

Travis Hatton, Music Director

Spring Concert: From the Land of Make-Believe



7:30pm Friday, March 16, 2018
3:00pm Sunday, March 18, 2018

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Beaverton Symphony Orchestra

Travis Hatton, Music Director

John Williams
(b. 1932)

Star Wars, Main Theme (1977)

Felix Mendelssohn
(1809-1847)

A Midsummer Night's Dream

Scherzo
Intermezzo
Nocturne
Wedding March

Pyotr Ilych Tchaikovsky
(1840-1893)

The Sleeping Beauty, Op. 66 (1889)

Waltz

I n t e r m i s s i o n

John Williams
(b. 1932)

Harry Potter and the Sorcerer's Stone – Children's Suite

Introduced by City of Beaverton Councilor Marc San Soucie

Hedwig's Flight
Hogwarts Forever
Voldemort
Nimbus 2000
Fluffy and His Harp
Quidditch
Family Portrait
Diagon Alley
Harry's Wondrous World

Program Notes by Hugh Ferguson

John Williams and the Music of *Star Wars*

How does one describe the career — spanning more than half a century — of the composer, conductor and pianist John Williams? He has amassed so many credits, awards, and recognitions that it's hard to know where to start. With the honorary degrees from 21 American universities? The five Academy Awards and 50 Oscar nominations that make him the Academy's most-nominated living person? The seven British Academy Awards (BAFTA), 22 Grammys, four Golden Globes, and five Emmys?

Even then, you'd have left out that he has composed the music and served as musical director for more than 100 films (*Jaws*, *Indiana Jones*, *Superman*...) and more than 200 television episodes, besides many works for the concert stage, including two symphonies, as well as concertos for flute, clarinet, oboe, tuba, viola, and violin. His cello concerto, commissioned by the Boston Symphony Orchestra, was premiered at Tanglewood in 1994 by Yo-Yo Ma.

Oh, and how about the fourteen years as principal conductor of the Boston Pops?

Maybe, in light of today's concert, it would be relevant to start by saying he has written and orchestrated the scores for all eight *Star Wars* movies, and is understood to be working now on Episode Nine.

And, having noted as much, let it go at that, for the time being. He's only eighty-six years old, so there's time yet for him to make a name for himself.

Today's concert opens with the performance of *Star Wars*, Main Theme, a six-minute medley of tunes from the series. If "Main Theme" sounds like a strange name for a piece of music, it suggests that you have not spent much time studying the works of John Williams. Here's what Wikipedia has to say about it:

Each score can be said to have a "main theme", which is developed and repeated frequently throughout the film, often to unusual extents (such as the frequency in which The Imperial March is revisited during Empire Strikes Back). Besides the main theme and a handful of other principal themes, Williams forged several smaller motifs for each episode, which are generally not as memorable and at times interchangeable. A main theme for the franchise exists as well (which is the music of the main titles) but, interestingly, a main theme does not exist to represent a particular trilogy. Instead, each trilogy (and to a lesser extent, each film) has its own style or soundscape.)

Now that we've cleared that up, one naturally wants to go back and give some thought to the phrase, "which is the music of the main title." Specifically, the meaning of "Main Title." Unfortunately, a search of the same 14,375-word Wikipedia article returns no further hits on "Main Title."

Fortunately, however, Wikipedia has another article whose title is "Main Title" and

which contains the following:

“In movie musicals, the main title nearly always consists of one or more of the songs from the film, played by the orchestra.”

So there you have it. That’s what you’ll be hearing. And as you listen to it, you’ll no doubt recognize — and hopefully enjoy — some of the tunes made popular by the Star Wars series.

Mendelssohn’s Incidental Music for *A Midsummer Night’s Dream*

The use of music to enhance dramatic narrative was not, of course, invented by Hollywood. Mendelssohn was doing it for Shakespeare well over a century and a half before John Williams did it for Rowling, in his incidental music for *A Midsummer Night’s Dream*.

Mendelssohn was only 17 years old, when, in 1826, he wrote a concert overture inspired by Shakespeare’s play. Sixteen years later the King of Prussia asked him to compose incidental music for the same play, and Mendelssohn complied, creating a suite of fourteen numbers, the first of which was the overture he had written in his teens.

Four of the purely instrumental movements, Scherzo, Intermezzo, Nocturne and the world-famous Wedding March, will be performed in today’s concert.

Tchaikovsky’s famous *Sleeping Beauty* Waltz

As incidental music designed to enhance a dramatic narrative was developing, a counterpoised musical form was maturing that told a story without using words. It was called “Ballet.” Until the nineteenth century, ballet had been essentially a dance without a narrative. But in the late 1800’s, thanks largely to Tchaikovsky, that changed. In 1888, the Director of Imperial Theaters in St. Petersburg asked the Russian symphonist to create a ballet based on the folk tale of a beautiful princess who had been put to sleep with a magic spell, who is awakened by a handsome prince. The story had been around a long time, and had received a boost from the Brothers Grimm.

Tchaikovsky accepted the challenge, and the following year staged *The Sleeping Beauty* to great acclaim. The performance — including intermissions — lasted well over four hours.

Tchaikovsky’s publisher, Peter Jurgenson, suggested that he select four or five numbers from it to create an orchestral suite for concert performances. Tchaikovsky was all for it — but didn’t know where to start. “The Sleeping Beauty pleases me in its entirety from the beginning to he end,” he wrote, but “the author” (he was referring to himself) “invariably makes mistakes in the appraisal of his creations.” So he put of making selections.

By the time he died, in 1893, he still had not made up his mind. In 1899, however, his

publisher brought out *The Sleeping Beauty (suite), Op.66a*, containing five movements of the original 30. Performance time: a little over twenty minutes.

The most popular of the movements is a waltz. It is this single most memorable number from the ballet that the Beaverton Symphony is performing today.

Harry Potter and the Sorcerer's Stone

When it came to writing the score for *Harry Potter and the Sorcerer's Stone*, John Williams found that he had to deviate from his normal working procedure. He usually likes to know very little about the subject before starting, so that his reaction to the film is fresh, much as it would be to a lay member of the audience. But in the case of Harry Potter, he wrote, "my kids were all reading the books" which led him to begin reading them as well — not imagining at the time that they would be made into movies. And so when it came time for him to compose the soundtrack for the series, he was already well acquainted with the plot and characters.

Which no doubt contributed to his urge to write the suite of miniatures — *Harry Potter - Children's Suite for Orchestra* — which he describes as "insisting to be hatched." Here is how Williams describes it:

"When I wrote the full orchestral score for Harry Potter and the Sorcerer's Stone, I hadn't planned to write the eight miniatures presented here. The film's score did not require them, and our production schedule, usually very difficult in the film world, made no provision for their arrival.

However, if I can be permitted to put it a bit colorfully, each piece seemed to insist on being "hatched" out of the larger body of the full score.

I began writing Hedwig's little piece, and each of the others followed quickly as they seemed to arrive all clamoring for their individual identities. I selected a combination of instruments that suited each theme, and this suite of pieces is the result.

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."

John Williams

John Williams's descriptions of the individual movements will be presented by Beaverton City Councilor Marc Sans Souci.

Both the book and motion picture were released in the United States under the name Harry Potter and the Sorcerer's Stone, because the publishers were concerned that most American readers would not be familiar enough with the term "Philosopher's Stone", the book's title in the U.K.

The movie is an adaptation of the first of seven J.K. Rowling's popular children's novels about Harry Potter, a boy who learns on his eleventh birthday that he is the orphaned son of two powerful wizards and possesses unique magical powers of his own. He is summoned from his life as an unwanted child to become a student at Hogwarts, an English boarding school for wizards. There, he meets several friends who become his closest allies and help him discover the truth about his parents' mysterious deaths. The seventh book was split in two to make 2 movies that continued to use the central musical themes of John Williams's music.

Throughout Harry's adventures his world includes key characters such as Albus Dumbledore, headmaster of Hogwarts, Lord Voldemort, a wizard of the darkest kind, and Harry's friends Ron Weasley and Hermione Granger. And what would a young wizard use for his gadgets but a broomstick called a Nimbus 2000, an Owl called Hedwig, who serves as a mail messenger for wizards, and Wands for casting spells.

Story Synopsis:

After murdering Harry's parents, James and Lily Potter, evil Lord Voldemort puts a killing curse on Harry, then just a baby. The curse inexplicably reverses, defeating Voldemort and searing a lightning-bolt scar in the middle of the infant's forehead. On his 11th birthday, Harry receives a letter inviting him to study magic at the Hogwarts School of Witchcraft and Wizardry. Harry discovers that not only is he a wizard, but he is a famous one. He meets two best friends, Ron Weasley and Hermione Granger, and makes his first enemy, Draco Malfoy.

At Hogwarts the three friends are all placed into the Gryffindor house. Harry has a knack for the school sport, Quidditch, and is recruited onto the Gryffindor team as its star Seeker. Perusing the restricted section in the library, Harry discovers that the Sorcerer's Stone produces the Elixir of Life, which gives its drinker the gift of immortality. After realizing that Voldemort might be after the stone, Albus Dumbledore had it moved it to Hogwarts for safekeeping.

Harry finds out that when she died, Lily Potter transferred to her son an ancient magical protection from Voldemort's lethal spells. This protection is what allowed Harry as an infant to survive Voldemort's attack. It also helps Harry keep Voldemort from possessing the Stone, which Dumbledore agrees to destroy.

The Orchestra

Violin I

Rachael Susman, *Concertmaster*
Sarah Brody Webb
Anne Haberkern
Pamela Jacobsen
Susan Booth Larson
Jonathan Novack
Sarah Novack
Kris Oliveira
Spencer Shao
David Toffey
Sohyun Westin
Regan Wylie
Anne Young

Violin II

Robin Erickson, *Principal*
Barbara Baker
Kathy Boulton
Caroline Fung
Elle Hohn
Veronika Kuznetsova
Tom Lee
Margret Oethinger
Christina Reynolds
Andrew Shu
Nancy Vink

Viola

Bev Gibson, *Principal*
Kahli Alspaugh
Jane Brown
Stephanie Gregory
Shauna Keyes
Lindsey Lane
Adele Larson

Cello

Marcy England, *Principal*
Kristin Dissinger
Allen Dobbins
Holly Hutchason
Michelle McDowell
Jackson Ross
Janelle Steele

Bass

Veronika Zeisset, *Principal*
Andrew Harmon
Elizabeth Pedersen
Emily Wood

Flute & Piccolo

Ellen Berkovitz
Linda Hartig
Jerry Pritchard

Clarinet

Richard Boberg
Milt Monnier

Bass Clarinet

Peter Albert

Oboe

Sharon Ross, *Principal*
Lindsey Meyers

English Horn

Celeste Martinez

Bassoon

Tricia Gabrielson, *Principal*
Nancy Pierce

Contrabassoon

David Taylor

French Horn

Heather Campbell
Jennifer Anderson
Greg Gadeholt
David Crane

Trumpet

Mayne Mihacsi, *Principal*
Jason Bills
Norm Schwisow

Trombone

Paul Hanau, *Principal*
John Zagorski
Tim Webb

Tuba

Jay Klippstein

Percussion

Tom Hill, *Principal*
Brian Banegas
Guinevere Duncan
Chris Hayes

Harp

Denise Fujikawa

Piano

Evan C. Paul

Celesta

Paul Hanau

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Felicia Wirtz
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Symphony Best Friend

John A Bailey
Jerry Bobbe
Lucy Brehm
Jane Brown
Patricia Campbell
Nancy & Chris Carter
Richard Crimi
Dave & Wendy DeHart
Sharon Eng
Roxanne Goebel
Scott & Ann Hutchason
Claudia Hutchison

Symphony Best Friend (cont.)

P D Johnston
Sean & Nina Kelley
Howard E Kronish
Gerard Lais
Dora Lan
Gerald Lindgren
Fay Littlefield
Moreen Madson

James Main
Richard & Jean Miyahira
Catherine Mock
Milt Monnier
Christine Myers
Frieda F Pardo
Rose Mary Payne
Chieko Schmauss
Narendra & Anita Shah
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Other levels

Kris Oliveira

In memory of my mother and sister

Nancy Vink

In memory of Terry Hu Culter

Don & Carole Anderson,
Martha England

In memory of Mary Musa

Bev Gibson, Vicki Hilgers,
Jodi Wells, Susan Donora,
Marcia Kahn, Jackie Flynn

In honor of Conrad Brown

Robert Elgin

In memory of Leroy Steinmann

Sharon Ross

In memory of Peter Weis

Martha England

In memory of Ann Holstein

and in honor of L. Hohn

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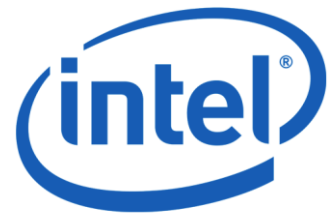
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Travis Hatton, Music Director

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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