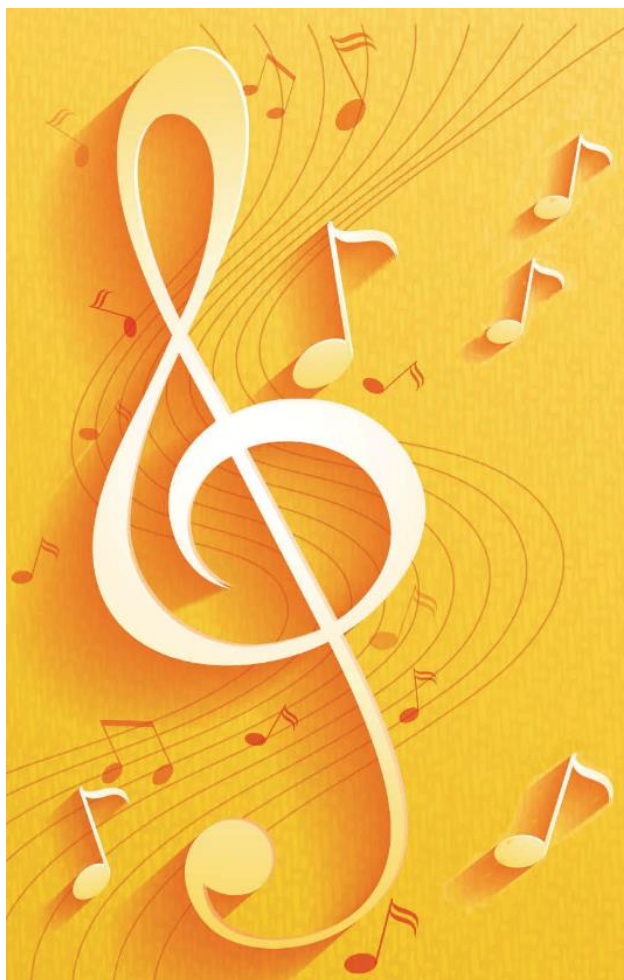


BEAVERTON SYMPHONY ORCHESTRA TRAVIS HATTON, MUSIC DIRECTOR

Fall Concert: Reconnections

**7:00pm Friday,
November 5, 2021**

**3:00pm Sunday,
November 7, 2021**



beavertonsymphony.org

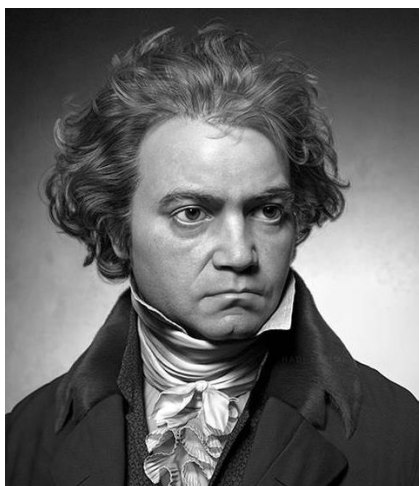
The Composers



Bruce Stark



Gustav Mahler



Ludwig van Beethoven

Beaverton Symphony Orchestra

Travis Hatton, Music Director

Bruce Stark Overture to New Beginnings (2000, revised 2019)

Gustav Mahler Lieder eines fahrenden Gesellen (Songs of a Wayfarer)
1860-1911
Wenn mein Schatz Hochzeit macht
(When my sweetheart is married)
Ging heut' Morgen über's Feld
(I went this morning over the field)
Ich hab' ein glühend Messer
(I have a gleaming knife)
Die zwei blauen Augen von meinem Schatz
(The two blue eyes of my beloved)

Matt Hayward, baritone

Intermission

Ludwig van Beethoven Symphony No. 7 in A Major, Op. 92 (1812)
1770-1827
Poco sostenuto - Vivace
Allegretto
Presto – Assai meno presto
Allegro con brio

Our Soloist



American lyric baritone Matthew Hayward has rapidly established himself as one of the most versatile artists of his generation. He is the winner of the Gerard Souzay-Grand Concours de Chant and made his European debut in concert at the Salle Cortot in Paris.

In recent seasons, Matthew's operatic engagements have included creating the role of "Marquis de Brisaille" in the world premiere of David DiChiera's *Cyrano* at the Michigan Opera Theatre, "Ravenal" in *Showboat* at Lakewood Theater, "Gregorio" in *Roméo et Juliette* with Baltimore Opera, "Pelleas" in *Pelleas et Melisande* at Opera Theater Oregon, "Count Almaviva" in *Le Nozze di Figaro* with Skagit Opera and Washington East Opera, "Schaunard" in *La Bohème* with the Princeton Festival and Syracuse Opera, "Marcello" in *La Bohème* with Skagit Opera, Dancaire in *Carmen* at Opera, New Jersey, "Black Cat" and the "Grandfather Clock" in *L'Enfant et les Sortilèges*, "Ramiro" in *L'heure espagnole*, "Cardinal" in *Galileo Galilei* at Portland Opera, and "Ko-Ko" in *The Mikado* at Syracuse Opera and *The Pirate King* at Opera Idaho.

Active in recital and concert, he was personally invited by Maestro Julius Rudel to debut with the Virginia Symphony Orchestra and the Virginia Arts Festival, where he sang an all-Kurt Weill Gala with soprano Angelina Réaux. He also sang the world premiere of Libby Larsen's *The Moabit Sonnets* with the Linfield Chamber Orchestra. Matthew has enjoyed a close association with the Aspen Music Festival and has sung recitals there featuring the works of Duparc, Schubert and Weill; performances of Ravel's *Chansons Madécasses*, Schumann's *Spanisches Liederspiel* and a Leonard Bernstein Gala with Broadway star Judy Kaye.

As the Founder of Vox Northwest Voice Studios, he maintains a select private voice studio in Portland, Oregon, and is on the voice faculty of Portland State and George Fox Universities. He is sought after as a district and state vocal judge in Oregon, as a master clinician at major universities throughout the West Coast, and as a dramatic and interpretive coach.

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.

Winter Family Concert –

Elmer Bernstein, Aaron Copland, John Williams, Ferde Grofé and Gioachino Rossini team up in a Western-themed concert that will please the whole family.

Friday January 14, 2022 at 7:00 pm

Sunday January 16, 2022 at 3:00 pm

Program Notes by Jazzy Leemhuis

Bruce Stark: *Overture to New Beginnings*

Northwest Composer Bruce Stark's musical foundation in percussion, jazz piano, and classical composition shine vibrantly throughout his music. After Stark received his master's degree in composition from Julliard School, he spent more than 20 years in Tokyo. He returned to the U.S. in 2013 after accepting a position as a faculty member of DigiPen Institute of Technology. His diverse musical compositions include piano, chamber works, choral, and orchestral pieces. Stark is an award-winning composer across the United States, and his compositions have been performed on four continents.

Overture to New Beginnings was commissioned by David Charles Abell for the English Northern Philharmonia's New Year's concert in 2000. The current edition was completed in 2019 after revisions based on previous performances. While its premiere welcomed the new millennium, Stark explains, "The music is intended to convey many feelings attendant with new beginnings: anticipation, excitement, uncertainty (the fast, scurrying theme in strings at the opening), a look backwards (the more dissonant passages, depicting a triumph over obstacles), and finally a robust, optimistic resolve to move forward, inspired by a new start. The piece celebrates the empowerment of new beginnings." The swelling intensity of the introduction is carried throughout the piece, but the hopeful melody triumphs, looking forward to the bright possibilities of the future.

Gustav Mahler: *Songs of a Wayfarer*

Famous during his lifetime as the conductor for the Vienna Court Opera and admired and praised for his interpretations of Wagner, Mozart, and Tchaikovsky, Gustav Mahler's acclaimed works today were often received with reservation, and many works were considered controversial. His first symphony (1889), which was a success in Prague, created quite a stir in Vienna. A dissatisfied critic said, "The work might have been meant as a parody of symphony." Despite this initial reception, his second, third, and eighth symphonies were immediately appreciated. While composing his first symphony, Mahler was also writing the music and poetry for "Songs of a Wayfarer." The melody from the second song "*Ging heut' Morgen über's Feld*" ("This Morning I Went Over the Field") is also the opening theme for his first symphony, and "*Die zwei blauen Augen von meinem Schatz*" ("The Two Blue Eyes of my Beloved") is reminiscent of the first symphony's third movement.

"Songs of a Wayfarer" were inspired by heartbreak. In 1883 The young Mahler fell in love with soprano Johanna Richter. Mahler wrote the undoubtedly autobiographical poems himself and describes the poet as "a travelling journeyman who has met with adversity, setting out into the

world and wandering on in solitude.” Mahler was influenced by Schubert who brought *lieder* (art song) from the drawing room onto the stage. The original song cycle was six songs, but it was revised down to four. Originally composed for voice and piano, the cycle was orchestrated in 1890.

“When my Darling has Her Wedding Day”

The first poem compares the joy of the beloved’s wedding to the poet’s melancholy. The song opens with a lilting but sorrowful melody played by the winds and a slow answer from the singer. The flowing movement in the strings during the phrase “weep, weep for my darling,” sounds like streaming tears.

The second stanza of the song is happily contrasted by a violin solo, but the song immediately returns to the sorrowful refrain of the jilted lover and ends with the moving eighth notes in the lower strings.

“I Walked Across the Fields This Morning”

The poet walks through the fields admiring the beauty of the dew on the grass and the “merry finch” who chirps, “You! Isn’t it a fine world?” There is clear joy and celebration as the poet notices the cries of the world: “Isn’t it becoming a fine world? / Ding, ding! Fair things! / How the world delights me!” The sun is shining, the bluebells are ringing, and the birds are singing. However, in the short last stanza, the poet laments that his own happiness “can never bloom.” The music fades quietly, as we imagine him walking mournfully away.

“I Have a Red, Hot Knife”

The passion of young heartbreak roars through the excitement of this song’s opening. The poet contemplates the sharp pain he feels in his heart, like a red-hot knife. It prevents his sleep, yet, in his dreams he sees his beloved in a “yellow field,” her blonde hair flowing in the wind. When he awakens from his dream, he hears her “silvery laugh” and wishes he could rest forever. It seems as though he can only find comfort in death, but because it is not the final song of the cycle, he may only wish he could return to sleep, so he could dream endlessly of his love.

“The Two Blue Eyes of My Darling”

The final song opens with a slow funeral march, again he contemplates his beloved’s blue eyes, and how they left him in “eternal sorrow and grief.” He returns to nature, this time at night. Walking across the heath, he laments that no one will tell him goodbye. But, on the road there is a linden tree, a symbol of prosperity, fidelity, friendship, and peace. Here he is finally able to rest, and he realizes that his life will go on. Love and heart break are all part of life.

Ludwig van Beethoven: Symphony No. 7

There is a reason that Beethoven frowns in his depictions. He was a serious man anxious to be independent and appreciated but seemed to lack the social know-how. He was raised by an abusive and alcoholic father who, convinced he had the next Mozart on his hands, demanded grueling perfection, but young Beethoven did not have the loving support from his family nor a naturally pleasant disposition to succeed in the same way as Mozart. Nevertheless, Beethoven thrived as a young musician, becoming an impressive piano player, a competent string player, and an amateur composer at a very young age. At 16 he took his first trip to Vienna where he met Mozart who said, “Keep an eye on him, he’ll make a big noise in the world someday.” Beethoven was also introduced to Haydn during this visit. Haydn was able to make connections for Beethoven which enabled him to enter the musical scene among the aristocracy.

Beethoven became a sensation. He played the piano aggressively, and the people were drawn to him because of his dynamic abilities. However, when Beethoven began to lose his hearing, he struggled to consistently perform with the same flawless vigor. By the time Beethoven composed Symphony No. 7, he was almost completely deaf. He had to lean his head against the piano to hear the melodies.

The Symphony No. 7 premiered in December of 1813, with Beethoven himself conducting, at a benefit concert for the Austrian and Bavarian soldiers wounded during the Battle of Hanau. Beethoven had originally dedicated his third symphony *Eroica* to Napoleon, believing that he was a true leader destined to live the principles of a revolutionary and return power to the people; however, Napoleon’s name was scratched out of the title page after he declared himself emperor.

Beethoven opens the symphony with a full A major chord followed by an introductory soft melody played by the oboe and quickly joined by the clarinet, horn, and bassoon. The strings add complexity with conversational scales played under the melody. The first boisterous, lively theme is introduced by the flute. This straightforward melody is molded into a beautifully developed movement. At the premier the audience demanded an encore of the second movement. The slow melancholy march in A minor allows the listener to imagine the wounded and the dead carried solemnly from the battle field.

The rollicking scherzo whirls the audience into a reckless dance. This may be the movement that inspired Clara Schumann’s father Fredrich Weick to say, “The music could only have been written by someone who was seriously intoxicated.” Whether or not Beethoven was drinking when he composed this movement, it erupts with life, vigor, and joy. The fourth movement is driven by a strong two-note bass which persists throughout. Wagner noted that “Melody and Harmony unite around the sturdy bones of Rhythm.” The movement accelerates toward a brilliant ending, weaving melodies through the triumphant finale.

The Orchestra

Violin I

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

Violin II

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

Viola

Bev Gibson, *Principal*
Jane Brown
Eli Cabelly
Jazzy Leemhuis
Sarah Lenhart
Jillian Logsdon

* Sponsored Section

Cello*

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

Bass

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

Flute & Piccolo

Darren Cook
Molly Duggan
Corrie Cook

Clarinet

Martin Sobelman
Mick Geronimo
Pete Albert

Bass Clarinet

Pete Albert

Oboe

Jessica Dowell, *Principal*
Sharon Ross

English Horn

Celeste Martinez, *Principal*

Bassoon

James Kopp
Nancy Pierce

French Horn

Kippe Spear, *Principal*
Jennifer Anderson
Greg Gadeholt

Trumpet

Mayne Mihacsi, *Principal*
Jonathan Johnston
Keith Gardner

Trombone

Paul Hanau, *Principal*
Ben Wolf
Eric Olson

Timpani

Matt Chaney

Percussion

Yoshie Hamasaki
Maxwell Kolpin
Ray Rudie

Harp

Denise Fujikawa

In-Kind Donors

Ellie Moe
Richard Bergstrom
KBOO Community Radio
Shelah Lompa

Funding Donors

First Chair Circle

Liza Bohmer
Robert Culter

Musician's Circle

Dave Abbott
Franklin Allen & Janice Stewart
Chad & Christina Devlin
Allen Dobbins
Susan Booth Larson
Mayne & Peggy Mihacsi
Kris Oliveira
Marc San Soucie

Sustainer

Barbara Camp
Richard & Pam Eyde
Bev Gibson
Paul Hanau & Val Underwood
Linda Hartig
Randy & Cathy Mock
Carolyn Orwiler
Pamela Ryan
Nancy Vink

Associate

Jennifer Anderson
Ron Benfield
Bill Burkart
Nancy & Christopher Carter
Gerald Craig
Robert Culter
Nancy Downie
Kent Duffy
Marcy England
Ernest Haberkern

Kameo & Ryan Hosley
Anne Jacobs
David Jacobsen
Marcia Kahn
Thomas Lee
Ted Miller
Barbara Moore
Margaret Oethinger
Carolyn Orwiler
Marjorie Reger
Christina & Charles Reynolds
Dianna Ross
Elaine Ruys
Andrew Shu
Kerry Spear
Kippe Spear
Janice Stewart
Rachael Susman
Vanessa Valencia
Sarah Webb
Bruce & Nicki White
Lawrence & Diana Wolfe
Lisa Wylie

Symphony Best Friend

Virginia Ashworth
Edith & Roger Clark
Wendy DeHart
Anne Dissinger
Robin Erickson
Doris & Chuck Hull
Kent Johnson
Karen McKim-Altman
Richard & Jean Miyahira
Milton Monnier
Christina & Charles Reynolds

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.

Jack Schunk
Clair Scribner
David Vaught
Claire Yasher
Anne Young

Symphony Friend

Carole Anderson
Marty Anderson
Barbara Baker
Julie Barber
Flora Bouse
Lucy Brehm
Jane Brown
Barbara Camp
Erin Chatard
Jessica & Tom Chau
Gayle Coulson
Richard Crimi
Karen Diller
Crystal Elam
Cindy Epps
Lois Mary Faris
Laura Frizzell
Michael & Sarah Fuerst
Caroline Fung
Kevin Gibson
Phil Goldsmith
Joseph Greer
Ed Harri
Kathleen Harri
Judy Hayes
C. Henry
Scott Hutchason
Claudia Hutchison
Charles Johnson

Patricia Jones
Marilyn Kongslic
Howard Kronish
Pat Lach
Price Luber
Scot Maclean
Brian McIntyre
Brian J. McIntyre
Hollis Mcmilan
Shosh Meyer
Kathleen Moore
Chris Newham
Brandi O'Shea
Christine Pallier
John & Rose Mary Payne
Goretti Peterson
Aaron Placourakis
Betsey & Steve Popkes
Shirley Powell

Erica Pyne
Dianna Ross
Laura Semrau
Ker-Li Shu
Jeanne Silaski
Ellen Silverman
Barbara Stroud
Christy Uhrich
Judy Vatne
Carol Weekley
Weiya Wysham
Monica Yoshinaga
Deborah Zita

Other Levels

Tim Alig
Diana Boss
Leslie Brenton
Colin Coleman

Lisa Comer
Sherrill Farnstrom
Lori Fukunaga
Brian E. Garrison
Eugenia Jacobsen
Liam Kelley
Margot Lavoie
Fay J Littlefield
Brittney Medrano
Danielle Mossberg
Martha Murray
Chris Newham
Danielle Ross
Maryann Roulier
Donna Routh
David Steward
Caralynn West

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 honor of Walter Shademan

Christine Loomis

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 Isabelle Booth

Susan Booth Larson,
Sandra Bruce

In memory of Tim Webb

Sarah Brody Webb

In memory of Howard Larson

Allen Dobbins, Bev Gibson
Christina & Charles Reynolds

Oregon Community Foundation

Fred W. Fields Fund
Patton Family Fund OCF

Intel Matching Grant Program

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

The Reser Family Foundation

Symphony Section Sponsors

Cello

Dianna & Brian Ross, *Principal*
Allen Dobbins
Marcia Kahn

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

www.kerrviolins.com

David Kerr Violin Shop



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

