

BEAVERTON SYMPHONY ORCHESTRA TRAVIS HATTON, MUSIC DIRECTOR

Fall Concert

**7:30pm Friday,
November 1, 2019**

**3:00pm Sunday,
November 3, 2019**

beavertonsymphony.org



The Composers



David Ackerman



Beethoven



1891



1904

Sibelius



1949

Beaverton Symphony Orchestra

Travis Hatton, Music Director

David Ackerman
b. 1940

Symphony No. 1, "Redemption"
first movement: "In the beginning ..."

Jean Sibelius
1865-1957

Violin Concerto in D minor, Op. 47 (1904-5)
Allegro moderato
Adagio di molto
Allegro ma non tanto

Adam LaMotte, violin

Intermission

Ludwig van Beethoven
1770-1827

Symphony No. 8 in F major, Op. 93 (1812)
Allegro vivace e con brio
Allegretto scherzando
Tempo di menuetto
Allegro vivace

Our Soloist



Adam LaMotte is well known to audiences throughout the country as a leader of both period and modern ensembles. He has appeared as soloist, concertmaster, and conductor of numerous orchestras, including the Northwest Sinfonietta in Seattle, String Orchestra of the Rockies, Astoria Festival Orchestra, Portland Baroque Orchestra, and the Maggini String Orchestra in Houston. His new CD, *The Exquisite Hour*, features Romantic works for violin and piano.

As violinist and violist, Adam has been hailed by critics as an "especially compelling" and "superb violinist" with "exceptional talent," whose performances are "energetic and exquisite." As artistic director of the Montana Baroque Festival, he brings first-class period instrument

performances to the rural Montana community. He has co-founded two critically acclaimed ensembles, in Portland and in Houston, and continues to produce many chamber music and chamber orchestra performances. In collaboration with ensembles such as American Bach Soloists, Portland Baroque Orchestra, Ars Lyrica, and Chanticleer, Mr. LaMotte performs on period instruments, using a fine Italian instrument made in 1730 by Bernardo Calcagni, for which he is indebted to his generous patrons who made the purchase possible.

His professional affiliations include the Oregon Music Educators Association, Music Educators National Conference, and Oregon Band Directors Association. He also is the Oregon Chair of the College Band Directors National Association and a charter member of the Oregon chapter of Phi Beta Mu.

Program Notes

David Ackerman was born in Portland and grew up in Oak Grove, south of Milwaukie, Oregon. He holds a BA in speech and theater from the University of Puget Sound, a BS in scoring and arranging from the University of Colorado, a Masters in Humanities from the University of Colorado at Denver, and a Doctorate in music composition from the University of Northern Colorado. He has worked as a free-lance musician and taught music-related and multimedia courses at UC Denver. He now lives in Aloha, Oregon.

Dr. Ackerman has composed, arranged, and conducted for the Jefferson Symphony (Denver, Colorado) summer concerts-in-the-parks, and has written for and performed nationally with the Colorado Symphony Orchestra, the San Antonio Symphony Orchestra, the Kenai Peninsula Orchestra (Alaska), and many other regional orchestras. Internationally, his original works have been performed in Chile and the United Kingdom. His composition commissions include *Commemoration Overture* for the Colorado School of Mines, *Scottish Overture* for the Colorado Mills Corporation, and *The Jazz Player* for the Jefferson Symphony Orchestra.

About his **Symphony No. 1** he writes:

During the time that I was getting my doctorate, a large emphasis was on atonal, twelve tone, and non-harmonic music. As a rebel, I wrote my symphony in a very harmonic emotional way and it was accepted.

The **Symphony No. 8 in F major**, Op. 93 is a symphony in four movements composed by **Ludwig van Beethoven** in 1812. Beethoven fondly referred to it as "my little Symphony in F," distinguishing it from his Sixth Symphony, a longer work also in F.

The Eighth Symphony is generally light-hearted, though not lightweight, and in many places cheerfully loud, with many accented notes. Various passages in the symphony seem like musical jokes. As with various other Beethoven works such as the Opus 27 piano sonatas, the symphony deviates from Classical tradition in making the last movement the weightiest of the four.

The work was begun in the summer of 1812, immediately after the completion of the Seventh Symphony. At the time Beethoven was 41 years old. As Antony Hopkins has noted, the cheerful mood of the work betrays nothing of the unpleasant events that were taking place in Beethoven's life at the time. The work took Beethoven only four months to complete, and is, unlike many of his works, without dedication.

The premiere took place on 27 February 1814, at a concert in the Redoutensaal, Vienna, at which the Seventh Symphony (which had been premiered two months earlier) was also played. Beethoven was growing increasingly deaf at the time, but nevertheless led the premiere. Reportedly, "the orchestra largely ignored his ungainly gestures and followed the principal violinist instead."

When asked by his pupil Carl Czerny why the Eighth was less popular than the Seventh, Beethoven is said to have replied, "because the Eighth is so much better."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets in B \flat , 2 bassoons, 2 horns in F (in B \flat basso for the second movement), 2 trumpets in F, timpani, and strings.

The first movement is in the home key of F major and is in fast 3/4 time. As with most of Beethoven's first movements of this period, it is written in sonata form, including a fairly substantial coda. As Antony Hopkins has noted, the movement is slightly unusual among Beethoven's works in that it reaches its dramatic climax not during the development section, but at the onset of the recapitulation. To this end, the concluding bars of the development form a huge crescendo, and the return of the opening bars is marked *fff* (fortississimo, i.e. extremely loud), which rarely appears in Beethoven's works, but has precedents in the 6th and 7th Symphonies. This extravagance is balanced, however, by the quiet closing measures of the movement.

The second movement is an affectionate parody of the metronome, which had only recently been invented (or more accurately, merely improved) by Beethoven's friend, Johann Maelzel. The metronome-like parody starts at the very beginning of the movement with even staccato chords in 16th-notes (semiquavers) played by the wind instruments, and a basic 16th-note rhythm continues fairly steadily through the piece. The tempo is unusually fast for a symphonic "slow movement."

The third movement is a nostalgic invocation of the old minuet, obsolete by the time this symphony was composed. Like most minuets, this one is written in ternary form, with a contrasting trio section containing prized solos for horns and clarinet. Igor Stravinsky praised the "incomparable instrumental thought" shown in Beethoven's orchestration of the trio section.

The last movement is in sonata rondo form that proceeds at a very fast tempo. (The metronome marking supplied by Beethoven himself is whole note = 84.) The symphony ends in good humor on a very long passage of loud tonic harmony. Tchaikovsky called this movement, "One of the greatest symphonic masterpieces of Beethoven."

The **Violin Concerto in D minor**, Op. 47, was written by **Jean Sibelius** in 1904 and revised in 1905. His only concerto, it is symphonic in scope, with the solo violin and all sections of the orchestra being equal voices.

Sibelius originally dedicated the concerto to the noted violinist Willy Burmester, who promised to play the concerto in Berlin. For financial reasons, however, Sibelius decided to premiere it in Helsinki, and since Burmester was unavailable to travel to Finland, Sibelius engaged Victor Nováček (1873–1914), a Hungarian violin pedagogue of Czech origin who was then teaching at the Helsinki Institute of Music (now the Sibelius Academy). Sibelius had barely finished the work in time for the premiere, giving Nováček precious little time to prepare, and the piece was of such difficulty that it would have sorely tested even a player of much greater skill. The concerto premiered on 8 February 1904 with Sibelius conducting. It was a disaster.

Sibelius withheld this version from publication and made substantial revisions, deleting much material he felt did not work. The new version premiered on 19 October 1905 with Richard Strauss conducting the Berlin Court Orchestra and the orchestra's leader Karel Halíř as soloist.

This is the only concerto that Sibelius wrote, though he composed several other smaller-scale pieces for solo instrument and orchestra, including the six Humoresques for violin and orchestra.

One noteworthy feature of the work is the way in which an extended cadenza for the soloist takes on the role of the development section in the sonata form first movement. Donald Tovey described the final movement as a "polonaise for polar bears". However, he was not intending to be derogatory, as he went on: "In the easier and looser concerto forms invented by Mendelssohn and Schumann I have not met a more original, a more masterly, and a more exhilarating work than the Sibelius violin concerto".

About the piece, Adam LaMotte writes:

When I was a kid, probably around 7 or so, I was first introduced to this amazing piece of music by a cassette recording of the great Jascha Heifetz. My father was a big fan of Schubert Lieder, as I remember hearing Dietrich Fischer-Dieskau way more than I wanted back then. But sometimes he would play the Sibelius concerto recording in the car, and I remember being completely fascinated by its massive, symphonic scope, and wondered how such an otherwise boring thing like classical music (I was probably in Suzuki Book 2) could stir such excitement in me. I remember absolutely loving the third movement, in all its relentless drive and virtuosity, as well as the utter astonishment at finding out that that part just before the cadenza in the first movement was only ONE violin. It certainly stuck with me in all those years of practice. When I was "done" with the Suzuki books, I asked my teacher if I could start learning the Sibelius. She said "You mean the Concerto?!" Obviously clueless, I went to our local sheet music store and started trying to figure it out on my own. Well, I didn't get very far, needless to say. I did, however, convince my later teacher, Ken Goldsmith, to let me at least attempt it. I still use the sheet music from that year, probably 1991. He wrote, at the top, "White hot" - an absolute perfect image for the opening phrase. I've always gravitated towards the slow, lyrical middle movements of concertos, the moment the composer can write an aria, as if for a singer, through the violin. It can realize, in the best of circumstances, the seamless confluence of virtuosity and voice. This second movement stands alone in the otherwise vast repertoire of violin concertos. I'm not sure any Finn could be described as heart-on-his-sleeve, and Sibelius is certainly no exception. But he has his own brand of definitive Romantic outpour, full of self doubt, love and despair, culminating in a truly symphonic dialogue, a bit of large-scale chamber music, in a rare encapsulation of that white hot, deeply felt but controlled Scandinavian emotion. This piece has been with me for almost forever, and I'm truly honored to play it for you today.

The Orchestra

Violin I

Rachael Susman, *Concertmaster*
David Abbott
Sarah Brody Webb
Anne Haberkern
Pamela Jacobsen
Eun Sohl Koh
Susan Booth Larson
Cindy Little
Jonathan Novack
Sarah Novack
Kris Oliveira
Spencer Shao
Sohyun Westin
Regan Wylie
Anne Young

Violin II

Elle Hohn, *Principal*
Maria Cardona
Nancy Downie
Caroline Fung
Charity Glass-Cotta
Veronika Kuznetsova
Margret Oethinger
Christina Reynolds
Andrew Shu
Nancy Vink

Viola

Bev Gibson, *Principal*
Jane Brown
Eli Cabelly
Ashley Fisher-Nelson
Stephanie Gregory
Lindsey Lane
Jazzy Leemhuis

Cello

Marcy England, *Principal*
Kristin Dissinger
Holly Hutchason
Michelle McDowell
Milo Nieves
Jackson Ross
Jenelle Steele

Bass

Veronika Zeisset, *Principal*
Carl Geczy-Haskins
Casey Landau
Vyatas Nagisetty
Elizabeth Pedersen

Flute & Piccolo

Ellen Bercovitz, *Principal*
Linda Hartig
Jerry Pritchard

Clarinet

Richard Boberg, *Principal*
Ryan Uldall

Oboe

Sharon Ross, *Principal*
Gerry Lester

Bassoon

Tricia Gabrielson, *Principal*
Nancy Pierce

French Horn

Kippe Spear, *Principal*
Jennifer Anderson
Heather Campbell
Pat Cooper

Trumpet

Mayne Mihacsi, *Principal*
Jason Bills
Norm Schwisow

Trombone

Paul Hanau, *Principal*
John Zagorski
Eric Olson

Percussion

Lisa Nguyen
Yoshie Yamasaki

Harp

Denise Fujikawa

In-Kind Donors

Beacock Music
Ellie Moe
Richard Bergstrom
KBOO Community Radio
Shelah Lompa

Community Partners

For rehearsal and performance space:

Village Church
Valley Catholic School
St. Matthew Lutheran Church
Oak Hills Church

For poster artwork and design:

Special thanks to Brooke Lords and
Professor Bob Bredemeier of George Fox
University.

Funding Donors

First Chair Circle

Compass Oncology
Spencer Shao

Musician's Circle

Pamela & Richard Eyde
Patton Family Fund OCF

Sustainer

David Abbott
Frank Bergen
Allen Dobbins
Elsa & Denes Eszenyi
Bev Gibson
Robert & Velma Goodlin
Paul Hanau &
Valerie Underwood
Holly Hutchason &
Brian McIntyre
Pamela Jacobsen
Margret Oethinger
Nancy Pierce
Marc San Soucie
John & Mary Springer
Rachael & Jim Susman
Nancy Vink

Associate

Don & Carole Anderson
Leo Bottaini

Carol Callanan-Uhl
Barb Camp
David & Shirley Crocker
Bob Culter
Nancy & Rob Downie
Richard & Martha England
Nancy L. Fruchtengarten
GISI Marketing Group
Winifred R Hirsch
Marcia Hudson
Charles & Doris Hull
Jody Neubert Kellerman
Dorothy Kelson
David Kochanski
Lynne Kribs
Thomas & Marcia Lee
Susan Maloy
Stephen Marsh
Elizabeth McCampbell
Karen McKim-Altman
Pepper McGranahan
Nancy McNary
Jonathan Novack
Gary & Mae Orendorff
Carolyn Orwiler
Mary Phillips
Shirley Powell
Laurel Reilly
Charles & Christina Reynolds
Sharon & Graham Ross

Walter Skoczylas
Kippe Spear
Janice Stewart
Aron Swerdlin
Ann Tilden
Larry & Sherrie Wade
Lynette Walters
Maryann Weitzel
Bruce & Nicki White
Nancy & Michael Wicks
Felicia Wirtz
Diana & Lawrence Wolff

Symphony Best Friend

John A Bailey
Jerry Bobbe
Lucy Brehm
Jane Brown
Patricia Campbell
Nancy & Chris Carter
Richard Crimi
Dave & Wendy DeHart
Kent Duffy & Martha Murray
Sharon Eng
Roxanne Goebel
Scott & Ann Hutchason
Claudia Hutchison
P D Johnston
Sean & Nina Kelley
Howard E Kronish

Symphony Best Friend (cont.)

Gerard Lais
Dora Lan
Eleanora Larson
Gerald Lindgren
Fay Littlefield
Moreen Madson
James Main
Roy Metcalf
Shosh Meyer
Richard & Jean Miyahira
Catherine & Randy Mock
Milt Monnier
Christine Myers

Frieda F Pardo
Rose Mary Payne
Chieko Schmauss
Narendra & Anita Shah
William & Missy Thomas
Ulbricht Family Trust
Janice Wargo
Caralynn West
Helene Wilson
Deborah L Zita

Symphony Friend

Mark & Danine Brewer
Phil Goldsmith

Carol R Hall
Alina Horrocks
Nancy Johnson-Curran
John & Lois Klune
Pat Lach
Veronica Lurri
Cheiko Schauss &
David Steaard
Mary Takayanagi

Other levels

Kris Oliveira

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

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

Upcoming BSO Events

To stay informed about upcoming BSO events, please sign up for email updates at our website, www.beavertonsymphony.org, and follow us on Twitter and Facebook.

Winter Family Concert –

Friday January 17, 2020 at 7:30 pm and

Sunday January 19, 2020 at 3:00 pm

On the first half of the program the orchestra performs Camille Saint-Saën's charming suite *Carnival of the Animals* for two pianists and assorted other orchestra instruments, with "guest narrator" Travis Hatton reading the classic poems of Ogden Nash.

The second half features audience favorite 3 Leg Torso playing their highly entertaining original compositions accompanied by the orchestra.

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

David Kerr Violin Shop

www.kerrviolins.com



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: Susan Booth Larson

Treasurer: Vanessa Valencia

Board members: Maria Cardona, Charity Glass-Cotta, Paul Hanau, Birgit Miranda, Catherine Mock, Kris Oliveira, Sharon Ross, Rachael Susman, John Zagorski

Executive Director: Mayne Mihacsi

Beaverton Symphony Orchestra

PO Box 1057

Beaverton, OR 97075

