

VANCOUVER SYMPHONY ORCHESTRA



2025/26 WINTER/SPRING PROGRAM

47TH SEASON

vancouversymphony.org | 360-735-7278

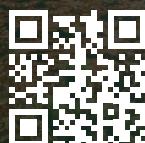


Stories that meet you where you live.

From one of the world's most famous children's author to a painter living in a ghost town, OPB's "Oregon Art Beat" tells the stories of artists, chronicling the dynamic and creative spirit of the Northwest.

A large, vibrant pink rose is positioned in the foreground on the right side of the image, partially obscuring a view of a bridge and a park. The rose is in sharp focus, while the background is slightly blurred.

Explore in-depth stories that celebrate creativity, heritage, and the diverse voices of our region at opb.org/artbeat



Greetings VSO family! Thank you for joining us this season. It is my pleasure to welcome you to the 2025/26 season of the Vancouver Symphony Orchestra.

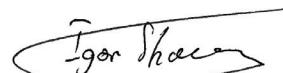
As we look forward to another exciting season filled with world-class music, let us take a moment to reflect on the past. This summer's third annual Vancouver USA Arts & Music Festival had an incredible turnout and brought our entire community together to celebrate the arts, all for **free**. We are honored to present the Festival with the City of Vancouver and remain committed to bringing music into the lives of everyone within our community.

Another highlight from the previous year was the debut performance of our youth orchestra, the VSO Youth Virtuosi, USA! The passion and talent displayed by these young musicians is truly an inspiration. From the first rehearsal to the final performance, it was a joy to witness their confidence grow and see their many hours of practice result in an exceptional concert. Now more than ever, it is essential that we provide a stage for our youth to shine. We look forward to creating more opportunities for every student in our community to engage in music.

The 2025/26 season is brimming with promise. We are excited to welcome an array of top-tier soloists and showcase both timeless masterworks alongside innovative contemporary works. Our Young Artist Competition returns and is certain to bring some tremendous young talents to Vancouver from across the nation. I welcome each of you to attend the free competition on October 12 to witness the remarkable artistry of these young musicians.

As you settle into your seats, I would like to thank you all for choosing to attend a performance with the VSO. We aim to create unforgettable moments that will touch your heart this season, and we are excited to share these experiences with you. Your attendance at concerts and your generous contributions affirm your support of our mission.

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



Igor Shakhman
Chief Executive Officer
Vancouver Symphony Orchestra



WORLD-CLASS

MUSIC.

OUR

COMMUNITY.



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Salvador Brotons, Music Director and Conductor

OUR MISSION

We enrich lives in the Pacific Northwest and beyond through world-class symphonic concerts, other musical performances, and engaging educational programming.

SYMPHONIC SERIES

WORLD CLASS MUSIC. OUR COMMUNITY.

A season featuring a dazzling array of top-tier soloists playing some of the greatest masterworks of all time, including compositions from award-winning contemporary American composers.



Inés Issel Burzyńska
Violin virtuoso

Generously sponsored by
United Grain Corporation

Skyview Concert Hall
Vancouver, Washington and
VSO Virtual Concert Hall

For More Information and to Purchase Tickets:
vancouversymphony.org | 360-735-7278

Fall

Carmina Burana

The Portland Symphonic Choir returns by popular demand to perform Orff's timeless *Carmina Burana*, based on a group of medieval poems and songs. Also, the symphony performs a collection of intermezzi from the Italian operatic composer Mascagni.

September 27-28, 2025 / Sat 7pm & Sun 3pm



Rhapsody in Blue

"A performer of near-superhuman technical prowess" (The New York Times), pianist Marc-André Hamelin performs Gershwin's beloved *Rhapsody in Blue*, alongside Mahler's *Symphony No. 1*.

November 1-2, 2025 / Sat 7pm & Sun 3pm

Holiday Pops with Liz Callaway

A holiday music celebration featuring long-standing audience favorites and Broadway selections with GRAMMY-nominated sensation, Liz Callaway.

Generously sponsored by the Ken and Dean Kim Foundation
December 13-14, 2025 Sat 7pm & Sun 3pm



Winter/Spring

Young Artist Showcase

An expressive and innovative piece from GRAMMY award-winning composer Mason Bates followed by this season's Young Artist Competition gold medalists. Plus, Richard Strauss's colorful collection of waltzes from the opera *Der Rosenkavalier* and one of his most famous tone poems *Till Eulenspiegel's Merry Pranks*.

January 17-18, 2026 / Sat 7pm & Sun 3pm

A Celebration of Americana

This program features beloved American classics alongside *Four Black American Dances* from GRAMMY-nominated composer Carlos Simon.

February 21-22, 2026 / Sat 7pm & Sun 3pm

Brahms' Symphony No. 1

Beethoven's bold *Piano Concerto No. 1* performed by award-winning American pianist Anne-Marie McDermott followed by one of the greatest symphonies from Brahms!

Generously sponsored by Marty and Les Wolf

April 11-12, 2026 / Sat 7pm & Sun 3pm

Dvořák's New World Symphony

A triumphant finale with rising star, violin virtuoso Inés Issel Burzyńska performing Prokofiev's *Violin Concerto No. 2*. Also, *The Chairman Dances* described as a "foxtrot for orchestra" and Dvořák's most famous masterwork.

May 30-31, 2026 / Sat 7pm & Sun 3pm

Nien-Wei Hsiao
CHAMBER MUSIC SERIES

**EXPERIENCE MUSIC
UP CLOSE.**

Characterized by small ensembles and intimate settings, the Nien-Wei Hsiao Chamber Music Series creates an exhilarating experience unlike any other.



Zuill Bailey
Grammy Award-winning cellist

Generously sponsored by
Oregon Public Broadcasting

Kiggins Theatre | Vancouver, WA
First Presbyterian Church | Vancouver, WA
Joyce Garver Theatre | Camas, WA

For More Information and to Purchase Tickets:
vancouversymphony.org | 360-735-7278

Fall

Piano Extravaganza

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

October 19, 2025 / First Presbyterian Church / 3pm



Back to the Movies: Go West (1925)

This classic comedy turns 100 years old this year! Starring Buster Keaton as a cattle ranch hand who befriends an unlikely companion while learning the ropes of ranch life. With live accompaniment.

November 20, 2025 / Kiggins Theatre / 7pm

November 21, 2025 / Joyce Garver Theatre / 7pm

Winter/Spring

**Back to the Movies:
Man with a Movie Camera (1929)**

Directed by Dziga Vertov, this consciously radical documentary of life in the Soviet Union was filmed in Russia and Ukraine. A film proudly without actors or plot, viewers enjoy a montage of scenes of people working, playing, and traveling. With live accompaniment.



**The Love of Music with VSO Winds
and Brass**

Join us for a love-inspired program featuring members of the VSO winds and brass.

February 6, 2026 / First Presbyterian Church / 7pm



**VSO Chamber Music with Zuill Bailey
and Awadagin Pratt**

Experience GRAMMY award-winning cellist Zuill Bailey and highly acclaimed pianist Awadagin Pratt perform live alongside the VSO Chamber Orchestra.

March 15, 2026 / First Presbyterian Church / 3pm



Back to the Movies: Show People (1929)

Popular comedienne Marion Davies plays naive Peggy Pepper, who arrives in Hollywood expecting stardom to land in her lap. But of course, the road to stardom has never been easy or lackluster! With live accompaniment.

April 23, 2026 / Kiggins Theatre / 7pm



VSO Chamber Orchestra with Orli Shaham

Audience favorite pianist Orli Shaham returns to play with the VSO Chamber Orchestra.

Generously sponsored by Ann Bardacke and David Wolf

May 3, 2026 / First Presbyterian Church / 3pm

SPECIAL EVENTS

Welcome to the Vancouver Symphony Orchestra's 47th season! I am thrilled to return for my 35th season and am excited about every program ahead of us, nearly all of which feature beloved masterworks alongside compositions from contemporary American composers. This season is extra special for me, and I can't wait to share it with you all.

Just a glance at the repertoire is enough to excite any classical music lover. We open with the famous *Carmina Burana* featuring the Portland Symphonic Choir who recently performed Beethoven's *Symphony No. 9* alongside the orchestra in our 2023/24 season. We are honored to have them return and share their talent and joyous voices with us all. Other legendary masterworks include Gershwin's beloved *Rhapsody in Blue*, Brahms' *Symphony No. 1*, and Dvorak's *New World Symphony* which will close the 2025/26 season in May.

It brings me great joy to welcome some of the world's greatest musicians to the Vancouver stage all season long. Piano virtuoso, Marc-André Hamelin, will join us in November followed by the long-awaited return of Broadway sensation Liz Callaway in December. Additionally, one of the leading pianists in the world, Anne-Marie McDermott, will perform Beethoven's bold *Piano Concerto No. 1*. Our triumphant season finale will feature rising star and my friend, violinist Inés Issel Burzyńska.

The 2025/26 VSO Nien-Wei Hsiao Chamber Music Series returns this season with four chamber music ensembles and three Back to the Movies performances. We eagerly await the return of critically acclaimed pianist Awadagin Pratt, GRAMMY-award winning cellist Zuill Bailey, and internationally renowned pianist Orli Shaham.

As this season begins, I am awestruck by the continued growth of the orchestra and the support you all show for everything we do. Thank you for providing a place for the VSO to thrive within the Vancouver community and for your continued support of the arts.



Salvador Brotons
Music Director & Conductor
Vancouver Symphony Orchestra



Young Artist Competition

31st Annual Young Artist Competition Finals
First Presbyterian Church
Sunday, October 12, 2025 / 2pm

Free and open to the public! Spectate the final round of the Young Artist Competition as we select this season's remarkable young winners. Please reserve your seat prior to the event at vancouversymphony.org

2026 Evening of Jazz

AC Mariott Vancouver
March 28, 2026

The hottest ticket in town! Don't miss this night of scrumptious cuisine, delicious drinks, and world-class jazz music.

Tickets on sale in January

2026 Gala

Hilton Vancouver
June 6, 2026

The biggest night of the VSO season! Come support music in your community with an elegant night with the VSO.

Tickets will go on sale in early April

4th Annual Vancouver USA Arts & Music Festival

August 7-9, 2026

Brought to you by the Vancouver Symphony Orchestra USA and the City of Vancouver, this festival is more than an event—it's a celebration of culture, community and the unbridled joy that comes with experiencing the arts together.

Free to all!



Welcome to the 2025/26 season of the Vancouver Symphony Orchestra.

We are thrilled to usher in the VSO's 46th season. This year also marks an extraordinary achievement for Maestro Salvador Brotons, who celebrates his 35th consecutive season leading the orchestra with passion, artistry, and vision.

The VSO has been a cornerstone of Vancouver's cultural life for more than four decades and is dedicated to enriching lives across the Pacific Northwest and beyond through the power of music. It is a true privilege to have a world-class organization like the VSO call our beautiful city home.

We look forward to this upcoming season which follows on the heels of the third annual Vancouver Arts & Music Festival, held this past August in Esther Short Park. This year, the festival had a record-breaking attendance of more than 55,000 attendees! It is truly a celebration of our vibrant arts community and is a beautiful partnership between the VSO and the City of Vancouver. It brings together music, creativity, and community in the heart of our city. We hope that you will join us in August of 2026 to experience the incredible talent and artistic energy that thrive right here in Vancouver.

This season, I look forward to seeing and hearing the dedication and talent of the symphony first-hand. It is always a pleasure to experience the captivating music of this orchestra. Under the masterful direction of Maestro Salvador Brotons, each performance radiates with remarkable energy, elevating both the artistry and precision of the music. His leadership continues to inspire unforgettable moments that resonate long after the final note.

The VSO is building a legacy of leaders through music, education, and community partnerships. Indeed, this promises to be an exciting season for all of us. Whether you are a longtime patron or a first-time guest, your presence plays a vital role in supporting our talented musicians while strengthening the cultural fabric of our city.



Sincerely,
Anne McEneny-Ogle
Mayor, City of Vancouver



The VSO strives to provide music education for all ages through both performance and informational programming. Learn more about our full education program below and at vancouversymphony.org/education-program.

- **In the Schools**

We offer complimentary student and educator tickets for Clark County schools and discounted family tickets. We also present ensemble performances in Vancouver-area schools, annual outreach concerts for students, and classroom visits by long-time VSO Conductor Salvador Brotons.

- **In the Community**

We provide soloist and small ensemble performances at senior and adult living communities, educational pre-concert talks, and masterclasses from world-class musicians.

- **National Young Artist Competition**

The annual Young Artist Competition works to highlight and celebrate great student musicianship and is open to entrants nationwide across the piano, strings, and woodwinds/brass categories.

- **VSO Youth Virtuosi, USA**

Made possible through the Ruthie Keller Community Music Initiative in conjunction with the Keller Foundation, the VSO Youth Virtuosi, USA features all-star student musicians selected from Southwest Washington school districts.

Your support allows the VSO to expand its educational outreach!





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Jeong Yoon Lee,

Principal 2nd Violins

Sara Pyne,

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Elizabeth Doty

Stacy Edgar

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Eun Sohl (Stella) Koh*

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**Leave of absence

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Garrett Jellesma, Principal

Dennis Caravakas,

Assistant Principal*

Clinton O'Brien**

Flute

Rachel Rencher, Principal

Corrie Cook

Piccolo

Darren Cook

Oboe

Alan Juza, Principal

Nick Thompson

Karen Strand*

English Horn

Karen Strand*

Clarinet

Igor Shakhman, Principal

Steve Bass

Bass Clarinet

Barbara Heilmair

Bassoon

Margaret McShea, Principal

Joseph Hartman

Contrabassoon

Nicole Buetti

Horn

Daniel Partridge, Principal

James Cameron

Madeline Grenier

Wendy Peebles

Trumpet

Bruce B. Dunn, Principal

Jeff Snyder*

Scott Winks

Trombone

Ron Babcock, Principal*

Greg Scholl

Bass Trombone

Douglas Peebles, Principal

Tuba

Mark Vehrencamp, Principal

Percussion

Wanyue Ye, Principal

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Young Artist Showcase

Skyview Concert Hall, Vancouver, WA

Salvador Brotons, Conductor

Mothership

Mason Bates (b. 1977)

Tzigane*

Maurice Ravel (1875-1937)

*Hana Gottesman, violin

Concertino da Camera for Saxophone and Eleven Instruments**

Jacques Ibert (1890-1962)

**Jacob Peizner, alto saxophone

Till Eulenspiegel's Merry Pranks, Op. 28

Richard Strauss (1864-1949)

Intermission

Concerto No. 20 in D minor for Piano and Orchestra, K. 466***

Wolfgang Amadeus Mozart (1756-1791)

Allegro

***Wilson Liu, piano

Suite from Der Rosenkavalier

Richard Strauss (1864-1949)

Want to learn more about the history of the music that VSO performs? Join VSO's Greg Scholl and VSO Music Director and Conductor Salvador Brotons in the concert hall one hour before each performance, **6 p.m. on Saturdays and 2 p.m. on Sundays**, for an exciting educational pre-concert talk!

Season Sponsors

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Young Artists
(above):
Hana Gottesman,
Jacob Peizner,
& Wilson Liu.

Hana Gottesman | Violin

Bellevue, Washington

Hana Gottesman (16) earned top honors including first prize at the Royal Maas International, UK International (Absolute Prize), Coeur d'Alene National Young Artist, MTNA National, and Seattle Young Artist Music Festival (Festival Medal) competitions. A Postacchini International Competition finalist, Hana soloed with several orchestras such as the Northwest Symphony Orchestra, Philharmonia Northwest, and SEEN Orchestra of Chicago. She has performed on King FM radio and NPR's *Live Sessions*.

Hana studies with Jan Coleman, Simon James and is a student at the Seattle Chamber Music Society Academy. She enjoys swimming and languages and holds certification and medals in Abacus mathematics.

Jacob Peizner | Alto Saxophone
Portland, Oregon

Jacob Peizner (17) is a Senior at Oregon Episcopal School and a student of Phil Baldino and Kenneth Radnofsky. Jacob was one of ten saxophonists internationally selected for the 2024 BU Tanglewood Saxophone Workshop and was co-principal saxophone for the 2025 Tanglewood Young Artists Orchestra & Wind-Ensemble.

Nationally, Jacob was a finalist in the YoungArts Classical Competition and was an alto-saxophonist in Music-for-All's Honor Band of America. He was the 2024 OSAA High-Saxophone State Champion. Additionally, Jacob plays principal saxophone in the Portland Youth Philharmonic and accompanies a middle school choir on piano. Beyond music, Jacob plays tennis, enjoys reading, and is an avid Pacific-Northwest sports fan.

Wilson Liu | Piano
Livingston, New Jersey

Wilson Liu (11) was admitted to The Juilliard School Pre-College Division, where he won the Bachauer Prize with full scholarship and Concerto Competition at the age of 7. He studies with Hung-Kuan Chen and Tema Blackstone. Wilson will be a '25-'26 Fellow in From the Top Learning and Media Lab. He has participated in a film for "Now Hear This" presented by Great Performances on PBS.

Wilson has won numerous competitions, and he performed with Seen Worldwide NPO in Chicago Symphony Center at the most recent International Young Artists Concerto Competition. In his spare time, Wilson enjoys chess, swimming, and badminton.

Our annual Young Artist Showcase program opens with an exciting 2011 work by Mason Bates, his techno-inspired *Mothership*. We then feature the three winners of the Vancouver Symphony Orchestra's Young Artist Competition. Violinist Hana Gottesman plays Maurice Ravel's *Tzigane* and alto saxophonist Jacob Peizner plays Jacques Ibert's *Concertino da camera*. Following Richard Strauss's colorful symphonic poem *Till Eulenspeigel's Merry Pranks*, pianist Wilson Liu will play the opening movement of Mozart's *Piano Concerto No. 20*. The program closes with a piece that showcases the VSO itself, Strauss's suite from the opera *Der Rosenkavalier*.



Mason Bates
(b. 1977)

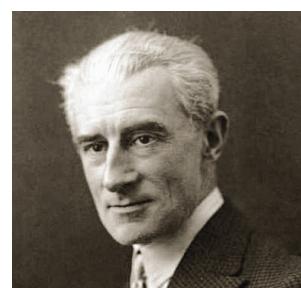
Mothership

This work was completed in 2011, and it was premiered in Australia on March 20, 2011 at the Sydney Opera House, by the YouTube Symphony Orchestra under the direction of Michael Tilson Thomas. Duration 9:00.

Grammy Award-winning composer Mason Bates divides his efforts between composing symphonic music and opera, and DJ'ing electronic dance music. Beginning with his *Concerto for Synthesizer* (1999), Bates has often blended electronica and symphonic music in works such as *Liquid Interface* (2007) *The B-Sides* (2009) and *Mothership* (2011).

Regarding his *Mothership*, Bates knew from the start that the work would involve an interaction between largely percussive electro-acoustic music from a laptop and improvised solos from four musicians. In this version, the improvisations have been replaced by composed solos for orchestral clarinet, marimba, violin, and trumpet. In describing *Mothership*, Bates writes:

The piece follows the form of a scherzo with double trio. Symphonic scherzos historically play with dance rhythms in a high-energy and appealing manner, with the 'trio' sections temporarily exploring new rhythmic areas. *Mothership* shares a formal connection with the symphonic scherzo but is brought to life by thrilling sounds of the 21st Century—the rhythms of modern-day techno in place of walsztz rhythms, for example.



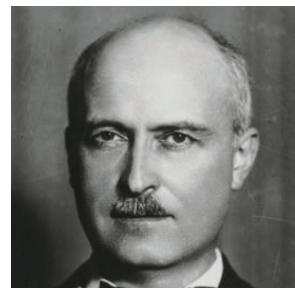
Maurice Ravel
(1875-1937)

Tzigane

Ravel worked on *Tzigane* for about two years, completing the initial version for violin and piano in 1924, while he was

in London. This version was performed for the first time by Jelly d'Arani, violin, and Henri Gil-Marchex, piano, on April 26, 1924, just two days after Ravel finished the score. Ravel completed the orchestral version a few months later, and this version was premiered in Paris on November 30, 1924 at a concert by the Colonne orchestra, with d'Arani as soloist. Duration 10:00.

In July of 1922, Ravel was invited to a private concert where the Hungarian violinist Jelly d'Arani played his recently-completed sonata. D'Arani was an excellent player, but also did not shy away from using her "exotic" Roma heritage to gain attention. Ravel was entranced by her playing, and was particularly fascinated by her Hungarian musical heritage. *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. The work opens with a lengthy and spectacular solo cadenza that manages to capture the essence of Roma fiddling, together with echoes of the 19th-century violin virtuoso Niccoló Paganini. When the orchestra finally enters, it provides a rich, but inobtrusive background to an ever-more-complicated battery of virtuoso techniques.



Jacques Ibert
(1890 - 1962)

Concertino da Camera
for Saxophone and
Eleven Instruments

Ibert composed his *Concertino da Camera* in 1935 for saxophonist Sigurd Rascher. Rascher performed the premiere on December 11, 1935 in Winterthur, Switzerland, with conductor Hermann Scherchen. Duration 13:00.

Ibert's music is colorful, often witty, and unfailingly enjoyable. In the field of orchestral music, he is known primarily for his picturesque *Escales (Ports of Call)*, a fine flute concerto, and the *Concertino da Camera* heard here. *Concertino da Camera* literally means "little chamber concerto," and Ibert uses a small, but diverse ensemble to accompany the solo line: clarinet, flute, oboe, bassoon, trumpet, horn, and a small complement of strings. The *Concertino* is set in three short sections. The saxophone weaves a winding line into the texture of the opening section (*Allegro ma non troppo*). Throughout, the solo line and the highly syncopated background reflect the jazz américain that was all the rage

in 1930s Paris. There is a short pause, and the second main section (*Larghetto*) begins with a lyrical, bluesy solo by the saxophone. Other instruments enter gradually, with a quiet, pulsing background, but in the end, the saxophone is left alone again. This section leads directly to the finale (*Animato molto*), a restless scherzo in which the tempo and motion never slacken.



Richard Strauss
(1864 - 1949)

Till Eulenspiegels lustige Streiche, Op. 28
(*Till Eulenspeigel's Merry Pranks*)

Strauss composed this work in 1894-1895. Its premiere was on November 5, 1895, in Cologne. Duration 16:00.

After Franz Liszt established the symphonic poem (or tone poem) as a form in the 1850s, many Romantic composers took on this genre. The finest of all late Romantic symphonic poems, however, are seven works that Richard Strauss completed, from *Macbeth* (1888) through *Ein Heldenleben* (1898). Each of these works explores in vivid programmatic detail the life of a single character, whether a hero or—as in *Till Eulenspiegel* (1895)—an anti-hero. In the case of *Till Eulenspiegel*, the central character is a German folk-hero who may have been based on a 14th-century German peasant famed for his wisecracks and outrageous practical jokes.



Wolfgang Amadeus Mozart
(1756 - 1791)

Concerto No.20 in D minor for Piano and Orchestra, K. 466

Mozart completed this concerto on February 10, 1785, apparently on the same day as its premiere at a Mozart subscription concert in Vienna. Duration 15:00.

In early 1785, Mozart's father, Leopold, who was visiting his son in Vienna, wrote a letter to his daughter describing the first performance of the *Concerto No. 20*. This letter

documents both the success of the concertos in general and the furious pace at which his son composed them. According to Leopold: "we went to [Wolfgang's] first subscription concert, where there was a huge assemblage of people of rank. The concert was incomparable and the orchestra splendid... There was a superb new concerto by Wolfgang that was still being copied out when we arrived, and your brother did not have time to rehearse the Rondo, because he had to supervise the copying."

The Concerto No. 20 is one of the most frequently-performed of his concertos, then and now—Mozart played it several times, and Beethoven made it part of his repertoire when he, in turn, moved to Vienna in the 1790s. Mozart certainly improvised the solo cadenzas for the first and third movements at his performances, but it is most frequently played today with a pair of cadenzas composed by Beethoven some ten years later.



Richard Strauss
(1864 - 1949)

Suite from Der Rosenkavalier

Strauss's opera *Der Rosenkavalier* was composed in 1910 and was premiered at the Dresden Court Opera on January 26, 1911. The Suite heard at these programs was created in 1944, and premiered by the New York Philharmonic on October 19, 1944. Duration 24:00.

Der Rosenkavalier (*The Knight of the Rose*) is set in mid 18th-century Vienna, but the music is dominated by the lilting waltz rhythms of late 19th-century Vienna. The plot centers around the shifting romantic attachments of four characters: the Marschallin (a beautiful, but aging noblewoman), Octavian (a young count who is in love with her—a "pants role" sung by a woman), Baron Ochs von Lerchenau (a country bumpkin who isn't quite as young as he thinks he is), and Sophie (a young woman, to whom Baron Ochs is engaged). The Suite begins with the opera's orchestral *Prelude*—the big, turbulent love scene between the Marschallin and Octavian. The second section is music for the entrance of Octavian as the Rosenkavalier, and an arrangement of the initial love duet between Octavian and Sophie. After a brief moment of bluster when Baron Ochs realizes that his Rosenkavalier and his fiancée have fallen in love, there are a series of waltzes for the Baron. The fourth section adapts the climactic Act III scene where the Marschallin sadly releases her hold on Octavian. The Suite closes with a reprise of Baron Ochs's waltz music and a short coda.



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A Celebration of Americana

Skyview Concert Hall, Vancouver, WA

Salvador Brotons, Conductor

Four Black American Dances

Carlos Simon (b. 1986)

Ring Shout

Waltz

Tap!

Holy Dance

Four Dance Episodes from Rodeo

Aaron Copland (1900-1991)

Buckaroo Holiday

Corral Nocturne

Saturday Night Waltz

Hoe-Down

Intermission

Appalachian Spring Suite

Aaron Copland (1900-1990)

Catfish Row (Suite from Porgy and Bess)

George Gershwin (1898-1937)

Catfish Row

Porgy Sings

Fugue

Hurricane

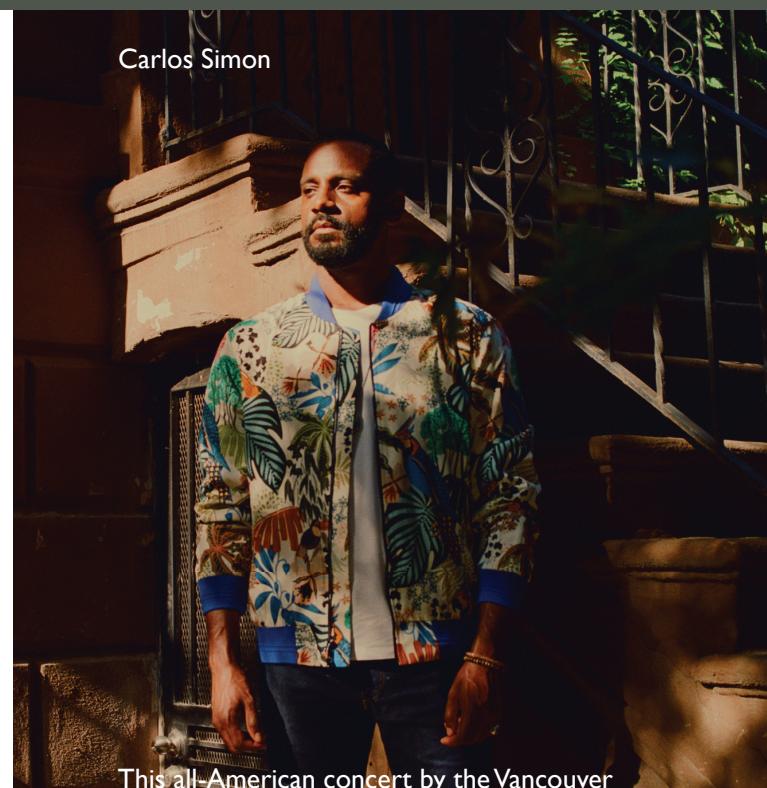
Good Mornin' Brother

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Carlos Simon



This all-American concert by the Vancouver Symphony Orchestra opens with Carlos Simon's 2023 *Four Black American Dances*, an energetic trip through the history of Black dancing. Then we play music from two of Aaron Copland's great American-themed ballet scores, *Rodeo* and *Appalachian Spring*. To close, we have *Catfish Row*, George Gershwin's orchestral suite from his opera *Porgy and Bess*.

Carlos Simon (b. 1986)

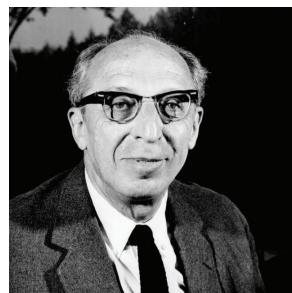
Four Black American Dances

This work was written in 2023 for the Boston Symphony Orchestra, who played its premiere on February 9, 2023, under the direction of Andris Nelsons. Duration 15:00.

Simon's *Four Black American Dances* is a kind of 15-minute crash course in the history of Black dance. According to the composer:

Dance has always been a part of any culture. Particularly in Black American communities, dance is and has been the fabric of social gatherings. There have been hundreds, perhaps thousands of dances created over the span of American history that have originated from the social climate of American slavery, Reconstruction and Jim Crow. This piece is an

orchestral study of the music that is associated with the *Ring Shout*, the *Waltz*, *Tap Dance* and the *Holy Dance*. All of these dances are but a mere representation of the wide range of cultural and social differences within the Black American communities.



Aaron Copland
(1900-1991)

*Four Dance Episodes
from Rodeo*

Copland's ballet *Rodeo* was written in 1942, and was first performed in New York City on October 16, 1942. The concert suite heard at this concert was premiered by the Boston Pops Orchestra on June 22, 1943. Duration 18:00.

Rodeo was written for Agnes de Mille, who wrote to Copland in early 1942 asking him to write the score for a "cowboy ballet" which she planned to choreograph for the *Ballets Russe de Monte Carlo*. Neither as serious nor as deep as *Billy the Kid* or the later *Appalachian Spring*, *Rodeo*, subtitled "the Courting at Burnt Ranch," tells the story of a young cowgirl (originally danced by de Mille herself) who wants to find herself a man. The suite is just a slight modification of the ballet score, and closely follows the action of de Mille's story. The first movement, *Buckaroo Holiday*, is a picture of the rodeo itself, beginning with two original themes by Copland: first a descending scale played as cowboys are bounced around and tossed by bucking broncos, and then a more lyrical tune. The two middle movements are a little more sedate. The *Corral Nocturne* is the only pensive moment in the score, with quiet and melancholy "night music" that somehow retains the Western flavor of the story. The waltz is usually the most graceful and lilting of dances, but is nothing even remotely Viennese about Copland's *Saturday Night Waltz*. The finale, Copland's famous *Hoe-Down*, is based upon two traditional square dance fiddle tunes, *Bonyparte* and *McCleod's Reel*.

Appalachian Spring Suite

Spring was written in 1943-44 for Martha Graham's dance company, and the ballet was premiered in Washington DC on October 30, 1944. The orchestral suite heard at these concerts was written in 1945, and premiered that year by the New York Philharmonic. Duration 25:00.

"It is essentially the coming of a new life. It has to do with growing things. Spring is the loveliest and saddest time of the year." - Martha Graham

Appalachian Spring was created in response to a 1942 commission from the Elizabeth Sprague Coolidge Foundation of the Library of Congress, for a new ballet by the Martha Graham dance company. The scenario for Graham's ballet centers around a young pioneer couple who are about to be married in early 19th-century Pennsylvania, and around their newly-built homestead. Copland's score was the perfect accompaniment to Graham's scenario. The spare, unadorned music of the opening conveys a sense of boundless space on the frontier, and the music that follows the action of the ballet represents the dignified simplicity of its characters. At the end, Copland's stirring variations on the Shaker tune *Simple Gifts*, leads into a quiet conclusion. The *Appalachian Spring* Suite is cast in eight sections, which are played without pauses.



George Gershwin
(1898-1937)

Catfish Row
(Suite from *Porgy and Bess*)

The score for Gershwin's opera *Porgy and Bess* was completed in September of 1935. The premiere took place in Boston, on September 30, 1935. Gershwin completed the orchestral suite heard here shortly afterward, and conducted its premiere in Philadelphia on January 27, 1936. Duration 23:00.

The opening movement, *Catfish Row*, includes the overture and first scene, with part of the *Jasbo Brown Blues* for solo piano, and the lullaby *Summertime*—sung first by solo violin, then by oboe. *Porgy Sings* includes Porgy's two big moments from Act II, first *I Got Plenty O' Nuttin'* recast as a jaunty banjo solo, and then the passionate *Bess You Is My Woman*. Now played by strings. The furious music of the *Fugue* first appeared in Act I, as Crown and Robbins fight, but later accompanies the climactic fight between Porgy and Crown in Act III. The music of *Hurricane* comes from the end of Act II. The conclusion, *Good Mornin' Brother*, is the opera's conclusion as well.

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Brahms' Symphony No. I

Skyview Concert Hall, Vancouver, WA

Salvador Brotons, Conductor

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Légendaire

Nicole Buetti (b. 1979)

**Concerto No. I in C Major for Piano
and Orchestra, Op. 15***

Ludwig van Beethoven (1770-1827)

Allegro con brio

Largo

Rondo: Allegro

*Anne-Marie McDermott, piano

Intermission

Symphony No. I in C minor, Op. 68

Johannes Brahms (1833-1897)

Un poco sostenuto—Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio—Più andante—Allegro

non troppo, ma con brio

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Anne-Marie McDermott | Piano

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One of the most dazzling American pianists of her generation, Anne-Marie McDermott has played concertos, recitals, and chamber music in hundreds of cities throughout the United States, Europe, and Asia. She is one of the most versatile, respected, and best-reviewed pianists of our time. McDermott continues her tenure as music and artistic director of the Bravo! Vail music festival, in Colorado, through 2026, which hosts world-renowned artists and orchestras from around the world. She is also the artistic director of the Ocean Reef Chamber Music Festival, in Florida; the artistic director of the McKnight Center's Chamber Music Festival, at Oklahoma State University; and a former curator of the Mainly Mozart Spotlight Series, in San Diego.

Nicole Buetti is a familiar face to Vancouver Symphony Orchestra audiences: she is of course our longtime contrabassoonist. However, many will remember the VSO's premiere of her *Odyssey Overture* in 2018. We played this haunting and ultimately uplifting work to open our 2018-19 season. Here we open with another Buetti work, her valiant *Légendaire*. Pianist Anne-Marie McDermott, then joins us for Beethoven's youthful *Piano Concerto No. I*. After intermission, we play Brahms's masterful first symphony: work his supporters had been waiting for many years for him to complete...and one which turned out to be well worth waiting for!



Nicole Buetti
(b. 1979)

Légendaire

Buetti wrote this work in 2024, when it was based upon by ideas suggested by students of the University of Portland Chamber Orchestra, who played its premiere that same year. Duration 7:00.

Nicole Buetti composes extensively for chamber ensembles and large ensembles of various configurations, as well as children's music and music for media. She spent several years in the Los Angeles area working as a composer in the film and television industries, and has had music commissioned and licensed for use all over the world. She has been honored for her film scores at the Wild Rose International Film Fest, Dodge Grant Association, and Telly Awards, and was honored with an Independent Music Award Nomination and Fan Favorite win. Her 2024 *Légendaire* was an outgrowth of her work with young musicians, as she explains:

Légendaire was inspired by the beauty, mystery, and adventure that surrounds the Willamette Valley and by the ideas of the students of the University of Portland Chamber Orchestra. They provided many exciting fun story ideas and moods that they wished to portray and the piece was tailored to their specifications including many individual solos for players within the sections, thematic material that they could really enjoy playing and features for all of the sections of the orchestra. Special

thanks to Rebekah Hansen and the 2024 students of the University of Portland Chamber Orchestra for this incredibly fun opportunity to compose for them.

Scored for string orchestra, *Légendaire* works with three main themes in its compact musical form. It opens with a tense, dissonant introduction and a driving background to a bold, swashbuckling theme heard first in the violas. The upper strings lay out a slightly spooky and chromatic second idea, and then, briefly, a third, more romantic theme. The driving background figure and bold main idea return and there is a developed version of the second theme. It ends with a final reference to the background figure and a crisp, fortissimo chord.



Ludwig van Beethoven
(1770 - 1827)

Concerto No. I in C Major for Piano and Orchestra, Op. 15

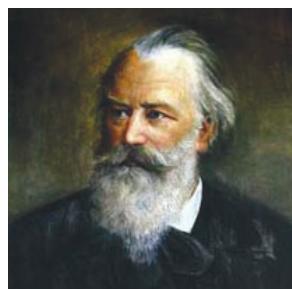
Beethoven wrote this concerto in 1795 and performed it in Vienna on December 15, 1795. He made later revisions to the score in 1800 before publishing it in 1801. Duration 37:00.

In both of his early concertos, Beethoven was clearly working within the Classical outlines laid out in the concertos of Mozart and his teacher Haydn. However, there is a power and expansiveness in these works that is pure Beethoven, particularly in the *Concerto No. I*.

The opening movement (*Allegro con brio*), set in sonata form, opens with a distinctly military-sounding passage for the orchestra—a character often associated with the key of C Major in Classical works. The soloist carries most of the weight during the development section, expanding and ornamenting the main themes. At the end of the exposition, there is a lengthy solo cadenza, and the movement ends with a final version of the opening theme. Where the opening movement was full of martial energy, the second (*Largo*) recalls many of Mozart's slow movements with its calm grace. The main theme is a leisurely melody laid out by the piano, strings, and solo clarinet. There is brief central section

in which Beethoven introduces a slightly more agitated feeling, but he then returns to the whole of the main theme, now presented in an ornamented fashion. The movement closes with a lengthy coda.

The final movement (*Allegro*) is a brilliant rondo. The main theme, witty and humorous with its curious off-beat accents, returns several times through the movement in alternation with two secondary ideas. The first contrasting section, introduced by the oboe and strings is much more suave. The central section, beginning in minor, begins with a little comic-opera episode in the piano, and moves towards a more lyrical feeling. The ending contains a typical Beethovenian joke: when things seem to be winding down, there is a pastoral episode that seems to be leading off in a completely new direction. Just as we begin to follow the oboe's lead, Beethoven rudely interrupts with a final statement of the main theme, and the movement ends rather abruptly.



Johannes Brahms
(1833 - 1897)

*Symphony No. I in
C minor, Op. 68*

Brahms composed his Symphony No. I in 1876. The first performance took place in Karlsruhe on November 4, 1876, with Otto Dessoff conducting. Duration 47:00.

“Writing a symphony is no laughing matter.” - Johannes Brahms

When Brahms was only 20, he met the composer and critic Robert Schumann for the first time. Schumann hailed Brahms's appearance on the musical scene in an article in his journal *Neue Zeitschrift für Musik*, suggesting that Brahms was the long-awaited standard-bearer for one side in an ongoing aesthetic battle. Schumann saw the Classical lines of Brahms's music as an antidote to the more radical ideas of the “New German School” headed by Franz Liszt. Brahms was held up as the successor to Beethoven, and

Schumann suggested that “if [Brahms] directs his magic wand where the massed power in chorus and orchestra might lend him their strength, we can look forward to even more wondrous glimpses into the secret world of the spirits.” The young composer had, up until then, composed only smaller works, and this challenge to write symphonies and other large works weighed heavily on Brahms's mind. He imposed a long musical apprenticeship upon himself before he would bring out a symphony—the first symphony was not completed until 1876, when Brahms was 43.

The *Symphony No. I* begins with a lengthy slow introduction marked *Un poco sostenuto*, which provides musical raw material for this entire work: from the stormy opening movement to the triumphant finale. Between the large opening and closing movements of the symphony, Brahms places two relatively quiet inner movements. The second movement (*Andante sostenuto*) begins as a conversation among the strings and solo woodwinds, singing a succession of lyrical melodies and countermelodies. In closing, the main themes are overlaid by a lovely violin and horn duet. The brief third movement (*Un poco allegretto e grazioso*) is also in a three-part form.

The immense finale is Brahms's clearest homage to Beethoven in this symphony—its length, complexity, and even its musical form have precedents in Beethoven's longest symphonic movement, the finale of his ninth symphony. As in Beethoven's masterpiece, Brahms's finale begins with a vast introduction (*Adagio*) which gradually builds from tangled themes towards a climax. Then follows what is, for this writer, the most profoundly moving passage in the symphonic repertoire: the introduction of this movement's dignified main theme in the strings. This broad melody bears a clear family resemblance to the famous “Ode to Joy” in Beethoven's *Symphony No. 9*. The second main theme, a more playful offbeat melody in the strings is touched upon briefly before Brahms brings the exposition to a close in a Beethovenian storm. The development begins with a clear statement of the main theme, but this quickly spirals off into a minor key. Here, Brahms focuses on the playful second theme, allowing it a much more extensive treatment than in the exposition. For the coda, there is a shift to a fast duple rhythm, which reaches its peak with a *fortissimo* reappearance of the chorale, and a brilliant conclusion.

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Dvořák's New World Symphony

Skyview Concert Hall, Vancouver, WA

Salvador Brotons, Conductor

The Chairman Dances (Fox trot for Orchestra)

John Adams (b. 1947)

Concerto No. 2 in G minor for Violin and Orchestra, Op. 63*

Sergei Prokofiev (1891-1953)

Allegro moderato

Andante

Allegro, ben marcato

*Inés Issel Burzyńska, violin

Intermission

Symphony No. 9 in E Minor, Op. 95

(From the New World)

Antonín Dvořák (1841-1904)

Adagio—Allegro molto

Largo

Scherzo: Molto vivace

Allegro con fuoco

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Inés Issel Burzyńska | Violin

After graduating at the prestigious Escuela de Música Reina Sofía in Madrid, with an extraordinary prize in the violin class with professor Zakhar Bron, Inés Issel Burzyńska continues her studies at the New England Conservatory in Boston, USA, with professor Miriam Fried. Meanwhile, she is progressively developing her musical career.

Inés was born in Tarragona (Spain) in 2001. She started her musical education with her mother Iwona Burzyńska, an experienced violinist and pedagogue. She expanded her studies with Eva Graubin a recognized concert violinist and professor, and at the age of 8 years Inés was initiated in local events and national contests.

From 2012 to 2024 she was a student at the Escuela Superior de Música Reina Sofía in Madrid under the Telefónica Violin Chair; with Professor Zakhar Bron, and pianist Vadim Gladkov. She was only 10 years old and became its youngest student.

Our final symphonic program concert begins with the lively *The Chairman Dances* by American composer John Adams, an "out-take" from his 1987 opera *Nixon in China*. The exciting young Polish-Spanish violinist Inés Issel then joins us for Prokofiev's second violin concerto. We end with the most beloved of all of Dvořák's symphonies, the powerful ninth, titled *From the New World*—a work he composed during a three-year sojourn in the United States.



John Adams
(b. 1947)

The Chairman Dances
(*Foxtrot for Orchestra*)

The *Chairman Dances*, composed in 1985, is an orchestral work related to Adams's 1987 opera *Nixon in China*. This piece was performed before the opera was complete: it was premiered by the Milwaukee Symphony Orchestra on January 31, 1986. Duration 13:00.

Richard Nixon's 1972 trip to China was the greatest diplomatic coup of his presidency. The staunchly anti-Communist Nixon surprised the world by visiting a then-closed and isolated China, and meeting both with Premiere Zhou Enlai and Chairman Mao. Though the actual results of the visit were limited, it was a powerfully symbolic opening in what had been a hostile relationship. Some 15 years later, John Adams wrote *Nixon in China*—his first full-length opera—on the events of the three-day presidential visit to Peking. *The Chairman Dances* was premiered while the rest of the opera was still in progress. Adams describes its composition as follows:

"The *Chairman Dances* was an 'out-take' of Act III of *Nixon in China*. Neither an 'excerpt' nor a 'fantasy' on themes from it, it was in fact a kind of warmup for embarking on the creation of the full opera. At the time, 1985, I was obliged to fulfill a long-delayed commission

for the Milwaukee Symphony, but having already seen the scenario to Act III of *Nixon in China*, I couldn't wait to begin work on that piece. So *The Chairman Dances* began as a 'foxtrot' for Chairman Mao and his bride, Chiang Ch'ing, the fabled 'Madame Mao,' firebrand, revolutionary executioner, architect of China's calamitous Cultural Revolution, and (a fact not universally realized) a former Shanghai movie actress."

According to Adams, the final act is about love and aging. In its final state, Mao, Chiang Ch'ing, and the Nixons reminisce about the simpler days gone by: the Nixons about the early days of their marriage and his tour of duty in World War II, and the Maos about the months before the Revolution, when they spent quiet times together in the caves at Yenan. These reminiscences are treated with humor in *The Chairman Dances*—as in the chugging opening music associated with Mao or Chiang Ch'ing's more seductive dance. But the end result is sweet and melancholy.



Sergei Prokofiev
(1891 - 1953)

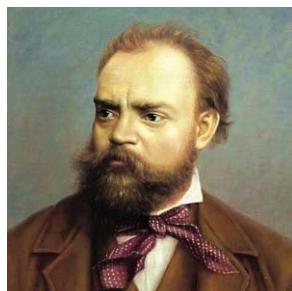
Concerto No. 2 in G minor for Violin and Orchestra, Op. 63

Prokofiev composed his second violin concerto in 1934-35. It was premiered in Madrid on December 1, 1935, with soloist Robert Soetens. Duration 27:00.

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

The concerto is laid out in three movements, beginning with an Allegro moderato set in a fairly traditional sonata form. The wistful opening idea, laid out by the violin in the opening bars is picked and expanded by the orchestra. The second theme, also played by the violin is equally lyrical.

Only at the end of the exposition does the mood become strident—though briefly—and then Prokofiev provides an extended and very contrapuntal development of these ideas. In the recapitulation, he is able to weave both ideas together before a soft and whimsical ending, with horns above pizzicato strings. Pizzicato strings begin the second movement (*Andante*) as well, as a quiet counterpoint to a warmly singing solo line. The movement continues as a set of loosely-constructed variations in which Prokofiev feels free to constantly introduce new ideas and vary them as well. There is a kind of dancelike grace to this music, which was written at more or less the same time as his ballet score *Romeo and Juliet*. The last movement (*Allegro, ben marcato*) is also danceable, an energetic Rondo whose main theme is a strong triple-meter caper. This alternates with other material—a brief moment of lyricism, furious solo passages, and occasional quirky shifts of meter—before the movement ends abruptly with bustling strings and a terse drum stroke.



Antonín Dvořák
(1841 - 1904)

*Symphony No. 9 in
E Minor, Op. 95
(From the New World)*

Dvořák composed this work in New York City in the winter and spring of 1892-93. Anton Seidl conducted the New York Philharmonic in the first performance on December 16, 1893. Duration 40:00.

In 1892, Jeannette Thurber made Dvořák an offer he couldn't refuse. Thurber, the wife of a wealthy New York businessman, had a dream of raising the standards of American art music to equal those of Europe. She had founded the National Conservatory of Music in 1885, and recruited some of the finest teachers in the world to serve on its faculty. At this time, Dvořák's reputation among American musicians was surpassed only by that of Brahms, and Thurber resolved to hire him as the director of the Conservatory. Dvořák was lukewarm at first, but the terms she offered were very generous, and in the end, he accepted.

The "New World" symphony is the most famous of the works Dvořák composed while in America. The new symphony closely matched the style of his other late

symphonies, a style based on the German symphonic style of his mentor, Brahms, and with occasional hints of Bohemian folk style. There are a few "Americanisms" in the *Symphony No. 9*, however. The opening movement begins with an *Adagio* introduction, which gradually speeds and resolves into the main body of the movement (*Allegro molto*). Dvořák immediately announces the main theme, a distinctive motto that will appear, in one form or another, in every movement of the symphony. This bold E minor theme is first played by the horns, and then expanded by the strings. He introduces two contrasting melodies, a dancelike minor-key melody, introduced by the oboe, and a somewhat brighter theme heard in the solo flute. This sonata-form movement features a lengthy development section, which focuses on the motto theme. After a conventional recapitulation, there is a long coda, which again explores the motto theme.

There are a few programmatic elements in the *Symphony No. 9*—according to Dvořák, the second and third movements were inspired by Longfellow's *Song of Hiawatha*. In the *Largo* it is *Hiawatha's "Funeral in the Forest"*. Dvořák again referred to *Hiawatha* in the *Scherzo (Molto vivace)*, stating that this movement was supposed to depict "...a feast in the wood, where the Indians dance." The finale (*Allegro con fuoco*) begins with a few stormy introductory measures, and then Dvořák brings in the main theme in the brass. After this powerful theme, there is a more lyrical melody in the solo clarinet. Dvořák set the finale in sonata form, but he used the lengthy development not only to work with this movement's themes, but also to develop music from previous movements. After recapitulating the fourth movement's main themes, Dvořák launches into a huge coda, which again brings back material from previous movements.

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