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2022–2023 SEASON

BEAVERTON SYMPHONY ORCHESTRA
NIEL DEPONTE, INTERIM ARTISTIC DIRECTOR



From the New World



Raúl Gómez-Rojas
Guest Conductor

Photo by Sheepsfoot Creative



Adam Eccleston
Flute

Friday, March 10, 7:30 pm

Patricia Reser Center for the Arts ~ 12625 SW Crescent St ~ Beaverton

Sunday, March 12, 3 pm

Village Church ~ 330 SW Murray Blvd ~ Beaverton

The Composers



Richard Wagner



Antonín Dvořák

Our Guest Conductor and Soloist



Raúl Gómez-Rojas



Adam Eccleston

Beaverton Symphony Orchestra

Raúl Gómez-Rojas, Guest Conductor

Richard Wagner
1813-1883

Overture from *Die Meistersinger von Nürnberg*

François Borne
1840-1920

Carmen Fantasie Brillante
Adam Eccleston, flute

Intermission

Antonín Dvořák
1840 -1904

Symphony No. 9 in E minor, Op. 95
"From the New World"
Adagio – Allegro molto
Largo
Scherzo: Molto vivace
Finale: Allegro con fuoco

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 Conductor

Member of the 2018 class of the prestigious Bruno Walter National Conductor Preview (League of American Orchestras), **Raúl Gómez-Rojas** inspires audiences and artists of all ages and backgrounds to use music as a vehicle to connect, pursue excellence, and spread joy. Lauded as a “visionary conductor” (Oregon ArtsWatch), Raúl has built a reputation as an insightful leader that “captivates both performing musicians and audiences alike,” and whose “positive attitude and enthusiasm make him a joy to be with” (C. Mumm, Metropolitan Opera Orchestra, NY).

In high demand as a guest conductor, Raúl is equally at home on stage and in the pit, leading professional orchestras in the USA and Latin America, new music ensembles, youth, and community groups, and collaborating with a vast array of guest artists across many genres and disciplines. Recent highlights include performances with the Oregon Symphony, Oregon Ballet Theatre, 45th Parallel Universe, Fear No Music, Third Angle New Music, Tilikum Chamber Orchestra, the Louisiana Philharmonic Orchestra, the Oregon International Ballet Academy, jazz violinist Regina Carter, Steward Copeland, Boyz 2 Men, Lyle Lovett, The Tenors, Kermit Ruffins, Rick Springfield and more.

As Music Director of the Metropolitan Youth Symphony in Portland, Oregon, Raúl leads a team of 12 conductors serving over 500 students in 14 ensembles. He has led the organization to new artistic heights while creating “concert programs that any forward-looking orchestra should envy.” (Willamette Week). Raúl’s skills to “inspire children and young adults to make music to the best of their ability are astonishing” (D. Seldis, The Royal Concertgebouw Orchestra). Raúl also currently serves as Music Director of YMA: Young Musicians and Artists and Guest Conductor with Oregon Ballet Theatre.

A native of Costa Rica, Raúl received full scholarships for graduate studies at Louisiana State University in violin/viola (MM) and conducting (DMA), and was a Conducting Fellow in the American Academy of Conducting at the Aspen Music Festival (2011). Beyond the podium, his work extends to frequent engagements as a violinist/violist, clinician, public speaker and, since 2020, as a Contributing Host and Producer for On Deck with Young Musicians on All Classical Portland.

Our Soloist

As a performer, **Adam Eccleston** has appeared with orchestras such as the Oregon Symphony. At 19 years old, he made his solo debut in New York performing Borne Carmen Fantasy for Flute and Orchestra. Adam has been awarded top prizes in competitions for which he was featured at Carnegie Hall. He was the Artist in Residence for All Classical Portland radio station for two years and currently sits as Chair of the Recording Inclusivity Initiative, which brings to light music of underrepresented composers. This initiative has been featured on KGW news and the album, AMPLIFY is available on all platforms.

A firm supporter of arts education, Adam Eccleston has worked extensively with many social change organizations such as, BRAVO Youth Orchestras, where he is the Program Director. BRAVO is an El Sistema inspired music program based in Portland, Oregon that serves over 600 students. He is a faculty member with the Global Leaders Program that empowers arts changemakers to grow organizations that impact communities.

Adam studied with Paula Robison, Tara Helen O'Connor, Eric Lamb and Thaddeus Watson, retired piccolo player of the Frankfurt Radio Symphony Orchestra at the Frankfurt Hochschule für Musik und Darstellende Kunst. He currently holds two master degrees and enjoys baking.

Mr. Eccleston plays on a 14K White Gold Powell flute and a handmade Tigerwood Powell piccolo.

Program Notes by Jazzy Leemhuis

Richard Wagner: *Die Meistersinger von Nürnberg* Premier: June 21, 1868, National Theater Munich

Richard Wagner was a controversial figure in his time. His radical politics forced him to flee from Germany for a time, and his startlingly unconventional music was initially rejected. Wagner's wealthy patron, mad King Ludwig the 2nd who supported Wagner and his lavish lifestyle, enabled Wagner to dedicate all his time to composing.

Wagner's opera *Die Meistersinger von Nürnberg* was conceived as far back as 1845 while he was taking a cure in Marienbad and reading literary and political historian Georg Gottfried Gervinus' *History of German Literature*. After a 16-year break from writing the opera, he felt re-inspired during a visit to a friend in Venice. While exploring the galleries in the Academy of Arts, Titian's "Assumption of the Virgin" stirred Wagner's imagination. In his memoir *My Life*, Wagner explains: the painting "exercised a most sublime influence over me, so that, as soon as I realized its conception, my old powers revived within me, as though by a sudden flash of inspiration. I determined at once on the composition of *Die Meistersinger*."

The overture leads directly into the first act where Eva, the daughter of a wealthy goldsmith, and Walther lock eyes after a church service and fall instantly in love. The opera centers around the themes of tradition, art, and innovation as vital roles in society. The defining characteristic of Wagner's music is "leitmotif" or recurring melodies associated with characters or plot ideas. Some say that he was the gateway to modern music.

**François Borne (Bourne): “Fantasie Brillante pour la Flute”
Orchestration by Raymond Meylan 1990**

Alexandre Cesar Leopold Bizet’s famous Opera, *Carmen* premiered only three months before his death. He was never able to witness its incredible impact on the public, or its continuing inspiration for composers. There have been over two-dozen film adaptations and seven ballets, not to mention countless arrangements for various combinations of instruments, including Francois Bourne’s “Fantasie Brillante.” Little is known about the principal flutist at the Grand Theatre in Bordeaux and the flute professor at Toulouse Conservatory, but his contributions to the flute itself as well as its rise from simply an instrument that makes bird noises to imitating the human voice and gaining recognition as a solo instrument can be attributed to Francois Bourne. The *Fantasie Brillantes’* themes from Bizet’s opera *Carmen* were designed to demonstrate the technical advancements of the instrument itself.

“Fantasie Brillante” highlights the flute’s capabilities with fast arpeggios and large leaps. Listen for the Habanera (“L’amour est un Oiseau Rebelle”) and Gypsy dance. Bourne uses the style of *Carmen* to create a joyous finale (in contrast to the ending of *Carmen*).

**Antonin Dvorak : Symphony No. 9, *From the New World*
Premier: December 16, 1893, New York**

Dvorak had an early introduction to Bohemian folk music at his father’s inn and from the Italian folk songs he heard from Italian immigrant workers. These experiences nurtured his love for songful melodies. His national pride and love for the music of his homeland sets Dvorak apart from his contemporaries. After finishing his studies at the National Institute for Church Music in Prague, Dvorak earned a meager living playing the viola at inns and in theater bands while teaching a few private students. Dvorak also supported his young family in part by receiving grants from the Austrian Government. When Johannes Brahms heard the beautiful melodies of the young composer in Dvorak’s 1885 submission, Dvorak’s fortunes changed. Brahms recommended Dvorak to his own publisher Simrock, and through Brahms’ continued patronage, Dvorak gained national and international fame.

In 1892, Jeannette Thurber, founder and president of the National Conservatory of Music of America offered Dvorak a three-year term as their music director. Legend says that Thurber enticed Dvorak with a salary that was 25 times larger than his current salary. While teaching at the National Conservatory, Dvorak was captivated by the Spirituals sung by student Harry Burleigh as well as Mildred Hills’ essays on black folk music. In an interview with the New York Herald about his 9th Symphony: *From the New World*, Dvorak said, “In the Negro melodies of America, I discover all that is needed for a great and noble school of

music.” Dvorak also drew inspiration from Henry Longfellow’s epic poem *The Song of Hiawatha*, which depicts American Indian stories and legends. After three years living in the United States, Dvorak was ready to return to Bohemia, and the symphony’s melodies are interlaced with a longing for home.

The symphony’s first movement is dominated by a call and response between different sections in the orchestra. Listen for the flute solo to play a version of “Swing Low, Sweet Chariot.”

The theme from the 2nd movement inspired the lyrics to the song “Goin’ Home” written by Dvorak’s pupil William Arms Fischer and published in 1922. In his own words, Fischer describes the song as “a moving expression of that nostalgia of the soul all human beings feel. [. . .] That the lines that follow the melody should take the form of a negro spiritual accords with the genesis of the symphony.”

Dvorak described the third movement as “*the scene of the feast where the Indians dance.*” Hiawatha’s wedding feast chapter begins, “To the sound of flutes and singing, /To the sound of drums and voices, /Rose the handsome Pau-Puk-Keewis, And began his mystic dances.”

The fourth movement is the only one with cymbals. In this movement, Dvorak revisits the previous melodies while skillfully intertwining the sounds of American folk music and the folk music of Bohemia.

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.

Chamber Music Concert

<http://beavertonsymphony.org/concerts/chamber-music-concert/>

Members of the BSO perform great works from the Chamber Music repertoire.

Sunday April 16, 2023 at 3:00 pm at Village Church

Young Artists Concert

<http://beavertonsymphony.org/concerts/young-artists-competition-concert/>

Winners of the 2023 Travis Hatton Young Artists Competition perform with the BSO.

Friday May 12, 2023 at 7:30 pm at the Reser Center

Sunday May 14, 2023 at 3:00 pm at Village Church

The Orchestra

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Violin II*

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David Abbott
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Jenny Anderson
Karen Bjorge
Holly Bliss

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Mayne Mihacsi
Nicolas Pescatore

Trombone

Paul Hanau, *Principal*
John Zagorski
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Tuba

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Timpani

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of Howard J. Larson

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.



Rose E. Tucker
Charitable Trust



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 for 28 years, was the founding Artistic Director of MetroArts Inc (now Cognizart) and its Young Artists Debut 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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