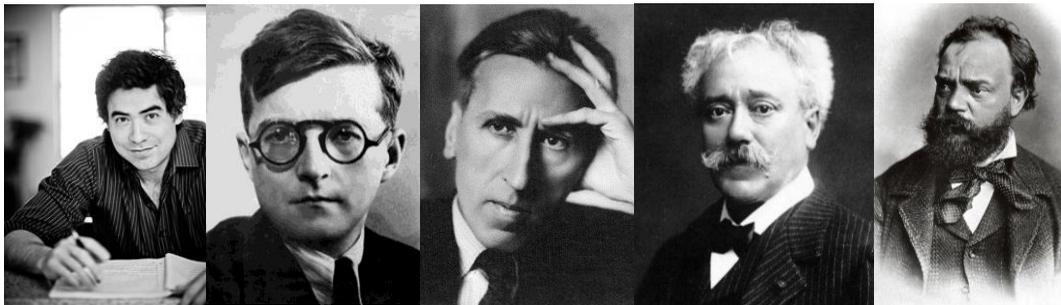




30th Anniversary Season

Young Artists Concerto Concert 2015



7:30pm Friday, May 15, 2015

3:00pm Sunday, May 17, 2015

beavertonsymphony.org

Our Young Artists



Pieter Top



Gemma Tung



Cammie Lee

Front cover: the composers represented on this program –
Kenji Bunch, Dmitri Shostakovich, Dmitri Kabalevsky, Pablo de Sarasate, and Antonin Dvořák

Our Young Artists

Pieter Top, a junior at Wilsonville High School, studies with Dr. Julia Lee. He has performed in the recent Vancouver Symphony Young Artist competition, the 2014 Whiz Kids recital, the 2011 Chris Taping Scholarship Competition and the 2010 Portland Piano International Festival. Pieter plays weekly with the worship team at his church on either the piano, pipe organ, violin or bass guitar. He runs track, plays soccer and enjoys studying Biology and Chemistry.

Gemma Tung is an 8th grade student at The Catlin Gabel School where she was elected President of the Middle School. She started to play the cello at age 7 under the tutelage of Hyun-Jin Kim. She currently plays in the Portland Youth Philharmonic, and was previously Co-Principal of the Portland Youth Conservatory Orchestra and Assistant Principal of the Young String Ensemble. In 2013, she won second place in the Oregon Cello Society Competition. That summer, she enjoyed performing in the Chamber Music Camp of Portland as Principal cello. She also won the OMEA Ensemble Competition for three consecutive years.

In 2014, she joined the PYP summer tour to perform at the Grand Park Music Festival in Chicago, and participated in the PYP Camerata Concert. Gemma enjoys sharing her music at benefit concerts and school events.

Beyond music she is an accomplished multi-champion equestrian and currently plays on her school basketball team. Previously, she competed in synchronized swimming, danced with the Oregon Ballet Theatre, and participated in the Johns Hopkins Center for Talented Youth program.

Cammie Lee is a 14 year-old freshman at Catlin Gabel School. She started playing violin at the age of four and currently studies with Carol Sindell. Cammie is a member of the Metropolitan Youth Symphony. This year, Cammie had the opportunity to play with the New World Symphony conducted by Michael Tilson Thomas in Miami Florida. Cammie was a Bronze medalist of the 2015 Vancouver Symphony Young Artist Competition, and the winner of the 2014 Annual MYS Concerto Competition. She was also a finalist of MetroArts Inc. Young Artist Competition in 2014 and 2015.

Cammie also started playing the piano at age of eight and currently studies with Patricia Scordato. She has won multiple Oregon Music Teachers Association (OMTA) Classical and Romantic piano competitions.

Outside of music, she enjoys drawing, reading, writing, swimming, tennis, and is part of her school's dance team. She has also finished writing a book with one of her teachers, which is ready to be published.

Program Notes by Hugh Ferguson

Kenji Bunch enjoys an active, multifaceted career as violist, fiddler, composer, and teacher. As a violist, Mr. Bunch has become a leading interpreter of new and experimental music. A multifaceted musician with a deep interest in vernacular American music and improvisation, he also plays bluegrass fiddle and is a frequent guest performer, recording artist, and arranger with many prominent rock, jazz, folk, and alternative/experimental artists.

Born and raised in Portland, he studied at the Juilliard School, receiving his Bachelor and Master of Music degrees in viola and composition. His symphonic works have been performed by over fifty American orchestras and his chamber works have been premiered on six continents. After 22 successful years in New York City, he returned in 2013 to his native Portland, where he serves as Artistic Director of the fEARnoMUSIC ensemble and lives with his wife and Executive Director of fEARnoMUSIC, concert pianist Monica Ohuchi, daughter Emmaline, and dog Coffee.

The *Nocturne for string orchestra* was commissioned and premiered by the Aspen String Ensemble in July 1995, and a revised version was premiered by the Juilliard Symphony in April 1996 at Alice Tully Hall in New York City. The piece is in one movement. The first part of the music is mysterious, making use of mutes and bowing effects. The second part is a stilted sort of waltz.

Dmitri Shostakovich: Piano Concerto No. 1 in c minor, Op. 35 - 1st movement (1933)

Dmitri Shostakovich, widely regarded as the greatest symphonist of the mid-20th century, produced his entire body of work under a regime bent on turning all artistic output into tools of propaganda. Frail, myopic and highly strung, but immensely resilient and resourceful, Shostakovich tested the limits of Soviet control for half a century, cycling from periods of censure and isolation to those of official recognition, acceptance, honors and awards.

Born in St. Petersburg in 1906, he entered the Conservatory there at age 13 to study piano and composition. While still a student, he played the piano in silent movies to help support his family. His *First Symphony*, written as a graduation piece, was a stunning success at its Leningrad (aka St. Petersburg) premier in 1926, and within two years had been performed in Berlin and Philadelphia. Meanwhile he had won honors as a pianist at the International Chopin Contest in Warsaw. For a time he pursued dual careers, making appearances as a concert pianist while creating two more symphonies, three ballets, two operas, and several smaller pieces including incidental music and film scores. It was his first opera, *The Nose*, based on a Gogol short story, that brought him his first censure in January of 1930. The Russian Association of Proletarian Musicians denounced its “bourgeois decadence.” He responded with his *Piano Concerto No. 1*, a piece fully in accord with the Soviet ethos. Shostakovich was at the keyboard at its Leningrad premier in 1933. It was a resounding success.

From then on he limited his concert appearances to performances of his own works.

The concerto, while it avoided the extremes of modernism that would have brought down the wrath of the government, had its share of provocative passages. It was the composer’s wicked sense of humor showing through.

“The concerto’s wit,” explained James Keller in describing the first movement, “begins with the piano’s opening roudade: a C major scale going down, landing on D-flat, emphatically a ‘wrong note,’ and then a D-flat major scale going up, this one completing its octave properly but then modulating slyly back to C.

“The piano immediately moves to another idea, a deep-voiced, murmuring theme that may evoke Beethoven’s Appassionata Sonata or perhaps something heroic by Chopin. The strings answer, also sounding serious, but the piano soon provides a quicker overlay to their music, and as the rhythms grow

faster the movement takes on a more lighthearted character—at moments quite Gallic, à la Poulenc.

“The trumpet finally makes its entrance in a fugato passage, with the piano playing riotously over top. All of this devolves into a sort of off-key fanfare motif, which then goes on to fuel a punchy section with an unmistakably Slavic flavor. The mood continues to shift, sometimes turning on a dime from the melancholy to the giddy, but generally shot through with a measure of nervousness; and at the end [of the first movement] the piano revives its opening ‘Appassionata-ish’ theme, with the trumpet offering a low-pitched, sustained obbligato in the background: a decidedly mournful effect.” [—San Francisco Symphony program notes. Used with permission.]

“I am a Soviet composer,” Shostakovich declared soon after its premier. “Our age, as I perceive it, is heroic, spirited and joyful. This is what I wanted to convey in my concerto.”

And with that, everything was, for a time, forgiven.

Dmitri Kabalevsky: Cello Concerto No. 1 in g minor, Op. 49 - 3rd movement (1948)

Like his contemporary Shostakovich, Dmitri Kabalevsky came of age during the Russian Revolution and spent his entire career under Soviet dominance. But unlike his younger countryman (Kabalevsky was born in 1904) he enjoyed a comfortable relationship with the regime, actively supporting the bureaucracy that so forcefully — and at times brutally — imposed its ideals on Russia’s artistic community.

Like Shostakovich, he was born in St. Petersburg, showed an early aptitude and fondness for the piano, earned money as a young man by playing the piano in silent movies, and eventually abandoned piano performances in favor of composing. But beyond these similarities the two were markedly different.

In 1918 the Kabalevsky family moved to Moscow. There, Dmitri entered the Scriabin Music School, where he studied piano and composition before moving on to the Moscow Conservatory, where, while continuing his studies, he taught piano at the Scriabin School. (His urge to teach was strong, and dictated many choices throughout his career.)

Meanwhile he was composing, producing several chamber works and, in 1928, his first piano concerto.

In 1932 the Communist Party created the Union of Soviet Composers, a powerful organization with authority over concert halls, music publishers, radio and television, theatres, orchestras, ensembles, conservatories and other music institutions, and even music shops. It controlled the music profession, demanding that composers produce patriotic, elevating scores that supported the Communist ideology and the Soviet regime and that were simple, and accessible to the “masses.” All experimentation or deviation from these ideals was branded as “formalism,” and condemned together with the “decadent music of the rotten West.”

Kabalevsky, in full accord with the aims of the Union, was involved from the outset in the organization of the Moscow branch of it, and held important administrative posts in it from then on.

During the 1930s he worked as a senior editor in the state music publishing house. By 1932 he was an assistant professor of composition at the Moscow Conservatory, and became full professor in 1939. During this time he was composing prolifically. His *Second Piano Concerto*, three symphonies, and most of his incidental music for stage plays and radio production date from this time.

In 1940 he became a member of the Communist Party; the next year he was awarded the Medal of Honor for his musical achievements. In 1942, supporting the war effort, he composed hymns, songs, and three large-scale works on the theme of heroic patriotism: *The Mighty Homeland*; *The People’s Avengers*; and *Into the Fire*.

Although a prolific and highly skilled composer, Kabalevsky is perhaps better known by music historians for his contributions to music education in Soviet Russia. He wrote a great deal of highly regarded teaching music.

The *Concerto for Violincello and Orchestra*, Op. 49, composed in 1948, is essentially lyrical, with a flavor of Russian and Near Eastern folk music found in many of his works. It is replete, however, with demanding passages that make it a perfect vehicle for the virtuoso performer.

Pablo de Sarasate: *Zigeunerweisen (Gypsy Airs)*, Op. 20 (1878)

Pablo de Sarasate (1844-1908) was the last of the great nineteenth-century virtuosos. Leopold Auer remembered him as a small man, “very slender, and at the same time very elegant.... I was impressed by the beauty and crystalline purity of his tone. The master of a perfected technique for both hands, he played without any effort at all.”

His violin, wrote the American violinist Albert Spalding, “sang like a thrush, and his incomparable ease tossed aside difficulties with a grace and insouciance that affected even his gestures”.

Born in Pamplona in 1844, he began playing at five and made his debut at eight. Queen Isabella sent him to the Paris Conservatoire in 1856. Completing his formal education when he was fifteen, he promptly began tours that took him all over the world, playing always to full houses. He was the highest-paid violinist of his day.

Many composers wrote major works dedicated to him, hoping that the great Sarasate would make them known. Among them were Bruch, Saint-Saens, Lalo, Wieniawski, and Dvorak. Sarasate incorporated their works into his repertory and played them superbly. Best known among his 54 opus numbers are the *Zigeunerweisen (Gypsy Airs)* and the four books of *Spanish Dances*. Another favorite is his ingenious and technically difficult fantasy on *Carmen*.

Beloved among virtuosos, *Zigeunerweisen* is based on themes of the Roma people and the rhythms of the csárdás. It sparkles with challenging runs and technically demanding figures, flying spiccato and ricochet bowings, double-stops, artificial harmonics, and left-hand pizzicato.

Antonin Dvořák: *Symphony No. 5 in F*, Op. 76 (1875)

By the time he was 32, Dvořák had written four symphonies, but he’d only heard the third, and one movement of the fourth. The rest had never been performed. None of the four had been published.

It was 1874. The Austrian government announced a contest to aid needy composers, and Dvořák, who didn’t even own a piano, entered it, submitting his third and fourth symphonies, along with other works, including an opera. He won.

Largely self-taught, his formal music education limited to two years at Prague’s Institute for Church Music, he had learned to write symphonies by studying the scores of the masters. “I’d write a few bars, but then I’d be stuck. It took a lot out of me before I finally discovered how to write a long movement!” He was still struggling with form while writing his first four symphonies.

Yet he had won a contest — and a stipend of several hundred gulden — on the basis of two of them, and, bolstered by this success, he plunged into the composition of yet another. He completed his fifth symphony in five weeks, and with it, he had come into his own.

“The mid-1870s witnessed the most important turning-point in Dvořák’s entire musical development,” writes Ondrej Supka. “After years of searching, the composer was now able to crystallize his distinctive compositional style, laying down the foundations for his typical means of expression.”

He also left poverty behind. He won the contest two more years in a row, was befriended by Brahms, and found a publisher. Still, he had to wait four years for the first performance of his *Symphony No. 5 in F*, in 1879, and it was not published until 1888.

The Orchestra

Violin I

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

Violin II

Heather Case, *Principal*
Barbara Baker
Caroline Fung
Elle Hohn
Tom Lee
Margret Oethinger
Christina Reynolds
Laura Semrau
Nancy Vink

Viola

Bev Gibson, *Principal*
Deborah Baxter
Erin Gordenier
Stephanie Gregory
Lindsey Lane
Adele Larson
Charlie VanDemarr

Cello

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

Bass

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

Flute

Ellen Bercovitz
Kathy Burroughs
Jerry Pritchard

Clarinet

Don Barnes, *Principal*
Milt Monnier

Oboe

Ben Serna-Grey, *Principal*
Celeste Martinez

Bassoon

Tricia Gabrielson, *Principal*
Frank Kenny
Nancy Pierce

French Horn

Kippe Spear, *Principal*
Jennifer Anderson
Audrey Garbacik
Greg Gadeholt

Trumpet

Mayne Mihacsi, *Principal*
Jason Bills

Trombone

Paul Hanau, *Principal*
Tim Webb
Eric Olson

Percussion

Tom Hill, *Principal*
Jason Mapp

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.

In-Kind Donors

Beacock Music
Dave Keyes
David Burrill
Kennedy Violins

Community Partners

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

For poster and program art work and design:
special thanks to Christa Pierce, and Professor Bob Bredemeier of George Fox University and his Art Illustration students.

Funding Donors

David Abbott
Robert Amesse
Richard Aldric
Donald & Carole Anderson
Virginia Ashworth
Lajos Balogh
Nancy Bennani
Mary MacRae Bercovitz
Jerry Bobbe
Dorothy & Bert Brehm
Leslie Brenton
Phyllis J. Brower
Jane Brown
Barbara Camp
Joan Campf
Yihua Chang & Vivian Shi
Barbara Cone
Robert Culter
Patricia M. Davis
Wendy & Dave DeHart
Patricia DeMent
Allen Dobbins
Kent Duffy & Martha Murray
Elsa & Denes Eszenyi
Louise Feldman
Patricia Gazeley & Katherine
Twombly
Bev Gibson
Robert & Velma Goodlin
Paul Hanau
Julie Helle
Morton Henig
Winifred R. Hirsch
Mary Holstein

Sue Hoyt
Charles & Doris Hull
Jen-Lih Hung
Joyce Ito
Ron Jamtgaard
Dorothy Kelson
Frank Kenny
Dave Keyes
Jack Konner
Lynne Kribs
Howard Kronish
Eleanora Larson
J. Larson
Elaine Ledbetter
Tom Lee
Anton & Shelah Lompa
Dr. Regan Look
Maxwell Lynn
Stephen Marsh
M. Martinez
Pepper McGranahan
Brian McIntyre
Nancy McNary
Theodore & Fran Miller
Birgit Miranda
Jean & Richard Miyahira
Barbara & Milton Monnier
Christine Myers
Ann Neuman
Susan Newman & Phil Goldsmith
Robert Nickerson & Ann Ulum
Sarah Novack
Margaret Oethinger
Kris Oliveira

Gary & Mae Orendorff
Hiroko Ozawa
Molly Peters
Nancy & Steve Pierce
Bill Pike
Suzanne Pike
Paul & Joanne Poelstra
Stephen & Sallyann Pontier
Peggy & Kamel Retnani
Charles & Christina Reynolds
Sharon & Graham Ross
Marc San Soucie
Cheiko Schmauss
Dolores Schmidt
Narendra & Anila Shah
Dr. Spencer & Rebecca Shao
Ellen Silverman
Mary Anne Spear
Kippe Spear
John Springer
James & Rachael Susman
John & Maren Symonds
Ann S. Tilden
Mariet Trump
Joanne Van Dyck
Anthony Van Ho
Evangeline Walker
James & Lynette Walters
Maryann Weitzel
Bernice Wright
David & Barbara Wrench
Deborah Zita & Marylea Baggio
Yu-Lian Zhu

In memory of my mother

Nancy Vink

In memory of James E Nolte, MD, FACS

Minerva Nolte

In memory of Terry Hu Culter

Carole Anderson
Martha England

In memory of Leroy Steinmann

Sharon Ross

In memory of Becky Cheng

Jen-Lih Hung

In memory of Peter Weis

Martha England

Oregon Community Foundation

Fred W Fields Fund
Intel Matching Grant Program
Jack Konner, retired BSO 1st
violinist, and **the family of**
Richard A. Rogers, for
donations of chamber music

We thank all our generous supporters.

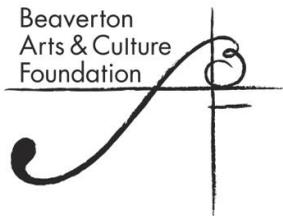


**Professional Chamber Musicians
In Washington County Venues
At Affordable Prices \$16, \$11
and Free for ages 12 and under.
Bring a Young Person !
Details and Tickets at ~**

www.musicinssmallspaces.org

P O Box 285 503.644.0712

Beaverton OR 97214



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: Kris Oliveira

Board members: Robert Culter, Paul Hanau, Sue Hoyt, Birgit Miranda, Sarah Novack, Sharon Ross, and Rachael Susman

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

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