

B beaverton
symphony
orchestra

2023-2024 Concert Season
CELEBRATING **40** YEARS OF MUSIC IN THE COMMUNITY

Fall Concert

Friday, November 3 | 7:30 pm
Patricia Reser Center for the Arts

Sunday, November 5 | 3 pm
Village Church

Marie Lamfrom
CHARITABLE FOUNDATION



intel.



Rose E. Tucker
Charitable Trust



Regional Arts &
Culture Council

Concert and ticket information:
beavertonsymphony.org

Our Guest Conductor and Soloist



Jonathan DeBruyn



Maria Garcia

The Composers



Mozart



Mendelssohn



Brahms

Beaverton Symphony Orchestra

Jonathan DeBruyn, Guest Conductor

Felix Mendelssohn Hebrides Overture
1810-1847

Wolfgang Amadeus Mozart Concerto No. 1 in D minor
1756-1791 *Maria Garcia, piano*

intermission

Johannes Brahms Symphony No. 2 in D Major, Op. 73
1833–1897

In Memoriam

Travis Hatton, our beloved Conductor and Music Director for the past 12 years, passed away suddenly on October 3, 2022. He will be sorely missed.

Travis brought the orchestra together not only to make beautiful music, but to create and build a musical community. His legacy includes the Young Artists Competition that now bears his name.

This season is dedicated to finding his successor as Music Director of your orchestra.

Our Guest Conductor

Jonathan DeBruyn grew up in Lake Oswego, Oregon in a musical household, and was exposed to classical music from a young age. He received his BM in Violin Performance from Portland State University, studying with Carol Sindell, and completed his MM in Orchestral Conducting at the University of Oregon with Dr. David Jacobs. He was a Conducting Fellow with the Eugene Symphony for the 2018-2019 season, and in 2021 was named a Faber Conducting Fellow with the American Austrian Foundation. In 2022 he was named the conductor of the “Young Artists Debut!” concerto competition. In 2023, he was named the Music Director of the Sunnyside Symphony, as well as the Artistic Director of the Salem Philharmonia. He has performed as a violinist with many local orchestras, including the Portland Columbia Symphony, the Newport Symphony, and the Eugene Symphony. He has conducted as far as Canada, Poland, Austria, and the Czech Republic. In his free time, he enjoys drawing, reading, and practicing Brazilian Jiu Jitsu. He is the son of composer Randall DeBruyn.

Our Soloist

María García has gained recognition as a soloist, collaborative pianist and teacher. Praised for her dynamic, warmly expressive and exciting style she has been All Classical Radio's Artist in Residence for the years 2022-23. As part of her residency she has curated and presented several on air recitals as well as recorded Mélanie Bonis rarely heard piano works *Femme de Légende* for All Classical's Recording Inclusivity Initiative. Maria began piano studies in her native Puerto Rico at the age of four making her debut with the Puerto Rico Symphony Orchestra at age ten. She received a Bachelor of Music with Distinction in Performance from the New England Conservatory of Music. Graduate studies followed at SUNY Stony Brook where she received a full merit scholarship and completed a Master's degree in Music. Her principal teachers were Luz Hutchinson, Victor Rosenbaum and Gilbert Kalish. She has performed throughout the United States, the United Kingdom, Germany, the Czech and Slovak Republics, Israel, Venezuela, Tunisia, Puerto Rico, and more. Locally she performs with groups like the Oregon Symphony, Oregon Ballet Theatre, 45th Parallel Universe, Third Angle New Music and was a founding member of the Award-winning 20 Digitus Duo. During the summers she is the new Piano Program Director at YMA (Young Musicians and Artists).

Program Notes by Jazzy Leemhuis

Felix Mendelssohn (1809-1847)

The Hebrides Overture (Fingal's Cave), Op. 26

Premier: 14 May 1832, London Philharmonic

Mendelssohn grew up in a wealthy, loving, and supportive home. His parents recognized and fostered his musical gifts early. By the age of 20, Mendelssohn had already received recognition throughout Northern Europe. Like most privileged young men, Mendelssohn set out on a European tour to finish his education. Mendelssohn's first stop was London where he led the London Philharmonic in an outstanding performance of *A Midsummer Night's Dream*. Next, he traveled to Scotland and the Hebrides Islands. Mendelssohn wrote a letter to his sister, "In order to make you understand how extraordinarily the Hebrides affected me, I send you the following, which came into my head there." Mendelssohn included the first few measures of what was to become *The Hebrides Overture*. The island of Staffa of the Inner Hebrides possesses the famous Fingal's Cave whose name in Gaelic, "Uamh-Binn" means "cave of melody."

Although the title *Hebrides* was given to the piece by Mendelssohn, his publishers renamed it *Fingal's Cave* thinking that name was more recognizable. To add to the confusion the score was labeled *Hebrides Overture* while the parts were labeled *Fingal's Cave*. The title *Hebrides Overture* seems to imply that this piece is an opening for a larger stage work; however, during the 1800s the concert overture became popular as a stand-alone work. Other well-known concert overtures include Tchaikovsky's *1812 Overture* and Brahms's *Academic Festival Overture*.

The *Hebrides Overture* melody begins in the bass and is carried higher and higher as the upper voices take over. Sir Donald Francis Tovey stated, it is "the greatest melody Mendelssohn ever wrote." The moving 16th notes persist throughout the piece rolling and turning like the waves of the sea. Listen for the crashing waves as sea mist covers the dark basalt pillars covered in a mossy blanket of brilliant green.

Wolfgang Amadeus Mozart (1756-1791)

Piano Concerto No. 20 in D minor, K. 466

Premier: 11 February 1785, Mehlgrube Casino in Vienna

Mozart's tempestuous Piano Concerto No. 20 is decidedly darker than the majority of his concertos. Only two of Mozart's 27 piano concertos are written in a minor key. They were both written at the peak of Mozart's popularity at the height of the Classical Period. In true Mozartian fashion the Concerto No. 20 was completed only a day before the performance, and the ink still wet an hour before the performance. Mozart's father wrote to his daughter Nannerl, "[I heard] a new and excellent piano concerto by Wolfgang, where the copyist was still at work when we arrived, and your brother didn't even have time to play through the rondo because he had to supervise the copying operation." Mozart did not leave any written cadenzas for this concerto. A cadenza is an unaccompanied elaborate passage inserted into a movement to show off the talents of the soloist, usually close to the end. Fortunately, the concerto was a favorite of Beethoven's who composed and published the cadenzas most often played today.

The first movement begins with a flurry of tension that dissipates suddenly with the entrance of the piano, which introduces the first theme. The piano and orchestra exchange dynamic musical passages which lead to no clear resolution. The second movement, although notably calmer, also contains an argumentative passage between the piano and strings before a peaceful and lovely conclusion. The third and final movement roars, dismissing any hint of reconciliation. In this dynamic movement, Mozart masterfully brings back subtle hints of the themes heard in the first movement. Near the end, without any lengthy transition, Mozart throws the orchestra into D Major to end the piece joyfully.

Johannes Brahms (1833-1897)

Symphony No 2. in D major, Op. 73

Premier: 30 December 1877, Vienna Philharmonic

Twenty years before Brahms published his first symphony, Robert Schumann proclaimed that Brahms was "a musician who would reveal his mastery not in gradual stages but like Minerva would spring fully armed from Kronos's head." The weight of expectation was heavy on Brahms' shoulders as he began to produce and publish

music. Brahms once declared, “I shall never write a symphony! You can’t imagine what it’s like to hear such a giant [Beethoven] marching behind you!” But Brahms did write a symphony, and quick on its heels, he produced a second, even more beloved than the first.

Summers were vital to Brahms’ creative process. During the summers, Brahms did the majority of his composing. The rest of the year he spent editing, finishing, performing, and conducting. Still feeling the momentum from his first symphony, Brahms retired to a quiet hotel overlooking a beautiful lake in the resort town of Portschach on the Worthersee. This stunning location in the summer of 1877 provided the inspiration for the 2nd symphony, sometimes referred to as Brahms’ “Pastoral Symphony” likening it to Beethoven’s Symphony No. 6. Brahms enjoyed sending out letters to friends with little tidbits of information about the pieces he was working on. To his friend Eduard Hanslick, Brahms wrote, “In the course of the winter I shall let you hear a symphony that sounds so cheerful and delightful you will think I wrote it for you, or rather your young wife.”

The symphony opens with a three-note theme (note, neighbor, return to original note) which will be played five times in the first dozen measures establishing a rich foundation for the entire symphony. Listen for the famous melody of *Brahms’ Lullaby* which makes an appearance during this movement. The three-note theme returns in the second movement played by the bassoon and trombone beneath the cello’s lyrical adagio. The mounting tension remains unresolved until the movement’s final chords. Unlike a Mozart minuet or a Beethoven scherzo, Brahms begins the third movement with a dance-like tune, transitions to a presto, and then returns to the original theme. In this movement we can again hear another variation of the three-note theme from the first movement.

The fourth movement packages up the previous three movements into a conclusion filled with energy and optimism. In her diary, Brahms’ dear friend Clara Schumann said after an evening with Brahms, “I also heard a part of the last movement [of the second symphony] and am quite overjoyed with it. With this symphony he will have a more telling success with the public [. . .] than he did with the First.” Clara was not wrong, the telling success of the second symphony was apparent after the first performance when the audience demanded an encore of the final movement.

The Orchestra

Violin I

Rachael Susman,
Concertmaster
Linda King
Stella (Eun Sohl) Koh
Priya Krishnan
Susan Booth Larson
Jonathan Novack
Kris Oliveira
Spencer Shao
Andrew Shu
Sohyun Westin
Regan Wylie

Violin II

Elle Hohn, *Principal*
David Abbott
Shirley Bingham
Caroline Fung
Pamela Jacobsen
Jennifer Kwintner
Wonjun Lee
Angela Leber
Sally Mills
Megan Renner
Christina Reynolds
Anne Young

Viola

Bev Gibson, *Principal*
Elon Bauer
Jane Brown
Eli Cabelly
Lindsey Lane
Jazzy Leemhuis
Jillian Logsdon
Katie San Diego
Justin Vineyard

Cello

Marcy England, *Principal*
Lisa Fishman
Holly Hutchason
Michelle McDowell
Kathy Scopacasa
Kynan Shook
Laura Wellman

Bass

Veronika Zeisset, *Principal*
Deanna Pretlow
Martin Thoolen
Dan Velasquez

Flute & Piccolo

Ellen Bercovitz, *Principal*
Linda Hartig

Clarinet

Richard Boberg, *Principal*
Carrie Reeber

Oboe

Jessica Dowell, *Principal*
Sharon Ross

Bassoon

Frank Kenny, *Principal*
Nancy Pierce

French Horn

Kippe Spear, *Principal*
Holly Bliss
Greg Gadeholt
Karen Bjorge

Trumpet

Daniel Schmidt,
Coprincipal
Mayne Mihacsi,
Coprincipal

Trombone

Paul Hanau, *Principal*
John Zagorski
Eric Olson

Tuba

Jay Klippstein, *Principal*

Timpani

Amanda DuPriest

Community Partners

For rehearsal and performance space:

Village Church

Patricia Reser Center for the Arts

Funding Donors

Conductor's Circle

Susan Fernald

First Chair Circle

Spencer & Rebecca Shao

Musician's Circle

Chad & Christina Devlin

Linda & Hugo Hartig

Shirley Ingram

Duane King

Sally Mills

Greg & Carol Patton

Susan Booth Larson

Sustainer

Kris Oliveira

Marc San Soucie

Thoolen Consulting

Bev Gibson

Christina & Charles

Reynolds

Associate

David Abbott

Jennifer Anderson

Deb Zita & Maria Biaggio

Bill Burkart

Eli Cabelly

Daimler Truck

North America

Pam & Dick Eyde

Paul Hanau &

Val Underwood

Michael & Deborah Hohn

Dorus & Chuck Hull

John & Delores Hutcheon

John & Lois Kline

Marilyn Kongsle &

Eric Olson

Leslie Kwintner

Jillian Logsdon

Angel Lopez

Michelle McDowell

Fran & Ted Miller

Jean & Richard Miyahira

Martha Murray

Carolyn Orwiler

Marjorie Reger

Laurel Reilly

Sharon Ross

Elaine Ruys

Kathy & Frank Scopacasa

David Shelton

David Streight &

Pamela Vohnson

Helene Wilson

Anne Young

Symphony Best Friend

Sandra Bruce

David & Wendy DeHart

Rosalyn Haberkern

Sonya & Jayne Ichikawa

Margaret McGuinness

Barbara E. C. Wrench

Symphony Friend

Ginger Ashworth

Tom & Doris Chancellor

Gayle Coulson

Karla Cruz

James DeCoursey

Lori Fukunaga

Mike Karsted

Jasmine Leemhuis

Molly & George Robertson

Alina Horrocks

Pat Lach

Dora Lau

Narendra & Anila Shah

Here's an overview of the rest of our season.

Friday, January 26, 2024 at 7:00pm at Village Church

Sunday, January 28, 2024 at 3:00pm at Village Church

Dwayne Corbin, Guest Conductor

Berlioz - Roman Carnival Overture

Marie Jaell - Concerto for Cello and Orchestra with Diane Chaplin, cello

Tchaikovsky - Symphony No. 4 in F Minor, Op. 36

Friday March 15, 2024 at 7:30pm at the Reser Center

Sunday March 17, 2024 at 3:00pm at Village Church

Pierre-Alain Chevalier, guest conductor

Rossini - Overture from The Italian in Algiers

Glazunov - Violin Concerto Op. 82 with Nelly Kovalev, violin

Dvorák - Symphony No. 8 in G Major, Op. 88

Sunday April 14, 2024 at 3:00pm at Village Church

Groups formed by members of the BSO perform a delightful afternoon of chamber music.

Friday May 17, 2024 at 7:00pm at Village Church

Sunday May 19, 2024 at 3:00pm at Village Church

Jetro Meira de Oliveira, Guest Conductor

Marquez - Danzon No. 2 for Orchestra

Schumann - Cello Concerto with Karen Schulz-Harmon, cello

Sibelius - Symphony No. 1 in E Minor, Op. 39

We thank all our generous supporters.

Marie Lamfrom
CHARITABLE FOUNDATION



Rose E. Tucker
Charitable Trust



BSO Board of Directors

President: David Abbott

Vice President: Bev Gibson

Secretary: Linda King

Treasurer: Scott Rudinski

Board members:

Eli Cabelly

Paul Hanau

Shirley Ingram

Susan Booth Larson

Jazzy Leemhuis

Kate Miller

Sally Mills

Kris Oliveira

Kynan Shook

Marc San Soucie

Executive Director: Christina Devlin

Beaverton Symphony Orchestra

PO Box 1057

Beaverton, OR 97075
