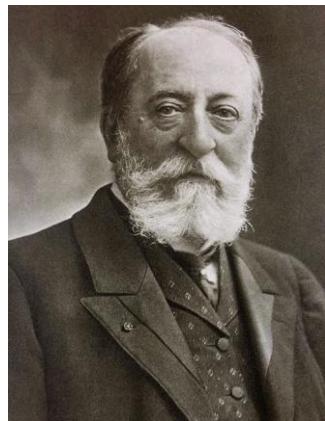




Travis Hatton, Music Director

A Spring Concert: Dvořák, Debussy, and Saint-Saëns



**7:30pm Friday, March 19, 2017
3:00pm Sunday, March 21, 2017**

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Our guest Soloist



Jane Mendenhall has studied and performed at organ institutes in the United States and France, held various positions as organist, accompanist, teacher of keyboards, and performer. She holds Bachelors' degrees in music and education, and a Master of Arts in Teaching Music degree from Lewis and Clark College. She received Kodály Certification through the Portland State University Summer Kodály Certification Program. She currently serves as organist at the Christ Church Episcopal Parish in Lake Oswego, and as music specialist in the Newberg Public Schools.

Ms. Mendenhall has performed in France, Boston, China, and the United States and has accompanied a variety of events, including "The Messiah", musicals, solo recitals, and choirs. She is equally comfortable playing harpsichord, piano, and pipe organ, is adept at solo and ensemble playing, and has performed locally, at the University of Oregon, George Fox University, Newberg High School, and at Lewis and Clark College. Her teachers have included István Nádás, Dr. Lee Garrett, and Dr. Edith Kilbuck.

Ms. Mendenhall is active in the Music Teachers National Association, Organization of American Kodály Educators, and the American Guild of Organists. She is Immediate Past Vice President of the Organization of American Kodály Educators.

Beaverton Symphony Orchestra

Travis Hatton, Music Director

Antonín Dvořák
(1841-1904)

Carnival Overture, Op. 92 (1891)

Claude Debussy
(1862-1918)

Children's Corner Suite (for piano), L. 113 (1908)
arranged for orchestra by André Caplet (1911)

Doctor Gradus ad Parnassum
Jimbo's Lullaby
Serenade of the Doll
The Snow is Dancing
The Little Shepherd
Golliwogg's Cakewalk

I n t e r m i s s i o n

Camille Saint-Saëns
(1835-1921)

Symphony No. 3 in C minor “with Organ”, Op. 78 (1886)

Jane Mendenhall, organ
Adagio – Allegro moderato – Poco adagio
Allegro moderato – Presto – Maestoso – Allegro

Program Notes by Hugh Ferguson

Antonín Dvořák (1841–1904) *Carnival Overture*, Op. 92

If the exuberance of Dvořák's *Carnival Overture* sounds celebratory, it's hardly surprising. The year was 1892, and the 51-year-old Czech composer was riding a crest of fame, critical acclaim, and financial security that could not have been imagined, fifteen years earlier.

Born on 8 September 1841, the son of a butcher in a village near Prague, Dvořák might have followed his father's occupation but for his passionate love of music. The village schoolmaster gave him his first music lessons, and soon he was playing in the village band and in nearby churches. Impressed by his talent, his father sent him away to schools where he learned the violin, viola, piano, organ, and even keyboard harmony. When he was sixteen, he entered the Prague Organ School, where he broadened his experience and graduated at age 18.

For the next fifteen years, he earned a precarious existence playing for little or nothing in Prague bands and orchestras, and teaching a growing number of pupils. Meanwhile, he composed. Voluminously. He learned to compose by studying scores borrowed from friends. (His favorites were Bach, Mozart, Beethoven, and Schubert.) He often had no access to a piano, and often could not even afford paper. Yet he wrote chamber music, masses, song cycles and even two operas.

The first public performances of his works were in Prague in 1872. He was 31. Two years later, he entered a contest for "young, poor and talented artists," submitting fifteen compositions, including two symphonies, some overtures, and songs. He won the prize of 400 gulden. He won again in 1876 and 1877. Brahms, a member of the jury, befriended him and introduced him to his publisher, Simrock. A new chapter in Dvořák's career began.

Teaching had been his main source of income. (In 1874, the year he entered the contest, he married the sister of one of his pupils, who would bear him nine children, six of whom survived infancy.) But now his income from composing exploded. Not only did Simrock publish much of the trove that Dvořák had been building up over the years, he also commissioned new works, most notably, in 1878, the *Slavonic Dances*, whose popularity soon rivaled that of the *Hungarian Dances* of Brahms. And Simrock was not his only publisher. At one point, he was represented by three publishers simultaneously. Meanwhile, surrounded by his offspring, he continued happily composing.

International performances ensued as far away as Cincinnati and New York, and in 1891 he was invited to be director of the National Conservatory of Music in New York City. He was then in the midst of composing a trio of overtures entitled *Nature, Life, and Love*. The second of these, listed on the program as *Life (Czech Carnival)* was being composed just about the time that the invitation arrived. It depicts, in Dvořák's words, "a festival in full swing. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in songs and dances."

He conducted the premier of *Carnival Overture*, as it is known today, in a farewell concert in Prague on April 29, 1892, and then departed — with his wife and six children — for the New World.

Claude Debussy (1862-1918) *Children's Corner Suite*

As Dvořák was sojourning in America, a young composer in Paris was beginning to attract attention. It was almost exactly a year after the New World Symphony premiered in New York (on December 16, 1893) that Claude Debussy's *Prelude to the Afternoon of a Faun* got its first hearing in Paris. Dvořák's symphony followed rules and conventions that had been evolving for more than a century. Debussy's symphonic poem, which takes barely ten minutes to play, stated clearly that, for him at least, the old rules no longer applied.

Born to shopkeepers in a poverty-stricken suburb of Paris on August 22, 1862, Claude Debussy's youth was turbulent. He had been cursed since birth with bony protuberances on his forehead that left him self-conscious for the rest of his life. During the Commune of 1871, when he was nine, his father was arrested for revolutionary activities.

His parents had little interest in music, but a family friend brought him in contact with a piano teacher who recognized his genius, and at age eleven he was accepted at the Paris Conservatory, where for more than a decade he studied piano, theory, and composition.

He quickly became known as a musical rebel. Established rules of music theory were to him unmusical, and he spent much time searching for new chords and new kinds of melody. He irritated his teachers with his dissonant harmonies and unusual chord progressions. In composition class he would sit at the piano and make up outlandish chords, refusing to resolve them. He won prizes in piano playing and sight singing, but not in music theory. He had no close friends. A classmate described him as "uncommunicative, not to say surly."

Towards the end of his Conservatory days, he spent two summer vacations as tutor to the children of Tchaikovsky's patroness, Nadezhda von Meck, who took him to Switzerland, Italy and Moscow. Back at the conservatory, he won the Prix de Rome and spent two years in the ancient Italian capitol before returning to Paris in 1887. He moved in with his parents, and settled down to be a composer.

For the next several years he was virtually without income. He was not without opportunity, but he hated to appear in public, hated to conduct, hated to play the piano at concerts. Short, plump, flabby, pale, and indolent, with heavily lidded eyes staring out under his huge, bulging forehead, he wore a beard reminiscent of Christ in Italian renaissance paintings. He trained his hair to hide the bulges, but he was still called "Le Christ hydrocephalique."

By 1889 he had left his parents' home and was living with Gabrielle Dupont (biographers have referred to her as "Gaby of the green eyes") who supported him and cared for him until, after ten years, he abandoned her to marry Rosalie Texier. (Even before that, he had been unfaithful, and Gabrielle had shot herself after an argument.)

Meanwhile, his career was advancing with the publication of several pieces of incidental music, orchestral works, chamber music, several dozen piano solos and songs, and an opera, *Pelleas et Melisande*, which opened at the Opera Comique on April 30, 1902.

His marriage to Rosalie lasted until 1904, (Debussy said the sound of her voice made his blood run cold.) when he threw her over for Emma Bardac, the wife of a banker, whereupon Rosalie, like Gaby, shot herself. (Both survived.)

Emma divorced her husband, but not before she had borne Debussy a daughter, Claude-Emma, nicknamed Chouchou. Debussy adored her, and dedicated the suite of short piano pieces named *Children's Corner*, to her. The dedication page read, somewhat cryptically, "To my dear little Chouchou, with tender apologies from her father for what follows."

The first of the six movements, *Doctor Gradus ad Parnassum*, is a parody of exercises by Muzio Clementi. "It should sound like an exercise," Debussy wrote. *Jimbo's Lullaby* opens with lumbering low notes to depict Chouchou's stuffed toy elephant, who needs to be put to sleep with a lullaby. The lullaby is followed by melodies of varying moods before the tempo slows and volume fades and Jimbo falls asleep. *Serenade for the Doll* uses pentatonic scales. Debussy notes that the entire piece should be played with the soft pedal, like a lullaby. In *The Snow is Dancing*, semi-detached playing in both hands with the melody between them portrays falling snowflakes and the muted objects seen through them. *The Little Shepherd* depicts a shepherd playing his flute. The shortest piece in the group, it is a study in modes and dissonance. *Golliwogg's Cake-Walk*, with its syncopations and banjo-like effects, was an early harbinger of the jazz mania that would overtake Europe.

The piano suite was published by Durand in 1908, and was given its world première in Paris by Harold Bauer on 18 December that year. In 1911, an orchestration of the work by Debussy's friend André Caplet (1878-1925) received its première and was subsequently published. It is that arrangement you will hear today. The center picture on the cover of this program shows Caplet (at left) with Debussy.

Camille Saint-Saëns (1835-1921) *Symphony No. 3 in c minor "with Organ"*, op. 78

Camille Saint-Saëns began composing long before either Dvorak or Debussy was born, and was still composing and giving concerts after both had died. His life spanned 86 years — from 1835 until 1921 — and his career, incredibly, lasted only ten years less than that: from his first public appearance in 1845 to his final concert in 1921.

Camille, whose father died when he was three months old, was raised by his mother Clemence, and great-aunt Charlotte Masson. Clemence was mad about music and wanted her son to become a musician. Charlotte was a pianist and teacher. Together, they raised what was probably the most awesome child prodigy in the history of music.

According to his memoirs, Camille started distinguishing between notes on the keyboard as soon as he could sit up. At three he composed his first piece. At four, he performed a Beethoven violin sonata in a Paris salon. At ten he made his public debut in the Salle Pleyel, playing a Mozart piano concerto and a movement from Beethoven's C minor piano concerto.

At thirteen, he entered the Paris Conservatoire and left, aged eighteen, full of energy, buoyancy and an inexhaustible capacity for work, to begin a lucrative career as pianist, organist, and conductor. Saint-Saëns' dazzling gifts soon won the attention and support of Gounod, Rossini and Berlioz. Wagner hailed him as the greatest living French composer. Liszt called him the greatest organist in the world.

Short and slight, he had curiously shallow-set eyes peering past an enormous nose that made people liken him to a parrot. He spoke with a lisp. "I live in music like a fish in water," he

remarked. He claimed that he produced music “as an apple tree produces apples.” He could orchestrate happily for 12 hours straight and keep up a lively conversation the whole time.

A master craftsman, he set high standards in form, style and workmanship, but was often criticized for lacking strength of character and imaginative power. His art was one of amalgamation and adaption rather than the pursuit of original paths. Debussy dismissed him as “the musician of tradition.” For his part, Saint-Saëns despised Debussy’s music, and saw to it that the younger musician was kept out of the *Institut*. The vendetta Saint-Saëns pursued against Debussy was one of several inspired by his dislike of modernity.

In 1871 Saint-Saëns made the first of many trips to England, where he played before Queen Victoria. Later, during a visit to Russia, he was seen dancing an impromptu ballet with Tchaikovsky, with Nikolai Rubinstein at the piano.

In 1875, just before he turned 40, Saint-Saëns married Marie Laure Emilie Truffot, aged 19. Two sons were born who died within six weeks of each other. One (aged two and a half) fell from a fourth-floor window. The other died of a childhood malady at seven months. Saint-Saëns blamed his wife and, in 1881, while on holiday with her, suddenly vanished. A legal separation followed and she never saw him again. He never re-married.

In 1886, during another visit to England, the Philharmonic Society commissioned his grandiose Third Symphony, whose premier he conducted in London the same year. “I gave everything to it I was able to give,” he said of it. “What I have here accomplished, I will never achieve again.” The symphony has been seen as a sort of “history” of his career, containing virtuoso piano passages, brilliant orchestral writing, and the sound of a cathedral-sized pipe organ. Although popularly known as the ***Organ Symphony***, it is not really a symphony for organ, but rather an orchestral symphony where two sections out of four use the pipe organ. The composer inscribed it as ***Symphonie No. 3 “avec orgue”*** (with organ).

Saint-Saëns inserted an explanation of the work’s two-movement structure in the program for its premier: “This Symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first, checked in development, serves as an introduction to the Adagio, and the scherzo is connected after the same manner with the finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.”

He was drawing on an innovation of Liszt for the symphony’s unconventional form. He further drew on Liszt’s legacy in his use of *thematic transformation*: A signature theme that appears early in the work is transformed as the work proceeds. Liszt never heard the symphony, but he admired the score during a visit to Paris in 1886. He died later that year, and Saint-Saëns dedicated it to his memory.

Romain Rolland, a contemporary, wrote of Saint-Saëns in 1908: “He is tormented by no passions, and nothing perturbs the lucidity of his mind. At times, his music seems to carry us back to Mendelssohn, to Spontini, to the school of Gluck. He brings into the midst of our present restlessness something of the sweetness and clarity of past periods, something that seems like fragments of a vanished world.”

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
Regan Wylie
Anne Young

Violin II

Heather Case, *Principal*
Barbara Baker
Kathy Boulton
Robin Erickson
Veronika Kuznetsova
Tom Lee
Margret Oethinger
Christina Reynolds
Laura Semrau
Andrew Shu
Nancy Vink

Viola

Bev Gibson, *Principal*
Jane Brown
Erin Gordenier
Stephanie Gregory
Lindsey Lane
Adele Larson
Charlie VanDemarr

Cello

Marcy England, *Principal*
Kristin Dissinger
Allen Dobbins
Holly Hutchason
Michelle McDowell
Marny Pierce
Rakhat Tutueva

Bass

Veronika Zeisset, *Principal*
Andrew Harmon
Elizabeth Pedersen
Dan Schulte

Flute

Ellen Berkovitz
Kathy Burroughs
Linda Hartig
Jerry Pritchard

Clarinet

Don Barnes, *Principal*
Milt Monnier

Oboe

Sharon Ross, *Principal*
Lindsey Meyers

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Celeste Martinez

Bassoon

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Norm Schwisow

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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

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Sunday April 9, 2017 at 3:00 pm

Young Artists Concert – see the winners of this year's competition solo with the orchestra
Friday May 19, 2017 at 7:30 pm
Sunday May 21, 2017 at 3:00 pm

We thank all our generous supporters.



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 Masters of Music degree in Orchestral Conducting from the New England Conservatory of Music.



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A photograph showing the interior of a room with large windows looking out onto a green garden. A round wooden dining table with chairs is visible in the foreground.

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