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
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’ 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 the Price of film score legend John Williams.
April 22-23, 2023

Brotons and Bailey
A night to remember! The thrilling premiere of Maestro Brotons’ 4th Symphony, alongside the return of GRAMMY winner Zuill Bailey and the Orchestra’s very first Artist-in-Residence, piano virtuoso Orli Shaham.
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 McEneny-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.
Violin 1
Eva Richey, Concertmaster
Stephen Shepherd, Associate Concertmaster
Don Power
Kirsten Norvell
Elizabeth Doty
Elizabeth O’Mara
Carol Kirkman
Brandon Buckmaster
Ricki Hsaw
Stacy Edgar
Comfort Smith

Violin 2
Jeong Yoon Lee, Principal
Tracey Arndusko, Assistant Principal
Sarah Pyne, Assistant Principal
Diana Taylor-Williams
Maria Powell
Lisa Hael
Joan Hamilton
Denise Uhde-Friesen
Carolyn Shepherd
Lanette Shepherd
Olivia Myers

Viola
Angelika Furtwangler, Principal
Jeremy Waterman, Associate Principal
Elisa Rega
Ashley Galvez-Reed
Emaale Berdahl
Linda Emerson
Keely McMurtry

Cello
Dieter Ratzlaf, Principal
Errn Ratzlaf, Associate Principal
Annie Harkey-Power
Lauren VanderLind
Kristopher Duke
Steve Emerson
Jonah Thomas
Jonathan Tomson

Bass
Garrett Jellesma, Principal
Tommy Thompson, Associate Principal
Dennis Caravakis

Flute
Rachel Rencher, Principal
Corrie Cook
Darren Cook

Oboe
Alan Jota, Principal
Nicholas Thompson

English Horn
Kris Klavik

Clarinet
Igor Shakhman, Principal
Steve Bass

Bass Clarinet
Barbara Helmair

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

Tuba
Mark Vehrencamp, Principal

Percussion
Wanyue Ye, Principal
Isaac Rains
David Priore

Timpani
Florian Consetti, Principal

Piano/Celeste
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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
Brahms’s Symphony No. 4

Concerto in D minor for Violin and Orchestra, Op. 77
Jean Sibelius (1865-1957)
Movement 1: Allegro moderato
Jinan Laurentia Woo, violin
Preston Atkins, bassoon
Movement 2: Rondo: Allegro, Presto
Anwen Deng, piano

Intermission

Symphony No. 4 in E Minor, Op. 98
Johannes Brahms (1833-1897)
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Annual Young Artists Competition

This concert features the winners of our annual Young Artists competition. Violinist Jinan Laurentia Woo opens with the dramatic first movement of the Sibelius Violin Concerto. Then, bassoonist Preston Atkins plays theClassically-styled Bassoon Concerto of Weber. Finally, pianist Anwen Deng performs the opening movement of Schumann’s Piano Concerto, written for the composer’s wife, Rachel Schumann. After intermission, the Vancouver Symphony Orchestra has a feature work that subtly pays tribute to the music of its own, the great Brahms, and the Vancouver Symphony Orchestra has a feature piano virtuoso Clara Schumann. After intermission, pianist Anwen Deng, bassoonist, Anwen Deng, pianist.

Jinan Laurentia Woo

Sibelius wrote this concerto in 1902-1903 and conducted the premiere in Helsinki, with Victor Novacek as soloist, on February 8, 1904. An extensively revised version—the version heard at these concerts—was premiered in Berlin on October 19, 1905, with Carl Håll as soloist, and conducted by Richard Strauss. Duration 19:00.

The years after the turn of the 20th century were frustrating for Sibelius—though his reputation in his native Finland was secure, international fame was proving to be elusive. His initial musical success had come with nationalistic works based on Finnish folk legends, like The Swan of Tuonela. By 1900, though, he was trying to break this mold and establish himself as a symphonist in the tradition of Brahms and Dvořák. This self-imposed pressure caused turmoil in his personal life, which was plagued by marital problems, alcoholism, and mounting financial difficulties. Despite all this, the period was amazing fertile; by 1912, he had written his first five symphonies, his violin concerto, six symphonic poems (including the famous Finlandia), and several smaller works for orchestra. By the time of World War I, he had won the wider recognition he desired and deserved.

Sibelius was a fine violinist, and had started his musical training with dreams of becoming a great virtuoso. A shoulder injury when he was in his 20s and an increasing shoulder injury when he was in his 20s and an increasing financial difficulties. Despite all this, the period was amazing fertile; by 1912, he had written his first five symphonies, his violin concerto, six symphonic poems (including the famous Finlandia), and several smaller works for orchestra. By the time of World War I, he had won the wider recognition he desired and deserved.

Sibelius referred to this concerto as the concerto’s “trial by fire;” it was a tremendous success, prompting one critic to a rather fanciful comparison to “the Nordic winter landscape painters, who through the distinctive interplay of white on white secure rare, sometimes hypnotic, sometimes powerful effects.” Sibelius dedicated his concerto to the Hungarian child prodigy Ferenc Vécsey, who played it in Berlin a year later, when he was just 13 years old. (Sibelius had in fact made the dedication when Vécsey was only 10).

The concerto is an expansive work that calls for dramatic, forceful playing for the soloist. The opening movement (Allegro moderato) begins with a passionate melody from the soloist, supported by throbbing background of muted strings. This first section ends with a short cadenza, and a transition, before cellos and bassoons introduce a new major-key idea. The violin transforms this into a more passionate minor-key theme. Strings and woodwinds introduce a more forceful third idea. Though the movement has the general outlines of sonata form, Sibelius follows a freer course, developing these main ideas until the very end, and introducing several new themes along the way. At its midpoint, this movement features brilliant solo cadenza.

Symphony No. 4 in E Minor, Op. 98
Johannes Brahms (1833-1897)
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Annual Young Artists Competition

This concert features the winners of our annual Young Artists competition. Violinist Jinan Laurentia Woo opens with the dramatic first movement of the Sibelius Violin Concerto. Then, bassoonist Preston Atkins plays theClassically-styled Bassoon Concerto of Weber. Finally, pianist Anwen Deng performs the opening movement of Schumann’s Piano Concerto, written for the composer’s wife, Rachel Schumann. After intermission, the Vancouver Symphony Orchestra has a feature work that subtly pays tribute to the music of Johann Sebastian Bach.

Concerto in D minor for Violin and Orchestra, Op. 47
Jean Sibelius (1865-1957)
Movement 1: Allegro moderato
Anwen Deng, piano

Top to bottom: Jinan Laurentia Woo, violin, Preston Atkins, bassoonist, Anwen Deng, pianist.

Carl Maria von Weber (1786-1826)
Concerto for Bassoon and Orchestra in F Major, Op. 75

Weber composed this work in November of 1811, for bassoonist Georg Friedrich Brandt, a musician of the Munich royal court. Brandt played the premiere in Munich on December 28, 1811. Weber revised the work in 1822 prior to its publication. Duration 18:00.

Weber; best known in his day as opera composer; was nevertheless very keen to the woodwind section, producing several fine solo works for clarinet, flute, and bassoon. In March of 1811, Weber arrived in Munich as part of an extended two-year tour though Germany and Switzerland. Though his main concern was overseeing the production of his new opera Abu Hassan, Weber made his debut in the city with a concert featuring a newly-composed Clarinet Concerto, written for his friend Heinrich Bärmann. (They had struck up a friendship the previous year, and Bärmann had arrived in Munich a
Brahms’s Symphony No. 4

Symphony No. 4 in E minor, Op. 98

Johannes Brahms
(1833–1897)

Brahms wrote his fourth symphony during the summers of 1884 and 1885. It was first performed by the Meiningen Court Orchestra, directed by the composer, on October 25, 1885. Duration 43:00.

Of all Brahms’s symphonies, the fourth had the hardest time finding a place in the orchestral repertoire. Brahms himself had misgivings about how it would be received, and wrote about it in his typically self-deprecating way. "If I were aゼren, I would not have composed a symphony," he quipped. "I never put together another collection of polkas and waltzes." Even his closest friends were doubtful about the symphony on first hearing. On hearing a two-piano version of the first movement, critic Eduard Hanslick—usually a staunch champion of Brahms’s music—remarked: "You know, I had the feeling that two enormously clever people were cudgelling each other." Another admirer, Elisabeth von Herzogenberg, damned the symphony with faint praise in talking about its "...tangled undergrowth of ingeniously interwoven detail." Reviews of early performances ranged from ambivalent to savage. A review of its first performance in New York in 1887 is fairly typical: "We find in Brahms’s Fourth Symphony little to commend the attention of a music-loving public...The orchestration is, like most of Brahms’s, rather thick and of India-rubber stiffness. Brahms evidently lacks the breadth and power of invention eminently necessary for the production of a truly great symphonic work."

Brahms’s Symphony No. 4 had a tough time of it in the late 19th century—so why is it acknowledged as a masterpiece in the early 21st century? It is a piece by Brahms after all...but it is also a piece that is strikingly modern in conception. It is not "modern" in the sense of crashing dissonance or rejection of Romantic modes of expression. Instead, it is modern in the extent to which it comes to terms with its own place in music history. In the Symphony No. 4, Brahms seems to be claiming his inheritance from composers of the past, and reinterpreting their ideas in his own musical style. This became an important concern for many composers of the early 20th century—Schoenberg, Webern, Stravinsky, lives, and many others—but Brahms appears to have been the first composer to view his music in this way.

In his first symphony, Brahms took Beethoven as his model—as did most Romantic composers. In his last symphony, however, Brahms reaches back beyond Beethoven for inspiration, to take in J.S. Bach and Bach’s predecessors. One of his lifelong concerns was the study of earlier music, and Brahms carefully copied and studied dozens of works by Bach, Frescobaldi, Palestrina, and others. One of the paybacks for this careful study was a mastery of contrapuntal writing that was unmatched by any of his contemporaries. Brahms also resurrected forms that had lain dormant for a century or more, creating works such as the Variations on a Theme by Haydn or the magnificent chaconne finale to the Symphony No. 4. In his fourth symphony, Brahms makes every effort to come to terms with his own musical heritage: critiquing and adapting the music of previous centuries. In so doing, he creates an entirely new tradition.

The opening movement (Allegro non troppo) opens in sonata form. It begins with a thinly-disguised canon between strings and woodwinds—it is only natural that a symphony concerned with the heritage of Bach begin with some echo of Bach’s contrapuntal writing. Brahms contrasts this severe opening with a long, flowing melody first heard in the cellos and horns. A third melody, a triplet fanfare derived from the opening material, rounds off the exposition. All three themes are developed extensively, but in the end, it is the opening material and triplet fanfare that predominate in a lengthy recapitulation and coda.

The second movement (Andante moderato) opens with a broad, lyrical melody announced by the horns. Brahms’s melodies frequently hint at the Phrygian mode—a subtle reference to composers that preceded even Bach. This opening material is expanded, with the strings and woodwinds finally breaking into triplets. The second theme heard in the bassoon. In the central section, Brahms develops both themes contrapuntally, moving towards a climactic return of the second theme. The movement closes with an elaborated restatement of the opening material.

One of Brahms’s biographers characterized the Allegro giusto as “sturdy, gayly seemingly sponsored by Bruegel;” Brahms’s heavy-hand clustering theme does indeed fit with Bruegel’s rustic peasants and country dancers, but it also sets up a subtle rhythmic instability that underlies the entire movement. The outward form of this movement is that of a scherzo, with two outer sections surrounding a somewhat more lyrical inner section. However, Brahms expands the form with extended contrapuntal development of his major themes.

It is in the final movement (Allegro energico e passionato) that Brahms makes his most direct reference to Bach. Throughout this movement he makes use of one of the most thoroughly Baroque of forms, the chaconne. Brahms borrows the chaconne bass—an eight-bar harmonic pattern—from Bach’s Cantata No. 150. In its day, the use of a repeating harmonic pattern served as the basis for the most elaborate sets of variations and elaborations, and Brahms clearly put himself into this tradition. The chaconne pattern is laid out starkly and simply by the trombones, horns, and woodwinds at the beginning, and this pattern is repeated some 30 times prior to the coda. The chaconne often fades from the foreground, but it is always present as the underlayment for some of Brahms’s most profound music. The extended variation of this single subject creates a sense of inexorable movement towards closure and fulfillment in the coda. The coda itself contains four additional expanded statements of the pattern. Brahms may have had a second model in mind in this movement, as well—the finale of Beethoven’s third symphony. As in Brahms’s chaconne, Beethoven’s finale treats a simple bass line in a series of increasingly elaborate variations.

Robert Schumann
(1810–1856)

Concerto in A Minor for Piano and Orchestra, Op. 54, Movement 1: Allegro ofteasso

Note that the VSO will be performing the complete Schumann Piano Concerto, with guest soloist Orli Shaham, in our February concerts. Program notes for that work may be found on page 20. Duration 15:00

B R A H M S ’ S  S Y M P H O N Y N O . 4

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Schumann’s Concerto for Piano

Skyview Concert Hall, Vancouver, WA
Salvador Brotons, Conductor

Intermezzo from “Amica”
Pietro Mascagni (1863-1945)
Concerto in A Minor for Piano and Orchestra, Op. 54*
Robert Schumann (1810-1856)
Allegro affetuoso
Intermezzo: Andantino grazioso
Allegro vivace
*Orli Shaham, piano

Intermission

Messa di Requiem (Messa a quattro voci)
Giacomo Puccini (1858-1924)
I. Kyrie
Kyrie eleison
II. Gloria
Gloria in excelsis Deo
Gloria in excelsis Deo (and later silent film star) Geraldine Ferrar in the title role, prima donna
first production, which starred the American vocal works and piano pieces. However, he is almost
obscure: it has seemingly been revived only once in the
nearly all of his other operas are fairly obscure today, his
Mascagni was hardly a "one-hit wonder" in his lifetime.
Most of his fifteen operas were successful in his time, and
he was also successful as a composer of orchestral music,
work, and piano pieces. However, he is almost
Mascagni is on faculty at The Juilliard School, and serves on
the juries of both the Cliburn and Honens International
Shaham is on faculty at The Juilliard School, and serves on
the juries of both the Cilbourn and Honens International Piano Competitions in 2022. She is a major presence on
public radio coast to coast as she is Co-Host and Creative for
NPR’s "From the Top", and was host of "America’s Music Festival", and "Otal-a-Musician," a radio feature series she created, all of which were broadcast nationally.
In addition to her musical education at the Julliard School, Orli Shaham holds a bachelor’s degree in history from Columbia University and pursued a master’s degree in
musicology from Columbia. She is winner of the Gilmore Young Artist Award and the Avery Fisher Career Grant, and is a member of the board of trustees of Kaufman
Music Center, serving as chair of the board through 2023.
Orli Shaham has been a Steinway Artist since 2003.

This concert features the winners of our annual Young Artists competition.Violinist Jinan Laurentia Woo opens with the dramatic first movement of the Sibelius Violin Concerto. Then, bassoonist Preston Atkins plays the
Concerto. Then, bassoonist Preston Atkins plays the
with the dramatic first movement of the Sibelius Violin Concerto. Then, bassoonist Preston Atkins plays the

Orli Shaham | Piano
A consummate musician recognized for her grace, subtlety and brilliance, Orli Shaham has established an impressive international reputation as one of today’s most gifted pianists, in demand for her prodigious skills and admired for her interpretations of both standard and modern repertoire. The New York Times called her a “brilliant pianist” and The Chicago Tribune referred to her as “a first-rate Mozartean.” She has performed with most of the major orchestras in the United States and with many ensembles across five continents, given recitals on stages from

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Carnegie Hall to the Sydney Opera House and appeared at music festivals around the world.

Highlights of Ms. Shaham’s 2022-2023 concert season include the world premiere of a concerto written for her by David Robertson with the Orlando Philharmonic; Must the Devil Have All the Good Tunes? by John Adams with the Finnish Radio Symphony; and Beethoven’s “Triple” Concerto with Pacific Symphony. She is the first Artist-In-Residence at Vancouver Symphony (USA), performing Schumann’s Piano Concerto and curating and performing in chamber music concerts with members of the VSO. Ms. Shaham continues to serve as the Artistic Director, host and featured performer for Pacific Symphony’s chamber music series in Costa Mesa, California, a position she has held since 2007. She is also Artistic Director for the interactive children’s concert series, Orli Shaham’s Bost Fest, which she founded in 2010, with performances in New York City in the 2022-2023 season.

As part of her multi-disc Mozart recording project, Orli Shaham released Volume 2 and 3 of the complete piano sonatas by Mozart in 2022; the remaining volumes are released in 2023.Volume 1 of the piano sonatas, and a recording of Mozart’s Piano Concerto K.453 and K.491 with the St. Louis Symphony Orchestra are already available. Her discography includes a dozen titles on Deutsche Grammophon, Sony Classical, and other labels. Ms. Shaham is on faculty at The Julliard School, and serves on the juries of both the Cilbourn and Honens International Piano Competitions in 2022. She is a major presence on public radio coast to coast as she is Co-Host and Creative for NPR’s “From the Top”, and was host of “America’s Music Festival”, and “Otal-a-Musician,” a radio feature series she created, all of which were broadcast nationally.

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Classically-styled Bassoon Concerto of Weber.Finally, pianist Anwen Deng performs the opening movement of Schumann’s Piano Concerto, written for the composer’s wife, piano virtuoso Clara Schumann. After intermission, the Vancouver Symphony Orchestra has a feature of its own, the great Symphony No. 4 of Brahms, a work that subtly pays tribute to the music of Johann Sebastian Bach.

Mascagni’s opera Amica was completed in 1905, and was premiered at the Théâtre du Casino in Monte-Carlo on 16 March 1905. Duration 2:00.

Mascagni was hardly a "one-hit wonder" in his lifetime. Most of his fifteen operas were successful in his time, and he was also successful as a composer of orchestral music, vocal works and piano pieces. However, he is almost entirely known today for his first opera, the one-act Cavalleria rusticana (Rustic Chivalry, 1890), often described as the first example of the verismo (realism) ideal that characterized many Italian operas at the turn of the 20th century. These were most often gritty stories of jealousy, murder, and seduction that featured common people. If nearly all of his other operas are fairly obscure today, his seventh opera, Amica, probably holds the title of the most obscure: it has seemingly been revived only once in the last 50 years! This opera was actually a great success in its first production, which starred the American prima donna (and later silent film star) Geraldine Ferrar in the title role, and Mascagni considered to be one of his best works. The only French opera by Mascagni, its two-act verismo plot centers on a love triangle: two brothers who are both in love with young Amica. The dramatic Intermezzo heard here comes at the end of Act I, just after the events that will lead to Amica’s tragic death. Amica loves Rinaldo, the more handsome of the brothers, but her uncle Camoine insists that she marry Rinaldo’s sickly brother Giorgio. Amica tells Rinaldo about the arranged marriage—though conceals that it is to Rinaldo’s brother—and the two run away together. Camoine’s mistress Magdelone, who wants to destroy Amica (so that she will inherit Camoine’s farm rather than Amica) tells Giorgio that Amica has run away with another man, though conceals that it is Giorgio’s
Schumann’s Piano Concerto was completed in 1845, and premiered on December 5, 1845, in Dresden. The soloist for this performance was Clara Schumann, and it was conducted by Ferdinand Hiller, to whom the score is dedicated. Duration 31:00.

Though he was a composer who was absolutely in love with the piano, and a man married to one of the great virtuosos of the age, Schumann was notoriously unsuccessful at producing piano concertos. There are at least three early concertos, which were sketched when he was in his twenties, but left incomplete. There are also a couple of fine single-movement works for piano and orchestra from later in his career; the Konzertstück (1850) and the Introduction and Allegro (1853). He only completed one concerto, however, the A minor concerto of 1845... but it is a really good one!

Sketches for the A minor concerto date from as early as 1833, but the impetus for completing it seems to have been Schumann’s marriage to Clara Wieck at the end of 1840. Their relationship had begun when Clara was only 15 years old, and the wedding was delayed for years by her father; Clara was just beginning a career as a piano soloist, and Robert had long planned to write a concerto for her. In 1838, he wrote to her from Vienna about this work: “My concerto is a compromise between a symphony, a concerto, and a huge sonata. I now see that cannot write a concerto for the virtuosos—I must plan something else.” That “something else” was a single-movement work titled Phantasie that was a departure from the flashy but sometimes empty virtuoso pieces that were the mainstay of 19th century pianists. It is a gentle and thoroughly Romantic piece that focuses on thematic development rather than showy fireworks. He completed this work in 1841, and Clara played it during a rehearsal of Robert’s “Spring” Symphony on August 13. He would eventually adapt the Phantasie as the first movement of a three-movement concerto. He completed the Intermezzo and the finale in the summer of 1845. On July 31, Clara wrote in her diary: “Robert has finished his concerto, and handed it over to the copyist. I am happy as a king at the thought of playing it with an orchestra.” The new concerto was very successful in its Dresden premiere, and Clara quickly repeated it in Leipzig and Vienna, where it became the cornerstone of Clara Schumann’s solo repertoire, and was popularized by her many performances over the next 40 years.

The opening movement (Allegro affetuoso) begins with a furious burst of piano chords, but soon settles into a more gentle character, with an oboe theme that is soon picked up by the soloist. The movement is set in sonata form, but nearly all of the important thematic material is derived from this opening theme. Piano dominates, but there are several nice bits of orchestral writing as the soloist plays against solo windwood passages. After a development that focuses on the primary theme, and a shortened recapitulation, the end of the movement features the soloist in a finely-drawn cadenza, and a shift to march character.

The lovely Intermezzo (Andantino grazioso) is a Romantic song, set in a three-part form. The playful opening motif—four notes passed between piano and orchestra—is subtly crafted from the first movement’s main melody. The central passage, carried by the low strings, is more lyrical and sustained. After a short development, and a return of the opening material, Schumann brings back a fragment of the first-movement theme to lead directly into the final movement (Allegro vivace), whose main melody is based upon the same material. This movement is also set in sonata form, but where the opening movement focused intensely upon a single melodic idea, here the composer seems to have given his imagination free reign, as a whole series of distinct melodies spring forth in the exposition. The development begins with a wonderful string fugato, which is soon overlaid by yet another new theme. The movement comes to close with a lengthy coda—not a crushing conclusion, but a calm and continued development that is virtuosic while retaining a light touch to the end.

Schumann composed this work in 1878 and 1880. It was first performed in Lucca, Italy on July 12, 1880. Duration 44:00.

We of course know Giacomo Puccini as the greatest Italian opera composer of his generation. But he came from a family of church musicians who worked quietly and respectably in the northern Italian city of Lucca for four generations, back to the early 18th century. Puccini seemed destined to follow in the family business, and while still a teenager composed a couple of large sacred words performed at the cathedral. However, Puccini had already decided on an operatic career—he had walked to the nearby city of Pisa in 1876 to hear a production of Verdi’s Aïda and was immediately smitten with opera. He continued his studies at the local music school until 1880, and his graduation piece was an impressive setting of the Latin Mass, which he titled Messe a quattro voci (Mass for Four Voices), scored for tenor and baritone soloists, chorus, and orchestra. The Mass included a Credo movement he had written two years earlier: The somewhat misleading title Messa di Gloria was not applied to the piece until it was performed nearly 50 years after Puccini’s death. (A true Mass di Gloria—as in Rossini’s famous example—usually includes only a Kyrie and a Gloria, but Puccini’s setting includes all five movements of the Mass Ordinary—those parts of the Latin Mass sung at all Masses through the year.) The Messe was performed on the eve of Luca’s patron saint, St. Paolina, on July 12, 1880. Though it was a great success, it was shelved and never performed again in Puccini’s lifetime. Puccini turned his back on church music, and left shortly afterwards to study at the Milan Conservatory. He spent the rest of his life in the world of opera. Though the Messe had been filed away, Puccini clearly did not forget it: sections of its music would be recycled in his operas Edgar (1889), Monon Lescat (1893) and Tosca (1900).

The manuscript of the Messe lay quietly in Puccini’s papers until 1951 when it was brought to light by an Italian-American priest, Father Dante di Fiorentino, who was researching a biography of the composer. Fr. Dante arranged for the score to be published, as the Messe di Gloria, first by an American press, and soon afterwards by Puccini’s Italian publisher, Ricordi. The Messe was performed in Chicago’s Grant Park by the Swedish Choral Club on July 12, 1952, exactly 72 years after its premiere and only previous performance. It was performed in Naples five months later, and has been frequently performed over the last 70 years. The Messe is a fine early work by the 21-year-old Puccini, and one that shows every sign of the great musical dramatist he would become.

The Kyrie begins with a tender orchestral introduction, and the choir maintains this mood until a forceful outburst on Christe eleison at the middle of the movement. Puccini’s setting of the Gloria is the longest section of the Mass; it was probably this that inspired the piece’s retitling. It begins with an almost playful Gloria in excelsis Dei that moves to a powerful statements of praise. The Amen, though modest in comparison, shows a passionate aria of thanksgiving from the tenor. Like many other composers, Puccini used the opening Gloria in excelsis Dei as a kind of refrain, and here the chorus sings the line before singing the remainder of the section in a more subdued mood. Qui tollis peccata mundi is a grand chorus that clearly shows how carefully young Puccini had been studying the works of his hero, Giuseppe Verdi! The brief Qui exspectavi tu solus sanctus serves as a bridge into the final section, ending in trumpet fanfares. Most composers from Bach onwards set the Gloria’s final lines, Cum sancto spíritu as a fugal chorus, and Puccini was no exception. It begins with a blustery fugue, leading to triumphant statement of the Gloria’s opening line (Gloria in excelsis Dei), and grand closing Amen.

The Credo is in a much more serious mood, as the chorus moves through the opening text above a stormy orchestral background. The tenor solo leads the passionate Et in unum sanctum, while the male voices carry the chorus. There are quite brief, with only short interludes. The words performed at the cathedral. However, Puccini had been studying the works of his hero, Giuseppe Verdi! The brief Qui exspectavi tu solus sanctus serves as a bridge into the final section, ending in trumpet fanfares. Most composers from Bach onwards set the Gloria’s final lines, Cum sancto spíritu as a fugal chorus, and Puccini was no exception. It begins with a blustery fugue, leading to triumphant statement of the Gloria’s opening line (Gloria in excelsis Dei), and grand closing Amen.

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**An American in Paris**

Skyview Concert Hall, Vancouver, WA
Gerard Schwarz, Guest Conductor

**An American in Paris**
George Gershwin (1898-1937)

In Memoriam, for Cello and String Orchestra
*Julian Schwarz (b. 1947)
*Julian Schwarz, cello

Cello Concerto
Samuel Jones (b. 1935)
*Julian Schwarz, cello

Intermission

Seven O’Clock Shout
Valorie Coleman (b. 1970)

Symphony No. 2, Op. 30 “Romantic”
Howard Hanson (1896-1981)

Adagio—Allegro

Adagio con tenebrosa

Allegro con brio

Julian & Gerard Schwarz | Guest Artists

Internationally recognized for his moving performances, innovative programming and extensive catalogue of recordings, American conductor Gerard Schwarz serves as Music Director of the All-Star Orchestra, Eastern Music Festival, Palm Beach Symphony and Mozart Orchestra of New York, and is Conductor-Laureate of the Seattle Symphony Orchestra and Conductor Emeritus of the Mostly Mozart Festival. He is Distinguished Professor of Music Conducting and Orchestral Studies at the Frost School of Music at the University of Miami and Music Director of the Frost Symphony Orchestra.

His considerable discography of over 350 albums showcases his collaborations with some of the world’s greatest orchestras including The Philadelphia Orchestra, London Symphony Orchestra, Berlin Radio Symphony Orchestra, Orchestre National de France, Tokyo Philharmonic, Los Angeles Chamber Orchestra, New York Chamber Symphony and Seattle Symphony Orchestra among others. In 2017 The Gerard Schwarz Collection, a 30 CD box set of previously unreleased or limited release works spanning his entire recording career was released by Naxos.

Schwarz began his professional career as co-principal trumpet of the New York Philharmonic and has held Music Director positions with the Mostly Mozart Festival, Royal Liverpool Philharmonic, Los Angeles Chamber Orchestra and New York Chamber Symphony. As a guest conductor, he has worked with many of the world’s finest orchestras and has led the San Francisco, Washington National and Seattle Opera companies on many occasions. He is also a gifted composer and arranger with an extensive catalogue of works that have been premiered by ensembles across the United States, Europe and Korea.

Schwarz is a renowned interpreter of 19th century German, Austrian and Russian repertoire in addition to his noted work with contemporary American composers. He completed his final season as Music Director of the Seattle Symphony in 2011 after an acclaimed 26 years - a period of dramatic artistic growth for the ensemble.

In his nearly five decades as a respected classical musician and conductor, Schwarz has received hundreds of honors and accolades including Emmy Awards, GRAMMY nominations, ASCAP Awards and the Ditson Conductor’s Award. He was the first American named Conductor of the Year by Musical America and has received numerous honorary doctorates. The City of Seattle named the street alongside the Benaroya Hall “Gerard Schwarz Place” in his honor. His book, Behind the Baton, was released by Amadeus Press in March 2017. He has been married to his wife Judy for 37 years, has four children and lives in Florida.

Julian Schwarz was born to a multigenerational musical family in 1991. He heralded from a young age as a cellist destined to rank among the greatest of the 21st century. Julian’s powerful tone, effortless virtuosity, and extraordinarily large color palette are hallmarks of his style.

After making his concerto debut at the age of 11 with the Seattle Symphony and his father Gerard Schwarz on the podium, he made his US touring debut with the Moscow Radio Symphony Orchestra in 2010. Since being awarded first prize at the inaugural Schoenfeld International String Competition in 2013, he has led an active career as soloist, performing with the symphony orchestras of Arnapolis, Boise, Bozeman, Buffalo, Charlotte, Columbus, Des Moines, Hartford, Jacksonville, Louisville, Memphis, Modesto, Omaha, Puerto Rico, Richmond, Rochester, San Antonio, Saratoga, Seattle, Syracuse, Toledo, Tucson, Virginia, West Virginia, Wichita, and Winston-Salem, among others. Internationally, he made his Australian debut with the Queensland Symphony, his Mexican debut with the Boca del Rio Philharmonic in Veracruz and the Mexico City Philharmonic with frequent collaborator Jorge Mester, and his Hong Kong debut at the Intimacy of Creativity Festival.

He has also appeared at the Salzburg Mozarteum, and the Verbier Festival in Switzerland.

As a chamber musician, Mr. Schwarz performs extensively in recital with pianist Marika Boumaki. In 2016 the Schwarz-Boumaki duo was awarded first prize at the inaugural Boulder International String Competition’s “The Art of Duo” and subsequently embarked on an extensive 10-recital tour of China in March 2017. Mr. Schwarz is a founding member of the New York based Frisson Ensemble (a mixed neton of words and strings), and the Mile-End Tino with violinist Jeff Multer and Ms. Boumaki. He performs frequently at Bargemusic in Brooklyn with violinist Mark Peskanov, on the Frankly Music Series in Milwaukee with violinist Frank Almond, as a member of the Palladium Chamber Players in St Petersburg FL, and has appeared at the Cape Cod Chamber Music Festival, Orcas Island Chamber Music Festival, and the Seattle Chamber Music Festival. In addition, he is the co-coordinator of chamber music at Eastern Music Festival, running programming for the Tuesday evening chamber music series.

Julian Schwarz is an ardent supporter of new music, and has premiered concertos by Richard Danielpour and Samuel Jones (recorded with the All Star Orchestra for public television in 2012, subsequently released as a DVD on Naxos). In the 17-18 season, he gave the world premiere of Lowell Liebermann’s First Cello Concerto with a consortium of six orchestras. Other premieres include recital works by Paul Frucht, Scott. Ordway, Jonathan Cainer; Gavin Fraser, Alex Weiser, Ofer Ben-Amots, and the US Premiere of Dobrinka Tabakova’s Cello Concerto. On record, he has recorded Bright Sheng’s “Northern Lights” for Naxos; the complete cello/piano works by Ernst Bloch for the Milken Archive of American Jewish Music, and an album of concertos with the Seattle Symphony.

A devoted teacher; Mr. Schwarz serves as Assistant Professor of Cello at Shenandoah Conservatory of Shenandoah University (Winchester, VA) and on the faculty of New York University (NYU Steinhardt). He spends his summers teaching and performing at the Eastern Music Festival (Greenville, NC). Past faculty appointments include artist-in-residence at the Lunenburg Academy of Music Performance (Nova Scotia, Canada), faculty teaching assistant to Joel Krosnick at The Juilliard School and artist-in-residence at the piano Sonoma Festival. Born in Seattle, WA, Mr. Schwarz studied at the Academy of Music Northwest and the Lakeside School, He

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continued to the Colburn School in Los Angeles under Ronald Leonard, and then moved to New York City to study with mentor Joel Krosnick at The Juilliard School (BM 14, MM 16). Other influential teachers include the late David Tornkonogu, the late Toby Salz, Lynn Harrell, Neal Cary, and chamber music mentors Andre Roy, Arnold Steinhardt, Jonathan Feldman, Toby Appel and Paul Coletti. Julian plays a Neapolitan cello made by Gennaro Gagliano in 1743 and multiple American bows made by the late Paul Martin Siefried. He is an active contributor to Strings Magazine’s Artist Blog, edits cello editions for Carl Fischer Publishing, and sits on the music committee of the National Arts Club. A Piastrow artist, he endorses and plays the “Perpetual” medium and edition sets of cello strings, Julian also proudly endorses Melos Rosin.

The Vancouver Symphony Orchestra is proud to welcome a world-renowned guest conductor for this program, Gerard Schwarz. Maestro Schwarz leads a program of five American works. The “bookends” of this program are classic 20th-century works: Gershwin’s lively An American in Paris and the century works: Gershwin’s lively An American in Paris and the piece than the Rhapsody in Blue, which is a more ambitious piece than the Rhapsody, and has become the most successful of all American piano concertos. In 1928, Damrosch offered a second commission, this time for an orchestral work.

In March 1928, George and Iris Gershwin, together with their sister Frances and Iris’s husband Leonore, left for a European tour, spent mostly in Paris. Paris of the 1920s was still the center of the artistic universe: host to a dazzling array of composers, artists, Jazz musicians, dancers, writers, and poets—both French and foreign. Gershwin, who was still a bit self-conscious about his reputation as a “serious” composer, still took every opportunity to shmooze the composers he admired most: Stravinsky, Prokofiev, Poulenc, and Milhaud. Gershwin brought the unfinished score for the new orchestral piece with him to Europe, and sketched out much of the score in Paris that spring. He completed the full score and orchestration by November 1928. Reviews of the first performance were decidedly mixed, but the best answer to the critics was success: An American in Paris became an orchestral standard almost as soon as it was premiered. Gershwin provided the following outline of the work:

“This new piece, really a rhapsodic ballet, is written very freely, and is the most modern music I’ve yet attempted. The opening part will be developed in a typical French style, though the themes are all original. My purpose here is to portray the impression of an American visitor in Paris, as he struts around the city, and listens to various street-noises and absorbs the French atmosphere. As in my other orchestral compositions, I’ve endeavored to represent any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such as he imagines pictures for him.

“The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling in a café and having a couple of drinks, has succumbed to a spasm of homesickness. He harumphs here is both more intense and simple than in the preceding scenes. This blues rises to a climax, followed by a cadenza in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part, with its impressions of Paris.

Appropriately, the homesick-American, having left the café and reached the open air, has dissolved his spell of the blues, and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.”

Gershwin’s use of the orchestra in this work is much more confident than in either the Rhapsody (which, after all, was arranged almost entirely by Grofé) or the Concerto. The influence of jazz is clearly audible, but the most prominent element is the variety of orchestral moods he projects and the ingenious ways he achieves them. The standard orchestra is augmented by saxophones, a huge array of percussion, and—one of Gershwin’s most prized souvenirs from his 1928 trip to Paris—a set of four French taxi-horns.

Gerard Schwarz composed this work to honor the memory of cellist David Tornkonogu. Tornkonogu was a Russian immigrant who performed with the Seattle Symphony, which Schwarz led for over a quarter of a century (1985-2011). It was written for Music of Remembrance, a program in Seattle devoted to the preserving the memory of the Holocaust. Since 1998, this organization has sponsored annual programs in the fall marking the anniversary of Kristallnacht (the “Night of Broken Glass,” 1938) and in the spring, on Holocaust Remembrance Day. In 2007, Schwarz composed a second work for Music of Remembrance, Ruböf and Jeanette, in tribute to his mother’s parents, who were killed in a Latvian concentration camp in 1942. Schwarz provide the following comments on In Memoriam:

“In Memoriam is a work for solo cello and string orchestra (or string quartet), written in memory of a great musician and dear friend David Tornkonogu (1958-2003). I was very thrilled when my son Julian was chosen to be the first recipient of Music of Remembrance’s David Tornkonogu Memorial Award. David meant so much to all of us in our household and was such an inspirational teacher for Julian, fostering his passionate love of music. When Mina Miller, the artistic director of Music of Remembrance, and I were discussing what short work Julian would play as part of his prize for the MOK spring concert, I suggested that perhaps I could write something. I was very interested in the possibility because of my deep affection for David Tornkonogu and everything that he represented as an artist and as a person. Mina embraced the idea, so during the end of March and beginning of April I wrote this work. In Memoriam is basically in three parts: the first section is funeral in spirit, reflecting on the tragedy of death for someone so young and so gifted — and so remarkable. There is a consistent sadness and poignancy in this opening section. The middle section begins with the string quartet and then the material is repeated and embroidered in the cello. I wanted this to be pensive in feeling thinking of all the great accomplishments of this wonderful man, individually and as a father and husband. It has a calm, meditative atmosphere, but hopefully the experience is uplifting; a tribute to the extraordinary meaning that David Tornkonogu’s life meant to all that knew him. Finally, the coda brings back a little part of the first section in a much shortened version, which is also a truer texture to end on a single note — the lowest or purest note on the cello.”

This is a deeply moving work that begins with a powerful solo statement by the cello. While it is clearly lighter in character, a tinge of sadness remains in the wistful middle section. Dramatic chords from the cello mark the end of this section, and a return of the opening material. The piece closes as it begins, with solo cello.

Gershwin completed this work in 1928. Its premiere was on December 13, 1928 at Carnegie Hall in New York City by the New York Symphony Society under Walter Damrosch. Duration 19:00.

Throughout his all-too-brief career, Gershwin lived a kind of we tried to create in those isolated times. It was this that perhaps I could write something. I was very interested in the possibility because of my deep affection for David Tornkonogu and everything that he represented as an artist and as a person. Mina embraced the idea, so during the end of March and beginning of April I wrote this work. In Memoriam is basically in three parts: the first section is funeral in spirit, reflecting on the tragedy of death for someone so young and so gifted — and so remarkable. There is a consistent sadness and poignancy in this opening section. The middle section begins with the string quartet and then the material is repeated and embroidered in the cello. I wanted this to be pensive in feeling thinking of all the great accomplishments of this wonderful man, individually and as a father and husband. It has a calm, meditative atmosphere, but hopefully the experience is uplifting; a tribute to the extraordinary meaning that David Tornkonogu’s life meant to all that knew him. Finally, the coda brings back a little part of the first section in a much shortened version, which is also a truer texture to end on a single note — the lowest or purest note on the cello.”
Compositor in Residence of the Seattle Symphony; a position he held for fourteen of Seattle's twenty-six year tenure in American orchestral history. While he was associated with Seattle, he wrote several significant works, including a successful series of concerts for principal players in the orchestra. His catalog of compositions includes three symphonies, six concertos and many other orchestra, chamber, and solo works, as well as works for chorus and orchestra, opera, and chamber groups. His Cello Concerto, the last of the pieces he wrote for Seattle, was dedicated to Gerard Schwarz, “upon the opening of his final season as Music Director of the Seattle Symphony, a remarkable 26-year tenure of historic accomplishments.”

The Cello Concerto, which featured Julian Schwarz as soloist in its premiere, is written for a small “Mozart-sized” orchestra. Its three movements are interconnected, without pauses, but they are also connected musically by a “neighbor-note” motive that develops throughout all three movements. According to Jones, the opening movement (Con brio; Andante mosso) “begins with a bold, unaccompanied assertion by the solo cello, a sweeping proclamation which also plays a central role in the unfolding architecture of the piece. I have endeavored to write a work that exploits and celebrates the inimitable qualities of this great instrument, its capacity for drama, lyricism, and depth of expression, as well as its exciting technical capabilities.” This theme is developed extensively in the movement, which peaks in a large central solo coda. The music calms at the end and a hushed phrase from the bassoons signals the beginning the second movement (Largo), Jones notes that in “the middle section of this movement, I quote a melody from one of Gerard Schwarz’s own compositions. In Memoir, for solo cello and string quartet, written in the memory of David Tkoninougi, who was a member of the Symphony’s cello section and the first teacher of his son Julian.” This quotation fits seamlessly into the texture of Jones’s music. When Jones’s own main theme returns there is a subtle reference to Maestro Schwarz’s own main theme. This theme plays a quiet trio with the trumpet (representing Gerard Schwarz himself, who started his career as a principal trumpet of the New York Philharmonic) and the flute (representing his wife and Julian’s mother Jody Greitzer Schwarz, a former flute soloist). A quiet, introspective cello passage leads directly into the main theme as a lyrical second theme below a horn countermelody. In place of a development, there is a lovely bit of chamber music for the orchestra and the Philadelphia Orchestra turned her for a new piece when they put together their first virtual performance in July 2020. (See notes that she had only “about two weeks” to compose the piece!) Her Sev’n O’Clock Shout was a reaction to the one of the bright spots in the dark days of the Covid-19 shutdowns when people in her hometown, New York City, and cities around the country would go to open windows and balconies and cheer for first responders and frontline workers—whether through music or simply making a collective noise. Coleman wrote the following about the work:

“Seven O’Clock Shout is an anthem inspired by the tireless frontline workers during the Covid-19 pandemic, and the heartwarming ritual that began by platoons of police officers playing a quiet three with the trumpet (representing Gerard Schwarz himself, who started his career as a principal trumpet of the New York Philharmonic) and the flute (representing his wife and Julian’s mother Jody Greitzer Schwarz, a former flute soloist).” A quiet, introspective cello passage leads directly into the closing Allegro, which opens with a driving idea that describes a “personal friendship” with that orchestra, and the Philadelphia Orchestra turned her for a new piece when they put together their first virtual performance in July 2020. (See notes that she had only “about two weeks” to compose the piece!) Her Sev’n O’Clock Shout was a reaction to the one of the bright spots in the dark days of the Covid-19 shutdowns when people in her hometown, New York City, and cities around the country would go to open windows and balconies and cheer for first responders and frontline workers—whether through music or simply making a collective noise. Coleman wrote the following about the work:  

“This work was composed in 2020 for a commission by the Philadelphia Orchestra, who played the premiere in a virtual performance on July 6, 2020, conducted by Yannick Nézet-Séguin, Duration 6:00.”

Composer and flutist Valerie Coleman first came to national prominence as the founder of the Imami Winds, a wind quintet founded in part with the idea of providing role models to younger African American performers in classical music (Imami is Swahili for “faith”). She composed several works for this ensemble, including her well-known Umoja,Anthem for Unity, and has attracted several recent commissions, including an orchestral version of Umoja for the Philadelphia Orchestra in 2019. Coleman built what she described as a “personal friendship” with that orchestra, and the Philadelphia Orchestra turned her for a new piece when they put together their first virtual performance in July 2020. (See notes that she had only “about two weeks” to compose the piece!) Her Seven O’Clock Shout was a reaction to the one of the bright spots in the dark days of the Covid-19 shutdowns when people in her hometown, New York City, and cities around the country would go to open windows and balconies and cheer for first responders and frontline workers—whether through music or simply making a collective noise. Coleman wrote the following about the work:  

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Valerie Coleman
(b. 1970)

Seven O’Clock Shout

This was composed in 2020 for a commission by the Philadelphia Orchestra, who played the premiere in a virtual performance on July 6, 2020, conducted by Yannick Nézet-Séguin, Duration 6:00.

Howard Hanson (1895-1981)

Symphony No. 2, Op. 30 “Romantic Polka”

Hanson composed his second symphony to celebrate the 50th anniversary of the Boston Symphony Orchestra, who played the premiere on November 28, 1930 under Serge Koussevitzky Duration 29:00.

Howard Hanson was one of the most influential American musicians of the 20th century. After studies with the great American composition teacher Percy Grainger at Northwestern University, Hanson spent the early 1920s in Rome, studying with Ottorino Respighi. He returned to the United States in 1924, and was appointed director of the Eastman School of Music, a position he held for four decades. Under Hanson’s leadership, the Eastman School became one of America’s leading conservatories, and he helped to train a whole generation of younger American musicians and composers. Both as a leader in several arts groups (including the Music Teachers National Organization) and as leading American conductor; he championed contemporary works by American composers. Hanson’s own musical style has gone by several labels—neo-Romanticism and as leading American conductor; he championed contemporary works by American composers.
Zuill Bailey, widely considered one of the premiere cellists in the world, is a Grammy Award winning, internationally renowned soloist, recitalist, Artistic Director and teacher. His rare combination of celebrated artist, technical wizardry and engaging personality has made him one of the most sought after and active cellists today.

Mr. Bailey has been featured with symphony orchestras and music festivals worldwide. He won the Best Solo Performance Grammy Award in 2017, for his recording of Michael Daugherty’s “Tales of Hemingway,” with the Nashville Symphony led by Giancarlo Guerrero. Mr. Bailey received his Bachelor’s Degree from the Peabody Conservatory where he was named the 2014 Johns Hopkins University Distinguished Alumnus, and received a Master’s Degree from the Juillard School. He performs on the “rasette” 1693 Matteo Goffriller Cello formerly owned by Mischa Schneider of the Budapest String Quartet.

He is the Artistic Director of El Paso Pro-Musica (Texas), the Sítká Summer Music Festival/Series and Cello Seminar, (Alaska), Junesq Jazz and Classics, ( Alaska), the Northwest Bach Festival (Washington), Classical Inside Out Series- Mesa Arts Center (Arizona) and is Director of the Center for Arts Entrepreneurship and Professor of Cello at the University of Texas at El Paso.

Salvador Brotons was born in Barcelona into a family of musicians. He studied flute with his father and continued his musical studies at the Barcelona Music Conservatory where he earned advanced degrees in flute, composition and conducting. In 1985, he won a Fulbright scholarship and moved to the U.S. where he obtained a doctorate in music from Florida State University.

As a composer, he has written more than 130 pieces, mostly orchestral and chamber works and has won major composition awards, including the Premio Orquesta Nacional de España (1977), for his Cuatro Piezas para Cuarteto, the Jove d’Or prize (1980), the Premio Ciutat de Barcelona (in 1983 for his first symphony and in 1986 for his piece Absiències (for narrator and orchestra), Southeastern Composers League Award for his Sinfonietto da Camera (1986), the Madison University Flute Choir Composition Award (1987) for his Flute Suite and the Premio Reina Sofia de Composición (1991) for his piece Virtus for Orchestra. He has also received many commissions.

Many of his works have been published and recorded in several CDs in Europe and in the U.S. for labels such as Nexos, EMI, Audídis, Nexos, Albany Records, Keys, Harmonia Mundi and RNE.

Currently, he combines a busy schedule as a conductor and composer of a number of commissions of various genres. Since 2001 he has been a Professor of Composition and Orchestra Conducting at the Escola Superior de Música de Catalunya (ESMUC).

In Spain, he has been the Music Director and Conductor of the Orquesta Sinfónica de las Islas Baleares Ciudad de Palma (1997-2001, 2009-2013), the Orquesta Sinfónica del Vallés (1997-2002) and is presently the Conductor of the Barcelona Symphonic Band. In 2005, he received the “Arts Council” award by Clark County and the City of Vancouver and the Kiwami Rose Award.

He has guest-conducted orchestras internationally in countries such as the U.S., Israel, France, Germany, China, Poland, South Korea, Mexico, Uruguay, Colombia, as well as the most prestigious Spanish orchestras.

Dr. Brotons resides in Barcelona with his wife, Dr. Melissa Brotons, renowned Music Therapist and Director of the inter-university master’s in music therapy in Barcelona. Their daughter, Clara, is a graduate of New York University.

Mykola Lysenko (1842 -1912)

Lysenko’s opera Taras Bulba was composed between 1880 and 1891. It was not performed until after his death; the first production was in Kharkiv, Ukraine, in 1924. Duration 6:00.

The multitalented Mykola Lysenko—composer, conductor, pianist, and scholar—was the leading figure in Ukrainian music in the late 19th and early 20th centuries. Much of Ukraine had annexed by the Russian Empire in the 18th century, and Russian authorities in Lysenko’s time the culture Lysenko was a fervent Ukrainian patriot, and worked throughout his entire life to preserve and promote the music and culture of his homeland. When he was in his 20s, Lysenko collected hundreds of Ukrainian folk songs, later publishing seven volumes of his arrangements between 1868 and 1911. He also worked as a conductor and piano soloist. He settled in Kyiv in 1876. Lysenko turned increasingly to the culture Lysenko was a fervent Ukrainian patriot, and worked throughout his entire life to preserve and promote the music and culture of his homeland. When he was in his 20s, Lysenko collected hundreds of Ukrainian folk songs, later publishing seven volumes of his arrangements between 1868 and 1911. He also worked as a conductor and piano soloist. He settled in Kyiv in 1876. Lysenko turned increasingly to the
Shostakovich later claimed that he had played his record of the Prokofiev (1903–75) cello concertos and that there was no music left on it, just a hiss. The other inspiration for the concerto came from Shostakovich's friendship with the preeminent Russian cellist, Mstislav Rostropovich. In the years following Stalin's death in 1953, Soviet artists were increasingly free to travel in the West, and Rostropovich began to tour extensively. He very much wanted a concerto from his friend to play on concert tours, but on the advice of Shostakovich's wife Nina, he was careful never to mention this to the composer. Shostakovich was well aware, however, that “Slava” (Rostropovich's nickname among friends) wanted a solo work, and in 1959 he announced that “My next work will be a Cello Concerto. The first movement, an allegretto in the style of a jocular march, is already complete. There will probably be three movements in all. I would find it difficult to say anything concrete about its content—such questions, despite their apparent naturalness and simplicity, always cause me problems. After all, it often happens that in the course of writing a work the form, the means of expression and even the genre can change substantially. I can only say that this concerto was first conceived quite a long time ago.” The score was finished in July, and Shostakovich mailed the score to Rostropovich, who memorized the solo part in just four days, in time to play it for the composer. Rostropovich played the first performance in Leningrad, on October 4, 1959, and continued to develop the work for nearly four decades until his retirement from performing in 2006. (Shostakovich's second concerto, written in 1966, was also composed for Rostropovich.)

By the time he completed the concerto, the soloist had expanded it to four movements. Though Shostakovich referred to the opening movement (Allegretto) as a “jocular march,” the mood is dark and sarcastic throughout. The opening motive stated by the solo cello is quickly developed with short supporting outbursts from the woodwinds. The solo horn plays a strong supporting role, and near the end, the horn takes over with a new theme as the cello plays a furious accompaniment. A rude blow from the timpani ends the brief recapitulation.

The final three movements are linked. Nothing could be further from the acerbic mood of the opening movement than the lyrical and melancholy Moderato. The movement opens with a quiet passage for strings, and the horn is again given a solo role. It continues as a dialogue between the cello and voices from the orchestra—clarinet, basses, and finally the entire string section. The mood becomes more agitated, until another timpani blow announces a rather spooky closing episode, which has the solo part playing high harmonics to the accompaniment of the celeste. The third movement is an extended solo cadenza that allows the soloist expressive room to develop ideas from the previous two movements. At the end, an increasingly edgy mood ushers in the orchestra for the finale.

The last movement (Allegro con moto) returns to the mood of the first, but here there is an even wilder character. The opening theme begins with a melodic quotation of the Georgian folk song Sulko—Stalin's favorite tune—so cunningly disguised that the composer had to point it out to Rostropovich. Sulko was also one of the main themes of a satirical cantata Anti-Warist, where it characterizes the “Little Father of He People”—a thinly-veiled caricature of Stalin.

The work achieves peaks of high intensity. It has inspired performances of this tune in the cello concerto clearly had the same intent: a posthumous dig at Stalin. The mood is frenzied throughout, as the concerto ends with a set of virtuosic fireworks for the soloist.

Salvador Brotons
(b. 1959)

The Symphony No.4 was composed between 2002 and 2019. This is its world premiere. Duration 40'00.

The Symphony No.4 by Salvador Brotons was inspired by the Requiem, or Mass for the Dead. The traditional ritual of the Requiem was in place by the late Middle Ages, and these expressive Latin texts were part of the common experience of Catholics worldwide until the 1960s, when the Latin liturgy was replaced by the vernacular. The texts range from the horrors of the Day of Judgment, to prayers for mercy, to more consoling and comforting sentiments. The Requiem has inspired hundreds of composers from the 15th century down to the present day. Maestro Brotons provides the following note regarding his Symphony No.4:

“The Symphony No.4 'Sara' had a complex gestation. I began it in 2002, starting to orchestrate the four movements of my Requiem Trio for violin, cello and piano: Dies irae, Tuba mirum, Lacrimosa and Lux aeterna. The same year I composed the movements Requiem oetaranm and Libera me. I was initially not very convinced by the work and let it rest for a few years. In 2015 I returned to the score, lengthening the second movement and adding the Paeans inferni to bring greater dynamic contrast. Finally, in January 2019 I made what I hope is the final revision of the symphony, modifying details of orchestration and expanding some parts. The work exceeds 40 minutes and is, up to now, the longest symphony I've written.

Based upon titles extracted from the liturgical text of the Requiem, this is a work marked by the depths of expression and by very evident contrasts. Movements 1, 3, 4, 6, and 7 are slow and deeply expressive, while movements 2 and 5 are fast and rather aggressive. The Requiem oetaranm opens with a mysterious introduction followed by two main themes. The first is presented by the whole orchestra and the second in a long horn solo. Solenom in character; this music has an enigmatic component of remarkable expressive power. The Dies irae, as its title indicates, reflects the rage of the day of death at an unstoppable pace. A second, more lyrical and expansive theme acquires a long development, achieving peaks of high intensity. Tuba mirum is a brief, mysterious, and thoughtful space with prominent solo interventions by the woodwinds. Two worlds are contrasted: supernatural dramatic power against the weak spirit and unequal struggle of the individual.

Lacrimosa is the desolate lament for the loss of a loved one. A very concentrated movement of sonorous growth that culminates at a point of freezing cold and gradually sinks into absolute passimism. Paeans inferni expresses the fear of hell, represented by an estranged play of timbres. There is a central section with a grotesque solo by a demonic trombone backed by an unstable waltz rhythm. Lux aeterna is the dim and distant light of hope, briefly providing a space to fly in a cold world of ethereal fantasy. The harmonics of the strings and the high register of the piano along with the keyboard percussion instruments create this atmosphere. Libera me is the end desired by all mankind to live in a full, fair and beautiful world and enjoy eternity alongside all loved ones, liberation from evil, and the fullness of eternal life.”

Program Notes ©2022 by J. Michael Alien

This work was composed in the summer of 1959, and Mstislav Rostropovich was the soloist at the premiere in Leningrad on October 4, 1959. Duration 28'00.

Shostakovich and his older colleague Sergei Prokofiev—two of the most prominent composers of the Soviet Union—maintained a not-always-friendly rivalry for years after Prokofiev's return to Russia in 1936. While their personal and professional relationships was sometimes testy, they consistently admired one another's music. Shostakovich's first cello concerto is a case in point; his musical inspiration was Prokofiev's 1952 Symphony-Concerto. Shostakovich later
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