

BS BEAVERTON SYMPHONY ORCHESTRA TRAVIS HATTON, MUSIC DIRECTOR

Winter Concert: Go West!



**7:00pm Friday
January 14, 2022**

**3:00pm Sunday
January 16, 2022**

beavertonsymphony.org

The Composers



Elmer Bernstein



Aaron Copland



John Williams



Ferde Grofé



Gioachino Rossini

This concert is supported by a generous donation from Compass Oncology.



Beaverton Symphony Orchestra

Travis Hatton, Music Director

Gioachino Rossini
1792-1868

William Tell Overture (1829)

Elmer Bernstein
1922-2004

The Magnificent Seven (1960)

Ferde Grofé
1892-1972

On the Trail from the Grand Canyon Suite (1931)

John Williams
b. 1932

The Cowboys Overture (1972)

Intermission

A Fiddler's Medley

Jeanine Orme, fiddle

Jeff Wold, guitar

Dan Velasquez, bass

Aaron Copland
1900-1990

Billy the Kid: Suite for Orchestra (1938)

(made possible by arrangement with Boosey & Hawkes, Inc.)

Introduction: The Open Prairie

Street in a Frontier Town

Mexican Dance and Finale

Prairie Night (Card Game at Night)

Gun Battle

Celebration (after Billy's capture)

Billy's Death

The Open Prairie Again

The Beaverton Symphony Orchestra is committed to our musicians' and patrons' safety and has joined the Portland Performing Arts Vaccine Coalition. All concert attendees will be asked to present proof of being fully vaccinated against COVID-19 before attending the in-person concert. All event attendees are required to wear a mask at all times while inside the concert venue.

Program Notes by Jazzy Leemhuis

Gioachino Rossini (1792-1868) *William Tell Overture*

At the age of 37 Rossini composed his final opera, *William Tell*. No one is quite sure what caused Rossini to retire, but whether it was mental exhaustion or his vast accumulation of wealth, he composed very little for the last 40 years of his life. Although the *William Tell Overture* is commonly associated with pop culture through Mickey Mouse, Popeye, Looney Toons, and the famous introduction for *The Lone Ranger*, *William Tell*'s 1829 premiere in Paris was for The Grand Opera, and its original version lasted 5 hours. The story is constructed from the 1804 play *Wilhelm Tell* by Friedrich Schiller about a Swiss hero who endures storms, arrest, and humiliation. Despite the forces against him, Tell rallies a rebellion that liberates Switzerland from Austria.

The overture is divided into four distinct sections: *Dawn*, *Storm*, *Call to the Dairy Cows*, and *March of the Swiss Soldiers*. The triumphant *March of the Swiss Soldiers* that opens our concert today captures the brave and reckless Swiss rebels valiantly fighting to free their people from their Austrian oppressors. After hearing the overture, Berlioz commented on the final section, "This last part of the overture is treated with a *brio* and a verve that invariably excite the transports of the house." Rossini's ability to express excitement, devotion, friendship, and patriotism through the *William Tell Overture* is a triumphant ending to his operatic career.

Elmer Bernstein (1922-2004) *The Magnificent Seven*

Elmer Bernstein's career lasted more than 5 decades. He is remembered for his film scores, but he started out as a classical pianist. Encouraged by Aaron Copland, he began composing, and Bernstein's first scores were written for the Army Air Force radio shows during WW2. His first major break into film composition came when Victor Young's poor health made it impossible for him to finish composing for *The Ten Commandments*. Bernstein, who had already written the music for the Egyptian dances, was hired to complete the final score.

Bernstein was a fan of westerns because they captured his love of American folk music and continued the legacy of Aaron Copland. Bernstein said, "*The Magnificent Seven* (1960) was one of the few pictures I wanted to do so badly I really put myself out to get it. [. . .] It was a film that also needed music to suit its locale, and in this case, I felt it should have a definite Chicano sound, a blending of many elements of American and Mexican music." *The Magnificent Seven* (1960) received an Oscar nomination and brought an offer to write the score for seven John Wayne films, including *The Comancheros* (1961) and *True Grit* (1969).

The exciting introduction followed by the picturesque main theme brings to mind the open desert landscape of Northern Mexico, brave cowboys, and gun fights. *Once you've met them, you'll never forget them.*

Ferde Grofé (1892-1972) “On the Trail” from the *Grand Canyon Suite*

Ferde Grofé’s father died in 1899, so his mother took Ferde to study piano, viola, and composition in Leipzig, Germany. At 13, after returning to the U.S., he worked as a paper boy, milkman, truck driver, and even for \$2 a night at a bawdy house. He joined the Paul Whiteman band in 1920 as a pianist and chief arranger, and he briefly played in the Los Angeles Symphony as a violist. When Gershwin was looking for someone to orchestrate *Rhapsody in Blue*, Grofé got the job. Although he is primarily famous for his *Grand Canyon Suite*, Grofé also composed other pictorial orchestrations including, *Mississippi Suite*, *World’s Fair Suite*, *Kentucky Derby Suite*, *Aviation Suite*, and *Death Valley Suite*.

The *Grand Canyon Suite* was inspired by a trip Grofé took with friends to the Grand Canyon in 1925. Grofé remembers watching the sun creeping above the horizon. He stated, “I was spellbound in the silence, you know, because as it got lighter and brighter then, you could hear the birds chirping and nature coming to life. [. . .] I couldn’t hardly describe it in words because words would be inadequate.” Grofé illustrates many of the incredible views and experiences through his music. A piece about the Grand Canyon would not be complete without donkeys. “On the Trail” opens with a loud “*hee-haw*.” Grofé even included coconut shells in the original orchestration to illustrate the donkeys’ clapping hooves.

John Williams (b. 1932) *The Cowboys*

John Williams was born February 8, 1932 in Queens, New York. He began his early musical training on the piano and trombone. After his family moved to Los Angeles and Williams finished high school, he was drafted into the Air Force. As part of his assignment, Williams arranged music for the Air Force Band. When he returned to L.A., Williams worked as a jazz pianist at clubs as well as a studio pianist and session musician for film scores, including the soundtrack adaptation for *West Side Story*. He has composed and been the music director for over 100 films, and won numerous awards in the United States and England. During his more than 40-year career, he has only composed the music for three westerns: *The Cowboys*, *The Man Who Loved Cat Dancing*, and *The Missouri Breaks*.

In *The Cowboys*, Wil Anderson (John Wayne) loses his cattle hands to the Gold Rush. Left without help, Wil recruits a crew of young school boys to help him on a long cattle drive across Montana. John Williams’ score expertly accompanies the long journey, danger, and companionship captured in the film. When *The Cowboys* was released in 1972, the film was praised for its musical score and original plot. Although Williams did not receive an Academy Award Nomination for *The Cowboys* score, he received nominations for two other films that year, *Images* and *The Poseidon Adventure*. *The Cowboys Overture* was not created until 1980. Williams tells the story:

“The movie required a vigorous musical score to accompany virtuoso horseback riding and calf roping, and when my friend Andre Previn heard fragments of the score, he suggested that a concert overture lay hidden within the film’s music. Several years slipped by, and each time I saw the indefatigable Previn he would ask, ‘Have you made an overture of *Cowboys* yet?’ He kept this up until 1980, when I finally worked out the piece and played it at a Boston Pops concert.”

Since its debut with the Boston Pops, *The Cowboys Overture* has been played by orchestras across the United States and enjoyed by all audiences.

Aaron Copland (1900-1990) *Billy the Kid*

Aaron Copland is credited with the creation of the classical sound of the American West. His influence is still heard in the western film scores that are written today. Although he received his training in France, he transformed his traditional education into something relatable to the American public. Aaron Copland’s *Billy the Kid* was commissioned by the director of the Ballet Caravan, Lincoln Kirstein. The ballet premiered in 1938 in Chicago. The score includes the following description:

"The action begins and closes on the open prairie. Billy is seen for the first time as a boy of twelve with his mother. A brawl turns ugly, guns are drawn, and in some unaccountable way Billy's mother is killed. Without an instant's hesitation, in cold fury, Billy draws a knife from a cowhand's sheath and stabs his mother's slayers. His short but famous career has begun. In swift succession we see episodes in Billy's later life. At night, under the stars, in a quiet card game with his outlaw friends. Hunted by a posse led by his former friend, Pat Garrett, Billy is pursued. A running battle ensues. Billy is captured. A drunken celebration takes place. Billy in prison is, of course, followed by one of Billy's legendary escapes. Tired and worn in the desert, Billy rests with his girl. Starting from a deep sleep, he senses movement in the shadows. The posse has finally caught up with him."

It is interesting to consider that Billy the Kid died 57 years before the ballet was written, long enough for his story to become romanticized, but it was also composed only four years after the death of Bonnie and Clyde—outlaws were still very present in the minds of the people who heard the wild stories of the American West. Listen for the familiar folk songs, “The Dying Cowboy”, “Git Along, Little Doggies,” and “Old Paint.”

The Videos

The videos that accompany two of the pieces on the program were produced by orchestra member Paul Hanau.

The photographs of the Grand Canyon are by various artists on the website unsplash.com – their names are listed in the credits that follow that video.

The rodeo photographs in the video accompanying *The Cowboys* were taken by Portland photographer Paul Färdig at Native American rodeos in Warm Springs and Dufur and document the extent to which the American cowboy experience is now and has always been multicultural across race, ethnicity, and gender. Other photos in this video are by Paul Hanau and artists on the website unsplash.com – their names are listed in the credits that follow that video.

Paul Färdig is a retired public health engineer now following his lifelong passion for photography. He's particularly happy to promote local non-profits such as Stumptown Stages, Bienestar, and the Beaverton Symphony with his images.

The Fiddlers

Jeanine Orme, Dan Velasquez, and Jeff Wold are part of a string group called “Runaway Fiddles”.

Jeanine Orme has training in classical piano and violin but specializes in old-time, Texas-style, bluegrass, and swing fiddling. She is a past Oregon State Adult Fiddle Champion and regularly competes at regional and national fiddle contests. She has recently completed her fourth fiddle book publication with Mel Bay Publications. Jeanine currently works with special needs students at Mountainside High School and maintains a violin teaching studio.

Dan Velasquez has degrees in Computer Science and Music Education from Gonzaga. He teaches computer and engineering classes at Southridge High School. He is an accomplished bassist and guitarist and specializes in classical, Latin and jazz styles. Dan’s recent musical endeavor is composing music for films.

Jeff Wold started playing banjo in 1984 and the guitar followed shortly thereafter. Jeff has played in several NW regional bluegrass bands and theater pit crews as well as teaching private lessons for more than 20 years. He works as a sound technician for a media development company.

We thank all these artists for their contributions to this event.

The Orchestra

Violin I

Michael Hsu, *Acting Concertmaster*
Sarah Brody Webb
Pamela Jacobsen
Linda King
Priya Krishnan
Susan Booth Larson
Wonjun Lee
Kris Oliveira
Spencer Shao
Trevor Stroup
Rachael Susman
Sohyun Westin
Regan Wylie

Violin II*

Elle Hohn, *Principal*
David Abbott
Maria Cardona
Jennifer Damron
Caroline Fung
Megan Renner
Christina Reynolds
Andrew Shu
Nancy Vink

Viola

Bev Gibson, *Principal*
Jane Brown
Eli Cabelly
Angelika Furtwängler
Sarah Lenhart
Jillian Logsdon

* Sponsored Section

Cello*

Marcy England, *Principal*
Eileen Benway
Holly Hutchason
Michelle McDowell
Milo Nieves
Jackson Ross
Kynan Shook
Jenelle Steele

Bass

Veronika Zeisset, *Principal*
Carl Geczy-Haskins
Deanna Pretlow
Martin Thoolen
Georgia Voigt

Flute

Ellen Bercovitz, *Principal*
Lisa Ochoco

Piccolo

Amanda Lyon

Clarinet

Richard Boberg, *Principal*
Pete Albert

Bass Clarinet

Richard Boberg

Oboe

Jessica Dowell, *Principal*
Sharon Ross

English Horn

Celeste Martinez, *Principal*

Bassoon

Frank Kenny
Nancy Pierce

French Horn

Kippe Spear, *Principal*
Jennifer Anderson
Greg Gadeholt
Jenny Anderson

Trumpet

Mayne Mihacsi, *Principal*
Daniel Schmidt
Mason Hartman
Nicolas Pescatore

Trombone*

Paul Hanau, *Principal*
Carmen Smith
Eric Olson

Tuba

Mark Vehrencamp

Timpani

Mick Geronimo

Percussion

Kaylee Bonatakis
Maxwell Kolpin
Ray Rudie

Harp

Denise Fujikawa

Piano & Celesta

Hana Lim

In-Kind Donors

Ellie Moe
Richard Bergstrom
KBOO Community Radio
Shelah Lompa

Funding Donors

First Chair Circle

Liza Bohmer
Susan Fernald
Trevor Stroup

Musician's Circle

Bev Gibson
Carol Boyd
Franklin Gordon Allen
Linda Hartig
Marc San Soucie
Pam & Richard Eyde
Scot Maclean & Regan Wylie
Spencer Shao

Sustainer

David & Pamela Jacobsen
David Dennis Saunders
Ed & Emily Harnden
Kris Oliveira
Lawrence & Diana Wolff
Marilyn Kongsle
Mayne & Peggy Mihacsi
Nancy Pierce
Nancy Vink
Rachael Susman

Associate

Alan Niven
Andrew Shu
Anne Jacob
Barbara Camp
Betsey & Steve Popkes
Bill Burkart
Carole Anderson
Charles & Doris Hull

Community Partners

For rehearsal and performance space:
Village Church
For poster artwork and design:
Special thanks to Brooke Lords and
Professor Bob Bredemeier of George Fox
University.

David Abbott
David Shelton
Deepa Krishnan
Dorothy Kelson
Frances Miller
Gary & Mae Orendorff
Gerald Craig
Helene Wilson
Kevin Hoover
Laurel Reilly
Leo Bottaini
Lisa Wylie
Lynne Kribs
Margaret McGuinness
Margaret Othinger
Maria Cardona
Martha England
Martha Murray
Nancy & Christopher Carter
Naomi & Bruce White
Patricia & Donald Goff
Patricia Campbell
Richard & Ann Tilden
Richard & Jean Miyahira
Robert Culter
Shinya & Jayne Ichikawa
Susan Booth Larson
Theodore & Fran Miller
Thoolen Consulting LLC
Wendy Squires

Symphony Best Friend

Anne Young
Cheryl Thompson-Merrill
Dino Paris
Donna Routh

Edith & Roger Clark
Fay Littlefield
Georgia & Daniel Obradovich
Judy Hayes
Julie Helle
Kevin Gibson
Lucy Brehm
Marki Maizels
Mary Bercovitz
Milton Monnier
Nancy Downie
Robert Elgin
Robert Gerhardt
Robert Thompson
Thomas Lee

Symphony Friend

Aaron Placourakis
Barbara Baker
Barbara Camp
Barbara Stroud
Becky Sosa
Brian J. McIntyre
Brittney Medrano
Bruce Speidel
C. Henry
Caroline Fung
Cathy Mock
Christine Pallier
Christy Uhrich
Cindy Epps
Claudia Hutchison
Constance Pugh
Deborah Zita
Dora Lau
Ellen Bercovitz

Ellen Silverman
Erin Chatard
Flora Bouse
Goretti Peterson
Hollis McMilan
Howard Kronish
James DeCoursey
Jane & Conrad Brown
Jeanette Abraham
Jessica Chou & Tom Chau
Jillian Logsdon
John & Rose Mary Payne
Joseph Greer

Judy Vatne
Julie Barber
Karen Diller
Kathleen Harri
Ker-Li Shu
Laura Frizzell
Laura Semrau
Lisa Nguyen
Lois Mary Faris
Marty Anderson
Molly & George Robertson
Mona Knapp
Monica Yoshinaga

Narendra & Anila Shah
Phil Goldsmith
Rachel Baskin
Randy & Cathy Mock
Richard Crimi
Sarah Fuerst
Sharon Lundquist
Shirley Powell
Shosh Meyer
Valarie Grudier
Weiya Wysham

Symphony Section Sponsors

Violin II

Charles & Christina Reynolds, *Principal*

Cello

Dianna & Brian Ross, *Principal*

Jerry Bobbe
Allen Dobbins
Marcia Kahn
Brian McIntyre

Trombone

Paul Hanau & Val Underwood

Oregon Community Foundation

Fred W. Fields Fund
Patton Family Fund OCF

Intel Matching Grant Program

The Reser Family Foundation

In memory of Sarah Susman

Bev Gibson

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 and Facebook.

Spring Concert –

Music of Berlioz, Mozart, and Tchaikovsky – details at
beavertonsymphony.org/concerts/spring-concert

Friday March 11, 2022 at 7:00 pm

Sunday March 13, 2022 at 3:00 pm

We thank all our generous supporters.



503.238.4515
fax 503.231.1560

Fine Violins
Violas
Cellos
Sales
Rentals
Purchase
Repairs
Restoration
Accessories
Appraisals

tue-fri: 10-5
sat: 10-3

4451 SE 28th Ave.
Portland, OR 97202

David Kerr Violin Shop

www.kerrviolins.com



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 Bachelor of Music degree (awarded Magna Cum Laude) in Music Theory and Composition from the University of the Pacific and a Master of Music degree in Orchestral Conducting from the New England Conservatory of Music.



BSO Board of Directors

President: David Abbott

Secretary: (vacant)

Vice President: Bev Gibson

Treasurer: Vanessa Valencia

Board members: Zander Cohn, Adrienne Foster, Paul Hanau, Susan Booth Larson, Jazzy Leemhuis, Kris Oliveira, Marc San Soucie

Executive Director: Christina Devlin

Beaverton Symphony Orchestra
PO Box 1057
Beaverton, OR 97075



Yankee Custom Carpentry, Inc.
Remodels to fine finish carpentry

David Abbott

503-819-4664
abbodave@msn.com

CCB# 102480



K&T KERN & THOMPSON, LLC
Certified Public Accountants

Kris Oliveira CPA
1800 SW 1st Ave, Suite 410
Portland, OR 97201 503.222.3338

kris@kern-thompson.com