



VANCOUVER SYMPHONY ORCHESTRA

2023/24 FALL PROGRAM CONCERT GUIDE

45TH SEASON

A celebration of thinkers, makers and doers

I am overjoyed to invite you all to our 45th season of making music in Vancouver! It is a great honor to have a place in this incredible community, and to know that we're bringing joy into your lives. It was important to make this auspicious year special, so we created programs featuring works you have been eager to hear us perform.

The season begins in September with one of the most beloved works of the 20th century: the tremendously popular *Boléro* by Ravel. Other exciting favorites this season include the immortal *Pines of Rome*, the *Suite* from Bizet's brilliant opera *Carmen*, and of course Beethoven's *Symphony No. 9*, one of the greatest achievements in the history of classical music. I know you will enjoy these celebrated masterworks, and that you will discover some new favorites throughout the season.

I am thrilled to welcome several truly remarkable guest musicians to Vancouver, including the greatly acclaimed, award-winning pianist Antonio Pompa-Baldi who joins us for our opening concert. In November, we're honored to have the brilliant Maestra Sarah Ioannides conducting the orchestra, in a program that features violin virtuoso Philippe Quint. April's program includes Ravel's *Piano Concerto for the Left Hand*, performed by internationally renowned pianist Vincent Larderet.

This year's chamber music series is equally exciting, with the return of our artist-in-residence Orli Shaham featured in several incredible piano programs, the return of the popular silent film series, and much more. Our Evening of Jazz, Young Artist Competition finals, and other great events will make our 45th year a season to remember.

After the great success of this summer's Vancouver USA Arts & Music Festival, it's even easier to see what a treasure the Vancouver community is, and I am tremendously grateful to return to the podium for my 33rd year. Thank you for giving us a place to call home for almost half a century, and for supporting the arts in your community.



Salvador Brotons
Music Director & Conductor
Vancouver Symphony Orchestra

BUILDING COMMUNITY THROUGH MUSIC



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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.

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Maestro Salvador Brotons proudly welcomes you to the Vancouver Symphony Orchestra's 45th anniversary year.

This season, discover that world-class music belongs to everyone.



VANCOUVER SYMPHONY ORCHESTRA

Philippe Quint, November Guest Soloist

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Skyview Concert Hall
Vancouver, Washington and
VSO Virtual Concert Hall
Saturdays at 7pm / Sundays at 3pm

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Fall

Ravel Bolero

Rachmaninoff's lyrical and enduring *Piano Concerto No. 2* performed by award-winning pianist Antonio Pompa-Baldi, alongside Ravel's most famous work and the 4th *Symphony* from the brilliant Prokofiev.

September 23-24, 2023

Pines of Rome

You'll be left breathless by Respighi's immortal tone poem, conducted by special guest Maestra Sarah Ioannides. And featuring violin virtuoso Philippe Quint, the haunting theme from *The Red Violin*.

November 4-5, 2023

VSO Holiday Pops

Vancouver's favorite holiday event! Everyone will find something to love in this program of classic holiday tunes and beloved pops hits. Bring the whole family for festive fun!

December 9-10, 2023

Winter/Spring

Nielsen Sinfonia Espansiva

Maestro Brotons presents this brilliant work from Denmark's most prominent composer evoking the joy of everyday life, and the 2023/24 season's Young Artist Competition gold medalists bring you their winning selections.

January 20-21, 2024

Mahler's Fifth Symphony

Experience Alwyn's beautiful tribute to a beloved author alongside Mahler's deeply moving rumination on the nature of life and death. A program that will linger with you long after the final notes.

February 24-25, 2024

Left Hand Piano Concerto

Ravel's thrilling work for one hand will leave you astounded! Also featuring the first suite drawn from Bizet's most celebrated opera and Tchaikovsky's balletic 3rd *Symphony*.

April 13-14, 2024

Beethoven's Ninth Symphony

Ode to Joy! Beethoven's final symphony and one of the supreme achievements in the history of music. An experience you'll never forget.

June 1-2, 2024

Greetings!

Welcome to the 2023/24 season of the Vancouver Symphony Orchestra. This year marks the Symphony's 45th season, and Maestro Salvador Brotons' 33rd season leading the VSO!

It is a privilege to have a world-class organization like the VSO call Vancouver home, and we're grateful that we have been able to host such a pillar of culture over four decades!

The VSO has been an integral part of our community, and we look forward to the Symphony continuing to perform and inspire us for many years to come. It serves many thousands of individuals each year through its concert and chamber series, local Young Artists annual competition, educational and community engagement efforts. VSO is changing lives through music.

The VSO, once again, filled Esther Short Park when they performed in the Vancouver USA Arts and Music Festival this summer. Look at the photos to see the smiles of little ones in their summer outfits and some of our older souls dancing!

It's always a treat to sit in the back rows, calm down from a busy week of work and household chores and lose ourselves in the joy of music. The VSO is building a legacy of leaders through music, education and community partnerships. Indeed, this promises to be an exciting experience for all of us. Consider bringing a friend to the next performance.

VSO is building a legacy of leaders through music, education and community partnerships. Indeed, this promises to be an exciting experience for all of us. Consider bringing a friend to the next performance.

Enjoy the season! Welcome back, Vancouver Symphony Orchestra!

Anne McEnery-Ogle

Sincerely,
Anne McEnery-Ogle,
Mayor, City of Vancouver



Young Artist Competition

29th Annual Young Artist Competition Finals
First Presbyterian Church
October 15, 2023 / 2pm

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 2024. Free and open to the public!

VSO Evening of Jazz

AC Marriott Vancouver
March 23, 2024

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

2nd Annual Vancouver USA Arts & Music Festival

Downtown Vancouver
August 2-4, 2024

The VSO and the City of Vancouver present the second annual Vancouver Arts & Music Festival, featuring local performers, artists and vendors, family activities, and incredible guest musicians. **Free to all!**

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



Time for Three at the Vancouver Arts and Music Festival, August 2023.

We are presenting some of the greatest chamber masterworks of all time with VSO Artist-in-Residence Orli Shaham.

Experience music up close.



VANCOUVER SYMPHONY ORCHESTRA

Orli Shaham, VSO Artist-in-Residence

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Fall

Piano Extravaganza

A staple of our chamber music series! Dr. Michael Liu presents a program highlighting the greatest works for the classical keyboard.

October 22, 2023

First Presbyterian Church

Back to the Movies: Nosferatu (1922)

The original horror masterpiece and first film adaptation of Bram Stoker's Dracula. With live accompaniment.

November 16, 2023

Kiggins Theatre

20th Century Gems featuring Orli Shaham

Shostakovich, Poulenc and more, performed by VSO soloists and Orli Shaham.

December 13, 2023

First Presbyterian Church

Winter/Spring

Back to the Movies: 7th Heaven (1927)

This dramatic wartime romance won star Janet Gaynor the first Academy Award for Best Actress in 1929. With live accompaniment.

January 25, 2024

Kiggins Theatre

Woodwind Serenades

Mozart and Dvořák's brilliant works for winds in a program featuring VSO soloists and conducted by Maestro Ken Selden.

March 10, 2024

First Presbyterian Church

Back to the Movies: The Kid (1921)

Charlie Chaplin's heartwarming and hilarious story of a kind pauper and an orphan boy. One of the greatest films of the silent era! With live accompaniment.

April 25, 2024

Kiggins Theatre

Classical Keys featuring Orli Shaham

Orli Shaham will conduct from the piano in this thrilling program that includes classical-era masters Haydn and Mozart.

May 19, 2024

First Presbyterian Church

The occasion of the 45th season of the Vancouver Symphony Orchestra is a time to look back with appreciation, as well as to look forward with excitement about our future. Many years ago, a group of community leaders took it upon themselves to promote and support the VSO. On numerous occasions, they would personally fund a concert to make sure that the "show would go on." Forty-five years later, we are grateful that the VSO is stable, and able to use major donor gifts to enhance our outreach and impact in the community. Thanks to loyal ticket purchasers and a donor base of approximately 1,000 individuals, foundations and companies, the VSO is firmly committed to being the leader in bringing music into the lives of every member of the community.

We are proud to have partnered this summer with the City of Vancouver to present the inaugural Vancouver Arts & Music Festival and were honored to see such a large and enthusiastic audience for the three VSO performances that concluded each day's activities.

We will also continue to bring world-class artists to join our world-class orchestra.

The VSO is committed to expanding our education initiative to host children's concerts, and to bring more musicians into the schools, to senior facilities and businesses. We will offer opportunities for master classes to aspiring musicians and make our music accessible to everyone by offering discounts to anyone who has a financial barrier to embracing our music.

Please let us know if you would like to get involved with the VSO. We are looking to a new generation of community leaders to make music accessible to all.

Thank you again to our past donors and current donors who allow the VSO to grow!

Igor Shakhman
Chief Executive Officer
Vancouver Symphony Orchestra



As part of our mission, the VSO is committed to more fully immersing the community with music through Community Education. This fiscal year, the VSO currently plans to:

- Host concerts exclusively for school-aged children in local school districts
- Send groups of musicians into the schools to perform for music classes and bands
- Hold pre-scheduled master classes for high-performing student musicians
- Send groups of musicians into workplaces and assisted living facilities
- Host pre-concert talks with musicians and the conductor before every symphonic concert
- Offer periodic talks by VSO musicians and guest performers
- Offer regular podcast interviews throughout the season
- Host the Young Artist Competition (Finals on October 15 at First Presbyterian Church)
- Perform throughout the Vancouver USA Arts & Music Festival

Your support allows the VSO to expand its educational outreach!





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Eva Richey, *Concertmaster*
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 Kirsten Norvell
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 Rosie Jeong Kim
 Brandon Buckmaster
 Ricki Hisaw
 Stacy Edgar
 Comfort Smith

Violin 2

Sarah Pyne, *Assistant Principal*
 Diana Taylor-Williams
 Maria Powell
 Lisa Rael
 Joan Hamilton
 Denise Uhde-Friesen
 Carolyn Shefler
 Lanette Shepherd
 Shion Yamakawa

Viola

Angelika Furtwangler,
Principal
Jeremy Waterman,
Assistant Principal
 Brenda Liu
 Linda Emerson
 Keely McMurry

Cello

Dieter Ratzlaf, *Principal*
 Erin Ratzlaf
 Lauren Vanderlind
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Garrett Jellesma,
Principal
 Clinton O'Brien
 Dennis Caravakis

Flute

Rachel Rencher, *Principal*
 Corrie Cook
 Darren Cook

Oboe

Alan Juza, *Principal*
 Nicholas Thompson

Clarinet

Igor Shakhman, *Principal*
 Steve Bass

Bass Clarinet

Barbara Heilmair

Bassoon

Margaret McShea, *Principal*
 Joseph Hartman

Contrabassoon

Nicole Buetti

Horn

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

Trumpet

Bruce Dunn, *Principal*
 Scott Winks

Trombone

Greg Scholl, *Principal*

Bass Trombone

Doug Peebles

Tuba

Mark Vehrencamp, *Principal*

Percussion

Wanyue Ye, *Principal*
 Isaac Rains
 David Priore

Timpani

Florian Consetti, *Principal*

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Ravel Bolero

Skyview Concert Hall, Vancouver, WA
Salvador Brotons, Conductor

Concerto No. 2 in C minor for Piano and Orchestra, Op. 18*
Sergey Rachmaninoff (1873-1943)

Moderato
Adagio sostenuto
Allegro scherzando
*Antonio Pompa-Baldi, piano

Intermission

Symphony No. 4 in C Major, Op. 47 (original version, 1930)
Sergey Prokofiev (1891-1953)

Andante assai— Allegro eroico
Andante tranquillo
Moderato, quasi allegretto
Allegro risoluto

Boléro
Maurice Ravel (1875-1937)

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Antonio Pompa-Baldi | Piano

Born and raised in Foggia, Italy, Antonio Pompa-Baldi won the Cleveland International Piano Competition in 1999 and embarked on a career that continues to extend across five continents.

A top prize winner at the 1998 Marguerite Long-Jacques Thibaud Competition of Paris, France, Antonio Pompa-Baldi also won a silver medal at the 2001 Van Cliburn International Piano Competition.

Mr. Pompa-Baldi appears at the world's major concert venues including New York's Carnegie Hall, Cleveland's Severance Hall, Milan's Sala Verdi, Boston's Symphony Hall, Shanghai's Grand Theatre, and Paris' Salle Pleyel, to name a few.

He has collaborated with leading conductors including Hans Graf, James Conlon, Miguel Harth-Bedoya, Theodore Kuchar, Benjamin Zander, Louis Lane, and Keith Lockhart. He has performed with ensembles and colleagues such as Takacs String Quartet, Alison Balsom, Sharon Robinson, and principals of the Cleveland Orchestra, Dallas Symphony, and New York Philharmonic, among others.

In 2019, he was a returning guest at the third edition of the Lang Lang International Piano Festival in Shenzhen, China, continued his honorary guest professorship at the Beijing China Conservatory, and was named honorary professor at the Shenyang Conservatory of Music. Among the stops on his tours, he performed in Vienna (Austria), Malaga (Spain), Nancy (France), New York, and throughout China (Beijing, Shenzhen, Hangzhou, Dalian, and Guangzhou).

Mr. Pompa-Baldi has recorded over 30 CDs to date, for various labels including Harmonia Mundi, Steinway, TwoPianists, Azica, Brilliants, and Centaur Records. Among them, the complete piano and chamber music works of Grieg, the Josef Rheinberger Piano Sonatas, the complete Hummel Piano Sonatas, and CDs dedicated to Brahms, Schumann, Liszt, Respighi, Roberto Piana, and Rachmaninoff.

For the Steinway label, Pompa-Baldi recorded a disc of songs by Francis Poulenc and Edith Piaf, arranged for solo piano, to commemorate the 50th year of the passing of both French musical icons, as well as a CD titled "Napoli", which features new piano versions of famous Neapolitan songs. His latest releases feature Concertos for Violin, Piano and Orchestra by Mendelssohn (Brilliant Classics), Haydn, and Hummel (Centaur Records).

Pompa-Baldi is on the Piano Faculty of the Cleveland Institute of Music. His students have been prizewinners in important competitions such as Marguerite Long, Hilton Head, Isang Yun, and Gina Bachauer. He is regularly invited to teach masterclasses in countless Universities, Music Schools, and Festivals in the US and all over the world.

In 2015, Pompa-Baldi founded the Todi International Music Masters festival, of which he is Artistic Director and Faculty Member. This summer festival takes place every August in the beautiful Italian town of Todi. It features 15 concerts in 15 days, with internationally renowned faculty members, and students from all over the world.



To open our season, the Vancouver Symphony Orchestra welcomes Italian pianist Antonio Pompa-Baldi, featured in one of the monuments of Romantic piano literature, Rachmaninov's Second Piano Concerto. We then turn to Prokofiev's compact Fourth Symphony, heard here in its original (1930) version. Our finale is Ravel's great masterpiece of orchestral scoring, Boléro.



Sergey Rachmaninoff
(1873-1943)

Concerto No. 2 in C minor for Piano and Orchestra, Op. 18

Rachmaninoff's Second Piano Concerto was composed in 1900-1901, and was performed for the first time on October 14, 1901, by the Moscow Philharmonic Society, with the composer at the piano. Duration 33:00.

In the years prior to 1900, Rachmaninoff was at the lowest point in his musical career and personal life. His *Memoirs* describe the crushing self-doubt and apathy that ruled his life after a disastrous premiere performance of his first symphony in St. Petersburg in 1897. He considered giving up composition, and according to the *Memoirs*: "I did nothing and found no pleasure in anything. Half my days were spent lying on a couch and sighing over my ruined life." Even a highly successful tour to London, where he performed his first piano concerto with the London Philharmonic Orchestra, did not break this prolonged bout of depression. It was not until 1900, when his relatives sent Rachmaninoff to a hypnotist, Dr. Nikolai Dahl, that the depression broke. The composer had promised during his London tour to provide a second piano concerto for a return engagement but had given up the effort. Rachmaninoff described the many sessions with Dr. Dahl where he would "lay half asleep" while the doctor planted suggestions in his mind about his ability to write the concerto. The *Concerto No.2* quickly began to take shape, and the last two movements were ready to be performed at a Moscow charity concert in December of 1900, where the audience was wildly enthusiastic. His confidence restored, Rachmaninoff completed in quick succession the Op. 17 suite for two pianos and the opening movement of the concerto. When the *Concerto No.2* was published in 1901, it was gratefully dedicated to "Monsieur N. Dahl."

The first movement (*Moderato*) opens with piano chords that lead into the first theme: a thoroughly Russian melody decorated by piano filigree. After a very broad presentation of this first theme, the piano is left exposed to play the lyrical second theme. The development is mainly concerned with the first theme: it is fragmented among the sections of the orchestra, supporting increasingly flashy writing in the piano. Near the end the end of the development, the

piano introduces a march-like figure that carries into the somewhat varied recapitulation.

After a chromatic introduction, the piano begins the second movement (*Adagio sostenuto*) with a triplet that continues beneath the presentation of the main theme by the clarinet. (This melody will also be recognizable to those of us of a certain age as a rather syrupy 1970s pop song.) The soloist and orchestra then trade roles: the piano plays the theme, while the woodwinds and strings pick up the triplet figure. A central section develops the theme slightly, and a piano flourish leads into a much more agitated version by strings and woodwinds. The piano inserts a brilliant cadenza, and the theme makes one final appearance.

The final movement (*Allegro scherzando*) begins with extremely sparse orchestration. However, instruments are added in quick succession, and brief fortissimo passage establishes the key. The piano begins with a cadenza, followed by the re-entrance of the woodwinds and strings in close rhythmic interplay with the solo line. The first theme is introduced by the soloist and immediately developed. A brief passage by the soloist leads into the second theme, which is played by violas and oboe. The development section introduces new material—a dotted figure—and both themes return, with further development. After a brief cadenza, the second theme returns again, fortissimo for full orchestra, followed by a blazing coda.



Sergey Prokofiev
(1898-1937)

Symphony No. 4 in C Major,
Op. 47 (original version,
1930)

This work was composed in 1929-30. It was premiered on November 14, 1930, by the Boston Symphony Orchestra, under the direction of Serge Koussevitsky. Duration 23:00.

The *Symphony No. 4* was composed in tandem with another work, the ballet score *The Prodigal Son*. Sergei Diaghilev commissioned this ballet, loosely based upon the Biblical parable, in 1928, for the Ballets Russe. As Prokofiev was working on *The Prodigal Son*, he found that some of the themes he was creating did not work well in the ballet score, and he began a symphony where he could make

use of these musical ideas. When he finished work on the symphony, there were many musical ideas shared by the two scores, but only the symphony's scherzo matches directly with the music from the ballet.

The symphony was completed while Prokofiev was on an extended concert tour of America in early 1930. By then, it had a commission: conductor Serge Koussevitsky had asked for a work to celebrate the Boston Symphony Orchestra's 50th anniversary, and Prokofiev offered the fourth symphony. Koussevitsky had been generous to the composer in many ways over the years, but they clashed over this commission. When he found out about the symphony's relationship with *The Prodigal Son*, Koussevitsky questioned how much of the symphony might be "derivative." Prokofiev—who could be prickly and had no lack of ego—was particularly angry about the \$1000 fee Koussevitsky had offered, writing: "For one thousand dollars you can order a symphony from [Filip] Lazar or [Alexandre] Tansman, but I find it awkward to accept such a commission. Prokofiev is paid three to five thousand for a symphony, or even for the right to announce that 'we've commissioned it from him.'" In the end, Prokofiev accepted \$1000; he allowed the BSO the right to premiere the work, but not to claim it as a commission. He left the United States in March 1930 and did not return for the premiere in November.

There is a postscript to the story of the fourth symphony. In 1947, as he was finishing his sixth symphony, Prokofiev returned to the fourth and revised the score. In the end, his work on the 1930 symphony was much more than a "revision." This new version was substantially longer and so thoroughly recomposed that Prokofiev gave it an entirely new opus number (Op. 112). Both versions are performed by orchestras today.

At the time he was working on *The Prodigal Son* and the *Symphony No. 4*, Prokofiev was beginning to consider a return to the Soviet Union and had already made some concert tours there. (He had fled after the Russian Revolution in 1917 and would return permanently in 1936.) At least partly with Soviet ideas about music in mind, Prokofiev turned to what he described as a "new simplicity" in works of the early 1930s. This is heard clearly in the focus on melody and straightforward style of the fourth symphony.

The symphony opens with a slow introduction (*Andante assai*) that is simplicity itself: a relaxed woodwind line

presented against an uncomplicated string background. After a brief rise in tension, a timpani stroke announces the beginning of the movement's main body (*Allegro eroico*). This is set in sonata form and develops two main themes. The first is a strident, "heroic" idea announced by the brass, and the second is a more tranquil melody introduced by solo flute and clarinet. An angry trombone statement opens the turbulent development section. The movement ends with a short recapitulation of the main themes, and a rousing coda. The slow movement (*Andante tranquillo*) is tied together by statements of a serene main idea played by woodwinds. This alternates with two contrasting episodes, the first of which includes a solemn line played by tuba and basses and a lyrical idea from the clarinet. The second episode is more tragic, rising to a climax before a return to the main theme.

In the relaxed scherzo (*Moderato, quasi allegretto*), Prokofiev lifted two sections from the ballet score relatively intact, though they are rescored and blended with new material. Both of them are from the *Prodigal Son*'s encounter with the ballet's female lead, the Siren. It opens with a gentle winding theme that accompanies their

meeting. The slightly more forceful music in the second half is from their passionate duet. The last movement (*Allegro risoluto*) opens with a pair of ideas: a rambunctious opening and a more flowing melody heard soon after in the tuba and low strings. (This melody is used in the ballet to represent the Prodigal himself.) The clarinet introduces a lyrical new idea, and all of this material is developed and combined. In the end it is the exuberant mood of the opening that dominates.



Maurice Ravel
(1875-1937)

Boléro

Ravel composed this work in 1928, and its premiere was at the Paris Opéra on November 22, 1928. Duration 17:00. Boléro is one of the later works of Ravel, and his most popular. In fact, Boléro is one of those pieces that is so



POWERING POTENTIAL

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popular that it risks being a cliché. It has been used in movies—perhaps most famously in a memorable scene in the otherwise forgettable 1979 film *10*—television, advertising, and figure skating: usually to suggest something languorous and sexy. But the work Ravel called his “only masterpiece” remains as exciting and musically satisfying as it was in its first performance in 1928.

Boléro was written as a ballet score for dancer Ida Rubinstein. Her ballet, a solo dance set in a Spanish tavern, called for a Spanish idiom, and she originally suggested a transcription of pieces from Iberia by Isaac Albéniz. This proved to be impossible due to copyright restrictions, and instead Ravel produced an entirely new and innovative score based on a stylized *boléro* rhythm—a folk dance of southern Spain. The ballet production was successful, but *Boléro* proved to be phenomenally popular as a concert work, and it was promptly performed across Europe and America. Not everyone liked it—one American critic called it “...the most insolent monstrosity ever perpetrated in the history of music. From the beginning to the end of its 339 measures, it is simply the incredible repetition of a single rhythm.... and above it is the blatant recurrence of an overwhelmingly vulgar cabaret tune” Ravel was shocked by the strong reactions—negative and positive—to the piece, and in 1931, wrote a letter to the London Daily Telegraph explaining his intentions:

“I am particularly anxious that there should be no misunderstanding as to my *Boléro*. It is an experiment in a very special and limited direction, and it should not be suspected of aiming at achieving anything different from, or anything more than it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen

minutes and consisting wholly of orchestral texture without music—of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except in the plan and the manner of the execution. The themes are impersonal—folk tunes of the usual Spanish-Arabian kind. Whatever may have been said to the contrary, the orchestral treatment is simple and straightforward throughout, without the slightest attempt at virtuosity... I have done exactly what I have set out to do, and it is for listeners to take it or leave it.”

Ravel’s odd statement that *Boléro* is “without music” probably refers to its completely original form: there is none of the usual thematic development or sectional repetitions—there is simply a constantly-repeated two-part theme. There are also no changes in harmony in the traditional sense: the harmony is an unwavering C Major for the first fifteen minutes of the piece. The piece is instead a constantly evolving orchestration, changing the color and gradually adding all of the instruments of an expanded orchestra that includes such unusual timbres as piccolo trumpet, oboe d’amore, and three saxophones. Underlying all of this is the unchanging *boléro* rhythm played by pizzicato strings and single snare drum—in fact, one of the most challenging percussion parts in the orchestral literature! The two parts of the theme—each repeated in the form AABB—reappear some eighteen times over the course of the piece. There is a kind of inexorable growth until the very end, when without warning, the harmony abruptly changes to E Major. This seems to have been Ravel’s way of breaking the tremendous momentum of the piece—by this point it has reached critical mass, and the end is not a traditional coda, but more a kind of exhausted collapse.

Program Notes ©2023 by J. Michael Allsen



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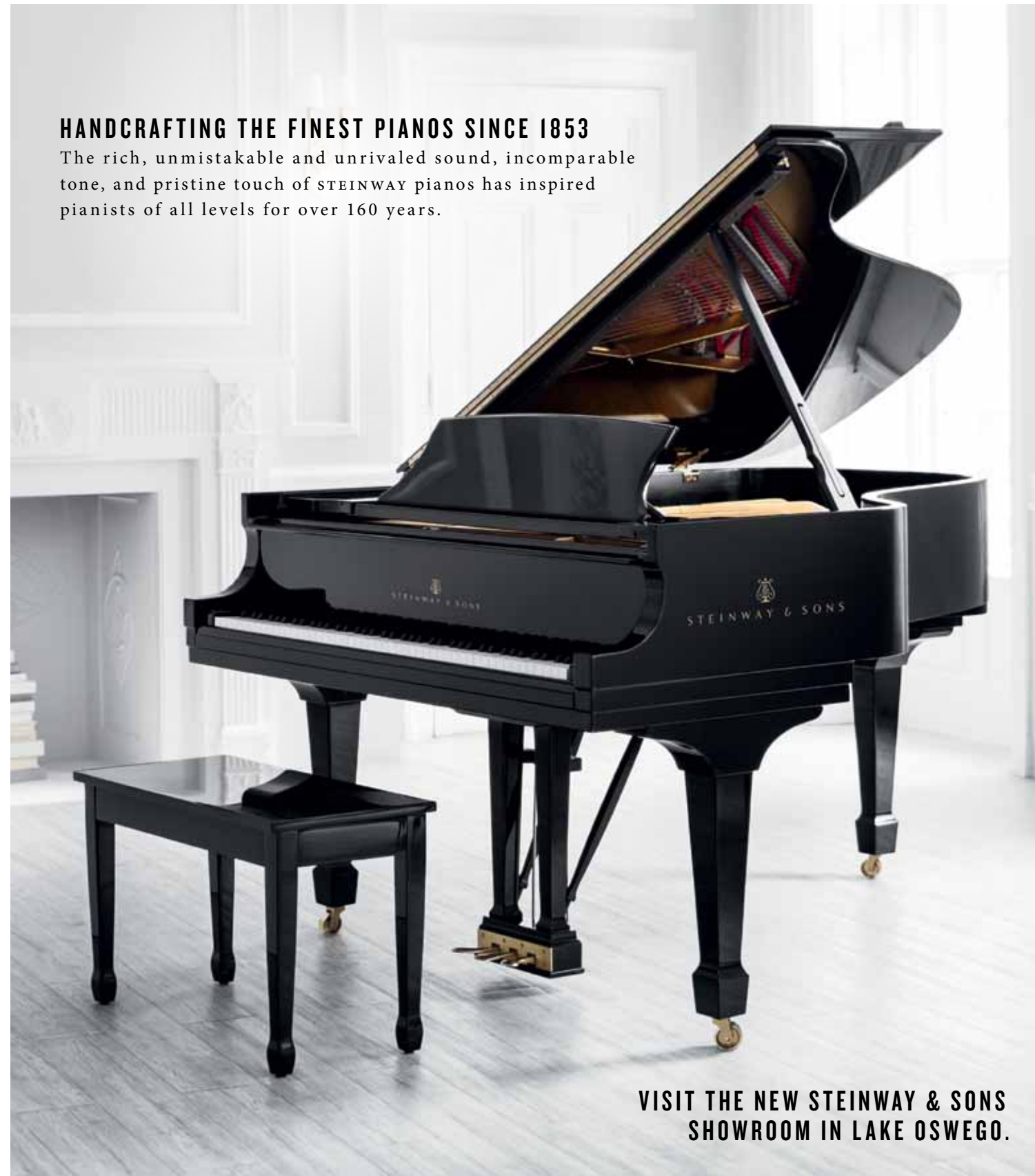


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Pines of Rome

Skyview Concert Hall, Vancouver, WA
Sarah Ioannides, Conductor

Overture to “The Wasps”
Ralph Vaughan Williams (1872-1958)

The Red Violin, Chaconne for Violin and Orchestra*
John Corigliano (b. 1938)
*Philippe Quint, violin

Tzigane*
Maurice Ravel (1875-1937)
*Philippe Quint, violin

Intermission

Prelude to “The Afternoon of a Faun”
Claude Debussy (1862-1918)

The Pines of Rome
Ottorino Respighi (1879-1936)

Pines of the Villa Borghese
Pines near a Catacomb
Pines of the Janiculum
Pines of the Appian Way

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Sarah Ioannides | Conductor

Internationally, Ioannides has conducted on six continents with orchestras including the Tonkünstler, the Royal Philharmonic, Orchestre Nationale de Lyon, Malmö Symphony Orchestra, Gothenburg Symphony, the Flemish Radio, Bilbao Symphony, and some of the world’s greatest National Youth Orchestras, including the South African National Youth Orchestra, Andalusian Youth Orchestra and the Simon Bolivar Orchestra. The 22/23 Season includes conducting debuts with the Sarasota Orchestra, Orchestre Symphonique de Québec, the Hamilton Philharmonic, Santa Fe Pro Music and the Vermont Symphony.

Appointed as the first woman to a full-time conducting position with the Cincinnati Symphony, she has since conducted extensively in the United

Symphony, Hawai’i Symphony, Louisville Orchestra, North Carolina Symphony, Rochester Philharmonic, Tulsa and the Toledo Symphony.

Sarah has conducted and curated over 60 World, North American and European orchestral premiers, recorded world premieres with Nordic Chamber Orchestra, Malmö Symphony and the Royal Philharmonic Orchestra. She has produced many original videos for live orchestral multimedia performances and digital productions and was previously an assistant, production coordination with composer/conductor Tan Dun.

As Music Director her orchestras have received prestigious awards including ArtWorks grants for community projects, commissioning music and films spotlighting current issues. Equally at home with opera and choral repertoire, she has led many opera productions and conducted at festivals worldwide, including the European premiere of Paulus’ The Woodlanders, and Australian & Greek premieres of Tan Dun’s *Water Passion after St. Matthew*.

Founding Artistic Director of Cascade Conducting & Composing, now in its 6th year, Ioannides supports diversity on the podium through generous scholarships. Ioannides continues to conduct high-level students at Yale University, the Jacobs School of Music and the Curtis Institute of Music. Appearing as guest speaker and on numerous advisory boards, she has served as NEA Panelist for the US Government.

Born in Australia, of Greek and Scottish descent, she was raised in England, studied at Oxford University, the Guildhall School and The Juilliard School, earning two Master’s degrees. Ioannides came to the USA as a Fulbright Scholar and graduated from The Curtis Institute of Music, a protégé of the late Otto-Werner Mueller. Married to Scott Hartman, renowned trombonist, they have three children, including twins, Elsa and Karl, and Audrey. An avid long-distance runner Sarah won first place overall woman in the 30k The Defiance in 2021 and in 2022 qualifying for the Boston Marathon with an average pace of 8:19.



Philippe Quint | Violin

One of the most versatile and imaginative artists on the concert stage today, multiple Grammy Award-nominated American violinist Philippe Quint is internationally recognized for his unique approach to classical core repertoire, championing new music, rediscovering neglected works and creating a new format of docu-concert experience; multimedia journeys about lives of Astor Piazzolla and Charlie Chaplin. “Truly phenomenal” is how *BBC Music Magazine* recently described him, also adding that “Quint’s tonal opulence, generously inflected with subtle portamentos, sounds like a throwback to the glory days of Fritz Kreisler.”

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Quint’s appearances in recent seasons have taken him to the London Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Baltimore Symphony, Seattle Symphony, Detroit Symphony, Indianapolis Symphony, Houston Symphony, New Jersey Symphony, Minnesota Orchestra, Bournemouth Symphony, Weimar Staatskapelle, Orchestre National du Capitole de Toulouse, Royal Liverpool Philharmonic, Bilbao Orkestra Sinfonikoa, China National

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The Vancouver Symphony Orchestra welcomes guest conductor Sarah Ioannides, Music Director of Symphony Tacoma, for these concerts. She will be leading a substantial program featuring five works, opening with an early composition by Vaughan Williams, his *Overture to "The Wasps."* Violinist Philippe Quint then joins us for two works, beginning with *The Red Violin*, *Chaconne* for Violin and Orchestra by John Corigliano: music that later appeared in his Oscar-winning film score. Mr. Quint is also featured in a flashy Hungarian-flavored showpiece, Ravel's *Tzigane*. The concert ends with two showpieces for the orchestra itself: Debussy's Impressionist masterwork *Prelude to "The Afternoon of a Faun"* and the powerful and picturesque *Pines of Rome* by Respighi.



Ralph Vaughan Williams
(1872-1958)

Overture to "The Wasps"

Vaughan Williams wrote this work in 1909. It first appeared as part of the incidental music for a theatrical production in Cambridge, England on November 26, 1909. The version heard here was published in 1912. Duration 9:00.

If Vaughan Williams was something of a late bloomer, his reputation was beginning to grow in 1909 when he was asked to provide incidental music for a Cambridge University production of *The Wasps*, the classic political

satire of Aristophanes. By that time, he had completed his fine "*Sea*" *Symphony* and the well-known *Fantasia on a Theme of Thomas Tallis*. The original incidental music called for tenor and baritone soloists, a male chorus, and a small orchestra. In 1912, Vaughan Williams published an orchestral suite, of which the overture is most often heard number. Though the incidental music's vocal parts played the original role of the chorus in Greek satire, there is nothing self-consciously archaic or "Greek" about the music. The style is Vaughan Williams's own, with the influence of his beloved English folksong creeping in at every chance, and a touch of brilliant orchestration that may have owed something to his studies with Maurice Ravel.

In the original play, first produced in 422 BCE, Athens is plagued by a host of lawsuits and by those who live off judicial fees. The chorus is personified as a swarm of wasps, and Vaughan Williams clearly takes this literally in the opening bars, with stinging woodwind and string trills. The main theme is a robust and quick dance tune, which is eventually combined with a more hymnlike countermelody. A lengthy contrasting middle section dwells on a broad triple-meter song. The tempo quickens, and there is a recapitulation of the opening material, which is eventually combined with the middle-section theme.



John Corigliano
(b. 1938)

The Red Violin, Chaconne for Violin and Orchestra

Corigliano composed the *Chaconne* in 1997, and the piece was premiered on November 26, 1997, with Joshua Bell as soloist, by the San Francisco Symphony. This is the first performance of the work at these concerts. Duration 17:00.

John Corigliano emerged as one of America's leading composers in the 1970s, and his works were particularly prominent in the 1990s and 2000s. The powerful *Symphony No. 1* (1990)—Corigliano's impassioned response to the AIDS epidemic—has been recorded twice, and received a Grammy Award. *The Ghosts of Versailles*, certainly one of the most important operas of the 1990s, was an enormous success in its Metropolitan Opera productions. His *Symphony No. 2* won him the Pulitzer Prize in 2001. He has served on the faculties of the Juilliard School of Music and

Lehman College, City University of New York. In 1997, director François Girard asked Corigliano to write a score for *The Red Violin*. Corigliano was no stranger to film scoring: his score for the 1980 film *Altered States* had received an Academy Award nomination, and he also wrote a score for *Revolution* in 1985. (Corigliano would later win an Academy Award for *The Red Violin's* score.) *The Red Violin*—simply one of the finest films ever made about the power of music—follows the 300-year history of a famed violin by the 17th-century master Bussotti. The unique structure of the movie posed special challenges: it unfolds in a series of historical chapters, with a linking story from the present. Corigliano turned to the *chaconne*, a form popular when the fictional violin was created, as an organizing strategy. In an interview shortly before he won his Oscar, Corigliano noted: "Focusing the entire score on seven chords was the idea I had. I could use a *chaconne*, which is basically a repeated series of chords—and although it's an early form, it's been used ever since the Baroque into the present. It also is a form which has a sense of cumulative power because of not only the repetition of the harmonies, but the variety of the melodic material above it. So that was the way I would deal with it. The first thing I wrote was the seven chords. Then all the thematic material is composed above those chords, the most important one being Anna's theme, the one she hums that becomes the violin's theme."

The *Chaconne* heard on this program actually preceded the film's release. Corigliano had planned to write a solo piece from the film score for Joshua Bell (who would also play all of the violin cues in the film) and scheduled a premiere for November 1997. Filming was delayed, however. According to the composer: "Consequently, the concert piece, the *Chaconne*, was built just on the materials I had—a good thing, as it turns out, because I now had the freedom, as well as the need, to explore the materials to a greater extent than I might have, had I been expected to condense an hour's worth of music into a single coherent movement. Thus, in a curiously backwards way, the film's underscoring drew much of its inspiration from the concert work..." Corigliano would eventually rework the film music as concert music in three other pieces: the virtuoso violin solo *Pope's Concert* (1997), the *Suite* from "*The Red Violin*" (1999), and finally the *Violin Concerto "The Red Violin"* (2003)—all of them written for Joshua Bell.

In the *Chaconne*, Corigliano uses the Baroque form quite freely. The seven-chord pattern appears from a cloud of strings at the beginning, heard for the first time in bassoons and trombones. Though they are not present in every measure, the *chaconne* and "Anna's theme," the violin's

haunting signature tune, reemerge in various characters throughout the piece: sometimes terrifying and angry, sometimes pensive. Above all of this is a virtuoso showpiece for the solo part that seems to channel everything from to the 17th-century masters to Vivaldi to Paganini. There is sense of inexorability about the *chaconne* as a form that Corigliano exploits beautifully in this piece, as it moves towards a powerful conclusion.



Maurice Ravel
(1875-1937)

Tzigane

Ravel worked on *Tzigane* for about two years, completing the initial version for violin and piano in April 1924, while he was in London. This version was premiered there by Jelly d'Arani, violin, and Henri Gil-Marchex, piano, on April 26, 1924. Ravel completed the orchestral version a few months later, and this version was premiered in Paris on November 30, 1924, with d'Arani as soloist. Duration 10:00.

During the early 1920s, Maurice Ravel was in a severe compositional slump. His spirit and Parisian musical society had been devastated by World War I, and he was deeply depressed over the death of his mother. He managed to complete his *Violin Sonata* in 1922, but the years leading up to this were extremely unproductive. In July of 1922, Ravel was invited to a private concert where the Hungarian violinist Jelly d'Arani played the recently completed sonata. Ravel was entranced by her playing and was particularly fascinated by her Hungarian musical heritage. He asked her to play some authentic Gypsy tunes, and eventually the two stayed together until 5:00 in the morning, discussing Hungarian music. *Tzigane* (meaning "Gypsy") was obviously inspired by this experience, and although it was relatively slow in coming, it marked the beginning of a new period of creativity for Ravel.

Ravel's friend, violinist André Polah, who advised him on technical details of the solo part, wrote that: "Ravel's idea was to represent a Gypsy serenading a beautiful woman—real or imaginary—with his fiery temperament and with all the resources of good and bad taste at his command. In the solo part, Ravel has not only used every known

technical effect, but has invented some new ones!" Ravel was particularly adept at absorbing musical influences, and in *Tzigane* he creates his own version of Hungarian music. The work opens with a lengthy and spectacular solo cadenza that manages to capture the essence of Gypsy fiddling, together with echoes of the 19th-century violin virtuoso Niccolò Paganini. When the orchestra finally enters, it provides a rich, but inobtrusive background to an ever-more-complicated battery of virtuoso techniques: rapid harmonics, quadruple stops, and an amazing passage that calls upon the player to play pizzicatti with the left hand in the midst of bowed arpeggios.



Claude Debussy
(1862 - 1918)

Prelude to "The Afternoon of a Faun"

Debussy composed his *Prélude à l'après-midi d'un faun* in 1892-94, and its premiere was in Paris on December 22, 1894. Duration 18:00.

"Those nymphs, I want to make them permanent.
So clear, their light flesh-pink, it hovers on the atmosphere
Oppressed by bushy sleeps.
Was it a dream I loved?
My doubt, accumulated through the night past,
branches out
To many a fine point—no more in fact than twigs—
Proving, alas! that what I'd claimed for my trophy
by myself
Was only my imagination's lack of roses.
Let's think..."
- Mallarmé, *The Afternoon of a Faun*
(translated by W. Austin)

The composition of this work marked a clear turning-point in the career of Claude Debussy. He had attended the Paris Conservatoire as a young man and in 1884 had won the prestigious *Prix du Rome*, the stamp of approval from the French musical establishment. In the late 1880s—what he later called his "bohemian years"—he scratched out a living in Paris as an accompanist and composer and absorbed all of the musical influences in the air. In these years he

befriended many of the most forward-thinking musicians in Paris, flirted with the music of Wagner (even making two pilgrimages to Bayreuth), and was deeply impressed by a performance of Javanese gamelan music he heard at the Paris Exposition in 1889. One of the most important influences from around 1890 onwards was his association with the Symbolists. Just as Impressionist painters like Monet and Renoir were rejecting realism in favor of pure color and light, the Symbolist poets rejected rigid poetic forms and description in favor of a free and sometimes kaleidoscopic style, in which fleeting images become symbols of deeper truths. Symbolism was the avant garde in French poetry from the 1880s through the turn of the century, and Debussy associated with many of the movement's leading poets: Verlaine, Baudelaire, Valéry, and Mallarmé. The Symbolists often described their poetry in musical terms—imagery that expresses what cannot be directly expressed in words—and Debussy responded by setting many of their poems as art songs, or, as in the case of his *Prelude*, using their works as inspiration for purely instrumental compositions. Stéphane Mallarmé was a particularly important contact for Debussy—he hosted weekly salons at his home, inviting poets, artists, and musicians to present and argue over their latest works. Debussy was a regular at Mallarmé's salons in the 1890s, and their association led to the composition of Debussy's most famous orchestral piece.

It went through several different versions from the 1870s onwards, but Mallarmé's lengthy poem *The Afternoon of a Faun* was nearly in its final form in 1890, when he asked Debussy to provide music for a projected theatrical presentation of the work. Mallarmé's poem is vaguely erotic throughout, with a faun free-associating on his encounters with various nymphs. Debussy's *Prelude*, written between 1892 and 1894 was all that ever came of the theatrical presentation, though in 1912, Vaclav Nijinsky choreographed a ballet on Debussy's *Prelude* for the Ballets Russe. Nijinsky's ballet went far beyond Debussy's music and even Mallarmé's poem in its frank sexuality—so much so that it horrified even a Parisian audience! Debussy's *Prelude* was a thoroughly avant garde work for 1894, and more than any other piece, made Debussy an internationally known composer. Rather than setting this as a conventionally programmatic symphonic poem, Debussy tried to capture the ambience of Mallarmé's poetry without really telling a story. Mallarmé, after hearing Debussy play the score on piano for the first time, exclaimed: "I didn't expect anything like this! The music prolongs the emotion of my poem, and sets its scene more vividly than color." Though critics generally—and predictably—disliked a piece as startlingly new and radical as the *Prelude*, audiences and musicians

took to it quickly and it was being performed across Europe and in the United States within just a few years.

On the surface, the *Prelude* has a conventional three-part form: an opening section that is repeated in varied form at the end, and a contrasting middle section. However, there is nothing conventional about the way that Debussy constructed the work. The main idea—perhaps representing the faun himself—is the familiar flute theme heard in the opening bars. Mallarmé jotted a brief poem about this melody on the first page of the manuscript score: "Sylvan of the first breath: if your flute succeeded in hearing all of the light, it would exhale Debussy." This theme reappears some eight times in the course of the work, but it is never developed in a traditional way. Each time it shows up it ends—like one of the faun's lazy thoughts—by spiraling off into new, unrelated ideas. The flute theme dominates the two outer sections, and the middle section presents a succession of contrasting ideas. There are a few climactic moments in this central section, but the music is never strident, and the scoring remains transparent and colorful through the whole work. (As apt as the designation "Impressionistic" seems for the music of Debussy, it is worth noting that he disliked the term just as much as the "Impressionist" painters!) The coda presents one final mysterious reference to the faun in the horns, before the music evaporates into silence.



Ottorino Respighi
(1879 - 1936)

The Pines of Rome

Respighi composed his *Pini di Roma* in 1923-24. The first performance was on December 14, 1924, in Rome. Duration 21:00.

The "Roman trilogy" of Respighi includes three large symphonic poems that are easily his most famous works: *The Fountains of Rome* (1916), *The Pines of Rome* (1924), and *Roman Festivals* (1928). In these works, the composer creates a sonic portrait of his native Rome. From *Fountains*, celebrating the great Bernini monuments, to the wild revelry of *Festivals*, Respighi paints a colorful, programmatic picture of the Eternal City. For the central work, The

Pines of Rome, Respighi uses images of the ancient trees that line Rome's parks and promenades to inspire four programmatic episodes. The four sections are played without pauses.

In the score, Respighi provides the following description of the first section, *Pines of the Villa Borghese*: "Children are at play in the pine grove of the Villa Borghese, dancing 'Ring around the Rosy'; they mimic marching soldiers and battles; they chirp with excitement like swallows at evening, and they swarm away." The music is appropriately light and high-spirited, with quick woodwind and horn lines beneath trumpet fanfares.

For *Pines near a Catacomb*, he turns to a much darker, "quasi-Medieval" texture. Respighi was fond of using Gregorian chant or chantlike themes in his orchestral works, and the *Lento* second movement begins with a quiet chant that builds gradually towards a tremendous orchestral statement near the end of the movement. Here are "the shadows of the pines that crown the entrance to a catacomb. From the depths rises a dolorous chant which spreads solemnly, like a hymn, and then mysteriously dies away."

In his description of *Pines of the Janiculum*, the composer notes: "There is a tremor in the air. The pines of the Janiculum hill are profiled in the full moon. A nightingale sings." This is profoundly calm and quiet night-music, carried by the softer voices of the orchestra throughout. At the very conclusion, a recording of a nightingale's singing is added to the orchestral texture—one of the very earliest instances of a composer using prerecorded sounds in a concert piece.

The final section is titled *Pines of the Appian Way*. Respighi gives the following colorful description of an ancient Roman army on the march: "Misty Dawn on the Appian Way. Solitary pines stand guard over the tragic countryside. The faint unceasing rhythm of numberless steps. A vision of ancient glories appears to the poet; trumpets blare and a consular army erupts in the brilliance of the newly risen sun—towards the Sacred Way, mounting to a triumph on the Capitoline Hill." The movement opens quietly, with a slow and inexorable march, but builds gradually towards an enormous brassy peak. To create this picture of Roman military might, Respighi's score calls for six *bucinae*—Roman war trumpets. (He also provides the helpful suggestion that modern trumpets may be used if *bucinae* are not available!)

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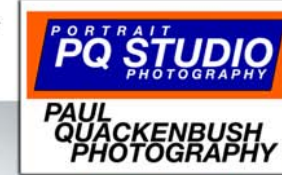
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- Listed as a member in every program (unless you choose to be listed as anonymous);
- Invited to annual donor appreciation receptions; and
- Invited to personal tax-saving meetings with experts.

Please inform any VSO staff member if you are eligible to be a member. You are also welcome to inform us of your eligibility at thevso@vancouversymphony.org.

Your participation may inspire others to similarly join you!

If you have included the Vancouver Symphony Orchestra as a beneficiary of your estate—whether through your will, living trust, retirement plan, life insurance or a life income gift—you are eligible to be a member.

THE MAESTRO SOCIETY

The Maestro Society was established in 2020 in honor of Maestro Salvador Brotons. Gifts totaling \$1,000 or more during the fiscal year (July 1 – June 30) automatically make you a member of the Maestro Society.

Qualifying gifts for membership in the Maestro Society include pledge payments, foundation giving, matching gifts, gala donations, gifts of stock and in-kind gifts.

Membership includes the following:

- Invitation to the VSO donor recognition event

- Printed copy of the VSO annual report
- Recognition in season concert program guides (can be anonymous if preferred)
- Periodic updates from VSO musicians and staff

Thank you for your support of the Vancouver Symphony Orchestra!



We believe in the power of music.

Babies in the Holtzman Twins Neonatal Intensive Care Unit at PeaceHealth Southwest Medical Center are comforted by music every day. Music therapy helps stabilize the vital signs in our young patients working to overcome medical struggles.

PeaceHealth Southwest Medical Center is proud to partner with the Vancouver Symphony Orchestra to bring the power of music to people of all ages.



Are you passionate about preserving the enduring gift of inspiring and professional music for years to come? We invite you to be part of our mission.

MISSION STATEMENT

The Friends of the Vancouver Symphony Orchestra is a volunteer organization dedicated to supporting the Vancouver Symphony Orchestra by:

- Promoting community awareness of and appreciation for the VSO through social, cultural, and educational programs directed towards current as well as the next generation of VSO patrons and supporters in Southwest Washington and beyond.
- Providing support through services to the VSO's management, staff and musicians.

The Friends of The VSO feel strongly about the presence of music in our community and the vital part that the Orchestra plays. This dedicated group of volunteers serves an indispensable role in elevating the Orchestra's success through assisting in the concert hall, organizing

post-concert receptions and offering meals to the musicians during rehearsal nights. This important service work affords Friends members the chance to forge connections with our exceptional music director and the extraordinary musicians and guest artists. However, the Friends' involvement extends beyond the concert hall through participation in the VSO's educational outreach programs, fundraising events, and close collaboration with the VSO Board of Directors and staff.

We hope that you will be as eager as we are to be a part of this organization, one whose doors are open to all who share a commitment to strengthen the Vancouver Symphony Orchestra and its outreach, offering a valuable opportunity to advance a culture of arts in our community for the benefit of everyone.

For more information visit our website at: vancouverSymphony.org/friends. Contact us by email at friendsofvso@vancouverSymphony.org or call (360)735-7278.



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The Murdock Trust is proud to support cultural organizations like the Vancouver Symphony Orchestra that bring the arts to life for individuals, families, and communities across the Pacific Northwest.



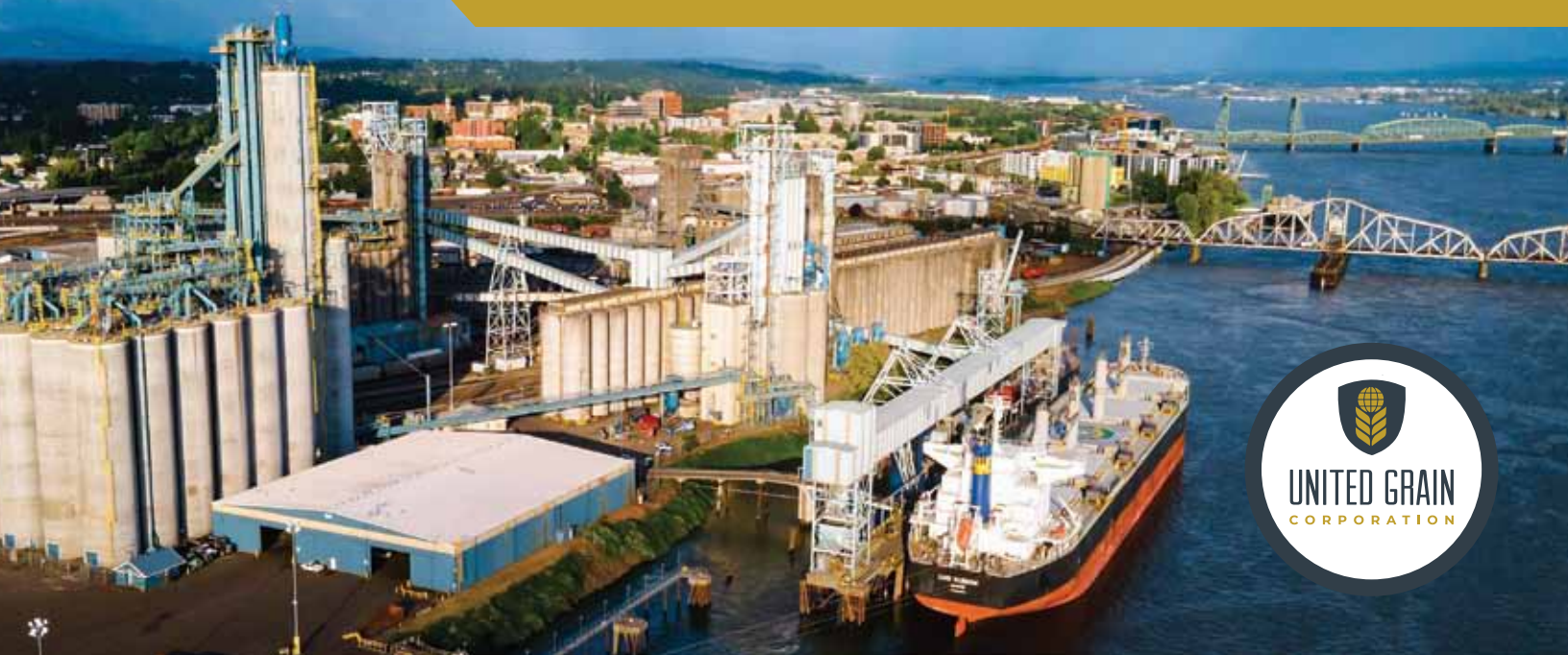
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