



B beaverton
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2024-2025 Concert Season

CELEBRATING OVER 40 YEARS OF MUSIC IN THE COMMUNITY

Dr. Pierre-Alain Chevalier | Music Director

Spring Chamber Concert

Village Church Chapel
330 SW Murray Blvd, Beaverton, OR

Sunday
April 13, 2025
3:00 p.m.

Our Music Director



Pierre-Alain Chevalier

Photo by Rachel Hadiashar

The Composers



Brahms



Beethoven



Smetana



Delibes



Monti



Vivaldi



Handel



Bunch



Velasquez

Beaverton Symphony Orchestra presents

An Afternoon of Chamber Music

Johannes Brahms

Trio for Violin, Horn and Piano in E-flat major, Op. 40

Elle Hohn, violin

Karen Bjorge, horn

Paul Hanau, Piano

Ludwig van Beethoven

**String Quartet No. 4 in C minor, Op. 18 No. 4,
movements 1 & 4**

Linda King, violin

Megan Renner, violin

Rachael Susman, viola

Eileen Benway, cello

Bedřich Smetana

String Quartet No. 1 in E minor, “From My Life”

Caroline Fung, violin

Kris Oliveira, violin

Eli Cabelly, viola

Kristin Dissinger, cello

Léo Delibes

Vittorio Monti

Flower Duet from Lakmé

Csárdás

Priya Krishnan, violin

Sohyun Westin, violin

INTERMISSION

Orlando di Lasso
Antonio Vivaldi

Selections from Six Fantasies
L'estro Armónico, Op.3
Kristin Dissinger, cello
David Leon, bass

George Frederick Handel

Sonata for 2 Clarinets and Horn
Richard Boberg, clarinet
Carrie Reeber, clarinet
Daniel Boyce, horn

Kenji Bunch

Circle Quintet, movement 3
Mari Jamieson, violin
Andrew Shu, violin
Jean Daniels, viola
Jazzy Leemhuis, viola
Jenelle Steel, cello

Daniel Velasquez

Battle of the String Quintets
Andante Moderato
Olden Dance
Night of Whispers
To Battle

Quintet A

Mari Jamieson, violin 1
Shirley Ingram, violin 2
Cat Bermudez, viola
Marcy England, cello
Veronika Zeisset, bass

Quintet B

Sarah Brody Webb, violin 1
Emma Havlicek, violin 2
Eli Cabelly, viola
Holly Hutchason, cello
Alan Beserre, bass

Program Notes

The **Horn Trio in E-flat major, Op. 40**, by **Johannes Brahms** is a chamber piece in four movements written for natural horn, violin, and piano. Composed in 1865, the work commemorates the death of Brahms's mother earlier that year. However, it draws on a theme which Brahms had composed twelve years previously but did not publish at the time.

The work was first performed in Zurich on November 28, 1865, and was published a year later in November 1866.

In the first movement, Brahms emphasizes the simplicity of the opening theme by abandoning the structure of sonata form in favor of three slow sections offset by two shorter, more rhapsodic segments.

The Scherzo represents a lighter side of grief; since the work as a whole simulates the stages of mourning, the Scherzo serves as the reminder of happy memories. The contrasting *trio* section uses transposed material from a small unpublished piano piece (*Albumblatt*) which Brahms had written twelve years earlier, in 1853.

The Adagio mesto opens with four measures of solo piano in the low register of the instrument; this sets up the solemn, contemplative mood of the movement that is emphasized by the entrance of the violin and horn.

The Finale contains the main theme that is present in the previous three movements, but it is prominently displayed in E-flat Major in a lively tempo.

Ludwig van Beethoven composed his **String Quartet No. 4** in C minor, Op. 18, No. 4, between 1798 and 1800 in Vienna and published in 1801. The Op. 18 collection is dedicated to Joseph Franz von Lobkowitz.

The first movement is in sonata form. It begins softly, but urgently, with ostinato eighth notes in the cello, while the first violin climbs ever higher through a series of leaps. The first movement contains one clear relationship to another piece by Beethoven, his *mit zwei obligaten Augengläsern* (*Duet for a Pair of Obligato Eyeglasses*) for viola and cello.

The last movement is in rondo form. The principal subject lasts through the first 16 measures. The attempted modulation from C minor to C major is a constant source of development, only reaching its full climax in the prestissimo coda at the end.

String Quartet No. 1 ("*From My Life*") in E minor, written in 1876, is a four-movement chamber composition by Czech composer **Bedřich Smetana**. It is an autobiographical work with nationalistic elements and was published in 1880 by František Augustin Urbánek in Prague. It was given a private premiere in 1878 in Prague, with Antonín Dvořák as violist, and its public premiere took place on 29 March 1879, performed by Ferdinand Lachner, Jan Pelikán, Josef Krehan and Alois Neruda. Smetana was a complex figure in his time, straddling his Austro-Hungarian upbringing coupled with his ethnic Czech background. His first quartet encompasses the politics and culture that resulted from that upbringing.

The "**Flower Duet**" is a duet for soprano and mezzo-soprano in the first act of the tragic opera *Lakmé*, premiered in Paris in 1883 and composed by **Léo Delibes**. It is sung by the characters Lakmé, daughter of a Brahmin priest, and her servant Mallika, as they go to gather flowers by a river.

Csárdás is a rhapsodical concert piece by the Italian composer **Vittorio Monti**. Written in 1904, the folkloric piece is based on a Hungarian csárdás. It was originally composed for violin, mandolin, or piano. There are arrangements for orchestra and for a number of solo instruments.

Orlando di Lasso (c. 1532 – 14 June 1594) was a composer of the late Renaissance. The chief representative of the mature polyphonic style in the Franco-Flemish school, di Lasso stands with William Byrd, Giovanni Pierluigi da Palestrina, and Tomás Luis de Victoria as one of the leading composers of the later Renaissance. Immensely prolific, his music varies considerably in style and genres, which gave him unprecedented popularity throughout Europe.

L'estro armonico (*The Harmonic Inspiration*), Op. 3, is a set of 12 concertos for string instruments by Italian composer **Antonio Vivaldi**, first published in Amsterdam in 1711. Vivaldi's Twelve Trio Sonatas, Op. 1, and Twelve Violin Sonatas, Op. 2, only contained sonatas, thus *L'estro armonico* was his first collection of concertos appearing in print. Each concerto was printed in eight parts: four violins, two violas, cello and continuo. The continuo part was printed as a figured bass for violone and harpsichord.

Vivaldi composed a few concertos specifically for *L'estro armonico*, while other concertos of the set had been composed at an earlier date. Vivaldi scholar Michael Talbot described the set as "perhaps the most influential collection of instrumental music to appear during the whole of the eighteenth century".

George Frederick Handel (23 February 1685 – 14 April 1759) was a German-British Baroque composer well-known for his operas, oratorios, anthems, concerti grossi, and organ concerti.

Born in Halle, Germany, Handel spent his early life in Hamburg and Italy before settling in London in 1712, where he spent the bulk of his career and became a naturalised British subject in 1727. He was strongly influenced both by the middle-German polyphonic choral tradition and by composers of the Italian Baroque. In turn, Handel's music forms one of the peaks of the high baroque style, bringing Italian opera to its highest development, creating the genres of English oratorio and organ concerto, and introducing a new style into English church music. He is consistently recognized as one of the greatest composers of his age.

Kenji Bunch (1973) writes music that looks for commonalities between musical styles, for understandings that transcend cultural or generational barriers, and for empathic connections with his listeners. Drawing on vernacular musical traditions, an interest in highlighting historical injustices and inaccuracies, and techniques from his classical training, Bunch creates

music with a unique personal vocabulary that appeals to performers, audiences, and critics alike. With his work frequently performed worldwide and recorded numerous times, Bunch considers his current mission the search for and celebration of shared emotional truths about the human experience from the profound to the absurd, to help facilitate connection and healing through entertainment, vulnerability, humor, and joy.

Mr. Bunch is widely recognized for performing his own groundbreaking works for viola. He currently serves as Artistic Director of the new music group Fear No Music and is deeply committed to music education in his hometown of Portland, Oregon.

“Inspired by communities of fiddlers who gather to create music together, the title String Circle also refers to the continuum of tradition each generation of string players passes along to the next every time we pick up those boxes of wood. In each of the work’s five movements, I explore a different component of American string playing. ... The central third movement bears the most dramatic weight of the work. Conceived as a lament in honor of the late Johnny Cash, who died while I was writing this work, this movement is a setting of the traditional spiritual Wayfaring Stranger. The song is interrupted by an ascending viola line that the others gradually join, each at a different rate (using a 15th century technique called a prolation canon). This cycle creates a wash of tenuous, ever-changing harmonies that suggest the ascension to the heavens to which the folk song refers.” - Kenji Bunch

Daniel Velasquez is a member of the bass section of the Beaverton Symphony. Daniel is a teacher, a classical guitarist, and a bassist who focuses on Latin and orchestral styles. Daniel is also a published composer, best known for film scores including Saint Rasputin (2022), A Symphony of Infinite Miracles (2025) and Mismatch (2021). His music is an eclectic mix, drawing from all of his worldwide musical experiences and is evidenced by the variety of music he writes and performs. He is grateful for this opportunity to share his music with you.

Andante Moderato is one of the composer’s earliest works for string ensemble. Written about 4 years ago, it represents the start of Daniel’s journey in becoming a classical composer. This work is the composer’s impression of what early classical music might have sounded like in Europe long ago. This piece has been revised to showcase each of the quintets playing this afternoon.

Olden Dance is a new work written in the last 2 months and was intended to be used in a movie filmed here in Portland. Written in the old style, it is meant to invite people to enjoy a night of dance and music.

Night of Whispers takes a theme featured in the first piece (Andante Moderato) and reshapes it into a more modern setting. The harmonic structure of the piece is meant to be amorphous at first, as no one instrument plays the melody. The melody only takes shape within the interplay between the instruments as the piece progresses. The composer imagines an artist, as she creates a masterpiece, letting the image emerge from the artwork subconsciously, with no overt direction, even from the artist herself.

To Battle is a depiction of a battle between two opposing forces, each intent on vanquishing the other. This piece is meant to express the futility of war where, regardless of the outcome, both sides lose.

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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.

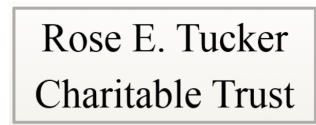
When we're young, music encourages language development and helps children explore their world. Parents and children seem to bond naturally through fun songs, musical games, and repetitive play. Moving to the beat is instinctive and helps develop motor and muscular skills. When children make music together, 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!

We thank all our generous supporters.

Marie Lamfrom
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Beaverton Symphony Orchestra

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Visit our website at beavertonsymphony.org

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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