

VANCOUVER SYMPHONY ORCHESTRA

2022/23 SEASON FALL CONCERT GUIDE



Where ideas come to live.

Hello and welcome to the 2022/23 season! I am thrilled about every program ahead of us, and can't wait to share them with you. After the challenges of these last few years, I wanted to make this season special, and I think you'll agree it is truly one to be remembered.

Just a glance at the repertoire should be enough to excite any classical music lover, with such legendary masterworks as *Brahms's Symphony No. 4*, Puccini's *Messa di Gloria*, and of course Beethoven's *Symphony No. 5*. I am also delighted to present more recent works like Gershwin's *Rhapsody in Blue*, and a concerto by composer Florence Price who is finally beginning to receive her long due recognition. And it is my personal pleasure and honor to present to you a work of my own, my *4th Symphony*, premiering in May.

It also brings me such joy to welcome back great artists and friends like Zuill Bailey, and our very first distinguished Artist-In-Residence, Orli Shaham. All the phenomenal soloists joining us this year will make an already incredible season unforgettable. I'm also eagerly looking forward to this year's Young Artist Competition showcase, which seems to get better with every passing year.

I couldn't be prouder of what this orchestra has accomplished in my three decades as Music Director, especially now as we emerge from one of the most challenging periods in our history. Last season we were able to welcome you back to the concert hall at last with incredible works by Stravinsky, Elgar, Schubert and more, and I cannot express what it means to all of us how eager you were to return. There is nothing like sharing live music with others, and it is my great joy in life to share this music with you.

I'm thrilled to be standing at the podium yet again and seeing this beautiful community in our audience. Thank you, my friends, for being here and supporting us in the Vancouver Symphony's triumphant 44th season.



Salvador Brotons
Music Director & Conductor
Vancouver Symphony Orchestra

ENRICHING LIVES THROUGH MUSIC



CONTENTS

- 4 Season Concert Schedule
- 5 Special Events
- 7 Musicians & Staff
- 10 September - **Rhapsody in Blue**
- 18 November - **Beethoven's Fifth Symphony**
- 24 December - **VSO Holiday Pops**
- 30 VSO Donor Roll
- 35 Friends of the VSO

Salvador Brotons, Music Director and Conductor

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

SYMPHONIC SERIES



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Maestro Salvador Brotons proudly welcomes you to the 44th season of the Vancouver Symphony Orchestra and invites you to join us in this celebration of remarkable music and community.

Fall

Rhapsody in Blue

George Gershwin's brash and rousing *Rhapsody in Blue* starts off the season with a bang, alongside Florence Price's joyous *Piano Concerto in One Movement*.

September 24-25, 2022

Beethoven's Fifth Symphony

One of the most important works of all time. Nothing compares to hearing Beethoven's beloved masterpiece live. From the four most famous opening notes in classical music to its powerful finale, *Beethoven's Fifth* will stay with you forever.

November 5-6, 2022

VSO Holiday Pops

Vancouver's favorite holiday event! Bring the whole family to enjoy classic holiday favorites alongside exciting pops hits, including the beloved works of film score legend John Williams.

December 10-11, 2022

Winter/Spring

Brahms's Symphony No. 4

One of the greatest works by one of history's greatest composers! Maestro Brotons brings you this profound work of the Romantic period, and the 2022/23 season's Young Artist Competition gold medalists bring you their winning selections.

January 21-22, 2023

Schumann's Concerto for Piano

Written for the composer's brilliant wife, Clara Schumann, and performed by piano virtuoso Orli Shaham, this piece is not to be missed. Then, the Portland Symphonic Choir will stir you with the full-throated power of Puccini's great Mass.

February 25-26 2023

An American in Paris

Experience Gershwin's vibrant portrait of Paris in the 1920s! Featuring renowned guest conductor Gerard Schwarz and master cellist Julian Schwarz, you'll love this tour of the greats of American music.

April 22-23, 2023

Brotons and Bailey

A night to remember! The thrilling premiere of Maestro Brotons's 4th Symphony, alongside the return of GRAMMY winner Zuill Bailey with Shostakovich's virtuosic work for cello.

May 20-21, 2023

Hello VSO patrons!

It is my great pleasure to welcome you to the 2022/23 season of the Vancouver Symphony Orchestra and Skyview Concert Hall. Thank you for supporting the arts in this beautiful community we call home.

I cannot express how happy I am that we can all be together to enjoy this incredible season. Every year I look forward to joining you in this concert hall to share in the remarkable experience of live music. I am also overjoyed that listeners from all over the world can join us virtually for the thrilling programs in store.

Returning for his 32nd year, Maestro Brotons has included some truly exciting masterworks in the season, such as Gershwin's *Rhapsody In Blue*, the legendary 5th Symphony by Beethoven, and even a world-premiere of his own 4th Symphony. The orchestra will be joined by a number of phenomenal guests as well, including the return of GRAMMY-winner Zuill Bailey and the Orchestra's very first Artist-in-Residence, piano virtuoso Orli Shaham.

Aside from the Symphonic Series, there is much to look forward to in 2022/23. The return of the National Young Artist Competition is certain to bring some tremendous young talents to Vancouver from all across the nation, and the 10th anniversary Chamber Music Series will offer an exciting range of small ensemble pieces.

Now more than ever we can all appreciate the value of a strong and vibrant community, and when I am here at the VSO I can see the arts community in Vancouver is thriving.

Anne McEnery-Ogle
Mayor, City of Vancouver



Young Artist Competition

28th Annual Young Artist Competition Finals
First Presbyterian Church
October 16, 2022

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 2023.

VSO Goes Back to the Movies

Kiggins Theatre
Thursdays at 7pm
November 17, 2022, January 5, 2023
and April 27, 2023

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 / Royal Durst Theater
October 23, 2022, December 14, 2022,
February 21, 2023 and May 7, 2023

The VSO is thrilled to present the 2022/23 chamber series with Artist-In-Residence Orli Shaham, featuring smaller ensembles in a more intimate setting. Enjoy programs hand-selected to be enjoyed up close and personal, performed by virtuoso musicians.

VSO Evening of Jazz

AC Marriott Vancouver
March 25, 2023
Doors open 5:30 pm

Join us for an incredible night of swinging jazz music, delicious cuisine and drinks featuring fabulous musical guests Ken Peplowski and Diego Figueiredo.

VSO Distinguished Speaker Series

AC Marriott Vancouver
April 21, 2023, Doors open 11:30 am

World-renowned conductor Gerard Schwarz will be the subject and guest of honor for this special luncheon, with a discussion hosted by OPB CEO Steve Bass.

Visit vancouversymphony.org for more information and tickets for these events when they go on sale.

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Lanette Shepherd
Olivia Myers

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Angelika Furtwangler,
Principal
Jeremy Waterman,
Associate Principal
Elisa Rega
Ashley Galvez-Redd
Emalie Berdahl
Linda Emerson
Keely McMurry

Cello

Dieter Ratzlaf, *Principal*
Erin Ratzlaf,
Associate Principal
Annie Harkey-Power
Lauren Vanderlind
Kristopher Duke
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Bass

Garrett Jellesma,
Principal
Tommy Thompson,
Assistant Principal

Flute

Rachel Rencher, *Principal*
Corrie Cook

Piccolo

Darren Cook

Oboe

Alan Juza, *Principal*

English Horn

Kris Klavik

Clarinet

Igor Shakhman, *Principal*
Steve Bass

Bass Clarinet

Barbara Heilmair

Bassoon

Margaret McShea, *Principal*
Joseph Harman

Contrabassoon

Nicole Buetti

Horn

Dan Partridge, *Principal*
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Greg Scholl, *Principal*
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Dear VSO Patron,

Greetings! It is my honor to serve as the Vancouver Symphony Orchestra's new board chair and to welcome you to the VSO's 44th season.

We have been through an extraordinarily stressful period, but because of you the VSO has emerged stronger and more vibrant than ever. Thank you for affirming your support of the VSO through your attendance at concerts and your generous contributions.

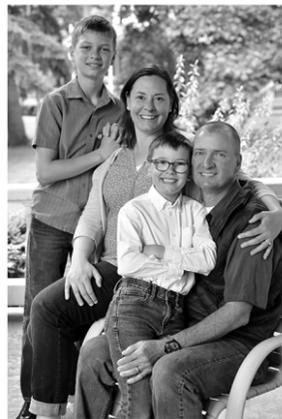
This season Maestro Brotons and our outstanding musicians will perform masterworks of familiar composers like Beethoven, Brahms, Gershwin and Haydn as well as important works by lesser-known composers like Florence Price.

Once again, our Young Artist Competition gold medalists will perform with the orchestra, thrilling us with their virtuosity. We also will welcome our inaugural Artist-in-Residence, Orli Shaham, whose creative leadership will help make 2022/23 one of the finest seasons in our history.

Our audience continues to grow and is virtual now as well as in-person at Skyview Concert Hall. For those of you joining us from further away, we are delighted to have you with us. The VSO's music can touch your heart no matter where in the world you are. Thank you for becoming part of our VSO family.

Please enjoy this phenomenal year of music and welcome, again!

Carol Van Natta,
Chair VSO Board of Directors



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Rhapsody in Blue

Skyview Concert Hall, Vancouver, WA
Salvador Brotons, Conductor

The Hebrides, Op. 26 (Fingal's Cave)
Felix Mendelssohn (1809-1847)

Concerto for Piano in One Movement
Florence Price (1887-1953)

Moderato—Adagio—Allegretto
*Michelle Cann, piano

Rhapsody in Blue
George Gershwin (1898-1937)
*Michelle Cann, piano

Intermission

Suite No. 3 in G Major, Op. 55
Peter Ilych Tchaikovsky, (1840-1893)

Élégie
Valse mélancolique
Scherzo
Tema con variazioni

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Michelle Cann | Piano

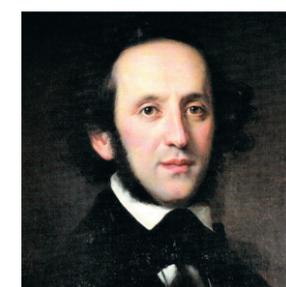
“A compelling, sparkling virtuoso” (Boston Music Intelligencer), pianist Michelle Cann made her orchestral debut at age fourteen and has since performed as a soloist with numerous orchestras including The Philadelphia Orchestra, The Cleveland Orchestra, the Cincinnati Symphony Orchestra, and the New Jersey Symphony Orchestra. A champion of the music of Florence Price, Ms. Cann performed the New York City premiere of the composer’s *Piano Concerto in One Movement* with The Dream Unfinished Orchestra in July 2016 and the Philadelphia premiere with The Philadelphia Orchestra in February 2021, which the Philadelphia Inquirer called “exquisite.”

Highlights of her 2021/22 season include debut performances with the Atlanta, Detroit, and St. Louis symphony orchestras, as well as her Canadian concert debut with the National Arts Centre Orchestra in Ottawa. She also receives the 2022 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization, and the 2022 Andrew Wolf Chamber Music Award. Embracing

a dual role as both performer and pedagogue, her season includes teaching residencies at the Gilmore International Keyboard Festival and the National Conference of the Music Teachers National Association. Ms. Cann regularly appears in solo and chamber recitals throughout the U.S., China, and South Korea. Notable venues include the National Centre for the Performing Arts (Beijing), the John F. Kennedy Center for the Performing Arts (Washington, D.C.), Walt Disney Concert Hall (Los Angeles), and the Barbican (London). She has also appeared as cohost and collaborative pianist with NPR’s From The Top. An award winner at top international competitions, in 2019 she served as the Cincinnati Symphony Orchestra’s MAC Music Innovator in recognition of her role as an African-American classical musician who embodies artistry, innovation, and a commitment to education and community engagement.

Ms. Cann studied at the Cleveland Institute of Music and the Curtis Institute of Music, where she holds the inaugural Eleanor Sokoloff Chair in Piano Studies.

Our 2022/23 season opens with an evocative work by Mendelssohn, his overture inspired by a visit to Fingals Cave, an enormous sea grotto in the Scottish Hebrides islands. The Vancouver Symphony Orchestra then welcomes pianist Michelle Cann to perform two fine American works of the 1920s and 1930s. She begins with a concerto by the pioneering composer Florence Price, and then turns to Gershwin’s ever-popular *Rhapsody in Blue*.



Felix Mendelssohn
(1809-1847)

The Hebrides, Op. 26
(Fingal's Cave)

Mendelssohn began work on his concert overture The Hebrides during a visit to Scotland in 1829, and completed the score in Rome in December 1830. The first performance took place in London on May 14, 1832. Duration 11:00.

In August of 1829, during a tour of Scotland, Mendelssohn visited the rugged Hebrides Islands off the Scottish coast. The composer and a travelling companion visited the isolated island of Staffa, site of Fingal’s Cave, an immense sea-carved grotto. The cave was practically a place of

pilgrimage for the Romantics: there are dozens of paintings and literary descriptions from the 19th century. Sir Walter Scott’s reaction was typical—he described the cave as “one of the most extraordinary places I ever beheld. It exceeded, in my mind, every description I had heard of it. [The cavern,] composed entirely of basaltic pillars as high as the roof of a cathedral, and running deep into the rock, eternally swept by a deep and swelling sea, and paved, as it were, with ruddy marble, baffles all description.” Mendelssohn and his friend braved seasickness and dampness to row directly into the cavern, and though he was clearly uncomfortable bobbing around in a small boat, he was also deeply impressed. Later that day, he wrote to his sister Fanny: “That you might understand how deeply the Hebrides have affected me, the following came into my mind here.” He enclosed a sketch of the overture’s opening theme. Mendelssohn continued to work on the overture as he traveled, finally completing it a year later in Rome. When *The Hebrides* was finally performed in London in 1832, it helped to solidify his reputation in England, where he was hailed as “a second Handel.” Critics, including Wagner and Schumann, praised the overture as a masterpiece.

The opening theme of the overture—the very theme that Mendelssohn mailed to his sister—is played in dark colors by the cellos, violas, and bassoons. A turbulent transition leads to expansive major-key subject introduced by the cellos and bassoons. (The critic Donald Francis Tovey called this subject “...the greatest melody Mendelssohn ever wrote.”) The development section is concerned primarily with the opening music, spinning dramatically extended phrases from this six-note figure. An abbreviated recapitulation brings back the two main themes, the second idea these now played by the solo clarinet. The coda begins with a new idea, a brief scherzo-style statement that leads into a final reworking of the opening music.



Florence Price
(1887-1953)

Concerto for Piano in One Movement

Price completed this work in late 1933 and early 1934. She performed as soloist in its premiere in Chicago on June 9, 1934. Duration 18:00.

Florence Price was born Florence Smith in Little Rock, Arkansas, into a well-respected family. (Her father was the only African American dentist in this strictly segregated city.) She was able to study at the New England Conservatory of Music, graduating in 1906. Though the conservatory apparently did accept Black students at the time, Price initially enrolled as a “Mexican.” She taught for several years in Atlanta and Little Rock, but following a lynching in Little Rock in 1927, her family resettled in Chicago, where she would spend the rest of her life. It was in Chicago that Price finally began to have success as a composer. However, she struggled financially, particularly after she divorced her abusive husband in 1931, leaving her single mother to two daughters. Price wrote advertising jingles and popular songs under a pen name and played organ in silent movie theaters to pay the bills, but her classical compositions began to attract attention. This culminated in 1933, when her *Symphony No. 1* was performed by the Chicago Symphony Orchestra—the first composition by a Black woman to be played by a major orchestra. Though her music continued to be played and championed by star performers like Marian Anderson, she struggled to make ends meet throughout her life. In 1943 Price wrote to Boston Symphony Orchestra conductor Serge Koussevitsky that: “I have two handicaps. I am a woman and I have some Negro blood in my veins.”

Price’s music was not entirely forgotten after her death, but much of it was simply lost. This changed in 2009, when 30 boxes of her papers and scores were discovered in a derelict, unoccupied house in St. Anne, Illinois. (This had been Price’s summer cottage, but was apparently abandoned after her death.) This collection included some 200 pieces, including many previously lost works: two violin concertos, her *Symphony No. 4*, and several other scores. This has sparked a tremendous renewal of interest in her music in the last dozen years, with many performances and recordings, and newly-available published editions of her works.

Price’s *Concerto for Piano in One Movement* has a complicated history. After completing the work in the spring of 1934, there were at least three successful performances in quick succession. Price played its premiere at a commencement concert by the orchestra of the Chicago Musical College in June 1934. She played it a second time in Pittsburgh in August of that year; this time in a version for two pianos. Her student, Margaret Bonds, then played the work with orchestral accompaniment that October in Chicago. There were then no more documented performances of the orchestral version of

the concerto...until 2011. At that time, Price’s original score was apparently lost, but there were surviving orchestral parts, a piano reduction of the score, and versions for two and three pianos arranged by Price—all of these in the possession of the Center for Black Music Research at Chicago’s Columbia College. This organization commissioned composer Trevor Weston to reconstruct the concerto from these materials. This reconstruction was performed in February 2011, by pianist Karyn Walwyn, conductor Leslie Dunner, and the Center for Black Music Research’s New Black Music Repertory Ensemble. Then in 2019, a manuscript copy of Price’s original score surfaced at an auction. Tamara Acosta and Stephen Spinelli of Cornell University worked with the Philadelphia Orchestra music librarian, Nicole Jordan to correct the 2011 version from this score. This “new” version—really Price’s original version—was premiered by the Philadelphia Orchestra in February 2021, with Michelle Cann as soloist. Ms. Cann has since toured widely performing this work, including this performance with the Vancouver Symphony Orchestra.

The *Concerto for Piano in One Movement* is in fact written as a single unbroken movement, there are three distinct sections with the traditional outlines of a classical concerto. The opening section, marked *Moderato*, begins with a melancholy introduction and a solo cadenza, both of which relate to the main theme. This melody, which hints at the style of a traditional Black spiritual, is laid out by the strings, and in a stormy variation for piano before appearing in a passionate version for the full orchestra. The piano then leads in a turbulent development and a definitive ending. The second section (*Adagio*) begins with a lush string passage before a gentle duet between the solo piano and oboe, that includes a few subtly bluesy passages. There is again a distinct break before the final section (*Allegretto*). This opens with a quiet orchestral passage that accelerates into the piano’s entrance with a bright, syncopated idea. According to Price biographer Rae Linda Brown, this final section is based upon one of the composer’s favorite sources of inspiration, the Juba dance. This was a traditional African American dance with roots extending back to Africa—a lively dance usually accompanied by body percussion: claps, stops, and slaps against knees, arms, belly, chest, and cheeks, often known as “hambone.” (Hambone originated at a time when enslaved Africans were forbidden to make or play drums.) Price refers to the Juba in a few of her works, and here it is heard in the jaunty, syncopated texture of the piano theme. An equally upbeat second idea makes a sly reference to the concerto’s solemn opening theme, before another acceleration into an exciting ending.



George Gershwin
(1898-1937)

Rhapsody in Blue

Gershwin composed this work in January and February 1924. He was the piano soloist with the Paul Whiteman Orchestra in the premiere, in New York City on February 12, 1924. Duration 16:00

By 1924, Gershwin was a huge success on Broadway, and well-regarded as a pianist. It was at this time that Paul Whiteman conceived one of the most ambitious concerts of the Roaring ‘20s. Whiteman, the self-styled “King of Jazz,” announced an “Experiment in Modern Music” for February 12, 1924, a concert that would supposedly answer the question “What is American Music?” Whiteman planned to bring together jazz of all styles with classical music, and newly-composed works by composers such as Irving Berlin and Victor Herbert. Whiteman and Gershwin had casually chatted about a large-scale jazz-style orchestral work for the Whiteman Orchestra. But this casual commitment became a *fait accompli* when Gershwin read in the *New York Herald*’s January 3 announcement that he would be composing a “jazz concerto” for Whiteman’s grand concert! Composing a concerto in just over a month was a daunting task for a composer who had never written a work of this scale, and he already had several heavy Broadway commitments. Rather than attempting a traditionally-conceived concerto, Gershwin settled on a “rhapsody”—a much less rigorous form that would allow him to develop musical ideas freely. According to a letter by Gershwin, the final inspiration for the score came during a train trip to Boston for the opening of his show *Sweet Little Devil*:

“It was on the train, with its steely rhythms, its rattlety-bang that is often stimulating to a composer—I frequently hear music in the heart of noise—I suddenly heard—and even saw on paper—the complete construction of the rhapsody from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind, and tried to conceive the composition as a whole. I heard it as a musical kaleidoscope of America, of our vast melting pot, of our national pep, of our blues, our metropolitan madness. By the time I reached Boston, I had a definite *plot* of the piece, as distinguished from its actual substance.”

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Given Gershwin's relative inexperience in writing for orchestra, and the short time available, much of the orchestration was done by Whiteman's staff arranger, Ferde Grofé. In the end Whiteman's pretentious and over-long "Experiment" was a qualified success. However, Gershwin's *Rhapsody*—the 24th work on a program of 25 pieces—stole the show.

The *Rhapsody* opens with a famous clarinet *glissando*, the trademark lick of Ross Gorman, Whiteman's lead clarinetist, which Gershwin adopted as the perfect lead-in to the first theme. The piece develops freely, with one theme flowing naturally into the next, and with increasing intensity, until the piano takes a long solo and slows the tempo. The central section is based upon a romantic melody that sounds like a nod to Tchaikovsky with a bit of jazz punctuation. There is a recapitulation, and the piece ends aggressively, with the solo piano playing its loudest.



Peter Ilych Tchaikovsky
(1840 - 1893)

Suite No. 3 in G Major, Op. 55

Tchaikovsky composed his Suite No.3 in the spring and summer of 1884, and it was first performed in St. Petersburg on January 24, 1885. Duration 41:00.

Tchaikovsky's four orchestral suites are performed far too infrequently these days. In these works, which generally cost him much less work (and mental anguish) than the symphonies, he could let his imagination run free. In a letter to Nadejda von Meck, written as he was working on the *Suite No.3*, he wrote: "I have begun a new composition in the form of a suite. I find this form extraordinarily sympathetic, since it isn't constraining, and demands no dependence on any tradition or rules." The composition of his suites was often done in interludes between larger works, seemingly as a refreshing break, and this sense of relaxation comes through in the music. The third suite comes from a very productive and successful time in Tchaikovsky's career. In the mid 1880s, the turmoil of his failed marriage was largely behind him, and he had found a thoroughly satisfying relationship in his correspondence with Madame von Meck, a wealthy married woman who served as Tchaikovsky's

patron and closest confidante for several years. He was also enjoying tremendous success as a composer at home and throughout Europe. 1884 opened with the successful premiere of his opera *Mazeppa* in both Moscow and St. Petersburg, and in March he was honored by Tsar Alexander III with the Order of St. Vladimir, Fourth Class Imperial Russia's highest civilian award. He then retreated to his sister's country estate at Kamenka, to relax and, he hoped, to begin work on a new symphony. In his diary entry of April 28, he wrote: "I have been trying to lay the foundation of a new symphony... Walked in the garden and found the germ, not of a symphony, but of a future suite." He worked on the suite throughout May and June, originally planning a five-movement piece with a closing set of variations, but eventually abandoning an opening movement titled *Contrasts*. (This music was later recycled in his Op. 56 *Concert-Fantasy*.) The suite was complete on August 1. When the *Suite No. 3* was finally performed in St. Petersburg in 1885, conducted by Hans von Bülow, it was an immediate success. After the concert, he wrote to von Meck: "Never have I had such a triumph. I could see that the greater part of the audience was touched and grateful. Such moments are the best in an artist's life."

The title "elegy" usually implies sad music, but there is little that is mournful or melancholy about Tchaikovsky's *Élégie*. The main theme is a flowing melody passed between woodwinds and strings. A contrasting, more romantic idea is introduced by the flute and strings. These two melodies are interwoven in a lush musical texture that grows to a great emotional peak at the center. The movement closes with a lovely solo moment for the English horn. Any hint of sadness in this suite is reserved for the second movement, *Valse mélancolique*. The swirling opening theme is passed between the flute and violins. A long central section introduces new material, but maintains the same dark mood, before a recapitulation and a coda that brings the waltz to halting conclusion. The *Scherzo* breaks this mood entirely, with a quickfooted exchange between upper woodwinds and strings. The mood briefly grows threatening, as trombones growl out chords, but the light mood returns. There is a slightly more relaxed middle section before the main idea returns.

The lengthy last movement is a theme and twelve variations that have a tremendous musical and emotional range. The theme, laid out by the strings, is a simple Classical-style melody. Tchaikovsky then explores this theme exhaustively, in variations that proceed from simple decoration to almost complete musical transformations. Many of Tchaikovsky's

takes on his melody are delightfully witty—listen, for example for the tongue-in-cheek reference to the *Dies irae* in Variation 4, and the pseudo-Russian Orthodox chant of Variation 7. In Variation 10, he has transformed the piece briefly into a violin concerto. The final and most extended

variation is marked *Finale Polacca*, and serves as a capstone. Brass fanfares announce the opening of this section, and the brass dominate most of this forceful finale.

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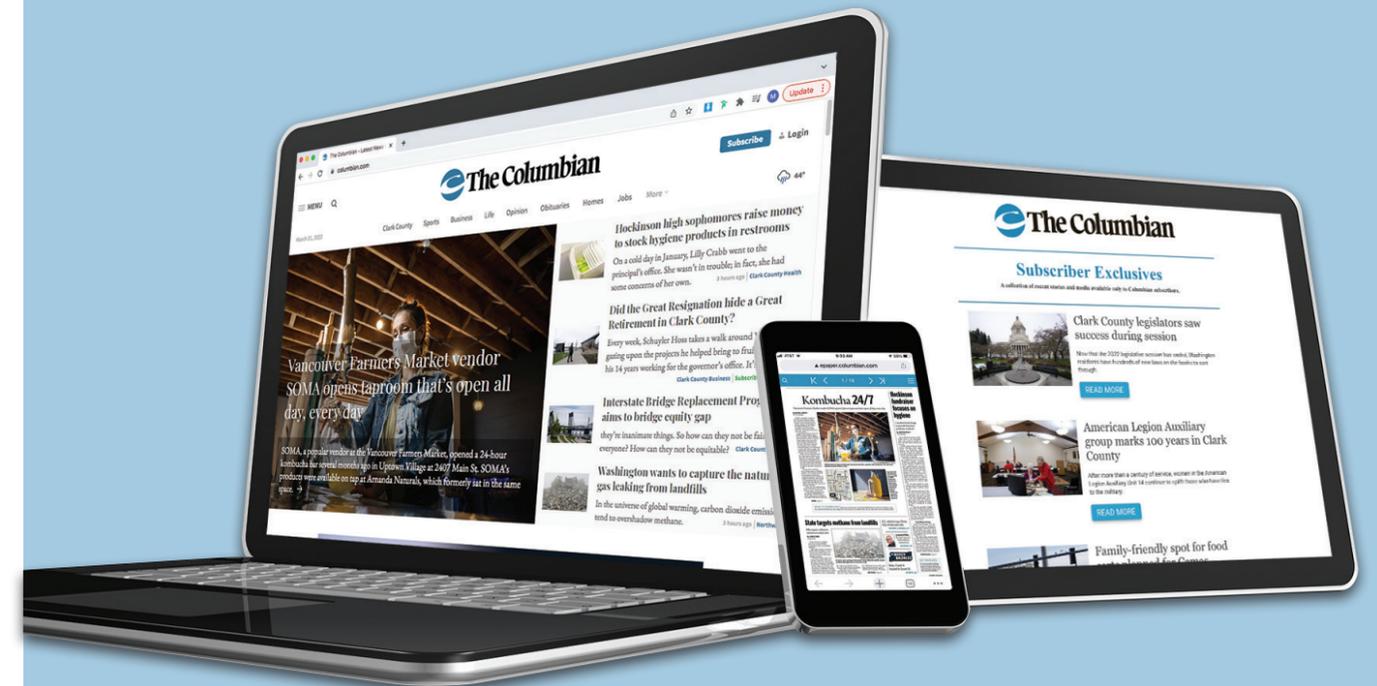
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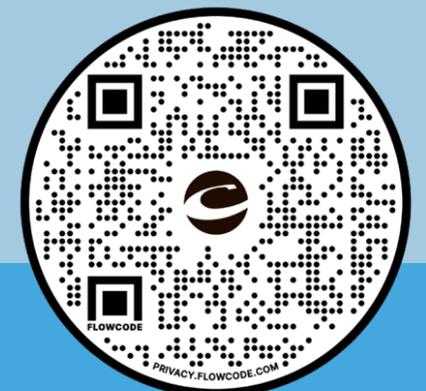
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Beethoven's Fifth Symphony

Skyview Concert Hall, Vancouver, WA
Salvador Brotons, Conductor

Overture to "Egmont," Op. 84
Ludwig van Beethoven (1770-1827)

Concerto for Trumpet and Orchestra in E-flat Major
Joseph Haydn (1732-1809)

Allegro
Andante
Allegro
*Craig Morris, trumpet

Concertino for Trumpet and Orchestra
Krzysztof Penderecki (1933-2020)

Andante—Allegro
Larghetto
Intermezzo
Vivo ma non troppo
*Craig Morris, trumpet and flugelhorn

Intermission

Symphony No. 5 in C Minor, Op. 67
Ludwig van Beethoven

Allegro con brio
Andante con moto
Scherzo: Allegro
Allegro

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Craig Morris | Guest Artist

Craig Morris is a versatile performer well versed in all classical genres of music from Baroque to Contemporary. Regarded as a leading proponent for new music and original programming, Morris received a 2019 Grammy Nomination for Best Classical Instrumental Solo for his album *Three Pieces in the Shape of a Square*, featuring the music of Philip Glass. Craig Morris has also recently premiered major pieces by two leading American composers: a major new concerto by Joel Puckett titled *The Fifteenth Night of the Moon* and also *The Lightning Fields*, a major new work for trumpet and piano by Michael Daugherty. Morris is also featured in two solo recordings on the Naxos label: *Concerto for Trumpet and Winds* by Thom Sleeper on the album *Reflections* (another piece that was written for Morris), and his acclaimed debut solo album *Permit Me Voyage*, featuring his own original transcriptions of Debussy, Schumann, Brahms, and Barber.

Mr. Morris has an active recital touring schedule and has been featured as a soloist with ensembles and festivals around the world, including appearances with the Cabrillo Festival of Contemporary Music, the Chicago Symphony Orchestra, the San Francisco Symphony, the Miami Bach Society, and numerous university wind ensembles including the University of Texas Wind Ensemble, the University of North Texas Wind Ensemble, and the Frost School of Music Wind Ensemble. Morris performed his Carnegie Hall debut as a soloist with the University of Miami Wind Ensemble, performing Andre

Jolivet's demanding *Concerto No. 2*. In 2018 Morris was a featured concerto soloist at the National Trumpet Competition, performing Thom Sleeper's *Concerto for Trumpet and Winds* with the University of North Texas Wind Ensemble. He has also appeared at leading international festivals including Instrumenta Oaxaca, in Oaxaca, Mexico, the Schagerl Brass Festival, in Melk, Austria, the Blekinge International Brass Institute, in Karlskrona, Sweden, and the Beijing Modern Music Festival in Beijing, China. Prior to his work as a soloist, Morris served as Associate Principal Trumpet of the San Francisco Symphony and Principal Trumpet of the Chicago Symphony Orchestra, following the legendary Adolph "Bud" Herseth in that chair. Still active as an orchestral performer, Mr. Morris has served as guest principal trumpet with the St. Louis Symphony, the Swedish Radio Orchestra, the Jacksonville Symphony, and the San Diego Symphony. Since 2007, Mr. Morris has been the principal trumpet of the Cabrillo Festival of Contemporary Music, the world's leading orchestral new music festival, where he has worked closely with some of the leading composers of our time.

Currently based in Miami, Florida, Craig Morris is the Trumpet Professor at the Frost School of Music. He has been a Yamaha Artist since 2015.

We begin and end this program with powerful works by Beethoven: his dramatic *Egmont Overture*, and the best-known of his symphonies, the monumental fifth. This symphony moves from the unmistakable four-note motive of the opening movement towards a glorious finale. The Vancouver Symphony Orchestra proudly welcomes trumpet soloist Craig Morris for these programs. Mr. Morris performs two very different works here, beginning with the classic *Trumpet Concerto* of Haydn. He then turns to a contemporary work, the challenging 2015 Concertino by the Polish master Krzysztof Penderecki.



Ludwig van Beethoven
(1770-1827)

Overture to "Egmont,"
Op. 84

The overture was composed in 1810, and first played at a performance of Egmont at the Burgtheater in Vienna in June, 1810. Duration 9:00.

Beethoven upheld the ideals of human dignity and freedom in his music and writings, and much the same can be said for the work of contemporary poet and playwright Johann Wolfgang von Goethe (1749-1832). In his play *Egmont*, first published in 1786, Goethe freely adapted the story of the 16th-century Flemish nobleman Lamoral van Egmont, who was betrayed by his Spanish overlords. Egmont served the Spanish king well, defeating the French in battle and ruling as a provincial governor. However, his challenge to the Spanish persecution of Protestants in their conquered territories angered the Spanish king. Egmont was sentenced to be beheaded, and his stirring speech from the scaffold touched off a rebellion against Spanish tyranny.

The personal relationship between Beethoven and Goethe dates from 1810, when Beethoven was commissioned to write incidental music for a new production of *Egmont*. At first, their correspondence went through a mutual friend, Bettina von Arnim, but they eventually met in person, at Teplitz in July of 1812. Although they had long been mutual admirers, it is evident from their own descriptions of the meeting that their personalities clashed. In a letter to a friend written a few months later, Goethe states: "His talent amazed me. However, unfortunately, he is an utterly untamed personality; he is not altogether wrong in holding the world detestable, but surely does not make it more enjoyable for himself or others by his attitude." Beethoven's own impressions were no more complimentary. In a letter to his publisher, he noted that: "Goethe delights far too much in the court atmosphere, far more than is becoming in a poet."

The overture is set in sonata form. It sets the scene with a solemn introduction, in which aggressive dotted figures alternate with lighter music in the woodwinds. The end of this introduction leads smoothly into the body of the movement, a triple-meter *Allegro*. The stormy main theme is characterized by an offbeat accent in the upper strings and a descending line. An agitated transition leads to the second theme, a transformation of the introduction's opening material. The brief development section is entirely concerned with the main theme. In the recapitulation that follows, the Beethoven extends the second theme with a short section of development. Rather than a conventional coda, Beethoven ends a grand dramatic pause, and entirely new material. This exciting music is used again at the end of the drama, as Egmont climbs the scaffold to his death. In commissioning the music for *Egmont*, Goethe specified that this moment should not be a lament, but rather, a "Symphony of Victory."



Joseph Haydn
(1732-1809)

Concerto for Trumpet and Orchestra in E-flat Major

Haydn composed this work in 1796. Trumpeter Anton Weidinger played the first performance in Vienna on March 28, 1800. Duration 14:00.

Joseph Haydn is rightfully known as the “father of the symphony”—his 104 symphonies span the entire early history of the form, and Haydn was partly responsible for establishing the basic elements of symphonic form. However, Haydn also wrote concertos—a lot of them. He composed over 40 concertos, many of which are now lost, mostly for members of the fine court orchestra of his employers, the Esterházy family. Several of these have remained in the repertory, most notably his concertos for violin, cello, horn, oboe (a work whose attribution to Haydn is in fact open to doubt) and trumpet. Of these, his *Trumpet Concerto* of 1796, his very last essay in the form, is the most famous, and among Haydn’s most popular works. It is familiar in part because it is played often—it is one of the monuments of the solo trumpet repertoire. But it is also a truly first-rate piece of music, the first to contain truly free melodic writing for the instrument.

There are of course many trumpet concertos that predate this one, but nearly all 17th- and 18th-century trumpet music was written for a “natural,” valveless instrument, capable of playing a limited series of pitches. To play a stepwise melody, Baroque trumpet players played quite high: think, for example of the brilliant trumpet solos in Bach’s second “Brandenburg” concerto. Haydn’s concerto was written for a newly-invented instrument, the *Klappentrompete*, or “keyed trumpet.” This instrument had five or six holes bored along the length of the instrument that could be opened or closed by means of keys, much like the pads of a modern saxophone. Though the timbre of notes varied considerably, this arrangement allowed the trumpet to play an almost chromatic, stepwise melodic lines throughout the entire range of the instrument. The inventor was a prominent Viennese trumpeter, Anton Weidinger, a musician of the Imperial court. Weidinger had begun experimenting with this instrument in the early 1790s, and Haydn’s concerto seems to have been the first

piece written for it. Unlike nearly all of Haydn’s earlier concertos, this was not produced for court entertainment at the Esterházy estate: by this time Haydn was largely an independent and very wealthy artist, having just returned from his second fabulously successful tour to London. Instead, the *Trumpet Concerto* seems to have been a genuine experiment and an act of friendship. The genial Haydn certainly knew Weidinger in Vienna, and there is some evidence that Haydn stood as best man at Weidinger’s wedding in 1792. Weidinger later toured Europe playing the concerto, and Johann Nepomuk Hummel—Haydn’s successor as Esterházy *Kapellmeister*—also wrote a fine concerto for Weidinger’s *Klappentrompete* in 1803. The instrument largely disappeared after the introduction of the valved trumpet in the early 19th century, but he Haydn and Hummel concertos have thrived, however, testaments to this stage in the development of the trumpet as a solo instrument.

Haydn uses a well-established concerto form in this experimental work. The opening movement (*Allegro*) begins with a brief orchestral section that lays out the main themes. The first trumpet entrance must have been a shock to the first audience: there is none of the usual brilliant fanfare-style writing of most 18th-century concertos, but a stepwise opening theme in the trumpet’s warm low register. True to form, there is a brief development, with some surprising turns to the minor, and near the end, Haydn leaves space for a solo cadenza. In the *Andante*, Haydn exploits the innovative capability of Weidinger’s trumpet to play chromatically (by half-steps) quite low in the instrument’s range. The movement is based on a pair of equally lyrical, songlike themes. The third movement (*Allegro*) is a rondo, whose main theme has a fanfare-style character that must have sounded a bit more familiar to Viennese audiences of the day. But there are also plenty of opportunities to play lines impossible on a natural trumpet and, other trills and ornamental passages that testify to Weidinger’s virtuosity.



Krzysztof Penderecki
(1933-2020)

Concertino for Trumpet and Orchestra

Penderecki completed this work in 2015 for trumpeter Gábor Boldoczki. Boldoczki played its premiere in Saarbrücken, Germany on May 3, 2015, with the Saarländisches Staatsorchester conducted by David Robert Coleman. Duration 11:00.

Among the most significant Polish composers of the 20th and 21st centuries, Krzysztof Penderecki was also well-known as a conductor. After studying violin and music theory at the Jagellonian University in Kraków, he studied at the Kraków’s Academy of Music, focusing increasingly on composition. He graduated from the Academy in 1958, and accepted a teaching position there. The late 1950s were a time of increasing political and cultural liberalization in Poland—though the country remained firmly in the orbit of the Soviet Union, many of the tight controls of the Stalinist period were relaxed after 1956, allowing Penderecki and other Polish musicians free to explore *avant garde* styles from Western Europe. (Cultural control and political repression returned in the late 1960s, but by this time Penderecki was an internationally-renowned musical celebrity and largely immune from pressure.) He quickly came to prominence as a leading composer of the European postwar *avant garde*. His works of this period are challenging: perhaps the best-known early work is the *Threnody to the Victims of Hiroshima* of 1961, a fiercely *avant garde* work for 52 strings, featuring extended instrumental techniques, tone clusters, and quarter tones. In the mid 1970s, Penderecki stepped back from his early, radical style towards works that referred to more traditional classical forms and harmony. A few of his works of the 1980s had political significance, relating to the Solidarity movement, which was a leading factor in the collapse of Communism in Poland in 1989. Some works of his later career are almost Romantic in style, as in his 1998 choral *Credo*.

His *Concertino for Trumpet and Orchestra* of 2015 was inspired by a concert in Warsaw where Penderecki heard the Hungarian trumpeter Gábor Boldoczki play the Haydn *Trumpet Concerto*, and offered to write a trumpet work for him. The first step was a meeting between the two of them, where Boldoczki brought five different trumpets to play for Penderecki. The composer chose two instruments to use in the work: the C trumpet that is the standard orchestral instrument, and the flugelhorn, a conical-bore instrument with a dark, mellow tone, used in the *Concertino*’s second movement.

The *Concertino* is four interconnected movements, beginning with an *Andante*. The trumpet’s opening phrases, almost extended fanfares, are played away from center stage: the

first is played from offstage, and the soloist moves out behind the orchestra for the second. (Boldoczki later joked: “Penderecki explained to me that I would play the first phrase offstage. So the premiere of my concerto started without me!”) After this free introduction, the movement shifts to *Allegro* and works its way from an aggressive, spiky texture towards a brief lyrical mood signaled by the oboe and a strident ending. The soloist switches to flugelhorn for the second movement (*Larghetto*), though some of the writing for this instrument is contrary to its usual character, set in the high range and playing disjointed lines, before the music settles into a more lyrical character. The soloist returns to trumpet for the brief *Intermezzo*, largely a series of statements from the bass clarinet punctuated by angry barks from the trombones and strings, though the solo trumpet finally answers the bass clarinet with a brief, pithy statement of its own. This moves directly into the final section (*Vivo ma non troppo*). This is light, almost manic music that eventually gives way to a forceful version of the opening *Allegro* theme and an abrupt, almost tongue-in-cheek ending.



Ludwig van Beethoven
(1770-1827)

Symphony No. 5 in C Minor, Op. 67

Beethoven composed the *Symphony No. 5* between 1804 and 1808, and it was first performed in December 1808 in Vienna. Duration 34:00.

“It is merely astonishing and grandiose.”
- Johann Wolfgang von Goethe

Although preliminary sketches of Beethoven’s *Symphony No. 5* date from as early as 1804, the bulk of the work was written in 1807-08, at roughly the same time as the *Symphony No. 6*. Both symphonies were performed for the first time at a benefit concert in Vienna on December 22, 1808. The program for this landmark (and marathon) event also included excerpts from his *Mass in C* and the concert aria *Ah, perfido*, together with premieres of two works with Beethoven himself at the piano, the *Piano Concerto No. 4* and the hastily-composed *Choral Fantasy*. After a bit of initial resistance from audiences and his fellow musicians—this was, after all, a truly *avant garde* work of its day—the



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Symphony No. 5 was recognized as a masterpiece, and has remained the single most familiar of Beethoven's works since then.

This was a remarkable work for its time...or any time. Though not as long as his groundbreaking "Eroica" symphony of 1803, this work is played by an expanded orchestra that includes instruments seldom heard in earlier symphonies: piccolo, contrabassoon, and trombones. Beethoven was obviously proud of this innovation, and wrote to Count Franz von Oppersdorf that "...this combination of instruments will make more noise, and what is more, a more pleasing noise than six kettledrums!" Also new is the degree to which all of the four movements are linked thematically. The famous four-note motive of the opening movement reappears in all three successive movements, and nearly all of the main musical ideas are linked in some way.

There is no more recognizable motive in Western music than the opening four notes of the first movement. Whether or not Beethoven attached a specific meaning to this motto is unclear. His first biographer, Anton Schindler reported that Beethoven referred to this motive as "Fate knocking at the door," but this may be apocryphal. Later times have attached *all* sorts of meanings to it. For example, during World War II, because of its identity with the Morse Code "V," it became the musical emblem of Allied victory. At the same time, it was viewed as one of the most purely "German" nationalistic works by the Nazis. In purely musical terms, however, Beethoven's use of this motive in the opening movement is a work of genius. With two statements of this four-note motto, Beethoven brusquely tosses aside the stately Classical tradition of long, slow introductions, and jumps directly into the body of the movement (*Allegro con brio*). The opening theme is almost entirely spun out from the motto, and even the second theme, stated sweetly by the strings, is brazenly announced by the motto from the horns. The motto is also the focus of the development section, which includes some stunning antiphonal effects. The headlong rush of the recapitulation is abruptly broken by a brief oboe cadenza, seemingly at odds with the nature of this movement, but actually a logical continuation of the main theme. Beethoven reserves his most savage fury for the coda, the longest single section of this movement, and another section of intense development.

The second movement (*Andante con moto*) is a very freely-constructed theme and variations. The theme is

laid out first by violas and cellos and then more robustly by full orchestra. In the first variation, this basic pattern is ornamented by delicate string tracery. In the second, the theme is sparsely outlined by woodwinds, and in the third theme is almost completely obscured by rushing strings. At this point Beethoven launches into a section of very free development, beginning with a lovely pastoral passage from the woodwinds.

The Scherzo (Allegro) begins mysteriously in the low strings, but soon picks up as much power as the opening movement, with a statement of the motto by the horns. The central trio moves from minor to major; and has a blustering theme in the lower strings developed in fugal style. When the main idea returns, it is strangely muted, and it quickly becomes apparent that this movement is not going to end in any conventional way. In place of a coda, we hear a long and mysterious interlude, building gradually towards the most glorious moment in this work: the triumphant C Major chords that begin the Finale.

The fourth movement (*Allegro*) is where Beethoven suddenly augments the orchestra with trombones and contrabassoon. This orchestral effect, probably inspired by contemporary opera, is stunning. The opening group of themes, stated by full orchestra, is noble and forceful and the second group, played by strings and woodwinds is more lyrical, but no less powerful. New material is introduced in the closing bars of the exposition by violas and woodwinds. The development focuses on the second group of themes, expanding this material enormously. Just as the development section seems to be finished, there is a reminiscence of the *Scherzo*—bewildering at first, but then perfectly logical as it repeats the movement's transitional passage and leads to the return of the main theme. While the recapitulation is rather conventionally laid out, the vast coda continues to break new ground. As in the development section, things seem to be winding to close when Beethoven takes an unexpected turn: in this case a quickening of tempo to bring the symphony to a conclusion in a mood of grand jubilation.

According to an account by Hector Berlioz, he brought his former teacher Jean-François Le Seur to an early performance of the *Symphony No. 5* in Paris. After the final bars, the old man was so excited by the piece that his head was reeling, and he wryly complained that: "One should not be permitted to write such music." Berlioz replied: "Calm yourself—it will not be done often."

VSO Holiday Pops

Skyview Concert Hall, Vancouver, WA

Music from “Gladiator” (arr. John Wasson)
Hans Zimmer

Themes from 007: A Medley for Orchestra
(arr. Calvin Custer)
Monty Norman, Bill Conti, Paul McCartney, and John Barry

Music from “Frozen” (arr. Bob Krogstad)
Kirsten Anderson-Lopez and Robert Lopez

Tribute to Henry Mancini (arr. Bob Krogstad)
Henry Mancini

Pirates of the Caribbean: Curse of the Black Pearl
(arr. Ted Ricketts)
Klaus Badelt

Intermission

Star Wars: Suite for Orchestra
John Williams

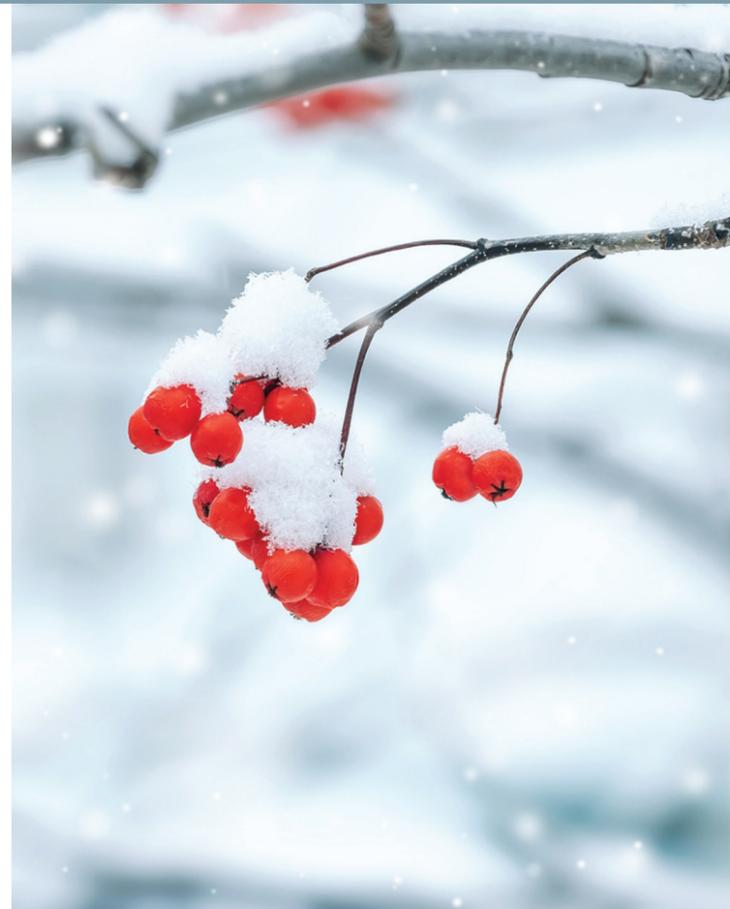
Main Title
Princess Leia’s Theme
The Imperial March
Yoda’s Theme
The Throne Room
End Title

A Christmas Festival
Leroy Anderson

Tristch-Tratsch Polka
Johann Strauss II

Sleigh Ride
Leroy Anderson

Radetzky March
Johann Strauss I



Our VSO Holiday Pops program opens with a rich selection of movie music, beginning with stirring music from Hans Zimmer’s score to *Gladiator*, and themes from the 007 film franchise. After selections from the animated hit *Frozen*, we present a medley of music by the great American film and television composer Henry Mancini. The first half ends with swashbuckling music by Hans Badelt for *Pirates of the Caribbean*. After intermission, we perform John Williams’s own suite of his music from the first trilogy of *Star Wars* films. Rounding out the program are a pair of holiday classics by Leroy Anderson, and two works by members of the great Viennese Strauss family: the lively *Tristch-Tratsch Polka* by Johann Strauss Jr. and the rousing *Radetzky March* by his father, Johann.

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Gladiator, released in 2000, was a blockbuster, sparking the career of Russell Crowe, who portrayed the central character, the Roman general Maximus. Much of the score—which was nominated for an Oscar, and won the Golden Globe Award in 2001—was composed by one of today’s leading film composers, German-born Hans Zimmer. Zimmer’s score captured the drama of Maximus’s quest for revenge, but also channeled the “pseudo-archaic” style of classic Roman costume dramas of the past: there are stylistic references to Miklós Rózsa’s classic 1959 score to *Ben-Hur*, and other similar films. Arranger John Wasson created the medley Music from “*Gladiator*” heard here. It begins with *Barbarian Horde*, a slow, dignified march, which leads to a strident Battle scene. The work ends with a section titled *Earth*—a grand, stirring conclusion.

With 27 films to date over the past 60 years, the James Bond series is one of the most durable franchises in film history. Seven different actors have played the role of Agent 007, the British superspy with a “license to kill.” Calvin Custer’s *Themes from 007: A Medley for Orchestra* includes four memorable musical themes from the 007 movies, beginning with the *James Bond Theme*. This sensuous and threatening piece was created by British musical theater composer Monty Norman in 1962 for the first film in the series, *Dr. No*. This music was actually first written a few years for a never-produced stage musical, but Norman knew that, after it was adapted in a Jazz style, it would be the perfect musical characterization of Bond. He later wrote: “[Bond’s] sexiness, his mystery, his ruthlessness—it’s all there in a few notes.” The theme appeared in the stylized, animated opening credits to *Dr. No*, and it has appeared in all of the subsequent Bond films in some way. *For Your Eyes Only* (1981) was the 12th film in the series. Its title song was written by American film composer Bill Conti, with lyricist Mick Leeson. Singer Sheena Easton’s recording for the soundtrack became a pop hit that year. In 1973, Paul and Linda McCartney wrote the title song for the eighth movie in the series, *Live and Let Die*. McCartney’s recording, with his post-Beatles band Wings, also became a chart-topping hit. The medley ends with *Goldfinger* (1964), title song of the third Bond film; written by John Barry, with lyrics by Leslie Bricusse and Anthony Newley. British singer Shirley Bassey sang the unforgettable version of the song that appeared in the film.

Disney’s 2013 animated hit *Frozen* was based loosely on the Hans Christian Andersen story *The Snow Queen*. Songs for the film were written by the wife-husband team Kirsten Anderson-Lopez and Robert Lopez, including the hit

power ballad *Let it Go*, which won two Grammy Awards that year, and an Academy Award for Best Original Song. Bob Krogstad’s orchestral medley *Music from “Frozen”* includes several of the film’s songs, including, *Do You Want to Build a Snowman?*, *For the First Time in Forever*, *Frozen Heart*, and *In Summer*. It ends with a sweeping version of *Let It Go*.



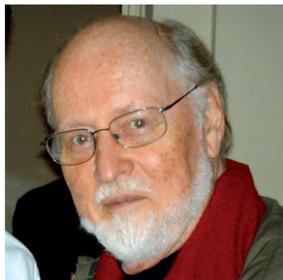
Henry Mancini
(1924-1994)

Tribute to Henry Mancini

Henry Mancini studied briefly at Juilliard, but this most successful of Hollywood composers was largely self-trained. A talented arranger, he started his career writing for big bands. He became one of the sought-after arrangers in America, and created arrangements for popular singers, but also for his own successful recordings, which made the most of the newly-developed LP format. Mancini had a parallel career as a film and television composer, becoming a staff composer at Universal Studios in 1952. He worked at a phenomenal rate, completing more than a dozen film scores a year through most of the 1950s and 1960s, often in his distinctive Jazz-influenced style. Calvin Custer’s *Tribute to Henry Mancini* brings together several of his most famous film and television themes: *Baby Elephant Walk*, *Charade*, *The Pink Panther*, *Days of Wine and Roses*, and *Peter Gunn*.

Disney’s *Pirates of the Caribbean* series is responsible for reviving the “pirate movie” genre, though these movies—loosely inspired by one of Disney’s theme park rides—also interject a large dose of fantasy into the well-worn elements of Hollywood swashbuckling. *Pirates of the Caribbean: Curse of the Black Pearl* was one the great summer blockbusters of 2003, and sequels followed in 2006, 2007, 2011 and 2017, with a sixth installment reportedly in the works. Composing film scores often involve dramas just as complicated as the movies themselves. By 2003, film composer Klaus Badelt was well-known both in Germany and Hollywood for his commercial, television, and movie scores. But he was not brought on to the *Pirates* project until very late in the process. Composer Alan Silvestri was originally slated to write the score, but was replaced by the film’s director just

a few months before the film was to be released. *Pirates* was offered to Hans Zimmer, who was too busy at the time, and suggested Badelt—though in the end, Badelt and Zimmer collaborated on a few of the film's main themes. By the time this was all settled, there were just three weeks left before the film was due to “wrap” and be released. Badelt, together with over a dozen other composers, produced the film's rousing and effective score in very short order. The medley by Ted Ricketts heard here begins with *Fog Bound*, a surprisingly lively dance played as the ship carrying Elizabeth and her father encounters a wrecked ship in the fog. The only survivor is Will, and Elizabeth, who fears he may be accused of piracy, slips off and hides a medallion he is wearing. Ominous music signals a sighting of the Black Pearl, a ghostly pirate ship that slips away into the fog. *The Medallion Calls* is forceful music representing Will's mysterious medallion—which brings the Black Pearl into port, and leads to Elizabeth's kidnapping. The next section—*To the Pirates Cave!*—is appropriately wild, combining a dark theme representing the cursed crew of the Black Pearl with a more heroic march. *The Black Pearl* begins ominously but grows into a rousing version of the medallion music. *One Last Shot* accompanies the movie's climactic moment, as Captain Jack Sparrow shoots the treacherous Captain “Barbarossa” of the Pearl with a bullet he has saved for ten years. *He's A Pirate* was music composed for the film's end credits, and is dominated by the forceful march music heard earlier in the score.



John Williams
(1932 to present)

Star Wars

A long time ago in a galaxy far, far away... No one who lived through the 1970s and early 1980s is likely to forget the initial impact of George Lucas's *Star Wars* movies. At the urging of Spielberg, Lucas hired John Williams to provide a full symphonic score for the first *Star Wars* movie in 1977. Williams would eventually create scores for all nine of the main *Star Wars* films, sometimes dubbed the “Skywalker Saga.” In creating these enormous scores, Williams depended on a technique heard in operas by Richard Wagner and even earlier composers. He inherited the Wagnerian idea of *Leitmotifs*—musical phrases representing characters, objects, or ideas from the drama—by way of

classic Hollywood composers of the 1930s and 1940s like Max Steiner and Erich Korngold. In *Star Wars*, these motives link the drama together, across the film and across the whole series. They often provide a subtext for what is going on up on the screen, complementing the action or revealing additional meaning. Williams's *Star Wars: Suite for Orchestra* brings together six of the great musical moments from first *Star Wars* trilogy. It was published in 1997, as part of a celebration of the 20th anniversary of the first film. The *Main Title* was written for the first of the *Star Wars* movies in 1977 and appeared in various forms at the opening of all nine films. This stirring music is played as the Story So Far crawls across the screen. Like any good opera overture, this music sets the mood and foreshadows some of the main character motives. *Princess Leia's Theme* is a complete contrast: a quiet impressionistic haze that leads into a lyrical horn solo. After a solo flute plays this romantic theme, it is given a rich treatment by the strings with a horn countermelody. Darth Vader was of course in the first movie, but Williams created his most familiar musical incarnation, *The Imperial March, for The Empire Strikes Back* in 1980. This ominous march is the perfect characterization of Lord Vader and his storm troopers. Yoda also appeared for the first time in the second film. While Lucas initially plays this character for laughs, the calm and expansive *Yoda's Theme* is more about the underlying strength and dignity of the Jedi Master. *The Throne Room* comes from the end of the first film, as Luke and Han Solo are honored by Princess Leia. It begins with a processional that is a hopeful response to Darth Vader's darker music. This gives way to a more stately march that is a close cousin to Elgar's great *Pomp and Circumstance* march. The *End Title* again brings together the major motives, especially those of Luke and Leia—and the rousing opening music before a great brass chorale at the conclusion.

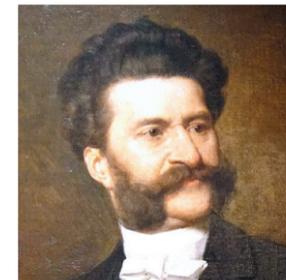


Leroy Anderson
(1908-1975)

A Christmas Festival

America's premiere “Pops” arranger Leroy Anderson created dozens of works that have become staples of the orchestra repertoire: *A Trumpeter's Lullaby*, *The Typewriter*, and *The Syncopated Clock*, to name just a few. His greatest success was in the late 1940s and 1950s, when he worked

as the staff arranger for that granddaddy of all Pops orchestras, Arthur Fiedler's Boston Pops. Many of his most popular works were created for Fiedler, including *A Christmas Festival*, written in 1952. In an interview in the 1960s, Anderson recalled the history of this piece: “Arthur Fiedler asked me to do a concert overture, and this is how it came about. I selected the [Christmas songs] that were the most popular and best known, and then I took them and tried to give instrumental treatment to them; in other words, it's not a medley, that isn't what we wanted to do here, certainly what I didn't want to do. I rather took the themes and built a concert overture, around the Christmas songs. They're not just carols because in this we end with *Jingle Bells*, that is, of course, a secular song. It's not a carol, but it's associated so much with the gaiety and spirit of Christmas that you certainly couldn't leave it out.” Anderson's bright concert overture brings together nine familiar tunes: *Joy To The World*, *Deck the Halls*, *God Rest Ye Merry Gentlemen*, *Good King Wenceslas*, *Hark! The Herald Angels Sing*, *The First Noel*, *Silent Night*, *Jingle Bells*, and *O Come, All Ye Faithful*.



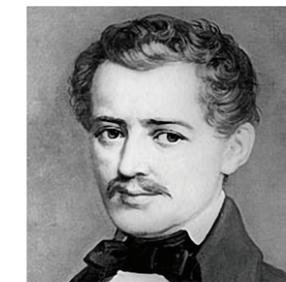
Johann Strauss II
(1825-1899)

Tristch-Tratsch Polka

Though 19th-century Viennese ballrooms in the heyday of Johann Strauss II were ruled by the waltz, the energetic polka was a popular second choice. The *Tristch-Tratsch Polka* was a huge success for Strauss in 1858, and was among his most often-republished pieces. Strauss himself claimed in a diary entry that a London audience demanded to hear it over thirty times: probably a bit of exaggeration...but this blazing fast polka was certainly one of his biggest hits. “Tristch-Tratsch” means “chit-chat” in the Viennese dialect, and Strauss apparently named the polka for a popular magazine of that title that specialized in comics. The piece fits its title perfectly: a series of animated chattering themes accented with triangle and cymbal, until a brief tongue-in-cheek coda.

Leroy Anderson also created his *Sleigh Ride* (1948) for Fiedler's Boston Pops. Though the idea for the for the

piece reportedly struck him as he was working outside on a hot July day, *Sleigh Ride* is the perfect picture of an old-fashioned winter journey. In a later interview, Anderson said: “The point of a number like *Sleigh Ride*, that you can call a descriptive piece, or pictorial, is that you have to start with the idea of the rhythm, and whatever it is first. And in this case, it's the rhythm of the sleigh bells, and these sleigh bells go chink-chink-chink...” The journey ends with a horse whinny from the trumpet.



Johann Strauss I
(1804-1849)

Radetzky March

Our program closes with the best-known work by the founder of the 19th-century Strauss dynasty, Johann Strauss I. His rousing *Radetzky March* was composed to honor Austrian Field Marshal Joseph Radetzky, whose army won a victory over Italian revolutionary forces in 1848. It was a hit from the moment it was introduced on August 1, 1848—both as a concert piece, and as a regimental march for Austrian soldiers. It was quickly recognized as a kind of unofficial Austrian national anthem, and among other uses today it is played as a rally song at soccer matches of the Austrian national team. Most famously, it is the traditional closing piece of the Vienna Philharmonic Orchestra's annual New Year's concert, where it serves as a boisterous welcome to each new year. Strauss reworked the forceful main theme from a quadrille he had written a few years earlier for his dance orchestra. The jaunty trio was also borrowed from another piece—in this case a lively popular song he had heard Austrian soldiers singing as they returned victoriously to Vienna. The tradition of audience participation along with the march's main theme began at one of its very early performances, when Austrian officers began spontaneously to clap and stomp in time with the music—and we certainly encourage you jump right in!

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Vesta Hospitality is a trusted hospitality development, management, and acquisition company based in Vancouver, Washington with hotels in the Northwest and nationwide. Investment fund offerings available with rewarding target returns. To inquire about investment opportunities or view our complete hotel portfolio, visit us at: www.vestahospitality.com