

# VANCOUVER SYMPHONY ORCHESTRA

2021/22 WINTER & SPRING CONCERT GUIDE



# Celebrating thinkers, makers and doers.

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## 2021/22 Season Resiliency Through Music

First, I want to express my enormous gratitude for everyone who made the 2020/21 season possible. The VSO staff, musicians, guest artists and of course the patrons and donors who came together to ensure that music thrived despite the challenges of the year have allowed us to come back as strong as ever for this new season, ready to share an incredible year of music with you.

The restrictions on gathering last season became a chance to think creatively, finding pieces for smaller groups that wouldn't have been considered otherwise. Masterworks like contemporary composer Jessie Montgomery's *Strum*, and even Mozart's *Divertimento No. 1* might not have found their place in our repertoire if not for these extraordinary circumstances.

This season, world-renowned piano virtuoso and audience favorite Alexander Toradze returns for a Russian Extravaganza, Broadway star Liz Callaway joins us for the first time to share your favorite showtunes and holiday classics, and brilliant violinist Francisco Fullana performs with the VSO at last after the unfortunate but necessary May 2020 concert cancellation. We will also share beloved works such as Sibelius's *Symphony No. 1*, Elgar's *Enigma Variations*, and Beethoven's great *Coriolan Overture*. We want to welcome you back by reminding you why you fell in love with classical music in the beginning.

It has been my great honor to serve this organization for the past three decades, and I can never repay the incredible generosity and enthusiasm of this community except to strive for excellence always, to be the orchestra Vancouver deserves. Thank you for being a part of the Vancouver Symphony Orchestra's 43<sup>rd</sup> season as we welcome you back to the concert hall at last.

Salvador Brotons



Music Director & Conductor  
Vancouver Symphony Orchestra



Salvador Brotons  
Music Director and  
Conductor

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## OUR MISSION

*To enhance the quality of life in Southwest Washington by providing symphonic music of the highest caliber in live performances and through music education in schools, concert halls and throughout the community.*

# VANCOUVER SYMPHONY ORCHESTRA

## CLASSICAL SERIES



Skyview Concert Hall  
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Returning for his 31<sup>st</sup> consecutive season, Maestro Salvador Brotons welcomes you back to share in the unparalleled experience of live classical music along with this season's incredible lineup of world-class guest artists and great masterworks of history.

### Fall

#### **Schubert's Tragic Symphony**

We begin with Schubert's sublime 4th Symphony and Spanish violinist Francisco Fullana performing Saint-Saëns's masterpiece Violin Concerto No. 3.

**September 25-26, 2021**



#### **Kodály's Dances of Galánta**

Travel the world through music! In this musical tour through Europe this selection of symphonic gems will delight all audiences.

**October 23-24, 2021**



#### **VSO Broadway Holiday**

Enjoy your favorite musical theater hits and holiday classics with Broadway star Liz Callaway. This wintertime song fest has something for everyone!

**December 11-12, 2021**



### Winter/Spring

#### **Elgar's Enigma Variations**

This season's Young Artist Competition Gold Medalists perform their selections under the baton of Maestro Brotons in one of the VSO's most popular events, plus Elgar's evocative 1899 work. **January 22-23, 2022**



#### **Rodrigo's Concierto De Aranjuez**

Rodrigo's stirring and best-loved work performed by guitar virtuoso Adam Levin, a work by an African-British genius of Romantic music and Sibelius's 1st symphony.

**February 26-27 2022**



#### **Russian Extravaganza**

Experience the legends of Russian classical music—Stravinsky, Tchaikovsky and Shostakovich—when piano extraordinaire and audience favorite Alexander Toradze joins us once again.

**April 23-24, 2022**



#### **Korngold's Violin Concerto**

Korngold's complex and lush concerto performed to perfection by the virtuosic Rachel Barton Pine, alongside Glazunov's sparkling 5th symphony and a playful work of Americana.

**May 21-22, 2022**



Hello and welcome!

I am so pleased to welcome you to the 2021/22 season of the Vancouver Symphony Orchestra. This 43<sup>rd</sup> season of classical music is also the 31<sup>st</sup> remarkable year with Maestro Brotons at the podium.

It is so exciting that live, in-person music is returning to our community after such a long absence. Virtual concerts were a wonderful way to keep music in our lives while venues were closed, but I cannot wait to be with the musicians in the concert hall. I also look forward to the return of the chamber music series and the Young Artist Competition, which will bring in talented young musicians from all across the United States.

The repertoire Maestro Brotons will share with us this season includes such fantastic classical masterpieces as Edward Elgar's Enigma Variations and Zoltán Kodály's Dances of Galánta, as well as honored guest musicians such as piano virtuoso Alexander Toradze performing Stravinsky, Shostakovich and Tchaikovsky, and Rachel Barton Pine performing the beautiful Violin Concerto by Austrian-American composer Erich Wolfgang Korngold.

Some of the artists we were looking forward to last season will finally make an appearance at Skyview Auditorium, such as Rachel Barton Pine, violinist Francisco Fullana, and Broadway star Liz Callaway performing holiday classics and musical theater hits.

The programming this season serves as wonderful reminder of the way music can comfort us and bring us together as we take our first steps back into the outside world.

Anne McEneny-Ogle  
Mayor, City of Vancouver



### **Young Artist Competition**

27<sup>th</sup> Annual Young Artist Competition Finals  
First Presbyterian Church  
October 17, 2021 at 1pm

Young musicians from across the country compete in three categories for the chance to win up to \$5000 and two performances with the Vancouver Symphony Orchestra in January 2022.

### **VSO Goes Back to the Movies**

Kiggins Theater  
Thursdays at 7pm  
November 18, 2021, January 27, 2022  
and April 7, 2022

An audience favorite event, the VSO is going back to the movies, and back to the Kiggins! Three classic silent films will be accompanied by VSO musicians performing live music arranged by Rodney Sauer of the Mont Alto Motion Picture Orchestra, the way silent films were meant to be experienced.

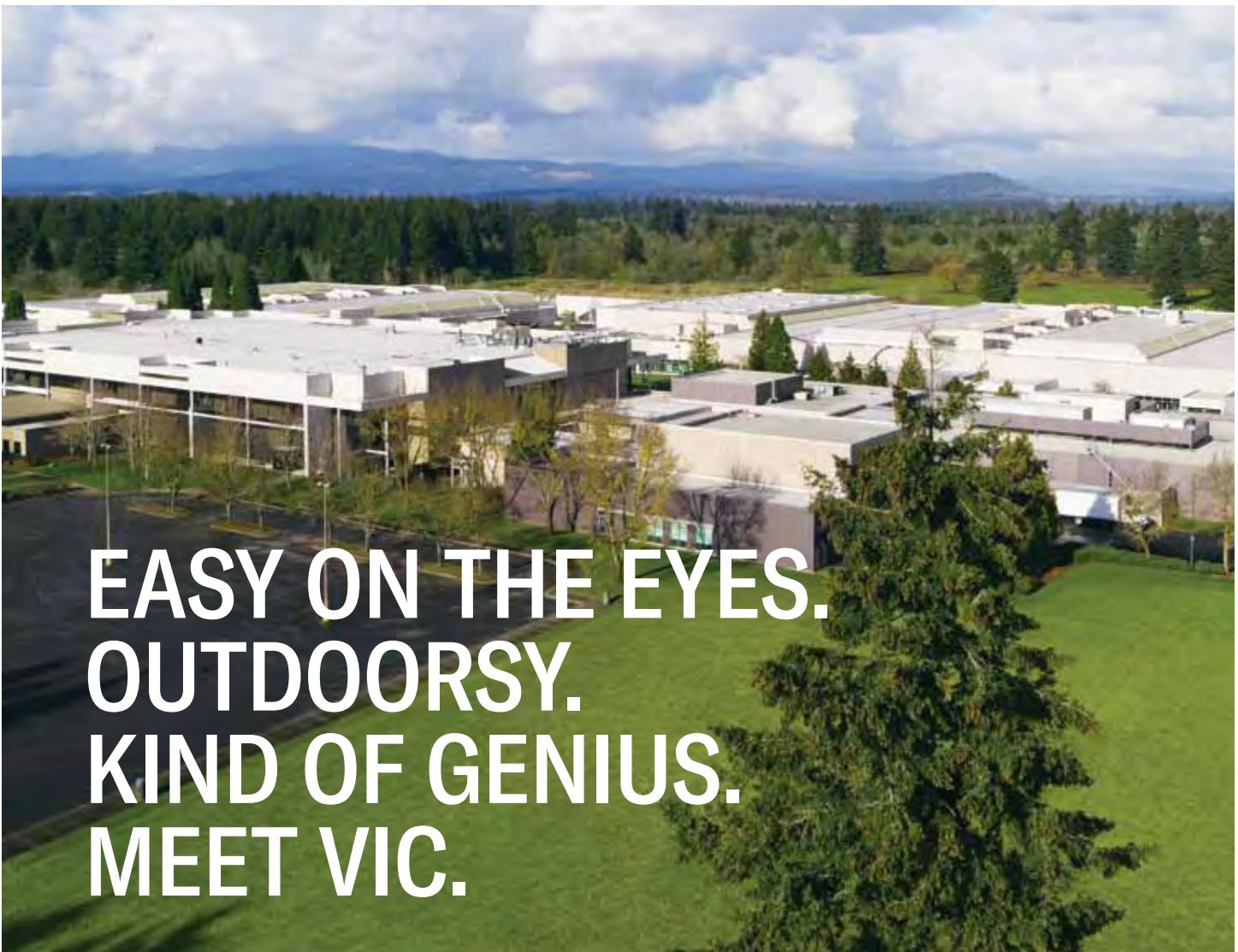
### **VSO Chamber Music Series**

First Presbyterian Church  
Sundays at 3pm  
December 5, 2021, March 13, 2022  
and May 8, 2022

The VSO is delighted to continue its chamber music series, featuring smaller ensembles in a more intimate setting. Enjoy selections hand-selected to be enjoyed up close and personal, performed by virtuoso musicians.

Visit [vancouversymphony.org](http://vancouversymphony.org) for more information and tickets for these events when they go on sale.





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## Violin 2

Tracie Andrusko,  
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Diana Taylor-Williams  
Maria Powell  
Liza Hanson  
Joan Hamilton  
Denise Uhde  
Caroly Shefler  
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## Viola

Angelika Furtwangler,  
*Principal*  
Jeremy Waterman,  
*Associate Principal*  
Elisa Rega  
Ashley Galvez  
Emalie Berdahl  
Linda Emerson  
Keely McMurry  
Matt Meeks

## Cello

Dieter Ratzlaf, *Principal*  
Erin Ratzlaf,  
*Associate Principal*  
Annie Harkey-Power  
Suzanne Rague  
Lauren Vanderlind  
Kristopher Duke  
Steve Emerson  
Jonah Thomas

## Bass

Garrett Jellesma, *Principal*  
Geoffrey Jellesma  
Ed Sale  
Tommy Thompson

## Flute

Rachel Rencher, *Principal*  
Corrie Cook

## Piccolo

Darren Cook

## Oboe

Alan Juza, *Principal*  
Kris Klavik  
Ben Price

## Clarinet

Igor Shakhman, *Principal*  
Steve Bass  
Barbara Heilmair

## Bass Clarinet

Barbara Heilmair

## Bassoon

Margaret McShea, *Principal*  
Joseph Harman

## Contrabassoon

Nicole Buetti

## Horn

Dan Partridge, *Principal*  
Wendy Peebles  
Charles Crabtree  
James Cameron

## Trumpet

Bruce Dunn, *Principal*  
Scott Winks

## Trombone

Greg Scholl, *Principal*  
Graham Middleton

## Bass Trombone

Doug Peebles, *Principal*

## Tuba

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Welcome to the 43<sup>rd</sup> season of the Vancouver Symphony Orchestra!

We are so grateful to have you with us after so long apart, and for your unwavering support through the challenges of last season.

It has been my utmost honor to serve as the Chair of the VSO Board of Directors for the last two years. Working with such a dedicated and innovative group of artists, staff and volunteers has been inspiring, and I could not be more excited to see what Maestro Salvador Brotons and Executive Director Igor Shakhman have in store for us in this long-awaited season.

Last year could have been devastating for the VSO, but through hard work and ingenuity an incredible virtual season was created. This team came together to create a season unlike anything we had seen before, with masterworks by Barber, Mendelssohn, Sibelius, and many more.

With the innovations of last season to propel us, the VSO is ready for an extraordinary season of music. World-renowned guests like Broadway star Liz Callaway and legendary pianist Alexander Toradze join Maestro Brotons to perform for audiences near and far.

I cannot express to you how overjoyed I am to see you back in the concert hall. We have all felt the absence of live music, and it is my privilege to welcome you into our audience again at last. To those of you watching virtually, I am no less thrilled to welcome you to this performance. You are all a part of this community, and I thank you. It is my hope that this music touches your heart and soul the way that it touches mine.

Victoria Tullett  
Chair of the VSO Board



# Elgar's Enigma Variations

Skyview Concert Hall, Vancouver, WA

Concerto No. I in E-flat Major for Piano and Orchestra  
Franz Liszt (1811-1886)

Allegro maestoso  
Quasi adagio  
Allegretto vivace  
Allegro marziale animato  
\*David Choi, piano

Concerto No. 2 in G minor for Violin and Orchestra, Op. 63  
Sergei Prokofiev (1891-1953)

Allegro moderato  
\*Ezekiel Sokoloff, violin

Concerto No. 2 in E minor for Flute and String Orchestra, Op. 57  
Saverio Mercadante (1795-1870)

Allegro maestoso  
\*Nikka Gershman-Pepper, flute

## Intermission

Variations on an Original Theme ("Enigma"), Op. 36  
Edward Elgar (1857-1934)

Theme, Andante  
Variation 1 ("C. A. E."), L'istesso tempo  
Variation 2 ("H. D. S.-P."), Allegro  
Variation 3 ("R. T. B."), Allegretto  
Variation 4 ("W. M. B."), Allegro di molto  
Variation 5 ("R. P. A."), Moderato  
Variation 6 ("Ysobel"), Andantino  
Variation 7 ("Troyte"), Presto  
Variation 8 ("W. N."), Allegretto  
Variation 9 ("Nimrod"), Adagio  
Variation 10 ("Dorabella - Intermezzo"), Allegretto  
Variation 11 ("G. R. S."), Allegro di molto  
Variation 12 ("B. G. N."), Andante  
Variation 13 ("\*\*\* - Romanza"), Moderato  
Variation 14 ("E. D. U. - Finale"), Allegro



David Choi



Ezekiel Sokoloff



Nikka Gershman-Pepper

## Young Artist Program Musicians

Our annual Young Artists program features three remarkable young musicians. Pianist David Choi (Los Angeles, CA) performs the *Liszt Piano Concerto No. I*. Violinist Ezekiel Sokoloff (Salt Lake City, UT) is featured on the first movement of Prokofiev's *Violin Concerto No. 2*. Flutist Nikka Gershman-Pepper (Los Angeles, CA) performs the first movement of the *Flute Concerto No. 2* by Mercadante. After intermission, the Vancouver Symphony Orchestra has a feature of its own in Elgar's grand *Enigma Variations*: warm, affectionate, and sometimes funny musical pictures of the composer's closest friends, and of Elgar himself.

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**Franz Liszt**  
(1811-1886)

Concerto No. I  
in E-flat Major for  
Piano and Orchestra

Liszt worked on this concerto over more than 20 years, from 1830-1856. The first performance, with Liszt as soloist and Hector Berlioz conducting, took place in Weimar in 1855. Duration 19:00.

Franz Liszt was the preeminent piano virtuoso of the 19th century, and the model for many pianists to follow. He was also an imaginative and groundbreaking composer, but as a young man, he was so much in demand as a soloist that he was allowed little time to develop his composing skills. Liszt's concert tours in the 1830s and 1840s were nothing short of phenomenal—contemporaries used the term "Lisztomania" to describe the frenzy surrounding his playing. He performed hundreds of concerts to packed houses throughout Europe, and produced for the most part compositions that focused on his own technical showmanship, rather than musical content. It was not until he settled in Weimar in 1848, taking a secure and stable job as music director to the Weimar court, that Liszt's music takes a turn away from these showy pieces. One of the works he completed soon after arriving in Weimar was his *Piano Concerto No. I*. The history of this work dates back nearly 20 years before its completion, however:

As early as 1830, Liszt prepared preliminary sketches for a work he described as "...a concerto written according to a plan that I believe to be truly novel." He set this work aside until 1839, when in a single burst of creativity, he wrote nearly complete versions of the E-flat concerto and a second concerto in A Major. Having almost no experience in writing for orchestra, however, Liszt was not able to finish the concertos in a satisfactory way. It was not until his Weimar years that Liszt was able to complete the concertos—both of them were done by 1850—but even then, he was in no great hurry to put them before the public. The premiere of the *Piano Concerto No. I* did not occur until 1855, at a Weimar concert that featured Liszt as soloist and Hector Berlioz as conductor. When Liszt played a revised version of the concerto in Vienna the following year, reviewers complained about its "chaotic" form and one influential critic, Eduard Hanslick, disparagingly called

it a "triangle concerto" (a reference to the prominent role the triangle plays in the Scherzo). It was many years before the E-flat concerto gained general acceptance as one of the monuments of the piano concerto repertoire.

The concerto's form is indeed "truly novel." In it, Liszt cast aside the conventional three-movement concerto form in favor of a four-movement scheme in which themes reappear and are transformed across the entire work. The strings begin the concerto (*Allegro maestoso*) by announcing a potent seven-note motive that will pervade the entire work. The piano enters boldly, and launches immediately into a lengthy cadenza. The orchestra enters two more times with the opening motive, before the piano begins an expressive transitional passage and a more lyrical theme which is presented in dialogue between the piano and soloists from the orchestra. The orchestra, led by the trombones, returns the opening motive and begins a lengthy and brilliant coda. The second movement (*Quasi adagio*) begins with a passage for muted strings, but the movement is largely taken up with a lovely melody introduced and developed by solo piano. At the close, there is beautiful moment when Liszt introduces a new theme above a lengthy piano trill, passing this melody from solo flute to other soloists from the orchestra. Piano trills lead directly into the Scherzo (*Allegretto vivace*), with the triangle rhythm that Hanslick objected to so strongly. (In this most famous of triangle solos, Liszt carefully directs that the instrument should be played "...in a delicately rhythmical manner, with resonant precision"). The piano enters with a Hungarian-flavored melody which Liszt varies several times. A cadenza reintroduces the seven-note motive from the opening of the concerto, and begins a passage that recalls music from the first two movements. The final movement (*Allegro marziale animato*) follows without a pause. The opening theme is a martial version of the string melody from the beginning of the second movement. In the remainder of this finale, Liszt brings back and transforms virtually every theme from the preceding movements, focusing finally on the distinctive seven-note motive before concluding with a bold coda.



**Sergei Prokofiev**  
(1891-1953)

Concerto No. 2 in G minor for Violin and Orchestra, Op. 63 movement I: Allegro moderato

Prokofiev composed his second violin concerto in 1934-35. It was premiered in Madrid on December 1, 1935, with soloist Robert Soetens. Duration 11:00.

Prokofiev left Russia in 1918, after the Bolshevik revolution, ostensibly on a concert tour, but in reality beginning a long self-imposed exile. Though he traveled extensively in America, and Europe, he spent much of the 1920s and 1930s in Paris, where he forged a sarcastic, distinctly modernist style. However, he remained in close contact with his homeland, accepting many Soviet commissions, publishing much of his music in Russia, and eventually making several extended visits to the Soviet Union in the 1930s. He eventually moved back to in 1936, driven in part by patriotism and homesickness, but also attracted by the artistic ideals of the Soviet regime. Like his Soviet colleague, Shostakovich, Prokofiev eventually suffered under the heavy hand of Stalinist artistic control.

His second violin concerto was one of the last major works he wrote before returning to Russia. It was commissioned by the Belgian virtuoso Robert Soetens. Though Prokofiev had sketched out the concerto at home in Paris, much of orchestration was finished while Prokofiev was on an extended concert tour through Europe and the Soviet Union in 1934-35. He later wrote that: "The number of places in which I wrote the concerto shows the kind of nomadic concert-tour life I led then. The main first movement theme was written in Paris, the main theme of the second movement in Voronezh [in Russia], the orchestration was finished in Baku [in Azerbaijan], and the premiere was in Madrid." Soetens joined him in the fall of 1935 for a tour through Spain, and Prokofiev was deeply impressed by the warmth of the Spanish people and by their receptiveness to his music. After the Madrid premiere, Soetens had exclusive rights to perform the piece for one year; but soon afterwards, many other virtuosos, including Jascha Heifetz, began to program it.

Prokofiev's second violin concerto was completed some eighteen years after the first, and the two works are strikingly different. The first is a thoroughly modernistic work, full of surprising French-style harmonies. The second is a rather sober piece, based on strict "Classical" forms. Prokofiev had been searching for a simpler, more direct style in the early 1930s, and it is almost as if he is anticipating the works he would create after returning to the Soviet Union.

The opening movement (*Allegro moderato*) is set in a fairly traditional sonata form. The wistful opening idea, laid out by the violin in the opening bars is picked and expanded by

the orchestra. The second theme, also played by the violin is equally lyrical. Only at the end of the exposition does the mood become strident—though briefly—and then Prokofiev provides an extended and very contrapuntal development of these ideas. In the recapitulation, he is able to weave both ideas together before a soft and whimsical ending with horns above pizzicato strings.



**Saverio Mercadante**  
(1795-1870)

*Concerto No.2 in E minor for Flute and String Orchestra, Op.57 movement 1: Allegro maestoso*

Mercadante composed this work in 1814. It was probably performed soon thereafter, possibly featuring his friend Pasquale Buongiorno as soloist. Duration 9:00.

One of the most successful Italian musicians of his time, Mercadante overcame several early disadvantages. He was born illegitimate in the southern Italian city of Altamura, though his father, a member of the local nobility formally adopted him as a "founding." The family's fortunes were destroyed in 1799 during the brief Altamuran Revolution and they lived in poverty until they moved to Naples in 1806. That year, a forged birth certificate, which "legitimized" young Mercadante—together with his obvious musical talent—allowed him to win a scholarship to the Naples Conservatory, where he studied violin, flute, and eventually composition. By age 21, he was conducting the Conservatory's orchestra, and in 1817, Rossini, then living in Naples, extravagantly praised Mercadante and his music. This connection helped the young composer to stage his first opera in Naples in 1819. He worked primarily as an opera composer for the next 40 years, composing over 60 operas. Despite his success during his lifetime, very few of his operas are known today, and he has been overshadowed completely by his contemporaries Rossini, Donizetti, Bellini, and the younger Verdi. Unlike most of his operatic colleagues, however, Mercadante was also a prolific composer of sacred and instrumental music throughout his career. In all, he composed at least 20 concertos, over 60 orchestral "Sinfonias" in various forms, and a host of additional orchestral and chamber works. Mercadante, a fine flutist, wrote five or six flute concertos, all of them composed while he was still a student at the Naples

Conservatory. The best-known of these—and indeed, his most frequently-performed work today—is the Flute Concerto No.2, written while he was still a teenager. It was completed in 1814 and dedicated to his friend and fellow conservatory student Pasquale Buongiorno, who later played under Mercadante's baton in the orchestra of the Teatro San Carlo in Naples. The 1814 concerto was written for full orchestra; the version for strings heard here is a later arrangement.

This is a piece in the 19th-century Romantic virtuoso tradition, but it is organized along 18th-century Classical lines. This is clearest in the *Allegro maestoso*, which is built on a plan similar to the opening movements of Mozart concertos. An orchestral exposition lays out the main themes—a stern set of main ideas, and a contrasting major-key theme—before the flute repeats this material in decorated form. A second orchestral passage opens the development section, which features elaborations by the flute and a short solo cadenza. The movement ends with the abbreviated recapitulation and a fierce coda.



**Edward Elgar**  
(1857-1934)

*Variations on an Original Theme ("Enigma"), Op.36*

Elgar composed this work in 1898-1899. Duration 29:00.

Writing to his friend August Jaeger in 1899, Elgar described a recently-completed composition: a set of variations that depicted thirteen of his musical and non-musical friends. Elgar incorporates several "enigmas" into this work. The first is the theme itself, which he labels "enigma." Each variation is titled according to the person represented, but their identities are hidden by his use of initials and nicknames. (Elgar himself soon gave away the secret identities, however.) He also states that there is another larger theme, which is never actually played, that nevertheless runs "through and over" the entire work. Elgar's biographers have expended reams of paper in pursuit of this mystery. The usually articulate Elgar was notably vague on this point. There is even the possibility that Elgar, whose sense of humor was well known to his friends and associates, was being deliberately obscure as a joke! The *Enigma Variations* was the first of Elgar's

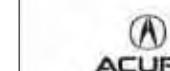
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works to be widely heard, and it remains his most popular work today. It consists of a brief theme and fourteen variations: Elgar adds a self-portrait to the depictions of his friends.

**Theme, Andante.** Elgar's theme, only 17 measures long, is deceptively complex and contains a huge amount of melodic and harmonic raw material to be used in the succeeding variations. It begins with strings alone, in minor; and then shifts to contrasting material in major, returning to minor in the last phrase.

**Variation 1 ("C.A. E.")**, *L'istesso tempo*. Caroline Alice Elgar was married to the composer in 1889, and according to Elgar, her life "was a romantic and delicate inspiration." This section stays close to the harmonic and melodic outlines of the theme, but fleshes it out with ornamentation and lush orchestration.

**Variation 2 ("H. D. S.-P.")**, *Allegro*. Hew David Stuart-Powell was a gifted amateur pianist who often played trios with Elgar (a violinist) and the cellist Basil Nevinson (the "B. G. N." of Variation 12). The highly chromatic melody is probably intended a joke—this pianist was notoriously conservative in his musical tastes.

**Variation 3 ("R.T. B.")**, *Allegretto*. Richard Baxter Townsend was an author with a passion for amateur theater. According to his friends, Townsend had an extremely high voice, but loved to play old men in comic roles: growling his lines as low as he could, and suddenly breaking into a high falsetto. There is accordingly a humorous contrast between low and high textures in this variation.

**Variation 4 ("W.M. B.")**, *Allegro di molto*. In this variation, Elgar pokes gentle fun at a somewhat pompous country gentleman and scholar, William M. Baker. During one of Elgar's visits to his home, Baker officially read an itinerary of the day's activities and left the music room with an inadvertent slam of the door.

**Variation 5 ("R.P.A.")**, *Moderato*. Richard P. Arnold, son of the poet Matthew Arnold, is characterized in this section. He is alternately solemn and lighthearted. This variation continues without pause into Variation 6.

**Variation 6 ("Ysobel")**, *Andantino*. The viola's prominent role in this variation refers to Isobel Woods, an amateur violist. The figure given to the violas throughout this section is taken from a beginner's exercise in crossing strings.

**Variation 7 ("Troyte")**, *Presto*. The architect Arthur Troyte Griffith was a boisterous friend and sometime piano student of Elgar's, although he was apparently not a star pupil. Elgar notes that he tried "to make something like order out of the chaos," but that "the final despairing 'slam' records that the effort proved to be in vain."

**Variation 8 ("W.N.")**, *Allegretto*. Elgar was associated with Winifred Norbury, an elderly devotee of music, through his connections with the Worcestershire Philharmonic Society. The music depicts both her stately 18th-century home and her characteristic laugh. This variation continues directly into the next.

**Variation 9 ("Nimrod")**, *Adagio*. The title is a labored pun on the name of August Jaeger, one of Elgar's closest friends: "Jaeger" in German means "hunter," and Nimrod was the "mighty hunter" of the Book of Genesis. This movement is not a portrait of Jaeger's forceful character, but rather depicts a long conversation between Elgar and Jaeger on the grandeur of Beethoven's music. Elgar has provided some reminiscences of the slow movement of Beethoven's "Pathétique" sonata in the opening bars.

**Variation 10 ("Dorabella - Intermezzo")**, *Allegretto*. According to at least one Elgar biographer, the fluttering nature of this section refers to the voice of Miss Dora Penny, an acquaintance of the composer. Elgar himself referred to this as "a dance of fairy-like lightness."

**Variation 11 ("G.R.S.")**, *Allegro di molto*. George Robertson Sinclair was organist of Hereford Cathedral, but this music also refers to his bulldog Dan. One day, during a picnic, Dan slipped down a muddy bank into the River Wye, and had to swim for a time, looking for a place to climb out. In the opening bars, you can hear Dan sliding down the slippery slope, paddling in the water, and barking with joy when he finds a landing-place. The more majestic tones of the brass depict Dan's master.

**Variation 12 ("B.G.N.")**, *Andante*. Basil G. Nevinson, an amateur cellist, was a longtime friend of Elgar's. In this section the theme is expressively developed by the cellos.

**Variation 13 ("\*\*\* - Romanza")**, *Moderato*. Being intentionally enigmatic, Elgar let the asterisks "stand for the name of a lady who was, at the time of the composition, on a sea voyage." (In all probability, it was his friend Lady Mary Lygon.) According to Elgar, we hear "the distant throb of the engines of a liner."

**Variation 14 ("E.D.U. - Finale")**, *Allegro*. The stirring ending is about Elgar himself: the initials refer to his nickname, "Edoo." This brilliant finale certainly presents the composer in an optimistic light. The quotations from Variations 1 and 9 reflect the fact that Elgar saw his wife Alice and August Jaeger as the two greatest influences on his life and his music.

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# Rodrigo's Concierto de Aranjuez

Skyview Concert Hall, Vancouver, WA  
Salvador Brotons, Conductor

Ballade in A minor, Op. 33  
Samuel Coleridge-Taylor (1875-1912)

Concierto de Aranjuez for Guitar and Orchestra  
Joaquin Rodrigo (1901-1999)

Allegro con spirito  
Adagio  
Allegro gentile  
\*Adam Levin, guitar

## Intermission

Symphony No. 1 in E minor, Op. 39  
Jean Sibelius (1865-1957)

Andante, ma non troppo — Allegro energico  
Andante, ma non troppo lento  
Allegro  
Quasi una fantasia

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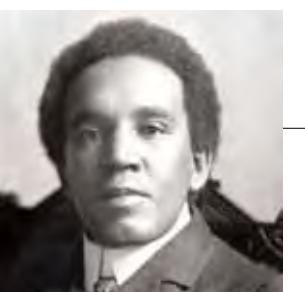


## Adam Levin | Guest Artist

Praised for his "visceral and imaginative performances" by the Washington Post, top prize winning classical guitarist and recording artist Adam Levin has performed on four continents across the globe. Levin has performed extensively across the United States at renowned venues such as Chicago's Pick Staiger, Nichols, and Mayne Stage concert halls as well as at the prestigious Art Institute of Chicago; Boston's Isabella Stewart Gardner Museum, the Museum of Fine Arts, and Jordan Hall; Spivey Hall in Atlanta; repeat appearances at Le Poisson Rouge in New York City; and the Kennedy Center in Washington, DC. In Europe, Levin has performed in some of the finest venues across Spain, and in Italy, Germany, and Switzerland. In the 2017-2018 season, Levin makes several debut solo, chamber, and orchestral appearances in China, Finland, and Ireland as well as return appearances in Brazil and Spain. Adam Levin's live performances have been featured nationally numerous times on NPR's Performance Today, the nationally syndicated Classical Guitar Alive, and studio performances on top radio stations including WFMT Chicago and WCRB Boston.

Levin also served as artistic director of the second annual University of Rhode Island Guitar Festival and performed chamber music with Duo Sonidos at Charlotte's Bechtler Museum and with The Kithara Project Trio at Chatter in Albuquerque, NM, and in Austin, TX. Internationally, Levin performed recitals in numerous venues in Spain, Hungary, and Austria in Europe and a debut tour of Brazil, where he was immediately invited to return for a second tour in 2017-2018. Additionally, Levin's 2017-2018 season includes international debut tours in China, Finland, and Ireland.

This February program opens with a rarely-heard work by the Afro-British composer Samuel Coleridge-Taylor, his *Ballade*. We then welcome back guitarist Adam Levin, who performed a memorable streaming program with the Vancouver Symphony Orchestra last February. Here he plays the most popular of all 20th-century guitar concertos, Rodrigo's *Concierto de Aranjuez*. We end up with the Romantic first symphony of Sibelius, a work inspired in part by the symphonies of Tchaikovsky.



**Samuel Coleridge-Taylor** (1875-1912)

*Ballade in A minor, Op 33*

This work was composed in 1898, and its premiere was in Gloucester, England, September 14, 1898. Duration 12:00.

In 1893, 18-year-old Samuel Coleridge-Taylor began studies in violin at London's Royal College of Music, and also studied composition with Charles Villiers Stanford. His *Piano Quintet*, Op. 1 was played in London that same year. Though the quintet and other early works attracted positive reviews, his first great success in England was a trilogy of *Hiawatha* cantatas premiered in 1898-1900. These works, based upon Longfellow's romanticized vision of Native American culture in the poem *Song of Hiawatha*, remained popular for decades afterwards. In 1904, he made a successful tour of the United States, conducting the *Hiawatha* cantatas and other works, and was invited to meet Theodore Roosevelt at the White House. Coleridge-Taylor was biracial—son of an African father, a prominent doctor from Sierra Leone, and an English mother—at a time of deep racial prejudice in both Britain and the United States. He suffered countless racial insults through his career,

but contemporaries report that he always met these slights with quiet dignity. Even before touring the United States, he had made deep connections with African-American culture, and explored both African-American and African themes in his works. Despite the success of his compositions and support from prominent English musicians like Elgar and Stanford, Coleridge-Taylor struggled financially throughout his life, and died of pneumonia at only age 37.

Coleridge-Taylor's first successful orchestral piece, the *Ballade* was written for the 1898 Three Choirs Festival in Gloucester. This was his first major commission, coming just after the 23-year-old composer finished his studies at the Royal College of Music, and just before the appearance of his first *Hiawatha* cantata. The commission apparently came at the recommendation of England's leading composer, Edward Elgar, who called Coleridge-Taylor "far and away the cleverest fellow going amongst the younger men." The *Ballade* received a warm reception at its premiere, and additional performances followed. For his part, Elgar, who had heard a rehearsal in London a few days before the first performance, wrote to a friend that "I liked it all and loved some and adored a bit." (From Elgar; not prone to gushy reviews, this was high praise indeed!) Though it is infrequently played today, this piece was widely-heard in its day and helped to set the stage for the popular *Hiawatha* works that followed.

Scored for a full symphony orchestra, the *Ballade* begins with turbulent music from the full ensemble and a lively main idea. Strings introduce a lyrical second idea, building this into a grand romantic peak. The stormy opening music is developed and then Coleridge-Taylor introduces a new theme, a major-key melody based upon of the main idea. The lush second theme is reprised before the *Ballade* ends in the same blustery mood as the opening.



**Joaquin Rodrigo** (1901-1999)

*Concierto de Aranjuez* for  
Guitar and Orchestra

Rodrigo composed this work in 1939 for the guitarist Regino Sainz de la Maza, who played the first performance in 1940. Duration 23:00.

In a long multifaceted career, Joaquin Rodrigo worked as a pianist, music critic, university professor, radio executive, and as an activist for the Spanish National Organization for the Blind. (Rodrigo was almost completely blind from age three as a result of Diphtheria.) However, from the 1940s onwards he was also recognized as one of Spain's foremost composers. As a young man, he studied in Paris, the center of the avant garde, but Rodrigo described his own style as *neocasticista* (neo-traditional). His mature music was rooted in distinctly Spanish forms and rhythms, and he was particularly focused upon the guitar, the most prominent instrument of Spanish traditional music. His *Concierto de Aranjuez* was only the first of several orchestral works with solo guitar, guitar duo, or guitar quartet. He also composed a large number of important works for guitar alone.

The work's premiere in 1940 was very successful, and the *Concierto* has since become not only the most widely-performed concerto for guitar, but is probably one of the single most popular 20th-century concertos for any instrument. One measure of its popularity is the number of times it has been adapted for instruments other than guitar—most famously in Jazz trumpeter Miles Davis's landmark 1959 album *Sketches of Spain*. Following the *Concierto de Aranjuez*, Rodrigo went on to gain worldwide acclaim as a composer. He collected dozens of honors and awards, but one piece of recognition that came after his 90th birthday was particularly meaningful—in 1992 King Juan Carlos I conferred on the composer the hereditary title "Marquis of the Gardens of Aranjuez."

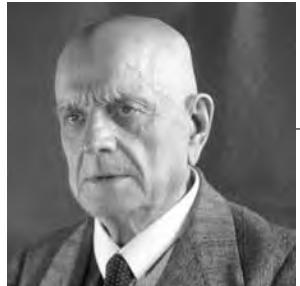
The inspiration for this work was the palace of Aranjuez, near Madrid. This magnificent 18th-century structure, modeled on Versailles, was the summer palace of the Bourbon kings of Spain, and is particularly famous for its 300 acres of formal gardens. Rodrigo wrote of the *Concierto de Aranjuez* that the work "...takes its name from the famous royal residence on the banks of the Tajo, not far from Madrid and the Andalusian highway, and in its notes one may fancy seeing the ghost of Goya, held in thrall by melancholy [and] in its themes there lingers the fragrance of magnolias, the singing of birds, and the gushing of fountains..."

If it was inspired by 18th-century architecture, Rodrigo also drew upon 18th-century musical forms. The opening movement (*Allegro con spirito*) has the same relatively simple alternation between solo and orchestral passages as in a Baroque concerto. The rhythmic texture is based upon the *fandango* and other traditional dances, characterized by a constant alternation between 6/8 and 3/4. The guitar's part

in this movement uses techniques borrowed from flamenco and other Spanish forms: *punteado* (picked ornamentation), *rasgueados* (rapid strumming), and other flashy devices.

The *Adagio* begins with simple strumming from the guitar, accompanying a long English horn solo. The melody is based upon the *saeta*—an ancient Andalusian lament associated with Holy Week processions, and it unfolds languorously in a series of variations for guitar and other solo lines from the orchestra. Only near the end is there more agitated music, leading to a long cadenza and a hushed ending. Though Rodrigo seldom spoke of it, his friend, guitarist Pepe Romero later revealed that this passionate movement—the longest of the *Concierto*—was an emotional response to the death of Rodrigo's infant son.

Like the opening, the final movement (*Allegro gentile*) has a rather Baroque-sounding texture, and it has the same deliberately off-balance rhythmic feel, in this case shifting between 3/4 and 2/4. The main theme is juggled between soloist and orchestra, and is finally presented in a rather grand manner just before a surprisingly understated ending.



**Jean Sibelius**  
(1865-1957)

*Symphony No. 1 in E minor, Op. 39*

Sibelius composed this symphony in 1898-99, and conducted the first performance in Helsinki on April 26, 1899. A much-revised version was premiered the next year in Stockholm. Duration 38:00.

By the late 1890s Sibelius was already a star in his native Finland and was attracting increasing notice in other musical centers in Europe. He had made his mark with grand, nationalistic works like the choral symphony *Kullervo* and other self-consciously Finnish pieces—mostly on themes from Finland's national epic, the *Kalevala*. By the end of the decade Finnish audiences were waiting just as expectantly for his first symphony as Viennese audiences had waited for Brahms's first a few decades before. A young, important composer was obviously expected to a symphony, the most important of all orchestral genres...but at least part of the expectation came from nationalistic pride. Finland

was under the thumb of Russia at the time: in early 1899, Czar Nicholas II instituted a whole series of repressive laws aimed at stifling Finnish culture and political freedom. In this atmosphere, Sibelius was increasingly a symbol of Finnish cultural independence.

Ironically, the first symphony he produced was not a stirring patriotic work or even a particularly "Finnish" one—though he was certainly writing plenty of those at the same time (his enduringly popular tone-poem *Finlandia* was premiered just a month after the symphony). If Finland was under the political yoke of Russia, this symphony was just as clearly influenced by Russian music, particularly Borodin and Tchaikovsky. Sibelius had heard Tchaikovsky's "Pathétique" symphony in Helsinki in 1894 and was deeply impressed. When some colleagues remarked on the echoes of the "Pathétique" in his *Symphony No. 1*, Sibelius replied that "...there is much in that man that I recognize in myself." But this is just as clearly a work by a skilled composer who already had a musical voice of his own, and much of the musical personality that makes his later symphonies so distinctive is already there in the first.

The opening movement begins quietly, almost mysteriously, with a melancholy clarinet solo (*Andante, ma non troppo*). Without a transition, this idea is transformed into a declamatory main theme (*Allegro energico*). This is built into a great orchestral climax before harp and flutes introduce a lighter contrasting idea. The woodwinds introduce a third idea, a solemn canon marked *tranquillo*. The development is long and intense, and freely intermixes elements from all of these themes. In the recapitulation, Sibelius freely reorchestrates his main themes. The coda contains a brief reminiscence of the opening clarinet solo, a flurry of activity, and a savage trombone phrase, before the movement ends with a pair of dry *pizzicato* chords from the strings. (The same chords will reappear at the close of the finale.)

The slow movement (*Andante, ma non troppo lento*) begins with a complete change of mood, a quiet string theme above a pulsing background. There is a brief *fugato* from the woodwinds before a broader version of the main theme. Horns introduce a tranquil new idea and there is brief section of contrasting mood before the opening character returns. This builds into a turbulent orchestra climax before subsiding quietly.

The scherzo (*Allegro*) begins with rough, rhythmic ideas passed from section to section. This music is developed furiously until mood is broken by a serene idea from the

horns. After all of the ferocity of the opening, this middle section is surprisingly quiet and pastoral. The movement closes with a varied reprise of the opening music.

The finale is marked *Quasi una fantasia* (*In the Manner of a Fantasia*) possibly a reference to the close interconnections between all of its themes. The beginning is reprise of the quiet clarinet theme from the opening movement, now transformed into a passionate string passage. After a brief interlude, the cellos introduce an impassioned idea that seems like a moment of pure Tchaikovsky, and the music that follows is turbulent and highly dramatic. The contrasting *cantabile* music is pure Sibelius, however: emotional yet reserved. The turbulent music returns in a long development, worked into an even higher peak of tension. The opening movement's melody returns again, now returned to the clarinet, and gradually reworked, leading to a fervent reprise of the *cantabile*. There is one final grand peak before the music ends with two string chords.

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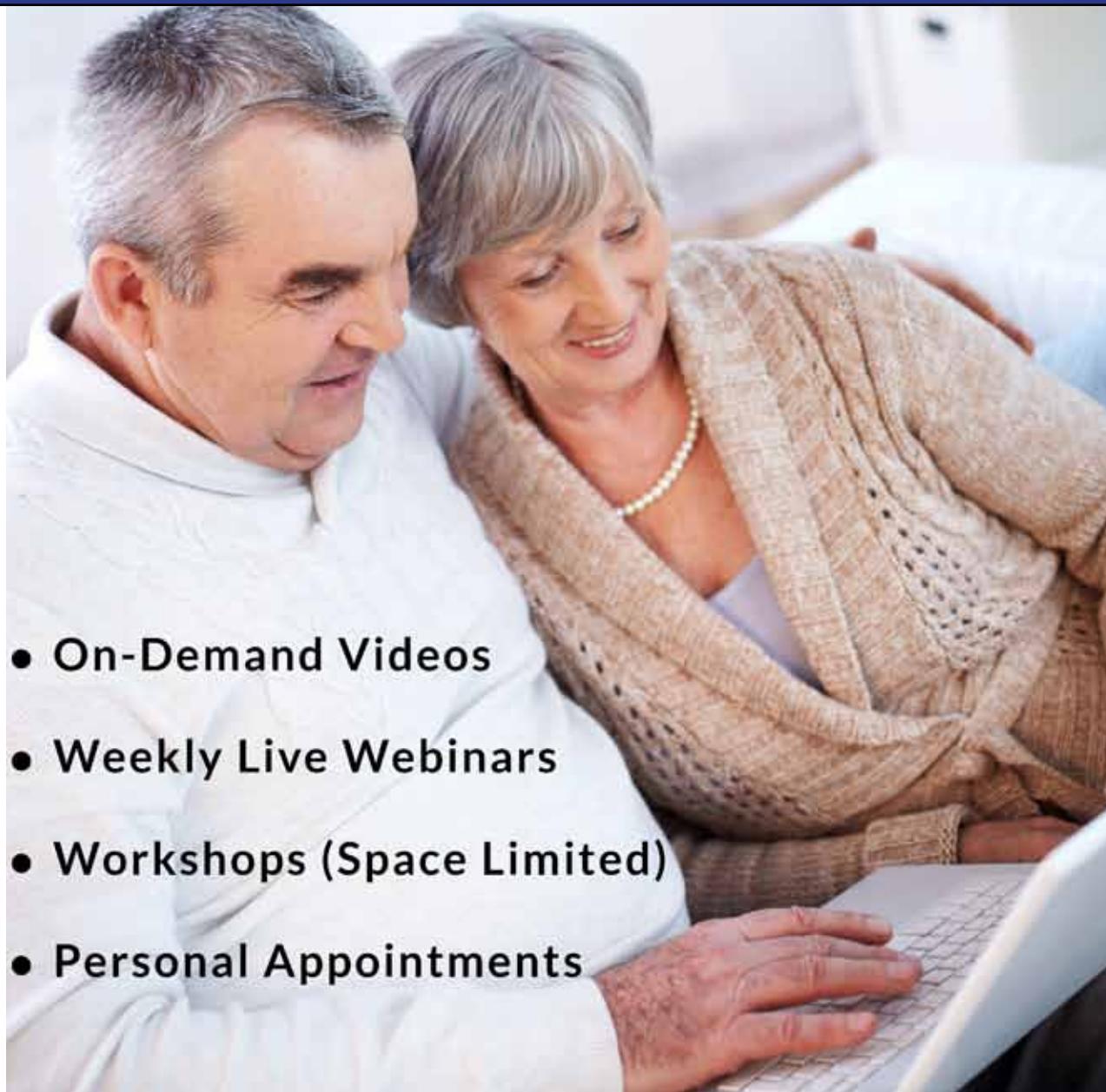




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# Russian Extravaganza

Skyview Concert Hall, Vancouver, WA  
Salvador Brotons, Conductor

Concerto for Piano and Wind Instruments  
Igor Stravinsky (1882-1971)

Largo—Allegro  
Largo  
Allegro  
\*Alexander Toradze, piano

Piano Concerto No.2 in F Major, Op.102  
Dmitri Shostakovich (1906-1975)

Allegro  
Andante  
Allegro  
\*Alexander Toradze, piano

## Intermission

Symphony No.2 in C minor, Op.17  
("Little Russian")  
Peter Ilyich Tchaikovsky (1840-1893)

Andante sostenuto—Allegro vivo  
Andantino marziale, quasi moderato  
Allegro molto vivace  
Moderato assai—Allegro vivo

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## Alexander Toradze | Guest Artist

Alexander Toradze is universally recognized as a masterful virtuoso in the grand Romantic tradition. He has enriched the Great Russian pianistic heritage with his own unorthodox interpretative conceptions, deeply poetic lyricism, and intensely emotional excitement. Mr. Toradze's recording of all five Prokofiev concertos with Valery Gergiev and the Kirov Orchestra for the Philips label is acclaimed by critics as definitive. His recording of Prokofiev's Piano Concert No. 3 was named by International Piano Quarterly as "historically the best on record" (from among over seventy recordings). Mr. Toradze has appeared as a soloist with literally all major orchestras in the world, such as the Berlin Philharmonic, the London Symphony Orchestra, the New York Philharmonic, the Los Angeles Philharmonic, the Filarmonica della Scala, the Orchestra di Santa Cecilia, the Mariinsky Orchestra, the Israel Philharmonic, and the NHK Symphony Orchestra.

Born in Tbilisi, Georgia, Alexander Toradze graduated from the Tchaikovsky Conservatory in Moscow and soon became a professor there. In 1983 he moved permanently to the United States and in 1991 was appointed as the Martin endowed Professor of Piano at the Indiana University South Bend, where he has created a teaching environment that is unparalleled in its unique concept. The members of the multi-national Toradze Piano Studio have developed into a worldwide touring ensemble that has performed projects detailing the piano and chamber works of Rachmaninoff, Prokofiev, Dvorak, Stravinsky and Shostakovich in Europe (UK, Italy, Germany, Portugal, France) and in the United States.

Joining the Vancouver Symphony Orchestra for this all-Russian concert is one of the world's foremost interpreters of Russian piano literature, Alexander Toradze. Mr. Toradze performs two concertos, beginning with the terse, neoclassical *Concerto for Piano and Wind Instruments* by Stravinsky. He then turns to the lighthearted *Piano Concerto No.2*, written by Shostakovich as a tribute to his own son. After intermission, the orchestra is featured in Tchaikovsky's second symphony, work whose melodies were inspired by the composer's time in the Ukrainian countryside.



**Igor Stravinsky**  
(1882-1971)

*Concerto for Piano and Wind Instruments*

Stravinsky composed this work between 1923 and 1924, at the request of Serge Koussevitsky. The composer was at the piano for the premiere performance on May 22, 1924, with the orchestra of the Paris Opéra, Koussevitsky conducting. Stravinsky revised the score in 1950. Duration 18:00.

By the 1920s, Stravinsky had turned to an approach often known as "neoclassicism." He had made his name in Paris during the previous decade with enormous, Russian-inspired, and sometimes violent ballet scores: *Firebird*, *Petrushka*, and *Rite of Spring*, but his new approach rejected both the emotion of Romantic music, and the more shocking elements of the early 20th-century *avant garde*. Stravinsky and others adopted the 18th-century forms and musical style of Mozart and Bach as the basis of their compositions. These works use the clear and logical forms of 18th-century music to explore musical ideas in a rational and often ironic way. This is often described as "music about music"—that is, there is no story line or interpretation implied or needed. Another interest of Stravinsky's in this period was writing for wind instruments, a sound color he described as "piquant." He explored this texture in several works during the 1920s, beginning with *Symphonies of Wind Instruments* (1920), his *Octet* (1923), and in 1924, the *Concerto for Piano and Wind Instruments*.

It was apparently Serge Koussevitsky who encouraged Stravinsky to compose a piano concerto, and to perform it himself. Koussevitsky, one of the 20th century's great conductors and a champion of contemporary music, was

also one of the great 20th-century patrons of music: he and his wife Natalie used their wealth to commission and support dozens of composers. As Stravinsky worked out the concerto at the piano, he realized that the timbre of woodwinds and brass, without strings, was the perfect complement to the piano in achieving the "dryness and neatness" he was hearing in the composition. Stravinsky played the premiere in Paris in May 1924, about a month after he completed the score, and performed it some 40 times over the next five years. In fact, he reserved exclusive rights to perform the concerto for several years, rather snarkily saying that he wanted to keep "incompetent or Romantic hands" away from the piece. However, while Stravinsky was certainly a fine pianist, his own hands were not always entirely competent during public performances! He was prone to memory lapses, and recalled that at the premiere performance: "After finishing the first movement, and just before beginning the Largo which opens with a passage for solo piano, I suddenly realized that I had completely forgotten how it started. I said so quietly to Koussevitsky, who glanced at the score and hummed the first notes. That was enough to restore my balance and enable me to attack the Largo."

Stravinsky uses the Classical three-movement concerto organization, and there are constant references to the styles and forms of Bach, Scarlatti, and Mozart...though the harmony and sometimes spiky melodies are all Stravinsky. It begins with a solemn slow introduction from the winds (Largo), the dotted rhythms a clear reference to many Baroque works. The piano abruptly changes the character (Allegro) with an aggressive and percussive figure, echoed by the winds. This style continues, though a few contrasting ideas, until the very end of the movement, when the texture of the introduction returns, now with a blazing piano part playing in cross rhythms. The Largo opens with a music that would sound very much like a Bach aria, save for the inexorably plodding bass line. After an extended cadenza, English horn and oboe introduce a new idea, again with echoes of Baroque style. The piano breaks in with a second, more acerbic cadenza, and the movement ends with a return of the opening idea. At the risk of "interpreting"—something Stravinsky claimed to hate—the last movement (Allegro) opens with music that seems positively playful and fun, with the piano's figures turned first into witty brass fanfares and then into a dry march that dominates much of the movement. Near the end, thudding piano chords introduce a reminiscence of the dour introduction from the first movement, but this is suddenly cast aside for a short, brilliant coda.



**Dmitri Shostakovich**  
(1906-1975)

Piano Concerto No. 2 in F Major, Op. 102

Shostakovich composed this work in 1957. His son, Maxim Shostakovich, was the piano soloist with the USSR Symphony Orchestra at its premiere on May 10, 1957. Duration 20:00.

Nearly a quarter century separates Shostakovich's two piano concertos, a trying and sometimes painful period in the great Soviet composer's life. In the years following his first concerto in 1933, a modernist and outrageously humorous work that he wrote for himself as soloist, Shostakovich suffered in the repressive artistic atmosphere of Josef Stalin's Soviet Union. Soviet composers were expected to toe the Party line, and produce uplifting works with immediate mass appeal. To be labeled as a "formalist"—the catchall term used by artistic authorities for anything that seemed overcomplicated, modernist, or otherwise bourgeois—was to risk censure...or worse. Shostakovich himself suffered official censure twice during Stalin's reign: first in 1936, after his opera *Lady Macbeth of Mzensk*, and then again in 1948 following the premiere of his ninth symphony. In each case he had to redeem himself with works more in keeping with the needs of the Soviet state, like the bombastic fifth symphony of 1937—though even here there are well-hidden hints of bitterness and sarcasm. The death of Stalin in 1953 marked a turning-point in Soviet history, and in Shostakovich's career. Sometimes known as the "thaw," the period of the later 1950s saw some relaxation of the political and artistic repression, and outright paranoia of Stalin's regime. Soviet composers still needed to be careful (his somber tenth symphony, for example, came in for its share of official criticism), but there was some lightening of the atmosphere.

The second piano concerto, composed in 1957, is a relatively sunny piece, which does not seem to carry any subtle political message—in fact it seems to have been composed as an affectionate gift to his son Maxim, who was completing his studies at Moscow's Central Music School. Maxim was a fine pianist (he would later become a noted conductor, and is still working today, primarily in Russia)—his proud father had already written the brilliant little *Concertino for Two Pianos* in 1954 for the two of them to play together. Maxim played the premiere of the Piano Concerto No. 2 on his 19th birthday.

Shostakovich returns to the humorous approach of first piano concerto in the *Piano Concerto No. 2*, which begins (*Allegro*) with a droll woodwind march decorated by a simplistic piano line. This quickly turns into fiercer music: virtually everyone who has written about this piece about this piece notes a clear resemblance between the piano writing and the well-known shanty *What Shall We Do With a Drunken Sailor?*, though it is not clear whether or not this was intentional. (Such a reference would have appealed to Shostakovich's dry sense of humor, however!) The second main theme, a wandering melody played in octaves, is a little bit clearer musical inside joke aimed at his son: it bears a clear family resemblance to the famous Hanon exercises that are beloved (or loathed) by anyone who has ever taken piano lessons. A sudden bark from the orchestra begins a ferocious development section, which culminates in a long passage for solo piano. The movement ends with a concise and exciting recapitulation of the opening ideas.

The *Andante* opens with a lovely, long-limbed Romantic theme from the orchestra that would not have sounded out of place in a Rachmaninoff concerto. The piano provides unhurried variations on this and a second equally lyrical idea. At the very end, a two-note figure from the piano provides a link into the final movement (*Allegro*), which begins with a comical polka, and this offbeat polka quickly turns into an even more offbeat passage in 7/8. Again, Shostakovich seems to have been affectionally tweaking his son with references to repetitive student fingering exercises. The two main ideas alternate freely in music that has an unrelenting rhythmic intensity, until near the end, when he introduces a more heavy-handed polka theme and launches into an exciting, accelerating coda.



**Peter Ilyich Tchaikovsky**  
(1840-1893)

Symphony No. 2 in C minor, Op. 17 ("Little Russian")

Tchaikovsky wrote this symphony in the summer and fall of 1872. The first performance, conducted by Nicolai Rubinstein, was in Moscow on February 7, 1873. He revised the score extensively in 1880, and this version was premiered in St. Petersburg in 1881. Duration 32:00.

In the days of the Russian czars, Ukraine—from the cities of Kiev and Kharkov to the Black Sea—was known as "Little Russia." (The term is rather archaic today, though "Little Russia" is still used by Russian nationalists who deny a separate Ukrainian identity, and is conversely taken as offensive by many of today's Ukrainians.) It was a visit to this area that gave Tchaikovsky his musical inspiration for his second symphony. During the summer of 1872, he visited his sister Alexandra and her husband at their estate in Kamenka, a village near Kiev. Tchaikovsky loved the folk music he heard in Kamenka, and almost immediately began to weave some of these Ukrainian tunes into a symphonic work. The *Symphony No. 2* was completed later that year, after he returned to Moscow. Tchaikovsky spent the Christmas holidays in St. Petersburg, and showed the completed symphony to Nikolai Rimsky-Korsakov, and other members of the group known as the "Mighty Five." They were enthusiastic about Tchaikovsky's extensive quotation of folk songs in the new symphony, which they saw as a sign that Tchaikovsky was beginning sympathize with their brand of musical nationalism. When the new symphony was performed in Moscow at the Imperial Music Society a few months later, the wildly enthusiastic audience demanded a repeat performance, and Tchaikovsky was awarded a laurel wreath and a silver goblet. He wrote to his brother Modeste that he considered it to be "my best work, with regards to correctness of form, a quality for which I have so far not distinguished myself."

Six years later, he was not quite so satisfied. A brutally self-critical perfectionist, Tchaikovsky reworked many of his works after their premieres, even when they were apparently successful. In 1879, he wrote to his patron Nadezhda von Meck, expressing his relief that he had not published the *Symphony No. 2* and noting that "only the last movement can be left intact." In the next few months, he completely reworked the opening movement and also lightly revised the second and third movements. When this published version was premiered in St. Petersburg in 1881, the audience was just as enthusiastic as the audience for the original version. The symphony was quickly performed by orchestras throughout Europe, and was played by the New York Philharmonic less than two years later. Tchaikovsky's friend Nikolai Kashkin, a Moscow teacher and music critic, was responsible for the symphony's well-known nickname, "Little Russian."

The symphony opens with a slow introduction, marked *Andante sostenuto*. The main theme of this passage, played first by solo horn—a Ukrainian version of the song *Down by the Mother Volga*—clearly establishes the character of this work. After this theme is passed among sections of the orchestra, the tempo quickens quite abruptly (*Allegro*

*vivo*), and the strings play an incisive theme that begins the exposition. The body of the first movement is set in an orderly sonata form—reflecting the "correctness of form" of which Tchaikovsky boasted to his brother. After the stormy main theme, the character shifts and brightens and the oboe plays a lovely second theme. After bringing the agitated first theme back again, Tchaikovsky has a lengthy development section that focuses upon this melody and the *Volga* theme from the introduction. The closing section of the movement is conventional, except for a long coda that closes with a return to the opening tempo and horn solo.

Tchaikovsky was a prolific, but sometimes unsuccessful opera composer. One of his flops was *Undine*, composed when he was only 29 years old. He destroyed most of this score, but saved a few of the better bits to use in later compositions. One of these was recycled as the main theme of the second movement (*Andantino marziale, quasi moderato*). This un hurried march theme alternates with two other melodies. The first of these is a lyrical theme played by the violins. The second is a distinctly Ukrainian melody played by oboe and flute that recalls the tone of the first movement's *Volga* theme.

Tchaikovsky once again uses a traditional form in his third movement. His scherzo (*Allegro molto vivace*) has the traditional three-part form that had been standard in symphonic third movements since the time of Haydn and Mozart. The opening section is blazingly fast, with violins weaving a furiously fast melody above forceful accents. The central trio changes both key (from minor to major) and character (to a less ferocious duple meter) for pastoral dance music from the woodwinds. There is an abbreviated return of the opening material, and Tchaikovsky hints briefly at the trio theme in the coda to this movement.

The main theme of the finale, another Ukrainian folk song, *The Crane*, emerges gradually introduction (*Moderato assai*). When the body of the movement begins, this same theme is presented in its original form, a quick duple meter dance tune (*Allegro vivo*), played by the strings. Tchaikovsky works intensively with this theme before introducing the second theme, a syncopated and whimsical melody played by the violins. In the development section, Tchaikovsky works with both main themes, often pitting one section of the orchestra—brasses, woodwinds, or strings—against the others. In the recapitulation, Tchaikovsky brings back the second theme first, and after a dramatic crash from the gong, uses the *Crane* melody to lead into a brilliant coda that closes the symphony.

# Korngold's Violin Concerto

Skyview Concert Hall, Vancouver, WA  
Salvador Brotons, Conductor

Rip Van Winkle Overture  
George Whitefield Chadwick (1854-1931)

Concerto for Violin and Orchestra in D Major, Op. 35  
Erich Wolfgang Korngold (1897-1957)

Moderato nobile  
Romanze: Andante  
Allegro assai vivace  
\*Rachel Barton Pine, violin

## Intermission

Symphony No. 5 in B-flat Major, Op. 55  
Alexander Glazunov (1865-1936)

Moderato maestoso — Allegro  
Scherzo: Moderato  
Andante  
Allegro maestoso

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## Rachel Barton Pine | Guest Artist

Violinist Rachel Barton Pine has an extraordinary ability to connect with people. A leading interpreter of classic and contemporary works, her performances combine her gift for emotional communication and her fascination with research. She plays with passion and conviction, thrilling audiences with her dazzling technique, lustrous tone, and infectious joy in music-making.

This season Pine will offer the world premiere of "Violin Concerto No. 2," written for her by Billy Childs and co-commissioned by the Grant Park Music Festival, the Boulder Philharmonic Orchestra, the Anchorage Symphony Orchestra, and the Interlochen Orchestra. She'll solo with the Chicago Symphony, the Mississippi Symphony, Orchestre Symphonique Quebec, the Tel Aviv Soloists, the Pacific Symphony, and Vancouver (WA) Symphony. She'll perform with Lara Downes at Ravinia, with pianist Matthew Hagle, and harpsichordist Jory Vinikour. She has appeared with prestigious ensembles including the Philadelphia Orchestra, the Royal Philharmonic Orchestra, Camerata Salzburg, and the Vienna and Detroit Symphony Orchestras.

Her past chart-topping albums include Dvořák and Khachaturian Violin Concertos (Royal Scottish National Orchestra, Teddy Abrams); Mozart: Complete Violin Concertos, Sinfonia Concertante (Academy of St Martin in the Fields, Sir Neville Marriner), and Bel Canto Paganini.

Pine has led the Rachel Barton Pine (RBP) Foundation which assists young artists since 2001. Over the last 20 years, the RBP Foundation's Music by Black Composers (MBC) project has collected more than 900 works by 450+ Black composers from the 18th–21st centuries, curated free repertoire directories, and published print resources.

In this final concert of our 2021-22 season, we begin with an overture by the American composer George Whitefield Chadwick. His *Rip Van Winkle* was inspired by one of the great characters of early American literature. The Vancouver Symphony Orchestra is proud to welcome violinist Rachel Barton Pine. She will be performing the challenging solo part of the Korngold Violin Concerto—music originally written for Jacha Heifetz. This thoroughly Romantic work actually draws its themes from several of Korngold's Hollywood film scores. To end the season we have the exuberant fifth symphony of Glazunov.



**George Whitefield Chadwick (1845-1931)**

*Rip Van Winkle Overture*

This concert overture was composed in 1879, and was first played in Leipzig, Germany on June 20, 1879. Chadwick revised the score for publication in 1930. Duration 11:00.

Chadwick, who was born in Lowell, Massachusetts, was a thoroughly self-made musician. His father, a hardheaded Yankee businessman, made no effort to support his son's interest in music. Chadwick pursued studies at the New England Conservatory on his own, paying his way by working as a clerk in his father's insurance business and as a church organist. In 19th-century America, "serious" musical study meant study in Europe, and in 1877, he traveled to Leipzig to study composition, eventually graduating from the conservatory there. He returned to Boston in 1880, and over the next 50 years was one of the most important figures in American music. Active as a conductor, he was

director of choral societies in Boston, directed two music festivals, and was a frequent guest conductor. He joined the faculty of the New England Conservatory in 1881, and became its director in 1897. Under Chadwick's leadership, the school became the equal of the great conservatories of Europe, and Chadwick himself trained many of the most important American composers of the next generation. His compositions were widely admired in his lifetime, though few of them, aside from the well-known *Symphonic Sketches* and *Rip Van Winkle* are heard today. Chadwick's works often drew upon American subjects, and he occasionally made American musical references (as in his evocation of an African-American spiritual in the *Symphonic Sketches*). But his music remained essentially European in style: drawing in particular on the German Romantic tradition of Mendelssohn, Schumann, and Brahms.

*Rip Van Winkle* was a product of his student days in Leipzig. In fact, its first performance, won him the first prize at the annual conservatory composition contest. This "stamp of approval" from a prestigious German conservatory was a great help to both Chadwick and his overture, which was soon afterwards performed in Dresden and Boston. Reviews of the first Boston performance were particularly complimentary—one reviewer wrote: "The work is quite melodious, and is remarkable for its rich and full instrumentation. It achieved a great success for its composer, who gives promise of a brilliant future."

His subject was one of the great figures of early American literature. The story of *Rip Van Winkle* was first published by Washington Irving in 1819, but Chadwick probably knew it through a play starring the actor Joseph Jefferson that was staged several times in Boston in the 1870s. (The overture's score was later dedicated to Jefferson.) The story tells of Rip Van Winkle, a rather lazy Dutchman living at the foot of New York's Catskill Mountains in the years before the American Revolution. Looking to escape work and his nagging wife, Rip wanders up into the mountains and encounters the ghosts of Henry Hudson and his crew, who are bowling and drinking. After joining the party and a drinking bit too much of Hudson's enchanted booze, Rip falls asleep and wakes 20 years later to find the world completely changed.

Though Chadwick's musical version of *Rip Van Winkle* is programmatic, this piece is more about setting a mood than telling the story in an explicit way. The introduction begins with a flowing cello solo that may represent old Rip himself. Echoing hunting horns gradually build a sense of excitement,

and eventually the body of the overture, marked *Allegro molto vivace*, begins with an energetic theme in the strings. Woodwinds introduce a more lyrical idea, and Chadwick then proceeds to develop both main subjects. There is a brief return of the cello theme at the end of the development section, before a recapitulation of the main themes and an exciting coda.



**Erich Wolfgang Korngold** (1897-1957)

*Concerto for Violin and Orchestra in D Major, Op. 35*

Korngold completed his Violin Concerto in 1946, though most of it is nearly ten years older. Jascha Heifetz was the soloist with the St. Louis Symphony Orchestra at its premiere on February 15, 1947. The score is dedicated to Alma Mahler-Werfel, widow of Gustav Mahler, who had been Korngold's childhood mentor. Duration 24:00.

Korngold, born in Bohemia but raised in Vienna, began composing as a child. His father, an influential music critic, was able to give him access to the greatest musicians in Vienna, but young Korngold was clearly a prodigy, and at age nine, Gustav Mahler hailed him as a genius. Through the 1920s, he maintained a career as both a conductor and as a composer, and his 1920 opera *Die tote Stadt* (*The Dead City*) was particularly successful. By the 1930s, life for a Jewish artist in Austria was becoming increasingly dangerous, and in 1934 he accepted an offer to come to Hollywood to work on a film score. He spent the rest of his life there, and would write nearly two dozen film scores, mostly for the Warner Brothers studio. Korngold's bold, thoroughly Romantic style made him a natural for swashbuckling Errol Flynn adventures like *Captain Blood* (1935), *The Adventures of Robin Hood* (1938), and *The Sea Hawk* (1940). He returned increasingly to concert music after the war—he had in fact vowed never to write anything but film scores until Hitler was defeated.

In early 2005, I was able to consult with John Waxman, son of Korngold's colleague Franz Waxman, and Kathrin Korngold Hubbard, Korngold's granddaughter, about the complicated genesis of his most popular concert work, the *Violin Concerto*. The initial suggestion that Korngold write a violin concerto came from Franz Waxman, and he was at work on the piece in 1937-38. Kathrin Korngold Hubbard notes that in

1938 there was a "tryout" performance by violinist Robert Pollack, a family friend, who was not able to effectively play this difficult piece. Disappointed by the performance, and tied up with work on *Robin Hood*, Korngold set the score aside. In 1945, with the war over, he set to work again on the concerto, when he began to rewrite it for the virtuoso Bronislaw Huberman. It would not be Huberman who performed it for the first time, however; but Jascha Heifetz. According to John Waxman, this was the result of a dinner party at his father's Hollywood home that included the Korngolds and Rudolph Polk and his wife. Polk—Heifetz's manager, and a fine violinist in his own right—asked Korngold why he had never written a violin concerto. The subject was quickly dropped, but later that evening, as the men and women went to separate rooms, Lizi Korngold revealed the story to Mrs. Polk. Polk phoned Korngold the very next day to request the score for Heifetz, and Heifetz himself phoned Korngold the day after that, asking permission to play the work's premiere. The two worked together on the final version—at Heifetz's insistence, making the concerto even more difficult! In her biography of Korngold, Lizi Korngold notes that when Huberman visited them afterwards, that the composer told him: "Huberman, I haven't been unfaithful yet, I'm not engaged...but I have flirted!" Huberman graciously offered to play the concerto after Heifetz's premiere—but died in 1947 before he could perform it. The world premiere concert in St. Louis in 1947 also included a virtuoso work written for Heifetz by Franz Waxman, the *Carmen Fantasy*. Regarding the premiere, Korngold wrote:

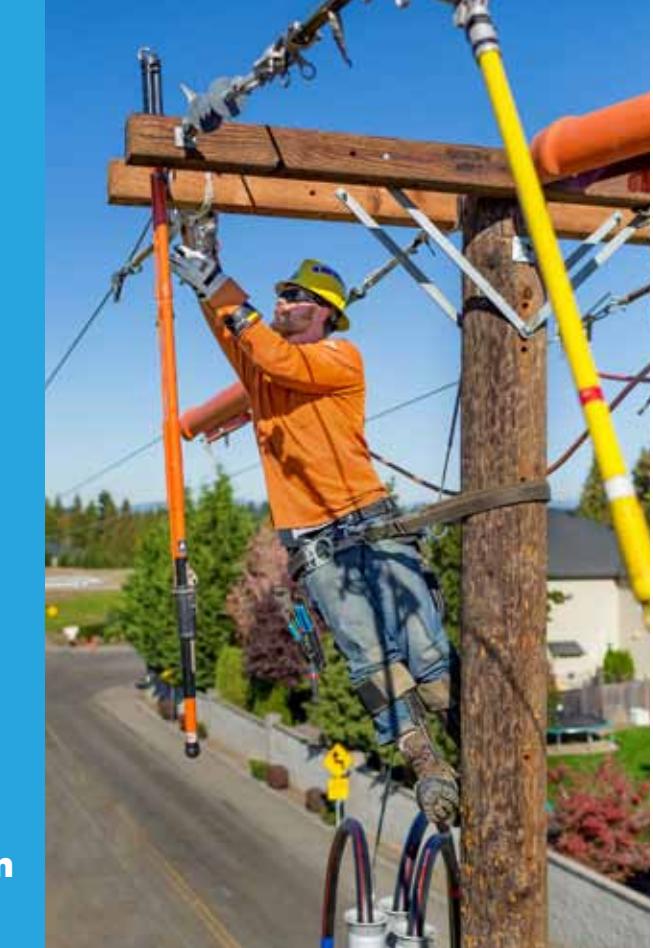
"In spite of its demand for virtuosity in the finale, the work with its many melodic and lyric episodes was contemplated rather for a Caruso of the violin than for a Paganini. It is needless to say how delighted I am to have my concerto performed by Caruso and Paganini in one person: Jascha Heifetz."

Though it was written in the 1930s and 1940s, the *Violin Concerto* is a work of pure turn-of-the-century Viennese Romanticism. It also draws themes from several of his film scores. The first movement's (*Moderato nobile*) contemplative opening theme—heard first in the violin and then in full orchestra—appeared in his 1937 score for *Another Dawn*. A lighter transition leads to a lyrical second idea, a lush idea that appeared as a love theme in the film *Juarez* (1939). (It's possible that in this case, the borrowing went the other direction—that this music may have been borrowed from the then-shelved violin concerto.) After an extended solo cadenza in the middle, the movement ends with a rather free development of the two main ideas. The second movement (*Romanze: Andante*) continues in the same lyrical

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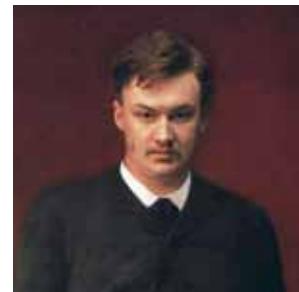


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style. This movement shares much of its musical raw material with Korngold's Oscar-winning score to *Anthony Adverse* (1936). The violin introduces the main theme through a gauzy accompaniment of strings and harp. There are a few more playful moments, but the wistful mood is otherwise constant through this quiet movement. The finale (*Allegro assai vivace*) is a set of variations on a theme used in his score to *The Prince and the Pauper* (1937). There is actually a lot more "Paganini" than "Caruso" in this movement: this is mostly wry and lighthearted music that allows the violin to shine in brilliant technical passages, ending in a humorous coda.



**Alexander Glazunov**  
(1865-1936)

*Symphony No. 5 in B-flat Major, Op.55*

Glazunov composed this concerto between April and October of 1895, and conducted the premiere in St. Petersburg on November 17, 1896. Duration 35:00.

Glazunov was one of the most talented Russian musicians of his age. A child prodigy, his first symphony had its successful premiere when he was only sixteen. (Though a few jealous critics accused Glazunov's wealthy parents of having had the symphony "ghost-written" by a more experienced composer!) He soon attracted international attention as both a composer and as a conductor. He joined the faculty of the St. Petersburg (later Leningrad) Conservatory in 1899, and became its director in 1905. Glazunov was able to guide the Conservatory successfully through the turbulent years of revolution and political purges after 1917—in part, because his international reputation offered it a certain amount of protection. He left the Soviet Union in 1928, however, and stayed away for the rest of his life. He was eventually stripped of his directorship by Soviet authorities, but he was finally rehabilitated by the Soviets in 1972—some 36 years after his death—and his ashes were returned to Leningrad.

As a composer, Glazunov was of the generation following Tchaikovsky and the great Russian nationalists, the "Mighty Five"—one of them, Rimsky-Korsakov, was in fact his earliest composition teacher. Most of his best music, including eight of his nine symphonies, was written by the time he was forty. Glazunov had little interest in the startling developments in the *avant garde* of the early 20th century, and both his contemporaries and later writers criticized his late music for

its conservatism and academic style. Glazunov's *Symphony No. 5* is the work of a 30-year-old composer at the peak of his powers. Like much of his best music, it combines distinctly Russian idioms with Western European forms, much like the works of Tchaikovsky. At a time when Glazunov was criticized by some contemporaries for not wholeheartedly embracing Russian style, his dedication is actually a bit defiant. He dedicated the score to composer Sergey Taneyev, who taught counterpoint at the Moscow Conservatory. Taneyev's music was quite German in orientation and style—enough that some Russian critics referred to him disdainfully as the "Russian Brahms." Any critical huffiness aside, however, the *Symphony No. 5* was a great success when Glazunov conducted its premiere in 1896—the audience was particularly wild about the scherzo, and demanded that the repeated. It remains one of the most frequently-performed of his symphonies.

It begins slowly (*Moderato maestoso*) with a wandering melody introduced by the low strings. The introduction comes to an end with an agitated transition, and the main body of the movement begins (*Allegro*) with a main theme that is a transformation of the melody heard in the opening bars. Though the movement has the outlines of a European-style sonata form, Glazunov takes a unique approach: nearly all of the melodic ideas heard in the movement are contrasting versions of the main theme. So the movement is almost constantly developing and varying a single idea throughout. It ends with a rousing coda.

The scherzo (*Moderato*) begins with light, flitting music from the woodwinds, with the strings eventually adding a more serious counter melody. The central trio section is a Russian-style peasant dance that accelerates into a return of the opening music. At the very end, there is a brief reminiscence of the trio before a short coda. Glazunov idolized Tchaikovsky, and the *Andante* sounds at times like a slow movement lifted from one of Tchaikovsky's symphonies. After a quiet introduction, the solo clarinet lays out a long, lyrical main theme. A pair of ominous trombone chorales change the character, but near the end, the main theme emerges again, now as a lushly-scored waltz.

The boisterous finale (*Allegro maestoso*) begins with a forceful, distinctly Russian-sounding main theme. This alternates with a pair of contrasting ideas: a brief chantlike idea introduced by the low brass, and a longer syncopated dance episode at the center of the movement. Brass and percussion lead the exciting conclusion.

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