

Winter Concert: Go West!



7:00pm Friday January 14, 2022

3:00pm Sunday January 16, 2022

beavertonsymphony.org

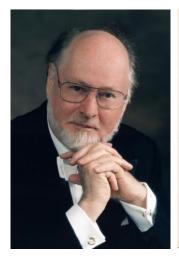
The Composers

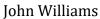




Elmer Bernstein

Aaron Copland







Ferde Grofé



Gioachino Rossini



This concert is supported by a generous donation from Compass Oncology.

Beaverton Symphony Orchestra

Travis Hatton, Music Director

Gioachino Rossini

William Tell Overture (1829)

1792-1868

The Magnificent Seven (1960)

Elmer Bernstein 1922-2004

Ferde Grofé 1892-1972 On the Trail from the Grand Canyon Suite (1931)

John Williams b. 1932 The Cowboys Overture (1972)

Intermission

A Fiddler's Medley Jeanine Orme, fiddle Jeff Wold, guitar Dan Velasquez, bass

Aaron Copland 1900-1990 Billy the Kid: Suite for Orchestra (1938)

(made possible by arrangement with Boosey & Hawkes, Inc.)

Introduction: The Open Prairie Street in a Frontier Town Mexican Dance and Finale

Prairie Night (Card Game at Night)

Gun Battle

Celebration (after Billy's capture)

Billy's Death

The Open Prairie Again

The Beaverton Symphony Orchestra is committed to our musicians' and patrons' safety and has joined the Portland Performing Arts Vaccine Coalition. All concert attendees will be asked to present proof of being fully vaccinated against COVID-19 before attending the in-person concert. All event attendees are required to wear a mask at all times while inside the concert venue.

Program Notes by Jazzy Leemhuis

Gioachino Rossini (1792-1868) William Tell Overture

At the age of 37 Rossini composed his final opera, *William Tell*. No one is quite sure what caused Rossini to retire, but whether it was mental exhaustion or his vast accumulation of wealth, he composed very little for the last 40 years of his life. Although the *William Tell Overture* is commonly associated with pop culture through Mickey Mouse, Popeye, Looney Toons, and the famous introduction for *The Lone Ranger*, *William Tell*'s 1829 premiere in Paris was for The Grand Opera, and its original version lasted 5 hours. The story is constructed from the 1804 play *Wilhelm Tell* by Friedrich Schiller about a Swiss hero who endures storms, arrest, and humiliation. Despite the forces against him, Tell rallies a rebellion that liberates Switzerland from Austria.

The overture is divided into four distinct sections: *Dawn, Storm, Call to the Dairy Cows*, and *March of the Swiss Soldiers*. The triumphant *March of the Swiss Soldiers* that opens our concert today captures the brave and reckless Swiss rebels valiantly fighting to free their people from their Austrian oppressors. After hearing the overture, Berlioz commented on the final section, "This last part of the overture is treated with a *brio* and a verve that invariably excite the transports of the house." Rossini's ability to express excitement, devotion, friendship, and patriotism through the *William Tell Overture* is a triumphant ending to his operatic career.

Elmer Bernstein (1922-2004) The Magnificent Seven

Elmer Bernstein's career lasted more than 5 decades. He is remembered for his film scores, but he started out as a classical pianist. Encouraged by Aaron Copland, he began composing, and Bernstein's first scores were written for the Army Air Force radio shows during WW2. His first major break into film composition came when Victor Young's poor health made it impossible for him to finish composing for *The Ten Commandments*. Bernstein, who had already written the music for the Egyptian dances, was hired to complete the final score.

Bernstein was a fan of westerns because they captured his love of American folk music and continued the legacy of Aaron Copland. Bernstein said, "The Magnificent Seven (1960) was one of the few pictures I wanted to do so badly I really put myself out to get it. [...] It was a film that also needed music to suit its locale, and in this case, I felt it should have a definite Chicano sound, a blending of many elements of American and Mexican music." The Magnificent Seven (1960) received an Oscar nomination and brought an offer to write the score for seven John Wayne films, including The Comancheros (1961) and True Grit (1969).

The exciting introduction followed by the picturesque main theme brings to mind the open desert landscape of Northern Mexico, brave cowboys, and gun fights. *Once you've met them, you'll never forget them.*

Ferde Grofé (1892-1972) "On the Trail" from the Grand Canyon Suite

Ferde Grofé's father died in 1899, so his mother took Ferde to study piano, viola, and composition in Liepzig, Germany. At 13, after returning to the U.S., he worked as a paper boy, milkman, truck driver, and even for \$2 a night at a bawdy house. He joined the Paul Whiteman band in 1920 as a pianist and chief arranger, and he briefly played in the Los Angeles Symphony as a violist. When Gershwin was looking for someone to orchestrate *Rhapsody in Blue*, Grofé got the job. Although he is primarily famous for his *Grand Canyon Suite*, Grofé also composed other pictorial orchestrations including, *Mississippi Suite*, *World's Fair Suite*, *Kentucky Derby Suite*, *Aviation Suite*, and Death Valley Suite.

The *Grand Canyon Suite* was inspired by a trip Grofé took with friends to the Grand Canyon in 1925. Grofé remembers watching the sun creeping above the horizon. He stated, "I was spellbound in the silence, you know, because as it got lighter and brighter then, you could hear the birds chirping and nature coming to life. [. . .] I couldn't hardly describe it in words because words would be inadequate." Grofé illustrates many of the incredible views and experiences through his music. A piece about the Grand Canyon would not be complete without donkeys. "On the Trail" opens with a loud "*hee-haw*." Grofé even included coconut shells in the original orchestration to illustrate the donkeys' clopping hooves.

John Williams (b. 1932) The Cowboys

John Williams was born February 8, 1932 in Queens, New York. He began his early musical training on the piano and trombone. After his family moved to Los Angeles and Williams finished high school, he was drafted into the Air Force. As part of his assignment, Williams arranged music for the Air Force Band. When he returned to L.A., Williams worked as a jazz pianist at clubs as well as a studio pianist and session musician for film scores, including the soundtrack adaptation for *West Side Story*. He has composed and been the music director for over 100 films, and won numerous awards in the United States and England. During his more than 40-year career, he has only composed the music for three westerns: *The Cowboys, The Man Who Loved Cat Dancing*, and *The Missouri Breaks*.

In *The Cowboys*, Wil Anderson (John Wayne) loses his cattle hands to the Gold Rush. Left without help, Wil recruits a crew of young school boys to help him on a long cattle drive across Montana. John Williams' score expertly accompanies the long journey, danger, and companionship captured in the film. When *The Cowboys* was released in 1972, the film was praised for its musical score and original plot. Although Williams did not receive an Academy Award Nomination for *The Cowboys* score, he received nominations for two other films that year, *Images* and *The Poseidon Adventure*. *The Cowboys Overture* was not created until 1980. Williams tells the story:

"The movie required a vigorous musical score to accompany virtuoso horseback riding and calf roping, and when my friend Andre Previn heard fragments of the score, he suggested that a concert overture lay hidden within the film's music. Several years slipped by, and each time I saw the indefatigable Previn he would ask, 'Have you made an overture of *Cowboys* yet?' He kept this up until 1980, when I finally worked out the piece and played it at a Boston Pops concert."

Since its debut with the Boston Pops, *The Cowboys Overture* has been played by orchestras across the United States and enjoyed by all audiences.

Aaron Copland (1900-1990) Billy the Kid

Aaron Copland is credited with the creation of the classical sound of the American West. His influence is still heard in the western film scores that are written today. Although he received his training in France, he transformed his traditional education into something relatable to the American public. Aaron Copland's *Billy the Kid* was commissioned by the director of the Ballet Caravan, Lincoln Kirstein. The ballet premiered in 1938 in Chicago. The score includes the following description:

"The action begins and closes on the open prairie. Billy is seen for the first time as a boy of twelve with his mother. A brawl turns ugly, guns are drawn, and in some unaccountable way Billy's mother is killed. Without an instant's hesitation, in cold fury, Billy draws a knife from a cowhand's sheath and stabs his mother's slayers. His short but famous career has begun. In swift succession we see episodes in Billy's later life. At night, under the stars, in a quiet card game with his outlaw friends. Hunted by a posse led by his former friend, Pat Garrett, Billy is pursued. A running battle ensues. Billy is captured. A drunken celebration takes place. Billy in prison is, of course, followed by one of Billy's legendary escapes. Tired and worn in the desert, Billy rests with his girl. Starting from a deep sleep, he senses movement in the shadows. The posse has finally caught up with him."

It is interesting to consider that Billy the Kid died 57 years before the ballet was written, long enough for his story to become romanticized, but it was also composed only four years after the death of Bonnie and Clyde—outlaws were still very present in the minds of the people who heard the wild stories of the American West. Listen for the familiar folk songs, "The Dying Cowboy", "Git Along, Little Doggies," and "Old Paint."

The Videos

The videos that accompany two of the pieces on the program were produced by orchestra member Paul Hanau.

The photographs of the Grand Canyon are by various artists on the website unsplash.com – their names are listed in the credits that follow that video.

The rodeo photographs in the video accompanying *The Cowboys* were taken by Portland photographer Paul Färdig at Native American rodeos in Warm Springs and Dufur and document the extent to which the American cowboy experience is now and has always been multicultural across race, ethnicity, and gender. Other photos in this video are by Paul Hanau and artists on the website unsplash.com – their names are listed in the credits that follow that video.

Paul Färdig is a retired public health engineer now following his lifelong passion for photography. He's particularly happy to promote local non-profits such as Stumptown Stages, Bienestar, and the Beaverton Symphony with his images.

The Fiddlers

Jeanine Orme, Dan Velasquez, and Jeff Wold are part of a string group called "Runaway Fiddles".

Jeanine Orme has training in classical piano and violin but specializes in old-time, Texas-style, bluegrass, and swing fiddling. She is a past Oregon State Adult Fiddle Champion and regularly competes at regional and national fiddle contests. She has recently completed her fourth fiddle book publication with Mel Bay Publications. Jeanine currently works with special needs students at Mountainside High School and maintains a violin teaching studio.

Dan Velasquez has degrees in Computer Science and Music Education from Gonzaga. He teaches computer and engineering classes at Southridge High School. He is an accomplished bassist and guitarist and specializes in classical, Latin and jazz styles. Dan's recent musical endeavor is composing music for films.

Jeff Wold started playing banjo in 1984 and the guitar followed shortly thereafter. Jeff has played in several NW regional bluegrass bands and theater pit crews as well as teaching private lessons for more than 20 years. He works as a sound technician for a media development company.

We thank all these artists for their contributions to this event.

The Orchestra

Cello* Violin I Bassoon Marcy England, Principal Michael Hsu, Acting Concertmaster Sarah Brody Webb Eileen Benway Pamela Jacobsen Holly Hutchason Linda King Michelle McDowell French Horn Priya Krishnan Milo Nieves Susan Booth Larson Jackson Ross Woniun Lee Kynan Shook Kris Oliveira Jenelle Steele Spencer Shao Trevor Stroup Bass Trumpet Rachael Susman Veronika Zeisset, Principal Sohvun Westin Carl Geczy-Haskins Regan Wylie Deanna Pretlow Martin Thoolen Nicolas Pescatore Violin II* Georgia Voigt Elle Hohn, Principal David Abbott Flute Maria Cardona Ellen Bercovitz, Principal Jennifer Damron Lisa Ochoco Caroline Fung

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Megan Renner

Nancy Vink

Jillian Logsdon

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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.

Spring Concert –

Music of Berlioz, Mozart, and Tchaikovsky – details at beavertonsymphony.org/concerts/spring-concert Friday March 11, 2022 at 7:00 pm Sunday March 13, 2022 at 3:00 pm We thank all our generous supporters.





















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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 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.



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