antonín Dvořák
(1841-1904)

Concerto for Cello and Orchestra, Op. 104 (1894-5)

Allegro
Adagio, ma non troppo
Finale: Allegro moderato – Andante – Allegro vivo

Program Notes

Bonnie Miksch

Bonnie Miksch, Professor of Music at Portland State University, is a composer who writes both acoustic and electroacoustic works. Her music explores the distinctly human realms of emotions, dreams, and states of consciousness, and combines diverse elements with an ear for coherence. Her music has been performed in Asia, Europe, Canada, and throughout the U.S. She has received commissions from Meet the Composer, The Fireworks Ensemble, Beta Collide, and The Oregon Music Teacher's Association who awarded her "Oregon's Composer of the Year" in 2011. Her works have also been performed by FearNoMusic, Third Angle Ensemble, newEar, and the Portland Vocal Consort, and presented at international, national, and regional venues including ICMC (China, Greece, Singapore, Denmark), The International Contemporary Music Festival (Korea), SEAMUS, the Third Practice Electroacoustic Festival, the Society for New Music, the New World Arts Electroacoustic Festival, Electrogals, and Cascadia Composers. Her music is available on the North Pacific Music and Aca Digital labels. With degrees from CCM at the University of Cincinnati and Syracuse University, she serves as the Coordinator of Composition Studies at Portland State University, where she has taught music theory, composition, and computer music since 2004.

About today's piece, the composer writes: The dream world can be alarmingly real. How easily we are captivated by the vividness of images, the depths of emotion, and the seemingly authentic physical sensations experienced in this world. Sky buoy and other bodies is a musical exploration of three altered bodies I have occupied in my dreams. As a hermaphrodite, I experienced the thrill of being both male and female, which I found both bawdy and exhilarating and at the same time frustrating. As a whirling dervish, I spun round and round until I reached a state of ecstasy only moments later. And as a sky buoy, I had a floating body with minimal mass and density such that I could fly effortlessly and move through solid objects. This dream has been recurrent for me, and I always welcome its return. As a sky buoy, I find my embodiment to be indistinguishable from the tangible bliss I feel!

Rimsky-Korsakov: Sailor and Master Instrumentalist by *Hugh Ferguson*

Had Rimsky-Korsakov not joined the navy, the dazzling orchestral suite that Tchaikovsky called a "colossal masterpiece of orchestration" might never have come to be.

Musically precocious ("Before I was two I could distinguish all the melodies my mother sang to me"), he was born into a distinguished naval and military family. His older brother was in the navy, and in 1856, at the age of 12, Nicolai entered the College of Naval Cadets in St. Petersburg, graduating six years later.

In St. Petersburg he heard orchestral music for the first time, took piano lessons, and met other musicians, including Balakirev, Cui and Mussorgsky. He began composing, and even started writing a symphony. Meanwhile, he lost his taste for naval life. "Those were the years of rope-ends and brutal blows on the mouth," he wrote in his autobiography. "I had to witness the

punishment of sailors with two hundred to three hundred ratline blows on the bare back, in the presence of the whole crew, and to listen to the chastised man exclaiming in an imploring voice: *'Your Honor, have mercy!'*. I did not like sea service and had no aptitude for it."

His six years up, he was eager to put the navy behind him, but his brother wouldn't allow it, and that November he embarked on a two and a half year cruise, returning as little more than "an officer-diletante who sometimes enjoyed playing or listening to music."

But his naval duties now demanded only two or three hours a day and he was soon back in his circle of musical friends and immersed in serious composition like never before. He found — and his fellow musicians recognized — that he had a special gift for orchestration.

In the spring of 1873, nearing his thirtieth birthday, he at last received permission to resign his commission, but the Minister of Marine, a friend of his, created for him the special post of Inspector of Naval Bands. After spending much of the summer writing most of his Third Symphony, he plunged with zeal into his new duties. For Rimsky-Korsakov, the inspection of naval bands was a unique chance at the practical study of the various instruments, their mechanism and technique. Instrumentation was a growing fascination for him, and he began a great treatise on it. He worked on it on and off for decades, and died without finishing it, but in the process he became the master instrumentalist capable of composing the *Capriccio Espagnole*.

"According to my plans," he wrote in *My Musical Life*, "the Capriccio was to glitter with dazzling orchestra color" He first conducted it in 1887. "At the first rehearsal, the first movement had hardly been finished when the whole orchestra began to applaud. Similar applause followed all the other parts wherever the pauses permitted. ... The Capriccio went without difficulties and sounded brilliant."

The five movements are played without pause:

I. **Alborada. Vivo e strepitoso.** Begins with a brilliant outburst for full orchestra and concludes with a passage ethereal in its delicacy.

II. **Variations. Andante con moto.** The mellow splendor of the French horn introduces the theme. There are five changes of color for the five variations, and a cadenza for solo flute

III. **Alborada. Vivo e strepitoso.** Musically similar to the opening movement, it is in a new tonality and with different orchestral color.

IV. **Scene and Gypsy Song. Allegretto.** A series of cadenzas for several instruments is introduced by a dramatic roll of the side drum. A harp glissando introduces the gypsy song, which later combines with fragments from the cadenza.

V. **Fandango of the Asturias.** The fandango is an Andalusian dance, traditionally played with guitar and castanet accompaniment. At the close, the Alborada of the first movement returns as a coda.

The following year, Rimsky-Korsakov produced his symphonic suite *Sheherazade* and the *Easter Festival Overture*, and with them effectively ceased to write purely orchestral compositions. Thus closed "a period of my work, at the end of which my orchestration had attained a considerable degree of virtuosity and warm sonority," he declared in his autobiography with characteristic modesty. For the last 20 years of his life he wrote a dozen operas, but only a few occasional pieces for orchestra.

Dvořák and the Concerto he was reluctant to attempt by *Hugh Ferguson*

Antonín Dvořák, composer of what is often considered the greatest of all cello concerti, was for many years not at all sure that the instrument was worthy of a concerto. He had been asked by a friend, the cellist Hanuš Wihan, to compose one, but was reluctant to comply because of — in the words of musicologist Michael Steinberg — the instrument’s “mumbly low notes and nasal high ones.”

Then he went to America and changed his mind.

He went to America because a wealthy dowager, Jeannette Meyers Thurber, had offered him the directorship of the National Conservatory of Music in New York, which she had founded a few years earlier. Happily married and father of six, Dvořák had, at age fifty-one, accepted the post, and in 1892 all eight Dvořáks crossed the Atlantic.

He had come a long way since his start in music at his father’s inn and butcher shop in a village twenty miles north of Prague. That’s when visiting bands of musicians ignited the love of music in the child as they came to play for dances and weddings. Soon Antonín was playing the violin himself, and singing. His father wanted him to be a butcher, but the child’s passion and genius for music won out, and by his mid-teens he was in Prague, studying in the Organ School there.

Once out of school three years later he began supporting himself — barely — by playing viola. And he was composing, prolifically. Often he hadn’t the funds for music paper, or access to a piano. Yet somehow, within five years he had completed two symphonies, an opera, chamber music, and numerous songs. But none of it was published. He fell in love with one Josefina Cermakova, but his love was not returned.

In the 1870’s — more than a decade out of Organ School — things began to turn his way. In 1873, his Czech patriotic cantata *The Heirs of the White Mountain* was performed by a Prague choral society of 300 singers and was warmly received by both critics and the public. And that year he married Josefina’s sister, Anna. Not long afterwards he won a stipend from the State of Austria which brought him to the attention of Brahms, who found him a publisher, who commissioned a series of *Slavonic Dances*, written — like the *Hungarian Dances* of Brahms — for piano four hands, and which — again like Brahms’ — won him international popularity. Dvořák was on his way.

Two decades later, when he docked at Hoboken in 1892, he was an international celebrity, with eight symphonies and countless lesser works to his credit. He wrote his ninth the following year, and called it, at Mrs. Thurber’s suggestion, “*From the New World*.” It premiered in Carnegie Hall on December 16, 1893. Leading the cello section was one Victor Herbert.

The next year, Victor Herbert performed his Cello Concerto No. 2 for the first time. Dvořák was there, and his reservations about the cello as a solo instrument evaporated. He started composing his own cello concerto within the year.

Following a typical structure of three movements — fast, slow, and fast — the concerto opens with the introduction of two themes, the first by clarinets, the second by solo French horn.

The horn melody — yearning, nostalgic — is said to be one of Dvořák’s favorites: he couldn’t hear it without being moved. The cello then enters with a commanding cadenza-like passage and proceeds to develop the two themes.

The melancholy second movement quotes a theme from a song Dvořák had written years earlier, and had been a particular favorite of the composer’s old flame, Josefina. Entitled “*Lasst mich allein*” (“*Leave Me Alone*”), it is sung with tearing intensity in the cello’s high register.

The finale is a rousing, dance-like movement with a melodious middle section. The cello joins the first violins in a passionate but tender duet. The opening theme is brought back, followed by fragments of the song from the slow movement. As Dvořák described it, “The Finale closes gradually diminuendo, like a sigh, with reminiscences of the first and second movements— the solo dies down to pianissimo, then swells again, and the last bars are taken up by the orchestra and the whole concludes in a stormy mood.”

Brahms, who had participated in the proofreading of the concerto, wrote to its publisher “cellists can be grateful to your Dvořák for bestowing on them such a great and skillful work.”

Jerry Bobbe and the Dvorak concerto: A Storied History

Jerry Bobbe’s intimate relationship with Dvorak’s celebrated B-minor Opus-104 cello concerto began at the age of 18, when he performed the piece after winning a Chicago competition. Later that same year came a bizarre and now in retrospect hilarious performance in Ohio, involving a pre-concert shaving accident with copious lip bleeding, a very large band-aid, a locked-by-mistake stage door, a principal clarinetist who began the concerto on the wrong keyed instrument, and finally a broken bow on stage. As a worthy follow-up six years later, there was a “sweating to death dress tails mess in broken air-conditioning oppressively humid 110-degree heat in South Florida.” Then, in 2003, during the final days of divorce proceedings, Jerry performed it yet again with the Vancouver Symphony in Washington. “What a strangely daunting piece! My teachers hadn’t told me it might be this challenging!”

“Nevertheless, each time it was reworked, though not nearly as diligently as for the present performance with the BSO,” he said recently. “I’ve been rethinking the phrasings and motion for about six months,” meanwhile making it a point to hear and watch many fine cellists perform the piece, “picking up loads of little tips along the way. It is a new day, and the internet has truly advanced any musician’s potential awareness on that quite important front.”

Recently taken were “a couple of extremely crucial lessons from two different international superstars, with the offered tips immediately paying off big time, and totally changing my approach. For example, in this concerto, many of the previous up-bow pick-up note entrances now seem to work better for me down-bow, effectively putting the following down beats on up-bows. It’s pretty neat, and quite different!”

He’s been looking forward to this encounter with Antonin Dvorak’s masterpiece with growing optimism. “As my techniques and musical interpretations improve, so does the concerto. Plus, Travis is an utter joy to work with, and the BSO is truly an up-and-coming orchestra, one for which the west side community must be very proud!”

The Orchestra

Violin I

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

Violin II

Heather Case, *Principal*
Barbara Baker
Elle Hohn
Tom Lee
Eri Nogueira
Christina Reynolds
Laura Semrau
Nancy Vink

Viola

Bev Gibson, *Principal*
Deborah Baxter
Jane Brown
Ray Bunkofske
Erin Gordenier
Stephanie Gregory
Adele Larson
Charlie VanDemarr

Cello

Marcy England, *Principal*
Barb Camp
Kristin Dissinger
Allen Dobbins
Holly Hutchason
David Keyes
Michelle McDowell
Sue McDowell
Ann Neuman

Bass

Veronika Zeisset, *Principal*
Allen Bodin
Carl Ceczy-Haskins
Vytas Nagisetty

Flute

Kathy Burroughs
Ellen Bercovitz
Jerry Pritchard

Piccolo and Alto Flute

Jerry Pritchard

Clarinet

Don Barnes, *Principal*
Milt Monnier

Oboe

Ben Serna-Grey, *Principal*
Gordon Davis

English Horn

Jessica Croysdale

Bassoon

Tricia Gabrielson, *Principal*
Nancy Pierce

French Horn

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

Trumpet

Mayne Mihacsi, *Principal*
Jason Bills

Trombone

Paul Hanau, *Principal*
Joe Agostine
Eric Olson

Tuba

Jay Klippstein

Percussion

Tom Hill, *Principal*
Hilary Hutchinson
Cyndi Lewis
Jason Mapp
Yoshie Yamasaki

Piano

Paul Hanau

Stage Manager

Stephen Blaufuss

This is the Beaverton Symphony's 30th Anniversary Season

The Beaverton Chamber Symphony was founded in 1984 by Charles Encell, a professional carpenter who also happened to have a Masters degree in Music from PSU and a Ph.D. in Conducting from the University of Washington. He started the orchestra, he recalls, "because there wasn't one out in the wild western communities of Portland at the time and I thought there needed to be one. And because I wanted a place to conduct."

The orchestra played its first public performance at a fundraiser for the Beaverton Arts Commission in November of 1984, and its first public concert in December of that year. At that time the orchestra consisted of around 25 players. Charley conducted the orchestra for its first 25 seasons before retiring in 2008 with his wife (and our former concertmaster) Gwen Isaacs to Victoria, BC, where he continues to play in and conduct various amateur groups.

During the 2008-2009 season, the orchestra, by then having about 50 musicians, auditioned several candidates and chose Travis Hatton as its second conductor and music director. At that time, in recognition of our growth over the years into a full size symphony orchestra, the members voted to change our name to the Beaverton Symphony Orchestra. The orchestra has since grown to about 65 members and eagerly looks forward to its next 30 years.

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Nancy Vink

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Jen-Lih Hung

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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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