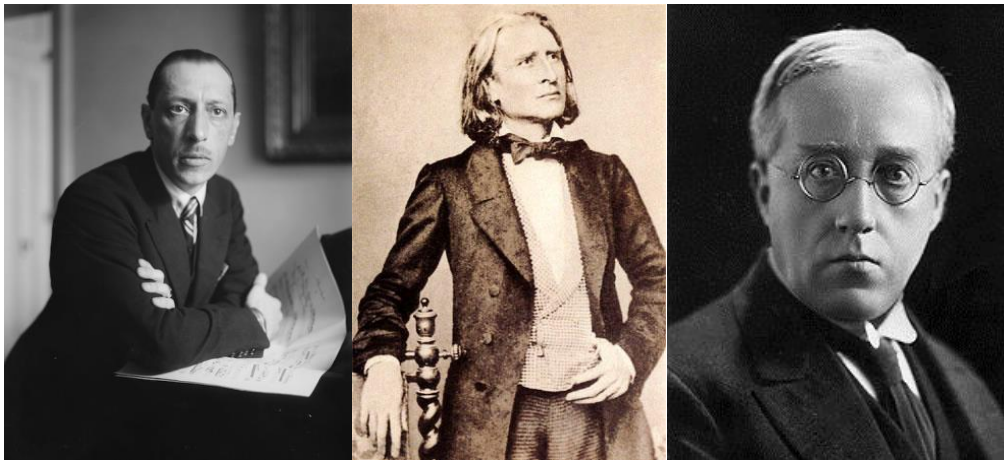


# Spring Concert: Planets and other heavenly music



**7:30pm Friday, March 11, 2016**  
**3:00pm Sunday, March 13, 2016**

[beavertonsymphony.org](http://beavertonsymphony.org)

## Our guest Soloist



Twenty-three year-old pianist Eloise Kim is a 2014 Jack Kent Cooke Foundation Graduate Arts Award Recipient, one of only 20 artists in the United States to receive this award of \$50,000 scholarship annually for graduate studies. Kim received her Bachelor of Music at The Colburn Conservatory and now pursues her Master's of Music at the Manhattan School of Music studying with Andre-Michel Schub.

Eloise Kim has had numerous award recognitions, including grand-prize of the Pinault International Piano Competition where she had her Carnegie Weill Recital Hall debut at age 11, semi-finalist of the Gina Bachauer International Piano Competition, and finalist of the New York International Piano Competition. Kim won top prizes in the Lennox, Kingsville, WPPC (dedicated to Leon Fleisher), and Jefferson Young Artists International piano competitions. She was one of the six finalist groups of the International Chamber Music Ensemble Competition where the Kim-Garbot Duo made their first

debut at Carnegie Weill Recital Hall. She has been a scholarship recipient of the Chopin National Foundation of the United States, featured young artist at Chamber Music Northwest, and a recipient of the Beaux Arts Society Award in Portland, Oregon.

Kim performs solo recitals and chamber music concerts extensively throughout Oregon, Colorado, New York, California, and Canada. She has been a featured soloist at the Colburn Contemporary Ensemble concerts in Los Angeles and The Best of Colburn winter concert series in Three Rivers, California. Kim has performed at the Aspen Music Festival Wheeler Opera House, Portland-Seattle Pacific Northwest Korean-American Youth Concert, the Wonder Kids Musical Prodigies Program at the Historic Elsinore Theatre, and recently featured solo recitals as part of the Stecher and Horowitz Foundation Young Artist Series season around New York City. An active chamber musician, Kim has performed and worked with Ebene Quartet, Arnold Steinhardt, Menahem Pressler, and John Adams. Kim was also a featured soloist with the Vancouver Symphony (USA), Columbia Symphony, Jefferson Symphony in Colorado, Beaverton Symphony, and the Valley Catholic High School Orchestra.

Kim has studied at Aspen Music Festival, Orford Arts Centre, Banff Centre, and "Art of the Piano" Festival, with renowned instructors Jean-David Coen, John O'Connor, Lee Kum Sing, Marc Durand, Jacques Rouvier, Robert McDonald, Awadagin Pratt, Yoshikazu Nagai, and Gabriel Kwok. Eloise Kim has been a faculty at the Pascale Music Institute and Music to Your Home. She also teaches privately around Los Angeles and New York City.

# Beaverton Symphony Orchestra

Travis Hatton, Music Director

Igor Stravinsky  
(1882-1971)

## **Suite No. 2 for Small Orchestra (1921)**

March

Polka

Gallop

Franz Liszt  
(1811-1886)

## **Piano Concerto No. 1 in E-flat Major, S. 124 (1855)**

Eloise Kim, piano

Allegro

Quasi adagio

Allegretto vivace – Allegro animato

## **Intermission**

Gustav Holst  
(1874-1934)

## **The Planets, Op. 32**

Mars, the Bringer of War (1914)

Venus, the Bringer of Peace (1916)

Mercury, the Winged Messenger (1916)

Jupiter, the Bringer of Jollity (1914)

Saturn, the Bringer of Old Age (1915)

Uranus, the Magician (1915)

Neptune, the Mystic (1916)

## Program Notes by Hugh Ferguson

### Stravinsky's Music Hall Popcorn

Widely considered one of the most influential composers of the Twentieth Century, Igor Stravinsky [1882-1971] was a law student in Czarist Russia when he approached Rimsky-Korsakov for private music lessons. (Igor's father Feodor, the principal bass singer with the St. Petersburg Opera, was not encouraging his son to go into music as a profession.) Under Rimsky-Korsakov's guidance, Igor he wrote several compositions, including a piano sonata and a symphony, that caught the attention of Sergei Diaghilev, director of the Ballets Russes, who commissioned Stravinsky to write a ballet for performance in Paris. The result was *The Firebird* (1910), an instant success.

*Petrushka*, the following year, with Nijinsky dancing the title role, was no less successful. Then in 1913 came *The Rite of Spring*, a ballet whose music was so advanced that it caused a near-riot at its premier ... but after a performance of its concert version in early 1914, Stravinsky was carried from the hall in triumph on the shoulders of his admirers.

The World War broke out that year, and Stravinsky, wanting no part of it, moved to Switzerland. There he concentrated mainly on works for smaller ensembles. In 1915 he completed *Three Easy Pieces*, a set of piano duets written as "teaching pieces" for young musicians. Two years later he returned to the genre with *Five Easy Pieces*, designed specifically for his own children, Theodore and Mika.

By 1920, the hostilities over, Stravinsky was back in Paris. There he drew on the two sets of piano duets to create two suites for Small Orchestra. *Suite No. 2 for Small Orchestra* consists of the orchestrated versions of the March, Waltz, and Polka duets that make up *Three Easy Pieces*, as well as the Galop from *Five Easy Pieces*. You will hear three of those pieces today.

There is nothing solemn about this little suite, which takes less than seven minutes to perform, nor the piano duets on which it was based. Stravinsky once referred to the duets as "popcorn," and the orchestrated suite as "music-hall" music. Indeed, he created *Suite No. 2* at the request of a Paris music hall that was in need of an accompaniment to a stage sketch. Louis Biancolli sees it as being "filled with much sly humor," and Paul Jacobs, writing in 1977, as "witty," with "a kind of satirical but good-humored flippancy that was to become the stock-in-trade of so much French music of the '20s."

The orchestra that originally performed it seems to have treated it with minimal reverence. As Stravinsky says in his *Chronicle of my Life*:

"The composition as I wrote it was given only at the first few performances. When I went to see the sketch again a month later, I found that there was but little left of what I had written. Everything was completely muddled; some instruments were lacking or had been replaced by others, and the music itself as executed by this pitiful band had become unrecognizable."

Today's performance is as Stravinsky wrote it, with two flutes, one oboe, two clarinets, two bassoons, one horn, two trumpets, one trombone, one tuba, piano, percussion, and strings.

## Liszt, Berlioz, and Thematic Transformation

“*Das versteht ihr alle nicht.— Haha!*”

Sing that out — in German — and you’ve sounded the cadence of the first nine notes of Liszt’s *Piano Concerto No. 1 in E-flat major*.

Thus, according to legend, did Franz Liszt himself intone, in time to the music. “*None of you will understand!*” in the strings, and “*Haha!*” in the brass.

Liszt could be excused for expecting the piece to be misunderstood. It was not divided into the traditional, classical three movements, but instead into four — which are performed in one continuous whole. And instead of multiple themes being introduced and developed in the different movements, it settles for the continuous transformation of that seven-note motif — “*Das versteht ihr alle nicht.*” — of the opening bars. Unusual in its day, it’s an organizational technique that has come to be known as “Thematic Transformation” — a term closely linked throughout musicology to Franz Liszt.

Some authorities date the inception of the concerto to 1830, the year Liszt met Hector Berlioz. Just nineteen at the time, Liszt, the prodigy from rural Hungary, had been touring Europe from a base in Paris for several years and was widely known for his virtuoso performances in salons and concert halls, and was in great demand as a piano teacher. But the strenuous pace had pushed him to the verge of nervous exhaustion and by 1827 he had become almost a recluse, and was toying with the idea of taking religious orders. The July Revolution of 1830 shook him out of his seclusion, though, and on December 4 of that year he met Berlioz — the day before the first performance of the Frenchman’s *Symphonie fantastique*.

Liszt attended the premier and was deeply affected. *Symphonie fantastique* was no normal symphony. Instead of the usual four movements it had five, and the entire piece was unified by a single theme that occurred, modified as needed, in all of the movements. Though the term for it had doubtless not yet been invented, it was a stunning manifestation of Thematic Transformation.

Liszt was now back in the land of the living, and in 1833 even transcribed for solo piano several major orchestral works of Berlioz. Among them was a movement of the *Symphonie fantastique* which Liszt played in concert, most memorably immediately following an orchestral performance of the symphony. Liszt’s rendition of it left an effect, wrote a contemporary, “surpassing even that of the full orchestra and creating an indescribable furor.”

Liszt did little serious composing for the next fifteen years. He spent his time performing and became far and away the most famous and admired musician in the world. But in 1848 he stopped touring to take up the duties of Grand Ducal Director of Music Extraordinary at Weimar. Here he had ample time to compose and an orchestra at his disposal, and for the next dozen years he wrote or revised most of the major works for which he is known.

Liszt worked on the score of his First Piano Concerto in the late 1840s and again in 1853. Still more revisions of detail followed the premiere, which took place at Weimar on 17 February 1855, with the composer at the piano and Hector Berlioz conducting.

## **Gustav Holst and the Genesis of *The Planets***

Gustav Holst (1874-1934) had an abiding interest in astrology and enjoyed casting horoscopes for his friends. “My pet vice,” he called it.

In 1913, badly in need of a break from his teaching schedule at St. Paul’s Girl’s School in London, he joined some friends for a vacation in Spain, and found himself in the company an amateur astrologist, the British writer Clifford Bax. Bax encouraged his interest in astrology, and the following year Holst began the composition of *The Planets*.

It took him more than two years to complete the suite. Teaching took up most of his time. He could only compose on weekends and during August, when the school was closed for vacation. Never robust, this double life was exhausting for him. He had to save up his ideas until the end of each week. Then, the recording of them was made more difficult by a long-standing neuritis of his right hand, often requiring an amanuensis to complete the scoring.

Holst had decided that the suite required a very large orchestra. “Only a gigantic orchestra would do for the portrayal of colossal forces,” his biographer wrote.

The Great War broke out before he was finished. He tried to join the army, but his eyesight was too poor. He completed *The Planets* in 1916, but found no opportunity to get it performed. As the war neared its end, the YMCA offered him the post of Musical Organizer with the troops in the Near East. Just before being sent abroad, though, in late 1918, he received a totally unexpected gift from Balfour Gardiner, a prominent patron of the arts: Holst would have at his disposal, for the whole of a Sunday morning, not only London’s Queen’s Hall, but also the Queen’s Hall Orchestra. *The Planets* would be performed!

It took place on September 29, 1918, before an invited audience that included most of the professional musicians of London. The orchestra had only one rehearsal, lasting less than two hours, but the performance, under the baton of the young Adrian Boult, was effective enough to set Holst on the road to fame. Its public premier the following year was a resounding success. Ironically, Holst found its popularity embarrassing. He had no interest in being famous, and in later life was perplexed that *The Planets* overshadowed some of his other works which he considered more worthy of respect.

Holst described the individual movements of his famous suite as “mood pictures” void of any program music or any connection with the deities of classical mythology. “If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if it be used in a broad sense,” he said. “For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial kind of rejoicing associated with religious or national festivities. Saturn brings not only physical decay, but also a vision of fulfillment.”

The suite opens with **Mars, the Bringer of War**, brutish and ugly in its implacable rhythm. Five beats to the measure. A single note played by the strings *col legno* — players bouncing the wood of their bows on the strings. The orchestra rises to a crescendo of rude, stupid, unfeeling power.

**Venus, the Bringer of Peace.** Soothing tranquility, with gentle tempo and textures, and a violin solo.

**Mercury, the Winged Messenger.** Levity follows the tranquility of Venus. Mischievous,

playful, quicksilver-like sounds, a sparkly aural evanescence led by the tinkling fairy-like celesta.

**Jupiter, the Bringer of Jollity.** Festive and brassy, a trumpet invites you to the fair. Then the fanfare fades into a stirring tune, half hymn, half anthem, that sounds immediately familiar ... before giving way, in turn, to a return of the revelry.

**Saturn, Bringer of Old Age.** Holst is said to have favored this movement over all the others. Slow, quiet, almost wistful, footsteps approach, a little gloomy, but also serene. Drum beats build to a frightening pitch, before subsiding and merging into reverie.

**Uranus, the Magician.** After the four stentorian opening notes on the brass, we're suddenly into a "magical-mystery bounce" (in Ethan Mordden's words) reminiscent of *The Sorcerer's Apprentice* by Paul Dukas.

**Neptune, the Mystic.** From the magical to the mystical. Silvery ripples of sound, eerie and haunting, the entire movement is more atmosphere than melody. Otherworldly and ethereal, as Elizabeth Schwartz describes it, "with glockenspiel, celeste, shimmering winds, gossamer strings, and a wordless chorus of female voices."

### **The Orchestra: Small for Stravinsky, Larger for Liszt, Huge for Holst**

The small music hall orchestra for which Stravinsky wrote his suite had two flutes, one oboe, two clarinets, two bassoons, one horn, two trumpets, a trombone, a tuba, a piano, percussion, and strings.

When Liszt orchestrated his piano concerto, he was working with a larger orchestra, that of the Weimar symphony. His scoring uses everything in the Stravinsky piece except the tuba, and adds a piccolo as well as a second oboe, horn, and trombone. It also boasts timpani [kettle drums], cymbals, and triangle.

*The Planets* enormously expands Liszt's orchestra. Only by sheer numbers, Holst believed, could he express the massive power of the heavenly bodies he was portraying. He accomplished this by adding two more flutes, a second piccolo, a bass oboe, an English horn, a third clarinet, a bass clarinet, a third bassoon, a contrabassoon, four more horns, two more trumpets, a bass trombone, a tenor tuba, and a bass tuba. The percussion section boasts six timpani (requiring two players), a bass drum, snare drum, cymbals, triangle, tam-tam, tambourine, glockenspiel, xylophone, tubular bells, celesta, and two harps. In the final movement — "Neptune" — a women's chorus is added, but never appears on stage. It is heard through an open doorway, which is quietly closed as the performance ends.

### **The Videos**

The videos accompanying *The Planets* were assembled by orchestra member Paul Hanau from still images and video clips provided by the NASA/JPL website, [photojournal.jpl.nasa.gov](http://photojournal.jpl.nasa.gov). Each movement follows the same form: we approach the planet, explore its surface features, rings and moons, and finally return to the planet for a farewell view before pulling away and moving on to the next one.

## The Orchestra and Women's Chorus

### **Violin I**

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

### **Violin II**

Heather Case, *Principal*  
Barbara Baker  
Caroline Fung  
Elle Hohn  
Margret Oethinger  
Christina Reynolds  
Laura Semrau  
Andrew Shu  
Barbra Steinhurst  
Nancy Vink

### **Viola**

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

### **Cello**

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

### **Bass**

Veronika Zeisset, *Principal*  
Allen Bodin  
Carl Geczy-Haskins  
Arick Gouwerok  
Nadiyah Jenkins  
Vytas Nagisetty

### **Flute**

Ellen Bercovitz  
Kathy Burroughs  
Linda Bishop Hartig  
Jerry Pritchard

### **Clarinet**

Don Barnes, *Principal*  
Milt Monnier  
Lea Anne Bantsari

### **Bass Clarinet**

Richard Boberg

### **Oboe**

Sharon Ross, *Principal*  
Gordon Davis

### **Bass Oboe**

Jessica Croysdale

### **English Horn**

Celeste Martinez

### **Bassoon**

Tricia Gabrielson, *Principal*  
Nancy Pierce  
Frank Kenny

### **Contrabassoon**

Evan Kuhlmann

### **French Horn**

Kippe Spear, *Principal*  
Jennifer Anderson  
Audrey Garbacik  
Kurt Heichelheim  
Dot Rust  
Greg Gadeholt

### **Trumpet**

Mayne Mihacsi, *Principal*  
Jason Bills  
James Nufer  
Norm Schwisow

### **Trombone**

Paul Hanau, *Principal*  
Phil Katz  
Eric Olson

### **Tenor Tuba**

Al Torres

### **Tuba**

Jay Klippstein

### **Percussion**

Tom Hill, *Principal*  
Jason Mapp  
Hilary Hutchinson  
Ginny Jensen

### **Celesta and Piano**

Paul Hanau

### **Harp**

Denise Fujikawa  
Lily Breshears

### **Soprano**

Linda Arata  
Alicia Davenport  
Nancy Devine  
Shelly Engle  
Pam Fraser  
Sue Hall  
Deborah Hobbs-Murphy  
Ann Janzen  
Vanessa Merriman  
Amanda Quinn  
Karen Petersen  
Marti Uecker

### **Alto**

Linda Fraser  
Dorothy Jensen  
Stephanie Tivona Reith  
Mackenzie Rogers  
Marcy Sherfey  
Joni Warren

### **Contralto**

Carole Anderson  
Susan Malloy  
Marty Shearer



## In-Kind Donors

Beacock Music  
Dave Keyes  
David Burrill  
Kennedy Violins  
La Musica String Quartet

## Community Partners

For rehearsal and performance space:  
Village Baptist Church  
Valley Catholic School  
St. Matthew Lutheran Church  
Oak Hills Church

## Funding Donors

David Abbott  
Richard Aldrich  
Robert & Karen Altman  
Donald & Carole Anderson  
James Arndt  
Eleanor Aschlager  
Virginia Ashworth  
Diana & Robert Ayer  
Don & Carol Barnes  
Jerry Bobbe  
Dorothy & Bert Brehm  
Lucy Brehm & David Newhall  
Leslie Brenton  
Phyllis J. Brower  
Jane Brown  
Nita Brueggeman  
Barbara Camp  
Nancy & Christopher Carter  
Carol Clark  
Barbara Cone  
Richard Crimi  
Robert Culter  
Patricia M. Davis  
Allen Dobbins  
Karen Dodge  
Kent Duffy & Martha Murray  
Elsa & Denes Eszenyi  
Irene Etlinger  
Pam & Dick Eyde  
Louise Feldman

Dr. Van Ho  
Michael Hohn  
Kevin Hoover  
Sue & Brad Hoyt  
Charles & Doris Hull  
Pamela Jacobsen  
Ron Jamtgaard  
Dorothy Kelson  
Frank Kenny  
Dave Keyes  
Deborah Khoja  
Marilyn Kongslice  
Jack Konner  
Lynne Kribs  
Patricia Lach  
J. Larson  
Dora Lau  
Jennie Lee  
Tom Lee  
Gerard & Ann Lindgren  
Fay Littlefield  
Anton & Shelah Lompa  
Dr. Regan Look  
Stephen Marsh  
Sharlene Martin  
Pepper McGranahan  
Nancy McNary  
Sharon Meyer  
Peter & Frances Meyers  
Mayne Mihacsi

Margaret Oethinger  
Kris Oliveira  
Gary & Mae Orendorff  
Hiroko Ozawa  
Gregory Patton  
Rose Mary Payne  
Marion Pierce  
Nancy & Steve Pierce  
Bill Pike  
Lynn Pittman  
Paul & Joanne Poelstra  
Stephen & Sallyann Pontier  
Shirley Powell  
Julie Rawland  
Peggy & Kamel Retnani  
Charles & Christina Reynolds  
Brian P. Roberts  
Sharon & Graham Ross  
Cheiko Schmauss  
Dolores Schmidt  
Narendra & Anila Shah  
Dr. Spencer & Rebecca Shao  
Kyong & Anita Shin  
John & Julie Southgate  
Kippe Spear  
John Springer  
Jack & Catherine Stoltz  
James & Rachael Susman  
William Thomas  
Ann S. Tilden

Bev Gibson  
Robert & Velma Goodlin  
Michael Graves  
Stephanie Gregory  
Leah Grotzinger  
Paul Hanau & Valerie Underwood  
Irene Hansen  
Winifred R. Hirsch

Theodore & Fran Miller  
Jean & Richard Miyahira  
Barbara & Milton Monnier  
Susan Morgan  
Michael & Myong-Hui Murphy  
Ann Neuman  
Susan Newman & Phil Goldsmith  
Sarah & Jonathan Novack

Tim Vandomelen  
James & Lynette Walters  
Maryann Weitzel  
Caralynn West  
Peg Wills  
Bernice Wright  
Glenda Wylie  
Deborah Zita & Marylea Baggio

*In memory of my mother and sister*

Nancy Vink

*In memory of Terry Hu Culter*

Carole Anderson

Martha England

*In memory of Isabelle Booth*

Susan Booth Larson

*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*

Mary Holstein

*In memory of Ann Wylie*

Regan Wylie

**Oregon Community  
Foundation**

Fred W Fields Fund

**Intel Matching Grant Program**

**Jack Konner**, retired BSO 1<sup>st</sup>  
violinist, and **the family of  
Richard A. Rogers**, for donations  
of chamber music

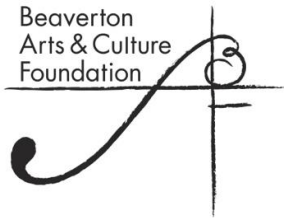
## Upcoming BSO Events

Please save the dates for 2015-2016 season, pick up our save the date card in the lobby, sign up for email updates at our website, [www.beavertonsymphony.org](http://www.beavertonsymphony.org), and follow us on Twitter and Facebook

**Chamber Music Concert** – music for small ensembles presented by members of the BSO  
Sunday April 17, 2016 at 3:00 pm

**Young Artists Concert** – see the winners of this year's competition solo with the orchestra  
Friday May 20, 2016 at 7:30 pm  
Sunday May 22, 2016 at 3:00 pm

We thank all our generous supporters.



## 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.



## BSO Board of Directors

President: David Abbott

Vice President: Bev Gibson

Secretary: Stephanie Gregory

Treasurer: Timothy Van Domelen

Board members: Paul Hanau, Michael Hohn, Sue Hoyt, Birgit Miranda, Sarah Novack, Kris Oliveira, Sharon Ross

Beaverton Symphony Orchestra  
PO Box 1057  
Beaverton, OR 97075

BEAVERTON  
**VALLEYTIMES**

Yankee Custom Carpentry, Inc.  
Remodels to fine finish carpentry

David Abbott

503-819-4664  
abbodave@msn.com

CCB# 102480



**Kris Oliveira CPA**

1800 SW 1st Ave, Ste 410  
Portland, OR 97201 503.222.3338