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2024-2025 Concert Season

CELEBRATING OVER 40 YEARS OF MUSIC IN THE COMMUNITY

Dr. Pierre-Alain Chevalier | Music Director

Fables and Fantasy

Ravel's Mother Goose:
Celebrating Maurice Ravel's 150th Birthday

The Reser
12625 SW Crescent St, Beaverton, OR

March 14, 2025

Village Church
330 SW Murray Blvd, Beaverton, OR

March 16, 2025

Our Music Director



Pierre-Alain Chevalier

Photo by Rachel Hadiashar

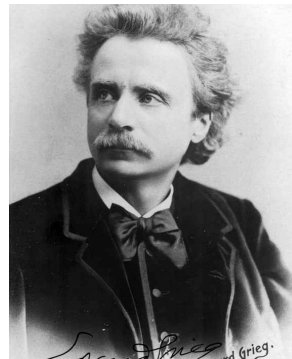
The Composers



Rossini



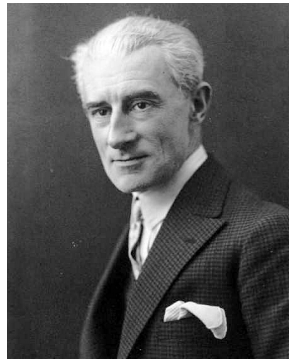
Tchaikovsky



Grieg



Humperdinck



Ravel

Beaverton Symphony Orchestra presents

Fables and Fantasy: Ravel's Mother Goose

A Narrated Family Concert Celebrating Ravel's 150th Birthday

Pierre-Alain Chevalier, music director

Tim Neill and Tammie Neill, narrators

Narration adapted by Pierre-Alain Chevalier from original fairytales by Charles Perrault and others, translated by A. E. Johnson

| | |
|------------------------------------|--|
| Gioachino Rossini 1792-1868 | Overture from <i>La Cenerentola</i> (Cinderella) |
| Engelbert Humperdinck 1854-1921 | <i>Prelude</i> from <i>Dornröschen</i> (Sleeping Beauty) |
| Pyotr Tchaikovsky 1840-1893 | <i>Waltz</i> from <i>The Sleeping Beauty</i> |
| Maurice Ravel 1875-1937 | <i>Dance of the Spinning Wheel & Scene</i> from <i>Ma Mère l'Oye</i> (Mother Goose) |
| Ravel | <i>Pavane of Sleeping Beauty</i> |
| Edvard Grieg 1843-1907 | <i>In the Hall of the Mountain King</i> from <i>Peer Gynt</i> |
| Ravel | <i>Little Tom Thumb</i> |
| Ravel | <i>Empress of the Pagodas</i> |
| Humperdinck | <i>Wanderings</i> |
| Ravel | <i>Conversations between Beauty and the Beast</i> |
| Grieg | <i>Peer Gynt's Homecoming</i> |
| Ravel | <i>The Fairy Garden</i> |
| Humperdinck | <i>Festive Sounds</i> |

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).

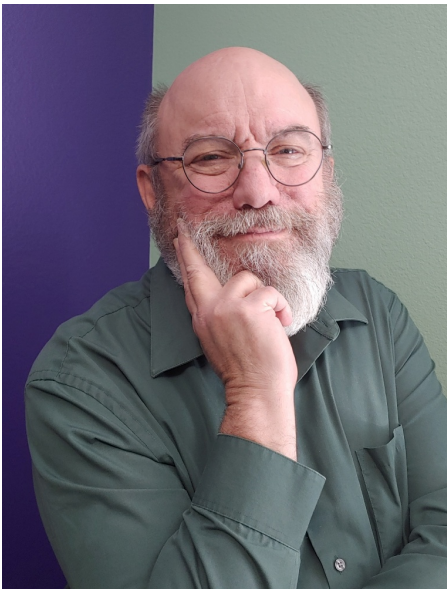
Chevalier has taught a variety of subjects to students of all ages at Mt. Hood Community College (OR), Lone Star College System (TX), San Jacinto College (TX), Lee College (TX), Houston Community College (TX), AFA (formerly the American Festival for the Arts in Texas), Sam Houston High School (TX), Memorial 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).

Our Narrators



This is **Tamara Neill**'s first production with Beaverton Symphony Orchestra. She has previously been onstage at Magenta Theater in Vancouver, Washington in such productions as Steel Magnolias, Calendar Girls, The Importance of Being Earnest, and Waiting in the Wings. She left the stage in 2020 due to health reasons. Recently retired from Medical Records in a pediatric clinic, Tamara now enjoys her time gardening, quilting, and volunteering at Furry Friends; a no-kill cat shelter. She especially is enjoying her new opportunity to be Mrs. Kringle to her husband's St. Nick during the holiday season. She would love to thank God for giving her a chance to be back on stage and her husband for always being an amazing support.



Tim Neill has been behind the scenes for more than 30 years as a Technical Director working with lights, sound, and video to magnify the emotion of a production. He has designed lights for main stage productions of Shadowlands, Little Shop of Horrors, Waiting in the Wings, the Marvelous Wonderettes and many more. He also produced the opening and closing ceremonies for the National Veterans Wheelchair games for the last two years. After being asked by his neighbor six years ago to be Santa for their grandchildren, he has found his alter ego, Kris Kringle and is now a professional Santa. During COVID, he was Santa in two streaming productions, one being a reading of A Visit from St. Nicholas with his wife, Tammie. He is semi-retired and enjoying time with his wife, fine wine and volunteering at a camp for kids.

Program Notes by Jazzy Leemhuis

Gioachino Rossini (1792-1868)

La Cenerentola, ossia la bontà in trionfo (Cinderella, or Goodness Triumphant)

Premier: Rome, January 25, 1817

Following the success of *The Barber of Seville*, Rossini was commissioned by Teatro Valle in Rome to write an opera for the pre-Christmas season. However, the deadline remained unmet because the opera he composed was censored by the Vatican. Librettist Jacopo Ferretti and Rossini were sent back to the drawing board. After a long night of brainstorming, Ferretti suggested Cinderella by Charles Perrault. Rossini reportedly said, “you have the courage to write a fairy tale?” Ferretti accepted the challenge and wrote the libretto in twenty-two days. Rossini responded with music in just twenty-four days. But Rossini can’t claim all the work, many of the recitatives and some of the shorter numbers were written by Luca Agolini, and Rossini borrowed the overture from another of his operas, *La Gazzetta* (The Newspaper).

To avoid censorship, all magic was removed from the opera. Cinderella does not have an evil stepmother; she has an evil stepfather. Her shoe is an ordinary bracelet, and the fairy godmother is the prince’s tutor and matchmaker.

The overture is playful and lively, sneaking in a little bit of magic into the opera.

Englebert Humperdinck (1854-1921)

Dornröschen (Sleeping Beauty)

I. Vorspiel (Prelude)

II. Irrfahrten (Wanderings)

III. Festklänge (Festive Sounds)

Premier: December 11, 1902

Ten years after composing his timeless masterpiece *Hänsel and Gretel*, Humperdinck produced *Sleeping Beauty*, a singspiel (opera with spoken parts). Even before the premier, Humperdinck published a charming orchestral suite that included many of the singspiel’s pieces.

In 1879 Humperdinck traveled to Italy, where he met Richard Wagner. Wagner invited Humperdinck to assist with the production of *Parsifal* in Bayreuth. The time Humperdinck spent with Wagner greatly influenced his music and even the characters within his operas, including the chivalrous Prince Reinhold in *Sleeping Beauty*.

Sleeping Beauty follows the German version of the tale as told by The Brother’s Grimm. The beautiful child Briar Rose is cursed to die on her 15th birthday, but a good fairy commutes her sentence to a one-hundred-year sleep instead of death. The “Prelude” captures the peaceful kingdom, unsuspecting of its cruel fate to sleep for one-hundred-years. In “Wanderings” Prince Reinhold discovers a portrait of Briar Rose in the castle. When he learns her story, he

valiantly searches the country, overcoming many obstacles and last of all, the thorns encircling the castle.

Finally, in “Festive Sounds,” the one-hundred-year sleep is over, and the kingdom awakens not only to celebrate the beginning of the rest of their lives, but also the marriage of the princess to the handsome Prince Reinhold (the grandson of her original betrothed).

Pyotr Ilyich Tchaikovsky (1840-1893)

***Sleeping Beauty*, Op. 66**

I. Valse (Waltz)

Premier: St. Petersburg, May 25, 1889

While *Swan Lake* proved to be a disastrous flop, Tchaikovsky did not lose hope in mastering the popular art form of ballet. Twelve years later, the Imperial Ballet in St. Petersburg commissioned *Sleeping Beauty* and spared no expense on the elaborate costumes and sets. Tsar Nicholas III was at the premier, and his only comment was the anti-climactic, “very nice.” However, at the London premier in 1921 Igor Stravinsky declared, “The convincing example of Tchaikovsky’s great creative power is beyond all doubt the ballet *The Sleeping Beauty*. I have spent some days of intense pleasure in finding again and again the same feeling of freshness, inventiveness, ingenuity, and vigor.”

The memorable melodies in *Sleeping Beauty* have captured the imaginations of audiences across the globe. Disney’s 1959 film *Sleeping Beauty* used Tchaikovsky’s music for its soundtrack. The famous “Once Upon a Dream” song that Aurora sings in the forest with the woodland creatures, is the waltz performed in Act 1 of the ballet, where Aurora dances with the corps holding garlands of flowers to celebrate her 16th birthday and the movement we perform for you today.

Maurice Ravel (1875-1937)

Ma Mere l’Oyle (My Mother Goose)

- I. Danse du Rouet et Scène (Dance of the Spinning Wheel and Scene)**
- II. Pavane de la Belle au bois dormant (Pavane of Sleeping Beauty)**
- III. Les entretiens de la Belle et de la Bête
(Conversations between Beauty and the Beast)**
- IV. Petit Poucet (Little Tom Thumb)**
- V. Laideronnette Impératrice des Pagodes (Empress of the Pagodas)**
- VI. Le Jardin Féérique (The Fairy Garden)**

Premier: Paris, January 1912

On March 7, 1875, Maurice Ravel was born in Ciboure, France. Happy 150th Birthday, Ravel. Audiences have enjoyed and treasured his contributions to the musical world for over one hundred years!

Ravel composed his Mother Goose Suite for the young pianists Mimi (6) and Jean (7) Godebski, children of his close friends. The initial warm reception to the piece compelled

Ravel to immediately set to work orchestrating it as a ballet and orchestral suite. The stories within the suite are based on Charles Perrault's fairy tales. Ravel said, "The idea of evoking in these pieces the poetry of childhood naturally led me to simplify my style and refine my means of expression." Ravel's brilliant orchestration is showcased in the six short musical stories.

When Sleeping Beauty pricks her finger and falls asleep, the good fairies bless her with pleasant dreams. The "Prelude and Dance" open the door to the magical kingdom of fairy tales, where the listeners are first introduced to a princess who pricks her finger on a spinning wheel and falls asleep. This is followed by the "Pavane," where dancers move slowly around the beautiful sleeping princess. Next, we meet "Tom Thumb" who has lost his way in the woods. We can hear his meandering walk represented in the oboe as he leaves a trail of breadcrumbs through the woods. "The Empress of the Pagodas" introduces a distinctively Eastern sound with pentatonic scales, woodblock, glockenspiel, and xylophone as it tells the story of a princess who was cursed with ugliness. She falls in love with a similarly cursed green snake, and their spells are broken. In "Conversations" there is a contrasting dialogue between the sweet melodies of Beauty and the stumbling growls of Beast, played by the contrabassoon. The harp glissando and solo violin represent his miraculous transformation. Lastly, the fairy tale characters gather in "The Fairy Garden" where they live happily ever after.

Edvard Grieg (1843-1907)

***Peer Gynt*, Suite No. 1, Op. 46 and Suite No. 2, Op. 55**

I. I dovregubbens hall (In the Hall of the Mountain King)

II. Peer Gynt hjemfart (Peer Gynt's Homecoming)

Premier: Christiania (Oslo) February 24, 1876

In 1874 Henrik Ibsen wrote to Grieg and implored him to write the incidental music to accompany his play, *Peer Gynt*. The five-act play was an adaptation of Ibsen's dramatic poem about an arrogant, egocentric man and his adventures through the world. Initially eager to engage in the project, Grieg later expressed frustration in letters, "It is a terribly difficult play for which to write music ... [*Peer Gynt*] hangs over me like a nightmare." Despite this struggle, the premiere in Mollergaden Theatre in Christiania (now Oslo) was a smashing success. However, unsatisfied with his score, Grieg revised it significantly before its premier in Copenhagen in 1885. Grieg revised it further, creating two suites, the first published in 1888 and the second in 1891. *Peer Gynt* Suite No. 1 and Suite No. 2 remain two of Grieg's most well-known and performed works. The movements played today depict two scenes from *Peer Gynt*'s adventures. In "The Hall of the Mountain King" *Peer Gynt* tiptoes into the mountain and witnesses the chaotic rituals of goblins and trolls within the dark cavern. In "Homecoming" *Peer Gynt* journeys across the stormy, treacherous North Sea after years of being away.

The Orchestra

Violin I

Rachael Susman,
Concertmaster
Susan Booth Larson
Pamela Jacobsen
Linda King
Priya Krishnan
Megan Renner
Spencer Shao
Andrew Shu
Trevor Stroup

Violin II

Sohyun Westin
David Abbott
Maria Cardona
Shirley Ingram
Mari Jamieson
Jen Kwintner
Sally Mills
Kris Oliveira

Viola

Bev Gibson, *Principal*
Cat Bermudez
Eli Cabelly
Jean Daniels
Stephanie Gregory
Jazzy Leemhuis
Jillian Logsdon

Cello

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

Bass

Veronika Zeisset, *Principal*
Carl Geczy-Haskins
Elizabeth Pedersen
Deanna Pretlow

Flute & Piccolo

Ellen Bercovitz, *Principal*
Linda Hartig
Jenn Kim

Clarinet

Richard Boberg, *Principal*
Carrie Reeber

Oboe

Jessica Dowell, *Principal*
Sharon Ross

English Horn

Celeste Martinez

Bassoon

Frank Kenny, *Principal*
Kathy Brown

Contrabassoon

Boyd Osgood

French Horn

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

Trumpet

Mayne Mihacsi, *Principal*
Jonathan Johnston

Trombone

Paul Hanau, *Principal*
John Zagorski
Eric Olson

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Join us for an afternoon of chamber music by members of the BSO and friends.

Sunday April 13, 2025 at 3pm
Village Church Chapel



Winners of the 2025 BSO Travis Hatton Young Artists Competition play their solos with the orchestra.

May 16, 2025 at 7:30 pm
Reser Center for the Arts

May 18, 2025 at 3pm
Village Church

Why Does Music Matter?

by Susan Booth Larson, BSO President

We are all born musical. You've probably seen babies move, smile, babble, and show delight when they hear music. You've probably noticed when babies relax and calm down when they hear certain pieces of music. You've also probably seen young children dance and sing-- naturally-- and without any lessons at all! Somehow we human beings are innately born to like music-- and it's amazing that music provides many wonderful benefits to us through all our lives.

When we're young, music encourages language development and helps children explore their world. Parents and children seem to bond naturally through fun songs, musical games, and repetitive play. Moving to the beat is instinctive and helps develop motor and muscular skills. When children make music together, they are also learning cooperation, taking turns, listening and other skills-- like their ABCs. Using music helps teach 26 random letters and sounds in a fun way that we remember forever.

As children grow up and get involved in music classes as singers, or if they learn to play a musical instrument, their brains are developing logical thinking skills, learning to listen and concentrate, and their hand-eye coordination increases. Playing in a band or choir is also a great way to develop team skills, just like in sports. And, as children go further in music, they get exposed to different kinds of music, different languages, and different cultures. Friendships and social skills also develop when children are involved in musical studies, which benefits families and communities in many important ways.

For these and many other reasons, this is **why music matters**. This is why the Beaverton Symphony Orchestra provides a yearly **family concert** and works with local school teachers and PSU Music Education college students to develop **lesson plans** that introduce young students to the rich variety of music in our concerts. This is why we encourage children to **try out different musical instruments** in the Petting Zoo and explore the fascinating ties between **children's stories and music**. This is also why we provide a **Young Artists Competition and Recital**, so that talented young musicians in Washington County compete for the chance to play with the full BSO orchestra in our **May concerts**, and audience members get the opportunity to see and hear how, from birth on, music matters! Thanks for joining us!

Use this page to get autographs of your favorite BSO players!



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Music Director: Pierre-Alain Chevalier

Beaverton Symphony Orchestra

PO Box 1057

Beaverton, OR 97075

Visit our website at beavertonsymphony.org

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. 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!

