



B beaverton
symphony
orchestra

2023-2024 Concert Season

CELEBRATING **40** YEARS OF MUSIC IN THE COMMUNITY

SPRING CONCERT



Friday, March 15, 7:30 pm

Patricia Reser Center for the Arts
12625 SW Crescent St, Beaverton

Sunday, March 17, 3 pm

Village Church, 330 SW Murray Blvd, Beaverton

Marie Lamfrom
CHARITABLE FOUNDATION



intel



Rose E. Tucker
Charitable Trust



Regional Arts &
Culture Council

Our Guest Conductor and Soloist



Pierre-Alain Chevalier



Nelly Kovalev

The Composers



Rossini



Glazunov



Dvořák

Beaverton Symphony Orchestra

Pierre-Alain Chevalier, Guest Conductor

Gioachino Rossini
1792-1868

Overture from *The Italian Girl in Algiers*

Alexander Glazunov
1865-1936

Violin Concerto in A minor, Op. 82

Moderato

Andante sostenuto

Allegro

(the movements are played without interruption)

Nelly Kovalev, violin

intermission

Antonín Dvořák
1841–1904

Symphony No. 8 in G Major, Op. 88

Allegro con brio

Adagio

Allegretto grazioso — Molto vivace

Allegro ma non troppo

Our Guest Conductor

Conductor and educator Pierre-Alain Chevalier has worn many hats in his career, crossing the entire country while performing with numerous ensembles and teaching students of all ages. With a community-centered approach toward programming and performance, Chevalier made a name for himself as music director of the Baytown Symphony Orchestra, ultimately winning third in the American Prize in Orchestral Conducting in 2019 and Orchestra Performance in 2021. A flagship for the performing arts in the community, the ensemble presented innovative concerts that reinvigorated the organization and brought it into the 21st century. More recently Chevalier made his Oregon debut guest conducting the Willamette Valley Symphony in October 2022.

Chevalier has taught a variety of subjects, from conducting and music education, to music theory, aural skills, voice, piano, and music appreciation, and has directed student ensembles including choir, orchestra, musical theater, and opera. Most recently Chevalier directed choirs at Mt. Hood Community College (winter 2022) and conducted the Mt. Hood Pops Orchestra (fall 2021 and winter 2022) while their leaders were on sabbatical. Before returning home to Portland with his family, Chevalier taught at Lee College (Baytown), the Lone Star College System, San Jacinto College, Houston Community College, and served as Interim Director of Orchestral Activities at Stephen F. Austin State University (SFA) in 2019. He has also taught primary and secondary students in Oregon and Texas and served as a clinician throughout his career.

Chevalier is the Marketing and Administrative Coordinator for the renowned Oregon Repertory Singers in Portland. Additional activities include composition, music production, videography and photography, and general creativity in multimedia. In 2016 he was a winner of the International Conductors Workshop and Competition in Atlanta, Georgia and holds degrees from the Moores School of Music (DMA), The Hartt School (MM) and Willamette University (BM).

Our Soloist

A magnetic violinist, Nelly Kovalev shines in vibrant performances, full of "thrilling life and deep feeling." (San Francisco Classical Voice) With her bold approach and signature chic style, Kovalev exudes warmth and vivacity, both onstage and off. Her "precise, yet effortless playing... [is] just plain gorgeous" (Oregon ArtsWatch) and translates equally well in front of the orchestra, on movie soundtracks, and in concert stadiums.

Kovalev thrives across genres, and is especially adept in pop and rock environments, contributing high-caliber skills with star power. She has toured Asia and across Europe (including in her home country of Latvia), with performances in Radio City Music Hall, The Kennedy Center, Nokia Theater, The Hollywood Bowl, and most recently, playing the national anthem to open a Trailblazers game at the Moda Center in Portland, Oregon. Her session work includes scores for *Frozen*, *Renfield*, *Outlander*, *Ben Hur*, *The Age of Adeline*, as well as *Halo* and *Spider-Man* video games, and albums for Alesana, Federale, and Pink Martini.

Kovalev splits her time between Los Angeles, Hawai'i, and Portland, Oregon where she relocated with her family from Latvia at the age of 12. She has given "breathtaking and steadfast" (Oregon ArtsWatch) solo concerto performances with the Oregon Symphony, Oregon Ballet Theatre, and Vancouver Symphony Orchestra. As Concertmaster of the Oregon Ballet Theatre Orchestra and Associate Concertmaster of the Hawaii Symphony, Kovalev inspires those around her, leading string sections in a "rich, delicious ensemble sound." (Oregon ArtsWatch) She has appeared in live broadcasts on All Classical Radio, is a member of the Oregon Symphony, and regularly performs with Trio Picea and the Delgani String Quartet, "the state's finest chamber ensemble." (The Oregonian) Kovalev is a graduate of Portland State University where she received her Master's degree under the tutorship of Carol Sindell, a student of Jascha Heifetz. Learn more at nellykovalev.com.

Program Notes by Jazzy Leemhuis

Gioachino Rossini (1792-1868)

The Italian Girl in Algiers

Premier: 22 May 1813

Rossini was raised mostly by his mother because his father, who was marked as a French Revolution sympathizer, spent a considerable amount of time in jail. When Rossini was 6, his mother began her career as an opera singer. As a result, Rossini spent his childhood around the theater. He composed 39 operas during his lifetime. His most popular include *The Barber of Seville* (1816) and *William Tell* (1829).

The Italian Girl in Algiers was written in just 27 days (some say 18) for the carnival season in Venice. The 21-year-old Rossini was a rising star in the opera scene. The complicated plot in this *dramma giocoso*, a drama with jokes, tells the story of a Turkish Lord who is bored with his harem and desires something new—an Italian girl.

Complete with a shipwreck, a plucky heroine, reunited lovers, an unlikely escape plan, and a not-so-intelligent villain, *The Italian Girl* remains popular 200 years after its premier. The overture is full of lively jests, elegant melodies, and spirited drama. It concludes with a famous “Rossini crescendo” or “Rossini rocket,” the climactic build-up of volume and speed over a repeated phrase, undoubtedly increasing the anticipation of the audience for what comes next.

Alexander Glazunov (1865-1936)

Violin Concerto in A minor

Premier: 15 February 1905

Alexander Glazunov was a gifted musician from an early age. He lived comfortably in St. Petersburg with his parents, who encouraged and fostered his musical talents. At 15 Glazunov became the private student of Rimsky Korsakov, who said that Glazunov’s “development progressed not by the day but literally by the hour.” At the age of 19, Glazunov’s first symphony was published and performed. When he composed the violin concerto in 1904, he was at the peak of his career: he was about to be appointed as the music director for the St. Petersburg (later Leningrad) Conservatory (1905-1928). Leopold Auer, for whom the concerto was written and dedicated, performed the piece at a Russian Musical Society concert in St. Petersburg.

The piece was composed during the very unpopular Russo-Japanese war, and the political frustration led quickly to whispers of revolution. It was also a transitional time for music. The concerto echoes the rise of Russian Nationalism combined with German Romanticism. The opening melody is dark and thoughtful. You can hear the world-weary Glazunov adding his voice to the unease of the Russian people. The violin concerto is unique in its organization. There is no break between movements, and the second movement is stealthily embedded within the first. The cadenza at the end of the first movement was written by Glazunov himself. At the time it was traditional for the soloist to write their own cadenzas. The third movement is announced by a trumpet fanfare, and the conclusion is triumphant and joyful.

Antonín Dvořák (1841-1904)

Symphony No. 8 in G major, Op. 88

Premier: 2 February 1890, Prague

“The world needed Antonín Dvořák even before he was born, and we can only express our gratitude that he lived among us. In a language comprehensible to all, Dvořák communicates a message of universal validity—a message of hope, noble-mindedness, integrity, humility, and courage.” -Michael Tilson Thomas, conductor

Dvořák had an early introduction to folk music at his father’s inn and from the Italian folk songs he heard from immigrant workers. These experiences nurtured his love for songful melodies. After finishing his studies at the National Institute for Church Music in Prague, Dvořák earned a meager living playing the viola at inns and in theater bands while teaching a few private students. Dvořák also supported his young family in part by receiving grants from the Austrian Government. When Johannes Brahms heard the beautiful melodies of the young composer in 1885, Dvořák’s fortunes changed: Brahms recommended Dvořák to his own publisher Simrock.

Because of the prejudice against the Bohemian people, Simrock chose to change Dvořák’s first name to the German “Anton” rather than the Czech “Antonín.” Dvořák was not happy about this change, so the two compromised with the abbreviation “Ant.” There were other tensions between Simrock and Dvořák. Simrock paid Dvořák 3,000 marks for Symphony No. 7, but he only offered 1,000 for No. 8. In a breach of contract, Dvořák sold the piece to an English publisher, who not only offered him a better price, but used his full name “Antonín.”

Dvořák composed Symphony No. 8 during the summer and fall of 1889 while living at his country home, surrounded by the landscapes and natural sounds he loved. Overall, the symphony captures the beautiful countryside where a traveler can be seen walking intermittently between sunshine and shade.

The somber yet captivating melody led by the cellos and accompanied by the winds returns twice during the first movement. The flute takes over with a happier tune and leads the orchestra across the melodic countryside. The *Adagio*’s funeral march feeling is reminiscent of the “Adagio” in Beethoven’s *Eroica*—a piece that Dvořák fell in love with after playing viola under Wagner’s baton over twenty years earlier. The 3rd movement waltz is in the style of the traditional Czech dance *Furiant*. The fourth movement’s theme and variation relishes rich sounds and swirls jubilantly to the conclusion.

The Orchestra

Violin I

Rachael Susman,
Concertmaster
Anne Haberkern
Pamela Jacobsen
Linda King
Stella (Eun Sohl) Koh
Wonjun Lee
Megan Renner
Spencer Shao
Andrew Shu
Sohyun Westin
Anne Young

Violin II

Elle Hohn, *Principal*
David Abbott
Maria Cardona
Caroline Fung
Shirley Ingram
Susan Booth Larson
Angela Leber
Sally Mills
Kris Oliveira
Christina Reynolds

Viola

Bev Gibson, *Principal*
Cat Bermudez
Jane Brown
Eli Cabelly
Lindsey Lane
Jazzy Leemhuis
Jillian Logsdon
Katie San Diego

Cello

Marcy England, *Principal*
Eileen Benway
Lisa Fishman
Holly Hutchason
Michelle McDowell
Kynan Shook
Jenelle Steele

Bass

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

Flute & Piccolo

Ellen Bercovitz, *Principal*
Linda Hartig
Molly Duggan

Clarinet

Richard Boberg, *Principal*
Juan Castaneda

Oboe

Jessica Dowell, *Principal*
Sharon Ross

Bassoon

Frank Kenny, *Principal*
Nancy Pierce

French Horn

Greg Gadeholt
Holly Bliss
Karen Bjorge
Dan Boyce

Trumpet

Daniel Schmidt,
Coprincipal
Mayne Mihacsi,
Coprincipal

Trombone

Paul Hanau, *Principal*
John Zagorski
Eric Olson

Tuba

Jay Klippstein, *Principal*

Timpani

Amanda DuPriest

Percussion

Delaney Armstrong
Kaylee Bonatakis

Community Partners

For rehearsal and performance space:
Village Church
Patricia Reser Center for the Arts

For in-kind donations:
Kennedy Violins
Beacock Music

Funding Donors

Conductor's Circle

Susan Fernald

First Chair Circle

Eli Cabelly
Allen Dobbins
Shirley Ingram
Shosh Meyer
Franklin Gordon, Allen and
Janice Stewart
Spencer & Rebecca Shao
Franklin Gordon Allen & Janice
M. Stewart

Musician's Circle

Cat & Elias Bermudez
Chad & Christina Devlin
Marcy & Richard England
Bev Gibson
Ed & Emily Harnden
Linda & Hugo Hartig
Shirley Ingram
Duane King
Susan Booth Larson
Sally Mills
Kris Oliveira
Dr. Greg & Carol Patton
David Petersen
Shaotran Family Foundation
Martin Thoolan

Sustainer

Anonymous
David Abbott
Pam & Richard Eyde
Paul Hanau & Val Underwood

Holly Hutchason & Brian
McIntyre
Dorothy Kelson
Francis Kenny
Christina & Charles Reynolds
George & Nancy Shook
Ellen Silverman
Marc San Soucie
Lawrence Wolff
John Zagorski

Associate

Anonymous
A-Z Studios
David Abbott
Jennifer Anderson
Deb Zita & Maryka Biaggio
Blackbaud Giving Fund
Jerry Bobbe
Lucy Brehm
Bill Burkart
Maria Cardona
Nancy & Christopher Carter
Fund – Fidelity Charitable
Daimler Truck North America
Meri Grotzinger
Michael & Deborah Hohn
Kevin Hoover
Dorus & Chuck Hull
John & Delores Hutcheon
Hillary Hutchinson
Shinya & Jayne Ichikawa
John & Lois Kline
Marilyn Kongsli & Eric Olson
Leslie Kwintner
David & Pamela Jacobsen
Kent Johnson

Louise Jones
John & Lois Klune
Wonjun Lee
Jillian Logsdon
Angel Lopez
Stephen Marsh
Michelle McDowell
Maureen McNulty
Fran & Ted Miller
Kate Miller
Jean & Richard Miyahira
Martha Murray
Mark & Devon Newman
Alan Nevin
Margaret Oethinger
Sallie Olson Trust DTD
Gary and Mae Orendorff
Carolyn Orwiler
Nancy Pierce
Deanna & Denison Pretlow
Marjorie Reger
Laurel Reilly
Jack & Caroleigh Robinson
Sharon Ross
Elaine Ruys
Mary Saunders
Kathy & Frank Scopacasa
Lorna Sebastien and Don
MacLane
David Shelton
Kippe Spear
David Streight & Pamela
Vohnson
Rachael Susman
Ann Tilden
Naomi & Bruce White
Helene Wilson

Anne Young

Symphony Best Friend

Anonymous
Karen Altman
Eileen Benway
Sandra Bruce
Valri Chiappetta
Richard Crimi
James DeCoursey
David & Wendy DeHart
David & Trina Gaynon
Kevin Gibson
Leslie & Daniel Guterman
Rosalyn Haberkern
Allison & Charles Johnson
Pat Lach
Dora Lau
Marki Maizels
Margaret McGuinness
Shirley Powell
Ann Tilden
Barbara Wrench

Symphony Friend

Ginger Ashworth
Robert Barrett
Patricia Brett
Dennis Broderick
Daryl Browne
Tom & Doris Chancellor
Deborah Chinn
Gayle Coulson
Karla Cruz
Brian W Doyle
Julie Duffin
Lori Fukunaga
Alina Horrocks
Mike Karsted
Rosanne Keller
Nancy King
Kurumi Koyama
Howard Kronish
Patricia A. Lach
Dora Lau
Jasmine Leemhuis
Mark Lewis

Gerald Lindgren
Lucas Santos Machado
Barbara Marshall
Ricardo Martinez
Phyllis M. Morris
Doris and Lawrence Newman
Elain Nielson & Ronald Van
Domelen
Carolyn P. Orwiler
Judit Pallos
Phillip Pasteris
Judith L Prentice
Roman Reymer
Molly & George Robertson
Paula Sebastian
Narendra & Anila Shah
Marilyn Schirk
Julie Scholz
Donna Scott
Genevieve Stevens-Johnson
Karen Stocke
Anna Steuwer

Section Sponsors

Susan Booth Larson – **Violin I Section**
Shaotran Family Foundation – **Violin I Section**
Sosh Meyer - **Violin II and Viola Sections**
Ellen Silverman – **Viola Section**
Allen Dobbins – **Cello Section**

Upcoming Concerts

Chamber Music Concert

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

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

Season Finale Concert

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

Sunday May 19, 2024 at 3:00 pm at Village Church (church 75th Anniversary Celebration)

Jetro Meira de Oliveira, Guest Conductor

Marquez - Danzon No. 2 for Orchestra

Schumann - Cello Concerto with Karen Schulz-Harmon, cello

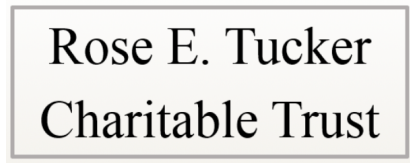
Sibelius - Symphony No. 1 in E Minor, Op. 39

We thank all our generous supporters.

Marie Lamfrom
CHARITABLE FOUNDATION



JAMES F. AND MARION L.
MILLER
FOUNDATION



M.J. Murdock
CHARITABLE TRUST



BSO Board of Directors

President: David Abbott

Vice President: Bev Gibson

Secretary: Linda King

Treasurer: (vacant)

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
