



**B** beaverton  
symphony  
orchestra

# 2024-2025 Concert Season

CELEBRATING OVER 40 YEARS OF MUSIC IN THE COMMUNITY

Dr. Pierre-Alain Chevalier | Music Director

# SIBELIUS

## SYMPHONY No. 2

**January 24 & 26, 2025**

**Village Church**

330 SW Murray Blvd, Beaverton, OR 97005

## Our Music Director



Pierre-Alain Chevalier

Photo by Rachel Hadiashar

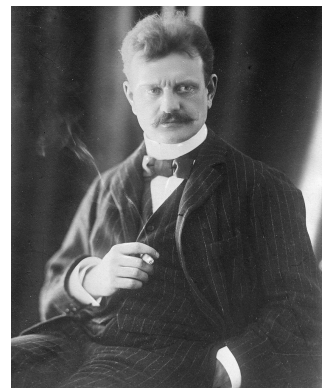
## The Composers



Saint-Saëns (1877)



Nielsen (1907)



Sibelius (1902)

# Beaverton Symphony Orchestra

**Pierre-Alain Chevalier, Music Director**

Camille Saint-Saëns      *Bacchanale from Samson and Delilah*  
1835-1921      length: 25 minutes

Frederick Delius      *The Walk to the Paradise Garden from*  
1862-1934      *A Village Romeo and Juliet*  
length: 12 minutes

intermission

Jean Sibelius      Symphony No. 2 in D Major, op. 43  
1865–1957      *Allegretto – Poco allegro*  
*Tempo andante, ma rubato*  
*Vivacissimo*  
*Finale: Allegro moderato*  
length: 45 minutes

## **Our Music Director and Conductor**

Pierre-Alain Chevalier has worn many hats in his career, crossing the entire country to perform with numerous ensembles and teach students of all ages. As a music director Chevalier employs a community-centered approach to concert programming and his technique on the podium led to awards with the American Prize in 2019 and 2021, and the International Conductors Workshop and Competition in Atlanta, Georgia in 2016. He holds high standards of every group he leads, encouraging musicians and students to surpass their own expectations.

Chevalier served as Music Director of the Baytown Symphony Orchestra (TX) for four seasons beginning in 2017 and has conducted in concert the Willamette Valley Symphony (OR), Mt. Hood Pops Orchestra (OR), Symphony of Southeast Texas in Beaumont (TX), Coeur D'Alene Symphony (ID), Rainier Symphony (WA), the Gwinnett Symphony Chamber Orchestra (GA), the Bayou City Symphony (TX), the Rose City Chamber Orchestra (OR), Houston Cecelia Chamber Choir, and has directed student ensembles including Orchestra of the Pines and SFA Opera Theater (TX), The Hartt Symphony Orchestra and Contemporary Players (CT), Moores School Symphony and Chamber Orchestras (TX), Mt. Hood Community College Choirs (OR), Houston Community College's Southwest Choir, and Willamette University's Dramatic Vocal Arts Ensemble (OR).

Chevalier has taught a variety of subjects to students of all ages at Mt. Hood Community College (OR), Lone Star College System (TX), San Jacinto College (TX), Lee College (TX), Houston Community College (TX), AFA (formerly the American Festival for the Arts in Texas), Sam Houston High School (TX), Memorial Elementary (TX), Horizon Elementary (OR), Fowler Middle School (OR), and as Interim Director of Orchestral Activities at Stephen F. Austin State University (TX) in 2019. He also served as a clinician for programs in the Goose Creek Memorial, Cypress-Fairbanks, Spring, Klein, Katy, and Houston School Districts in Texas, and Lake Washington School District in Washington.

Additional activities include composition, music production, videography and photography, and general creativity in multimedia. Chevalier holds degrees from the Moores School of Music (DMA), The Hartt School (MM), and Willamette University (BM).

## **Program Notes by Jazzy Leemhuis**

**Camille Saint-Saëns**

**“Bacchanale” from *Samson and Delilah***

**Premier: Weimar, Germany 1877**

Saint-Saëns was well beloved in his lifetime and continues to be a favorite today. From Carnival of the Animals to The Organ Symphony, Saint-Saëns’ music appeals to audiences of all ages and all levels of musical literacy. He lived a long and musically prolific life, completing over 300 works of music during his long life.

Samson and Delilah is Saint-Saëns only opera still regularly performed today, and it had a rough start. It took Saint-Saëns nine years to finish the composition, and then, it was rejected by Paris Opera theaters, who felt it was inappropriate to stage a biblical story. Franz Liszt secured the opera’s premier in 1877 in Weimar. It finally began to receive international recognition and performances during the 1890s.

The opera is filled with Middle Eastern and European musical ideas. The exotic sounds of the opera aligned with the trends of the time. The “Bacchanale” takes place in the Temple of Dagon, one of the chief gods of the Philistines. The Philistines gather to celebrate their victory over the Hebrews. Samson is brought in at the end of the dance, and the Philistines relish mocking Samson and reminding him of his part in the fall of his own people. Of course, we all know what happens in the end, with one last prayer, Samson’s phenomenal strength returns, and he topples the pillars of the temple destroying the temple and crushing everyone, including himself, inside.

**Fredrick Delius**

**“The Walk to the Paradise Garden” from the opera *A Village Romeo and Juliet***

**Premier: Berlin, Germany, February 1907**

Delius and his wife Jelka Rosen wrote the libretto for A Village Romeo and Juliet themselves after multiple failed attempts to hire someone to write the story. The story follows the plot of Gottfried Keller’s novella Romeo and Juliet of the Village which tells the tragic story of two young peasant lovers whose lives, and the lives of their families, are destroyed by a feud over a piece of land between their properties. The story reflects the suffering, heartache, and impossibility of maintaining the purity and innocence of young love. In the opera, the story is told during six scenes. “The Walk to the Paradise Garden” was added at the last minute to help with a lengthy scene change. This purely instrumental section depicts the lovers walking from the fairgrounds to a tavern called “Paradise Garden.” A movie was released in 1992.

The garden love theme is played first by the horn and bassoon. The lovely peace of the scene beautifully depicts the promise of young love and yet, the lingering sadness of reality is also present.

**Jean Sibelius (1865-1957)**

**Symphony No. 2 in D Major, Opus 43**

**Premier: Helsinki, Finland 1902**

Tragedy and friendship aided the creation of Sibelius's Second Symphony. Sibelius's youngest daughter Kristi died of Typhus in February 1900, his marriage was rocky, Russia was slowly eroding away the independence of Finland, and Sibelius's depression led him deeper into drinking. However, Axel Carpelan, an unasked for yet determined friend, demanded that Sibelius go to Italy. Since Carpelan had no money of his own to fund this journey, he harried a couple of patrons into donating a total of 5000 Finnish Marks. In early 1901 Sibelius took his family to Italy.

During his three month stay in Italy, Sibelius completed the sketch of his symphony. After some minor setbacks, the symphony was completed in early 1902, and it premiered in Helsinki in March. Conductor, Robert Kajanus published a political interpretation of the work: "The Andante strikes one as the most broken-hearted protest against all the injustice that threatens at the present time to deprive the sun of its light and our flowers of their scent." Sibelius was annoyed by this interpretation, but the political theory behind the meaning of the symphony persists today.

At the beginning of the first movement, the strings seem to have lost their way. The disjointed pieces of harmony and melody seem to argue about tempo and time. Sibelius said, "It is as though the Almighty had thrown down the pieces of the mosaic from the floor of heaven and told me to put them together." We can hear the shifting of pieces as a picture comes into view.

The second movement begins with a timpani roll which continues to announce each entrance of the bassoon melody. The journey the music takes lends itself beautifully to the interpretation of the audience. It is tragic, uneasy, and far-seeing. The momentum rolls forward at the end of the movement only to end suddenly.

The third movement buzzes with agitation. It stops abruptly, and five drumbeats introduce the trio with oboe melody. The buzzing picks up again and is broken again by the trio. As the music reaches the conclusion of the Scherzo, three ascending notes bring it directly into the Finale.

The final sweeping melody is played over running eighth notes. This remarkable ending expresses all the hope for a better life moving forward. The symphony ends triumphantly in D major.



## Perform with BSO!

### Winners Receive

- Cash Awards
- Perform with Beaverton Symphony Orchestra, May 16 and 18, 2025

### Who is eligible?

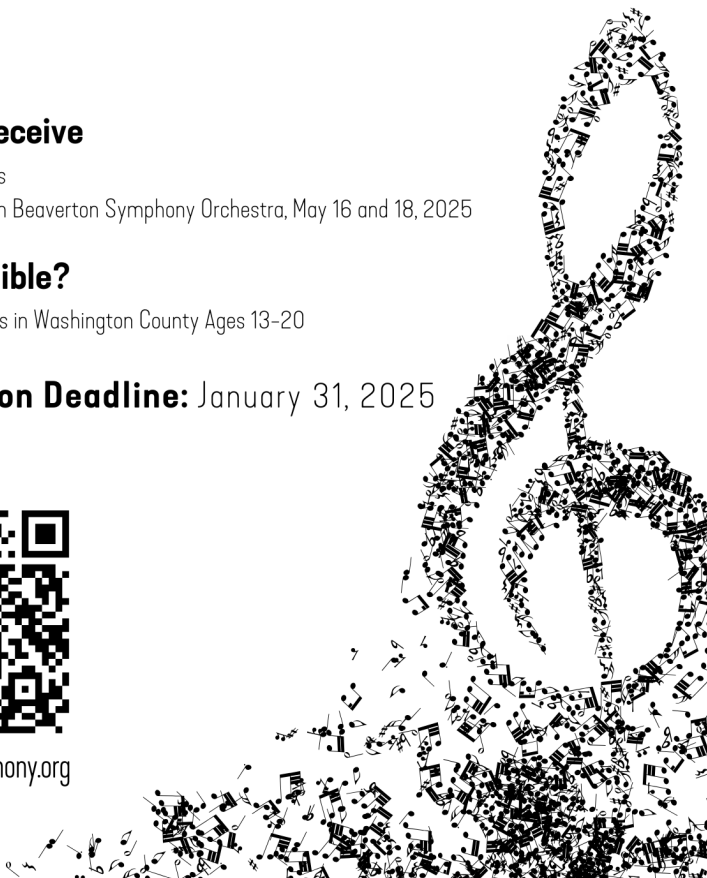
Student Musicians in Washington County Ages 13-20

**Submission Deadline:** January 31, 2025

### Learn More



[beavertonsymphony.org](http://beavertonsymphony.org)



## **The Orchestra**

### **Violin I**

Rachael Susman,  
*Concertmaster*  
Susan Booth Larson  
Pamela Jacobsen  
Linda King  
Priya Krishnan  
Wonjun Lee  
Kris Oliveira  
Megan Renner  
Spencer Shao  
Andrew Shu  
Sohyun Westin

### **Violin II**

Elle Hohn, *Principal*  
Sarah Brody Webb  
Caroline Fung  
Shirley Ingram  
Sally Mills  
Christina Reynolds  
Trevor Stroup  
Regan Wylie

### **Viola**

Bev Gibson, *Principal*  
Cat Bermudez  
Jane Brown  
Eli Cabelly  
Jean Daniels  
Anders Larson  
Jazzy Leemhuis  
Jillian Logsdon

### **Cello**

Marcy England, *Principal*  
Eileen Benway  
Kristin Dissinger  
Rebecca Hanson  
Holly Hutchason  
Michelle McDowell  
Kynan Shook  
Jenelle Steele  
Brenna Whitton

### **Bass**

Veronika Zeisset, *Principal*  
Alan Beserre  
Carl Geczy-Haskins  
Casey Landau  
Martin Thoolen  
Dan Velasquez

### **Flute**

Ellen Bercovitz, *Principal*  
Linda Hartig

### **Piccolo**

Molly Duggan

### **Clarinet**

Richard Boberg, *Principal*  
Carrie Reeber

### **Oboe**

Jessica Dowell, *Principal*  
Sharon Ross

### **English Horn**

Celeste Martinez

### **Bassoon**

Frank Kenny, *Principal*  
Nancy Pierce

### **French Horn**

Kippe Spear, *Principal*  
Holly Bliss  
Karen Bjorge  
Dan Boyce

### **Trumpet**

Mayne Mihacsi, *Principal*  
Mason Hartman  
Kurt Muramatsu  
Justin Snyder

### **Trombone**

Paul Hanau, *Principal*  
John Zagorski  
Benjamin Wolf

### **Timpani**

Phyllicia Morris

### **Percussion**

Jolan Hutchinson  
Andres Pinzon  
Ronald Zehel



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Patricia Reser Center for the Arts

For in-kind donations:  
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### **In Memory**

Richard & Marcy England – **In memory of Peter Weiss, Terry Culter, Barb Camp, Travis Hatton, and Barbara Baker**  
Pamela Jacobsen and Karen & David Petersen - **In Memory of Barbara Baker**

## **Upcoming Concerts**

Visit [beavertonsymphony.org](http://beavertonsymphony.org) for full concert details.

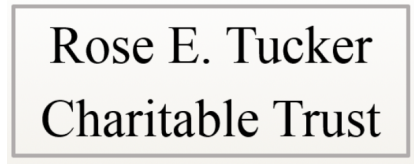
- Travis Hatton Young Artists Competition Recital, March 9 at 3 pm
- Fables and Fantasy: Family Concert, March 14 at 7:30 pm and March 16 at 3 pm
- Chamber Music Concert, April 13 at 3 pm
- Beethoven's Fifth and Travis Hatton Young Artists Competition Winners, May 16 at 7:30 pm and May 18 at 3 pm

**We thank all our generous supporters.**

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Beaverton Symphony Orchestra

PO Box 1057

Beaverton, OR 97075

Visit our website at [beavertonsymphony.org](http://beavertonsymphony.org)

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## **A message from our President**

Playing music in a large ensemble like the Beaverton Symphony Orchestra is an awesome experience. We musicians are immersed in sounds that blend in magical ways to warmly surround us and sail out to you in the audience. We intertwine various rhythms and harmonies to enrich the notes we individually play to increase your heartbeats, and we are challenged to create emotional expressions that enhance the notes on the page...in order to communicate this unique magic to the ears and hearts of our audience members - to YOU. In this concert, we have opportunities for you to imagine and feel the rich nuances of Jean Sibelius, the playful and raucous dance rhythms of Saint-Saëns, and the lovely and poignant romanticism of Delius. I hope you can sit back today in this community and savor the mystery of this concert program, and then please share with us how you experienced this music! We 80 musicians have been hard at work for months preparing this musical excursion and we're waiting to hear from YOU!

