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# 2024-2025 Concert Season

CELEBRATING OVER 40 YEARS OF MUSIC IN THE COMMUNITY

Dr. Pierre-Alain Chevalier | Music Director

# BEETHOVEN 5

& Travis Hatton Young Artists Competition Winners

## **The Reser**

12625 SW Crescent St, Beaverton, OR

## May 16, 2025

Pre-Concert talk, 7 p.m.

Concert, 7:30 p.m.

## **Village Church**

330 SW Murray Blvd, Beaverton, OR

## May 18, 2025

Pre-Concert talk, 2:30 p.m.

Concert, 3 p.m.



Sarah Lee Cello



Michael Hsu Piano



Leo Trajano Violin

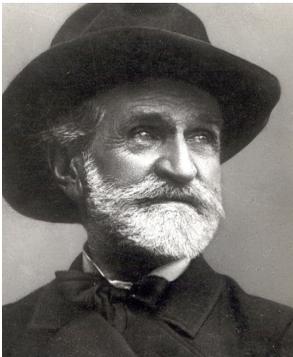
## Our Music Director



Pierre-Alain Chevalier

Photo by Rachel Hadiashar

## The Composers



Verdi



Tchaikovsky



Bruch



Prokofiev



Beethoven

Beaverton Symphony Orchestra presents

**Beethoven's Fifth Symphony  
and the Winners of the  
Travis Hatton Young Artists Competition**

**Pierre-Alain Chevalier, conductor**

Giuseppe Verdi  
1813-1901

Overture to *La Forza del Destino*

Pyotr Tchaikovsky  
1840–1893

Pezzo Capriccioso, Op. 62  
*Sarah Lee, Cello*

Max Bruch  
1839–1920

Scottish Fantasy, Op. 46  
Introduction: Grave  
Adagio cantabile  
*Leo Trajano, Violin*

Sergei Prokofiev  
1891–1953

Piano Concerto No. 3, Op. 26, first movement  
*Michael Hsu, Piano*

Intermission

Ludwig van Beethoven  
1770-1827

Symphony No. 5 in C minor, Op. 67  
Allegro con brio  
Andante con moto  
Scherzo: Allegro  
Allegro-Presto



Welcome to the 14th Beaverton Symphony Travis Hatton Young Artists Competition concert.

In 2009, former Music Director Travis Hatton established with the BSO one of the symphony's 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 take the stage with the Symphony, demonstrating their mastery with the full orchestra behind them. Along with our audience, we have been thrilled with the caliber of musical talent here in our own backyard!

All of us in the symphony started as young musicians. This competition has a modest scholarship component, which is funded in part by community grants and in part by the individual donations of generous patrons like you. Donating to this fund is your opportunity to join us. To help the BSO's ability to continue this tradition, indicate "YAC" or "Travis Hatton Young Artists Competition" on your donation envelope or check.

Thank you for supporting our future musicians.

## Our Young Artists



**Sarah Lee**, age 18, is a Senior at Westview High School from Portland, Oregon, studying with Hyun-Jin Kim. She serves as principal cellist of the Portland Youth Philharmonic and Camerata PYP. Her top solo achievements include first prizes for the National Federation of Music Clubs Mary Cox Award, New York International, State and Regional MTNA Senior String Performance Competition, OMEA State Solo and Chamber Ensemble Contest, and the Symphony Guild Young Artist Competition. She participated in the 2022 All-National Honors Ensembles Symphony Orchestra and All-Northwest Orchestra as principal. Sarah performed as a soloist in PYP's 100th anniversary season as the 2023 PYP Concerto Competition winner. She was also privileged to perform with members of the Oregon

Symphony by winning MetroArts' Young Artists Debut! Competition. Sarah attended renowned music camps such as the National Symphony Orchestra's Summer Music Institute, Boston University Tanglewood Institute, International Cello Institute, Vivace International Music Festival, and Philadelphia International Music Camp & Festival. Sarah wants to use her love of music to benefit and heal communities that have yet to experience its joys. She volunteers at Project Prelude and Music4Harmony, serving underprivileged communities through teaching & performance. Besides cello, Sarah enjoys piano, soccer, skiing, reading, and hanging out with friends.



**Leo Trajano**, age 17, is a violinist from Hillsboro, Oregon. He started playing piano at age 5 and violin at age 8. After studying with Kevin Lefohn for the past seven years, Leo is continuing his violin journey under Jessica Lee. His first violin teacher, Kathy Bolton, was a member of the Beaverton Symphony Orchestra. Leo is the assistant principal second violinist of the Portland Youth Philharmonic and a member of Camerata PYP. As a winner of concerto competitions, he has been awarded solo performances with Oregon Mozart Players, the Amadeus Chamber Orchestra, the Willamette Falls Symphony, and the Metropolitan Youth Symphony. He was the winner of the 2024-2025 Oregon MTNA Senior Strings Competition, and he has been the recipient of a Monday Musical Club of Portland Music Award. This summer, as a

member of NYO-USA (National Youth Orchestra), Leo will be performing at Carnegie Hall and at six major concert halls across East Asia. In past summers, he has participated in NY02, Bowdoin International Music Festival, and Madeline Island Chamber Music for Strings. Besides playing violin, Leo enjoys singing in his school choir, playing piano, hanging out with friends, and spending time with his family, especially when it involves food or travel.



**Michael Hsu**, age 19, began taking piano lessons when he was 6 and has studied with his current teacher, Dr. Thomas Otten since May 2018. Michael recently played with the Jewish Community Orchestra as a concerto competition winner. He was a prize winner in several OMTA competitions. These competitions include the Pettibone, Raines, and Underwood scholarship competitions. Michael was a prize winner of the yearly Monday Musical Club in 2023 and performed in state convention masterclasses held by OMTA in Bend and Eugene. Michael is currently a senior in high school and plans to continue to pursue music studies in college.

## Program Notes by Jazzy Leemhuis

### Guiseppe Verdi

#### Overture to *La forza del destino*

**Premier: St. Petersburg, 1862; Milan 1869**

The forces of destiny were certainly blowing in the favor of the young Verdi at the time of his commission to write *La forza del destino*. Verdi was considering retirement, but he couldn't refuse 60,000 francs to write an opera of his choice for The Saint Petersburg Imperial Theatre. Collaborating with Librettist Francesco Maria Piave, the opera is based on the 1835 Spanish play, *Don Alvaro, o La fuerza del sino*, by Angel di Saavedra with a scene from Friedrich Schiller's *Wallenstein's Camp*. When *La forza del destino* premiered, the rather shocking and violent ending left audiences feeling unimpressed, and Verdi decided that the opera needed to change. With his librettist, Verdi made considerable revisions, including the overture, before it reached its final version in 1869.

The new expanded overture of 1869 introduced the important themes of the opera including three horn chords which introduce the main musical and thematic "fate" theme, a minor melody that relentlessly pursues the characters throughout the opera.

### Pyotr Tchaikovsky (1840-1893)

#### *Pezzo Capriccioso*, Op. 62

**Premier: Moscow, 1889**

*Pezzo Capriccioso* means "whimsical piece," but it was written at a time that was far from happy. Tchaikovsky's friend Nikolay Kondratyev was dying. Tchaikovsky spent the summer with his friend at the German spa town, Achen, Germany. The piece was finished after Tchaikovsky returned to St. Petersburg. He wrote to his publisher, "This piece is the single fruit of my musical spirit all summer." Tchaikovsky sought the assistance of his friend and former student Anatoly Brandukov to whom the piece is dedicated to help write the cello part. *Pezzo Capriccioso* is divided into four sections; a melancholy theme opens the piece, followed by a technical passage in which the cello plays way up nearly beyond the fingerboard. The melancholy melody returns; then, the fast passage speeds vibrantly to the ending.

### Max Bruch (1838-1920)

#### *Scottish Fantasy for Violin and Orchestra*, Op. 46

##### I. Grave—Adagio cantabile

**Premier: Liverpool, England 1881**

Max Bruch lived and composed during the rejection of Classical form and the rise of music as a means to express identity, and passion. Although Bruch's trip to Scotland was over a year after the premier of his *Scottish Fantasy*, the idea of the wild, rugged, and foreign landscape and culture captured his imagination. Helped along by the recent publications of Robert Burns and Stephen Clarke's *The Scots Musical Museum*, a vast collection of folk tunes from

Scotland, Bruch eagerly devoured the unique sound of Scotland. The harp plays a prominent role in the piece, which was originally titled *Scottish Fantasy for Orchestra and Harp*. The piece premiered in Liverpool, England by violinist Joseph Joachim. Bruch felt that Joachim had “ruined” the piece. It was thereafter performed by the dedicatee Pablo Sarasate. In the first movement, Bruch opens the Grave with a beautiful all brass chorale, followed by the Andante which opens with full orchestra. The harp can be heard throughout the movement. The featured tune is “Auld Rob Morris.”

### **Sergei Prokofiev (1891-1953)**

#### ***Piano Concerto No. 3 in C Major, Op. 26***

##### **I. Andante-Allegro**

##### **Premier: Chicago, 1921**

Prokofiev was first and foremost a pianist. His genius was recognized at a young age; and he enjoyed the praise and privilege of a young protégé. As a composer, he was hailed as innovative and brilliant, but also complicated and dissonant. His music embraces Russian Romanticism and Modernism simultaneously.

The third piano concerto remains Prokofiev’s most played. There is evidence that the concerto was started as early as 1911, but it wasn’t completed until 1921, during which time he graduated from the St. Petersburg Conservatory and fled Russia after the 1917 revolution. He dreamed of earning money concertizing across the United States as Rachmaninoff had done, but his success was mixed. The third concerto was completed while he vacationed in France and was written with the intent to make money as the composer and pianist. The concerto’s dedicatee, Russian poet Konstantin Balmont, announced after hearing a few excerpts during its composition, “The invincible Scythian strikes the tambourine of the sun!”

The Chicago premier was successful. However, the concerto was booed at its premier in New York. The concerto quickly gained popularity in Europe after its European premier.

The first movement opens with a clarinet solo turned duet which introduces the theme. The strings have a bit of wild fun before the grand entrance of the piano. The oboe and castanets announce the b-section of the concerto followed by a slower melodic passage of the original theme. A brilliant set of furious scales crescendo to the ending.

### **Ludwig van Beethoven (1770-1827)**

#### ***Symphony No. 5 in C Minor, Op. 67***

##### **I. Allegro con brio**

##### **II. Andante con moto**

##### **III. Allegro**

##### **IV. Allegro**

##### **Premier: Vienna, 1808**

The word “symphony” is synonymous with the sounds of Beethoven, and the repeating four note theme at the beginning of the 5<sup>th</sup> symphony can be sung by most people, whether they

know it is Beethoven or not. The early sketches of the 5<sup>th</sup> Symphony began in 1804, but the majority of the work was completed in 1807. The December 1808 premier was a fantastic event consisting exclusively of Beethoven's music. The nearly five-hour performance in an unheated theater in Vienna included the premiers of not only the 5<sup>th</sup>, but the "Pastoral" (*Symphony No. 6*), *Choral Fantasy*, and *Piano Concerto No. 4*.

1808 was a difficult year for Beethoven. His brother had married a miserable, difficult woman, there was a lot of fear about Napoleon's army crossing the continent, and Beethoven's deafness was beginning to interfere with his work and playing. He wrote to his patron Count Franz von Oppersdorff, "Your symphony is, at last, ready, but in case you do not want it, let me know. [ . . . ] I am not well, and I am being treated for an injured finger. Things are going badly with me. The cost is 300 florins and the balance is due."

The "Allegro con Brio" begins with the famous "da-da-da-DUM" rhythm which repeats and echoes throughout the first movement, played variously by all the instruments in the orchestra. The soft sections build the tension between each outburst of the insistent theme. Beethoven described the first movement, "Thus Fate knocks on the door."

The warmth of the "Andante con Moto" is a startling contrast to the movements which surround it. It is outlined as a theme and variations broken by three interludes which are introduced by the brass. The first two variations are quicker than the original theme, and the third variation is in a minor key.

"da-da-da-DUM" returns in the 3<sup>rd</sup> movement. Much of this ominous "Allegro" is in pianissimo. Musician and artist E.T.A. Hoffman describes the movement, "Its restless yearning [ . . . ] heightened to a fear which tightly constricts the breast, permitting only fragmentary, disconnected sounds to escape."

The bleak beginning of the symphony turns triumphant in the 4<sup>th</sup> movement. Critic Michael Steinberg calls this symphonic pattern, "strife to victory," the first three movements are filled with tension, apprehension, and doubt, the last movement a beacon of joy and hope. The beautiful colors of the fourth movement are punctuated by piccolo, and another first for a symphony, three trombones.

## **The Orchestra**

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*Concertmaster*  
Linda King  
Wonjun Lee  
Kris Oliveira  
Spencer Shao  
Andrew Shu  
Trevor Stroup  
Sohyun Westin

### **Violin II**

David Abbott  
Maria Cardona  
Caroline Fung  
Shirley Ingram  
Jen Kwintner  
Regan Wylie  
Anne Young

### **Viola**

Bev Gibson, *Principal*  
Cat Bermudez  
Jane Brown  
Eli Cabelly  
Jean Daniels  
Lindsey Lane  
Jillian Logsdon

### **Cello**

Marcy England, *Principal*  
Kristin Dissinger  
Rebecca Hanson  
Holly Hutchason  
Rick Kneedler  
Michelle McDowell  
Kynan Shook  
Brenna Whitton

### **Bass**

Veronika Zeisset, *Principal*  
Alan Beserra  
Martin Thoolen  
Dan Velasquez

### **Flute & Piccolo**

Ellen Bercovitz, *Principal*  
Linda Hartig  
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### **Clarinet**

Richard Boberg, *Principal*  
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### **Oboe**

Jessica Dowell, *Principal*  
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### **Bassoon**

Frank Kenny, *Principal*  
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### **French Horn**

Kippe Spear, *Principal*  
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Greg Gadeholt  
John Webster

### **Trumpet**

Mayne Mihacsi, *Coprincipal*  
Dan Schmidt, *Coprincipal*

### **Trombone**

Paul Hanau, *Principal*  
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### **Tuba**

Jay Klippstein, *Principal*

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