



Travis Hatton, Music Director

Young Artists Concerto Competition: 2019 Finalist Recital



3:00pm Sunday, March 3, 2019

beavertonsymphony.org

1-855-HEARBSO (1-855-432-7276)

Our Young Artists



Hailey Kang



Christopher Jeong



Isaac Price



Jacob Youn



Anthony Ro



Paul Lee

The Composers



Popper



Bruch



Grieg



Barber



Prokofiev



Tchaikovsky

Beaverton Symphony Orchestra

Travis Hatton, Music Director

Edvard Grieg 1843 –1907	Piano Concerto in a minor, Op. 16 – 1 st movement <i>Anthony Ro, piano</i>
Max Bruch 1838 – 1920	Violin Concerto No. 1 in g minor – 3 rd movement <i>Christopher Jeong, violin</i>
David Popper 1843 –1913	Hungarian Rhapsody for Cello and Orchestra, Op. 68 <i>Jacob Youn, cello</i>
Samuel Barber 1910 – 1981	Violin Concerto, Op. 14 (1939) – 1 st movement <i>Paul Lee, violin</i>
Sergei Prokofiev 1891 –1953	Piano Concerto No. 3, Op. 26 – 3 rd movement <i>Isaac Price, piano</i>
Pyotr Tchaikovsky 1840 –1893	Pezzo Capriccioso, Op. 62 (1887) <i>Hailey Kang, cello</i>

Intermission

Presentation of the awards

Our Young Artists

Christopher Jeong is a freshman at Jesuit High School and has been playing violin for 8 years. He is a member of the Portland Youth Philharmonic and is currently studying with Clarisse Atcherson. He has participated in multiple musical events throughout middle school such as the OMEA Solo and Ensemble Festival and the Oregon All-State Orchestra, where he was the principal of the second violins. He also enjoys playing piano and studies with Harold Gray. Outside of music, he is competing in several math competitions and participating in his school's Model United Nations team. He is also studying hard for the Science Olympiad along with his teammates. Besides educational activities, he enjoys playing tennis and listening to music.

Hailey Kang is a 17 year old cellist, who currently studies with Hyun-Jin Kim. She has been part of the Metropolitan Youth Symphony for 9 years and is currently co-principle of the top orchestra, as well as MYS's top chamber group. Hailey is a two time winner of Jewish Community Orchestra, two time winner of MYS Concerto Competition, and Oregon Pro Arte Orchestra. Hailey has also participated in master classes taught by Harriet Krijgh, Colburn Conservatory professor Dr. Nail, and SF Conservatory professor Angela Lee. She attended Boston University's 2018 Tanglewood summer solo camp. Hailey was a winner for the Monday Musical Scholarship Competition, as well as the Oregon State Solo and Ensemble Competition, and was selected as a first place winner to perform at Carnegie Hall in the spring of 2019. She was also a first place winner in the Oregon MTNA state division and an alternate for MTNA regional division.

Violinist **Paul Lee**, 15, a freshmen at Aloha High school, has been studying violin for eight years. He began his violin studies at the Community Music Center, and is currently a student of Andrea Hawkins. In 2018, he was a winner at the Jewish Community Orchestra Young Artist Competition. For the past two years, he has played with the Portland Youth Philharmonic Orchestra and also a member of Camerata PYP. Last summer he had fun playing with Pink Martini with the other selected PYP members at the Oregon Zoo. Also last year, he has participated at the Orpheus Academy and the Oregon Music Festival Concert. During the festival, he had an opportunity to have a master class with violinist Andrea Teniac. Paul also is a pianist and has been playing for nine years. Recently, he was selected as one of the winners in the 2019 Metro Arts Young Artist Debut! with the piano. For the past eight years with his brother, Paul has enjoyed performing for the seniors at his church for the annual Christmas concert.

Isaac Price is a 16-year-old home-educated junior and an AP Scholar. He began piano studies at age six with Mrs. Blossom Van Houten. Since age 10 he has studied under Dr. Kenn Willson of George Fox University. In 2016 and 2018, he participated in the Monster Piano Concert, a biennial production of George Fox University's Bösendorfer Series. He has performed in master classes with renowned pianists Gianluca Luisi and Dr. Andreas Klein. Isaac has completed the OMTA Syllabus Level 9 evaluation and is currently preparing for the Level 10 evaluation. In

2018, he participated in Haystack Chamber Music Camp at Portland State University, organized by Carol Sindell and Hamilton Cheifetz of the Florestan Trio. Isaac is a six-time winner of the annual Oregon Music Teachers Association (OMTA) Ensemble Competition, performing both as part of a piano duo and with a violinist. He also regularly collaborates with other musicians as an accompanist. In addition to piano, Isaac enjoys teaching science at the Wonders of Science Summer Camps, maintaining proficiency in Spanish, and reading.

Anthony Ro is a current junior attending Sunset High School. He has been playing music since he was four. He started the violin as a four-year-old, started piano as a six-year-old, and has played the marimba since he was a freshman. Anthony studies under Shin Young Kwon for violin and studies under Sung Jung Kim for piano. Anthony has played in the Young String Ensemble for a year and the Portland Youth Conservatory Orchestra for three years with being named second violin assistant principal for the 2016-2017 season and was named co-concertmaster of the 2017-2018 season. And he was invited to play with Camerata PYP during the 2016-2017 season. He has done competitive marching band at his school for the past three years and is currently the section leader of the front ensemble. Anthony is a 2018 Trula Whelan Concerto Competition winner and he was also named a 2018 ORASTA finalist on the violin. He was also invited to play for the 2019 Oregon All-State Orchestra as a violinist. Anthony has won the OMTA Classical and Romantic Festivals on several occasions for piano. Anthony was also named a finalist for the Jewish Young Artist Competition in 2019.

Jacob Youn is a freshman at Sunset High School in Portland, Oregon. He started his cello studies at age 5, and his teachers include Hyun-Jin Kim and Ken Finch. As an active solo player, Jacob has won the Willamette Falls Symphony Young Artist Competition 2018 and will be performing Elgar Concerto in April, 2019. As a winner of the American Protégé International Competition 2018, he has an upcoming debut performance at prestigious Carnegie Hall's Weil Recital Hall in NYC. Jacob was second prize winner at the Oregon Cello Society Competition in 2018, third prize winner at 2018 Great Composers Competition: The Art of Strings, and received third place award at 2018 ASTA of Oregon Solo Competition. He has participated in many MTNA/OMTA events and received numerous awards which include OMTA Classical Festival, Baroque Festival, Ensemble Festival, and MTNA Solo Competition. He has performed in numerous Masterclasses including renowned cellist, Peter Wiley, and Jeffrey Buttler. Jacob has participated in many chamber groups and orchestras including 2019 NAFME All-NW HS Honors Orchestra, the YSE String Quartet, Haystack Chamber Music Camp, and the Chamber Music Camp of Portland where he has served as cello Principal for several years. He has played in the Metropolitan Youth Symphony's Vivaldi Strings in 2013, and joined the Portland Youth Philharmonic Association since 2014 where he currently is a member of Portland Youth Philharmonic Orchestra, and was a cello Principal of Young String Ensemble. Jacob enjoys Speed Cubing and Basketball in his spare time.

Program Notes

The **Piano Concerto in A minor**, Op. 16 by **Edvard Grieg**, was the only concerto Grieg completed. It is one of his most popular works and is among the most popular of all piano concerti. The work is among Grieg's earliest important works, written by the 24-year-old composer in 1868 in Søllerød, Denmark, during one of his visits there to benefit from the climate. The first movement is in sonata form and is noted for the timpani roll in its first bar that leads to a dramatic piano flourish, which leads to the main theme. Then the key changes to C major, for the secondary theme. Later, the secondary theme appears again in the recapitulation, but this time in the key of A major. The movement finishes with a virtuosic cadenza and a flourish similar to that at the start of the movement.

Max Bruch began sketching out ideas for his **First Violin Concerto** in 1857, when he was nineteen, although it was another decade before he completed it. During those ten years he became known through the composition of many choral works. While serving as musical director of the Concert Institution at Coblenz he conducted the first performance of the Concerto, but immediately began a revision of it. Within months, he had sent the score to Joseph Joachim, the most eminent violinist of that era, who helped with further revisions. Bruch dedicated the final edition to Joachim, who performed it at its premier in 1868, with Bruch conducting.

David Popper was one of the great cello teachers and soloists of the mid 19th century and is well known among cellists for his *High School of Cello Playing - 40 Études* comprising every acrobatic feat of cello pyrotechnics. He is known for his many exquisite cello compositions which include four concertos, the *Requiem for Three Cellos* and charming and lovely virtuoso show pieces, which are frequently played today as encores. The *Hungarian Rhapsody* begins with a cadenza—a free flowing virtuosic fast section with whistling harmonic sounds and notes flying up and down the instrument. The first melodies are foot stomping Hungarian folk-dances. Then a presto section ends with a blizzard of notes.

In 1939, Philadelphia industrialist Samuel Simeon Fels commissioned **Samuel Barber** to write a **violin concerto** for Fels' ward, Iso Briselli, a graduate from the Curtis Institute of Music the same year as Barber, 1934. The piece premiered in Philadelphia and New York in February of 1941, and from that point, the piece rapidly entered the standard violin and orchestral repertoire, and has become one of the most frequently performed of all 20th-century concertos. Barber provided these program notes for the premiere performance: *The first movement—allegro molto moderato—begins with a lyrical first subject announced at once by the solo violin, without any orchestral introduction. This movement as a whole has perhaps more the character of a sonata than concerto form.*

Sergei Prokofiev's Piano Concerto No. 3 in C major, Op. 26, was completed in 1921 using sketches first started in 1913. The concerto radiates a crisp vitality that testifies to Prokofiev's inventive prowess in punctuating lyrical passages with witty dissonances, while maintaining a balanced partnership between the soloist and orchestra. The third movement, which Prokofiev

himself called an "argument" between soloist and orchestra, begins with an A-minor statement of the main theme in bassoons and pizzicato strings, interrupted by the piano's assertive entrance with a conflicting theme. Interplay between the piano and orchestra builds up steam, with a brief quickening of tempo (foreshadowing the lengthy Coda) before arriving at a slow, lyrical secondary theme (C# major/minor) in woodwinds. The piano offers a rather sarcastic reply, and the slow theme develops, through another Rachmaninoff-esque restatement and another ethereal exploration (the soloist running up and down the keyboard softly over gently dissonant muted woodwinds), into a united climax with piano and strings in unison, then fading into the Coda.

Pyotr Ilyich Tchaikovsky composed his **Pezzo capriccioso**, Op. 62, for cello and orchestra in a single week in August 1887. Belying its title, this work is written in the somber key of B minor, the same key as the Symphony No. 6 Pathétique. The Pezzo is not capricious in a lighthearted sense. The capriccioso aspect comes from Tchaikovsky's fanciful treatment of various aspects of the work's simple theme. Despite some rapid passages and a turn to the major key, Tchaikovsky preserves the basic pulse and sober mood throughout the piece, a result of his concern for a friend who was gravely ill. The first performance in its arrangement for piano accompaniment took place on February 28, 1888, during Tchaikovsky's visit to Paris, with the composer at the keyboard. The first performance of the orchestral version was given in Moscow at a special concert of the Russian Musical Society on November 25, 1889 with Tchaikovsky conducting.

The Beaverton Symphony Young Artists Concerto Competition

Thank you for attending the 10th annual Young Artists Concerto Competition finalist recital. In 2009 BSO fulfilled one of its community outreach goals by inaugurating a concerto competition for young musicians in Washington County. Envisioned as both a performance showcase and a scholarship opportunity, this event has become an annual tradition. Each year, three students have taken the stage with the Symphony, demonstrating their mastery with the full orchestra behind them. This season, those performances will take place May 18 at 7:30 p.m. and May 20 at 3:00 p.m. Along with our audience, we have been thrilled with the caliber of musical talent here in our own back yard!

This competition does have a modest scholarship component, which is funded in part by community grants and in part by the individual donations of generous patrons like you. We have been able to establish a base of funding for these scholarships, with a goal of stable and increasing scholarship amounts. All of us in the Symphony started as young musicians. Donating to this fund is your opportunity to join us. If you would like to help secure the Symphony's ability to continue this tradition, indicate "YAC" or "Young Artists Competition" on your donation envelope or check.

The judges for this year's competition are:

Peter Frajola - Associate Concertmaster - Oregon Symphony Orchestra

Peter Frajola joined the Oregon Symphony in 1984. He attended the University of Oregon for two years on the Ruth Close Scholarship, and was a Murdock Scholar at the San Francisco

Conservatory of Music, where he received his B.M. Peter went on to become the assistant concertmaster of the Louisville Orchestra and the co-concertmaster of the Knoxville Symphony before returning to Oregon in 1984. He also has played in the Eugene, Marin and San Francisco Opera orchestras. Peter has been the concertmaster of the Ernest Bloch Music Festival since 1994. As a soloist, Peter has performed with the Knoxville Symphony, San Francisco Conservatory Chamber Orchestra, Central Oregon Symphony, the Ernest Bloch Music Festival, the Portland Columbia Symphony Orchestra, and numerous appearances with the Oregon Symphony. Peter's first teachers were his parents Leah and Peter, who both played violin with the Oregon Symphony for many years. Peter has also studied with Lajos Balogh, Lawrence Maves of the University of Oregon, David Abel of the San Francisco Conservatory of Music, and has played for Dorothy DeLay and Henryk Szeryng.

Arsen Gulua - Piano Faculty - Willamette University

Arsen Gulua holds degrees from The Juilliard School (BM), Indiana University Jacobs School of Music (MM) and the University of Oregon (DMA). His teachers have included Yoheved Kaplinsky, Edward Auer and Alexandre Dossin, as well as Shoshana Cohen, Edith Kraus and David Riley. He began studying piano at the Kharkiv Music School in his native Kharkiv, Ukraine. In 1991 he studied music composition at the Rubin Academy in Jerusalem. He has received the American-Israeli Cultural Foundation Award, Susan W. Rose piano fellowship, the William Petschek Scholarship and the Guitteau Scholarship. Gulua has performed throughout the United States, including at the Alice Tully Hall and Merkin Concert Hall in New York, as well as throughout Israel and Ukraine. He has collaborated with cellist Kyril Zlotnikov and violinist Sergei Bresler, both members of the renowned Jerusalem Quartet. His wife, pianist Asya Gulua, has premiered his compositions in Lincoln Center. Gulua's proficiency in composition and growing interest in improvisation leads him to recognize that both are an integral part of performing, and he incorporates these two elements in his teaching.

Kevin Soon - Director of Bands - Liberty High School

Kevin Soon has served as the Director of Bands at Liberty High School since 2007. Prior to his appointment at Liberty, he taught band and choir in the public schools of Cave Junction, Oregon. He holds a Master of Arts in Teaching degree from Western Oregon University and a Bachelor of Science in Music degree from the University of Oregon. At Oregon, he studied conducting with Dr. Richard Clark and Dr. James Miller and performed under the baton of Robert Ponto, Todd Zimelman and the late D. Sidney Haton. Additionally, Mr. Soon has served as a visual and music instructor with some of the leading marching bands in the Northwest, including Grants Pass, Southridge and Century High Schools, as well as the Oregon Crusaders Drum and Bugle Corps. He is active as an adjudicator and clinician in Oregon and Washington, and is a member of the National Association for Music Education, Oregon Music Education Association and the Oregon Band Director's Association. He has served as the Music Director of the Tualatin Valley Community Band since 2015.

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Spring Concert – BSO and Oregon Chorale

Friday March 15, 2019 at 7:30 pm at Liberty High School, Hillsboro and
Sunday March 17, 2019 at 3:00 pm at Village Church

The Oregon Chorale joins the BSO for a special all Vaughan Williams concert featuring works for voices and orchestra

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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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1800 SW 1st Ave, Suite 410
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