

Vancouver Symphony Orchestra  
**Symphonic Encounters**



Friday, February 3, 2012

10:00am – 12:30 pm

Bramwell Tovey, Conductor & Narrator

Pierre Simard, Conductor

# MEET MUSIC DIRECTOR BRAMWELL TOVEY



A musician of striking versatility, Bramwell Tovey is acknowledged around the world for his artistic depth and warm, charismatic personality on the podium. Tovey's career as a conductor is uniquely enhanced by his work as a composer and pianist, lending him a remarkable musical perspective. He has been Music Director of the Vancouver Symphony Orchestra since September 2000.

Tovey garnered a 2008 Grammy Award and a 2008 Juno Award for his recording with violinist James Ehnes and the Vancouver Symphony. Recently named Principal Guest Conductor for the Los Angeles Philharmonic at the Hollywood Bowl, he works frequently with the Toronto Symphony, Montreal Symphony, Royal Philharmonic and the Bournemouth Symphony Orchestras, among many others. He has presided as host and conductor of the New York Philharmonic's Summertime Classics series at Avery Fisher Hall since its founding in 2004.

Tovey is also known as a champion of new music, both as conductor and composer. During his tenure as music director of the Winnipeg Symphony Orchestra, he founded the orchestra's respected New Music Festival. Under his leadership, the Festival premiered more than 250 new works by a range of international and Canadian composers, with every performance broadcast on the CBC in Canada.

As a composer, Tovey was honored with the Best Canadian Classical Composition Juno Award in 2003 for his *Requiem for a Charred Skull*. A full-length opera for the Calgary Opera, *The Inventor*, recently premiered in January of 2011.

Tovey has been awarded honorary degrees, including a Fellowship from the Royal Academy of Music in London, honorary Doctorates of Law from the Universities of Winnipeg and Manitoba, and Kwantlen University College, as well as a Royal Conservatory of Music Fellowship in Toronto. In 1999, he received the M. Joan Chalmers National Award for Artistic Direction, a Canadian prize awarded to artists for outstanding contributions in the performing arts.

Living in and being a part of the community where Maestro Tovey is Music Director is very important to him: "I believe that because the Symphony is such an integral part of the fabric of this community, the Music Director must also reside in that community. I want to see and interact with our audiences, not only in the concert hall, but in the grocery store, the coffee shop or strolling in Stanley Park."

# PIERRE SIMARD CONDUCTS PETER AND THE WOLF

This is Pierre Simard's second season as Assistant Conductor of the Vancouver Symphony Orchestra. He is also Artistic Director of both the Vancouver Island Symphony (BC) and the Orchestre Symphonique de Drummondville (QC). Having served as Associate Conductor with the Calgary Philharmonic Orchestra, he also performs as guest conductor with major orchestras in Milwaukee, Toronto, Ottawa (National Arts Centre), Victoria, Hamilton, Okanagan, Hot Springs (AR), Trois-Rivières, Québec's Les Violons du Roy and Montreal's Orchestre Métropolitain. Recipient of many honours, Pierre Simard was awarded the Canada Council's Jean-Marie Beaudet Award in Conducting, recognizing his work on a national scale. He is also grantee of the Québec Music Council, the Québec Arts Council and the Montreal Mayor's Foundation.

A passionate defender of orchestral repertoire, Pierre Simard devotes himself to reinventing the concert form, combining his fresh ideas, fantasy and humour with music. His outstanding creativity and engagement with youth audiences inspire him to write and perform original symphonic shows, featured all across Canada. Holder of a Master's Degree in Conducting from the Peabody Institute and five Conservatory Prizes from the Conservatoire de musique de Montréal, Pierre Simard studied with Raffi Armenian, Frederik Prausnitz, JoAnn Falletta and Marin Alsop.

The VSO's Assistant Conductor position is made possible with the support of the Canada Council for the Arts.



## THE COMPOSERS AND THEIR MUSIC

### Glazunov, Aleksandr

b. St. Petersburg, Russia / August 10, 1865

d. Paris, France / March 21, 1936

#### **Concert Waltz No. 1 in D Major, Op. 47**

In Glazunov's position as director of the St. Petersburg Conservatory, he taught many significant Russian composers, Sergei Prokofiev and Dmitri Shostakovich among them. He found some of their music bewildering, but the support he gave them rarely wavered. Distressed by the changes brought about by the Bolshevik Revolution, he stuck it out for a decade before leaving Russia in 1928.

Settling in Paris, he toured the world as a conductor and continued to compose, but without his previous energy and flair. His early pieces are best, including the melodious, gorgeously scored ballets *Raymonda* (1897) and *The Seasons* (1899). Those same qualities are equally prominent in the two concert waltzes, the first of which he composed in 1893.



## **Stravinsky, Igor Fyodorovich**

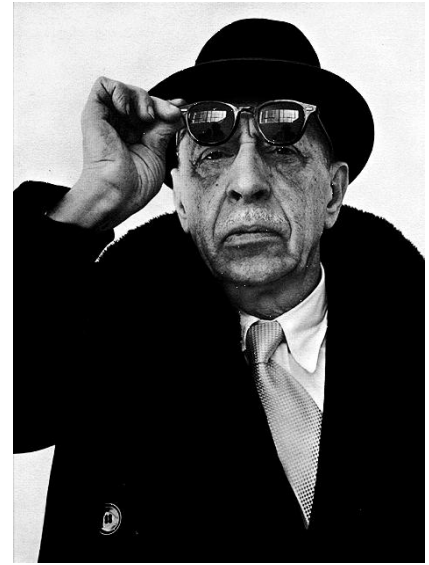
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b. Oranienbaum, Russia / June 17, 1882  
d. New York, USA / April 6, 1971

### **Circus Polka**

Stravinsky, Glazunov and Arensky studied with Nikolay Rimsky-Korsakov, one of the foremost figures among those nineteenth-century Russian composers who took their country's folk music as their primary inspiration. Glazunov and Arensky maintained that style throughout their lives. Stravinsky started there, but over time he moved off into several other, more contemporary directions.

His dry sense of humour rarely deserted him. It comes across clearly in the cheerful burlesque of the Circus Polka, which he composed in 1942. "The idea was (choreographer) George Balanchine's," he wrote. "He wanted a short piece for a ballet of elephants, one of which was to carry Vera Zorina, who was at that time Balanchine's wife. The quotation from Schubert's Marche militaire came to me as an absolutely natural thing, which is to say I circumvent the inevitable German professor who is going to call my use of it a parody. The music was first performed in someone else's arrangement for the Ringling Brothers' Circus Band. After conducting my orchestral original, in Boston in 1944, I received a congratulatory telegram from Bessie, the young pachyderm who had carried the bella ballerina and who had heard my broadcast in winter quarters of the circus in Sarasota. I never saw the ballet, but I met Bessie in Los Angeles once and shook her foot."



## **Prokofiev, Sergey**

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b. Sontsovka, Ukraine / April 27, 1891  
d. Moscow, Russia / March 5, 1953

### **Peter and the Wolf, Op. 67**

After spending nearly two decades in the west, Prokofiev returned to Russia in the mid-1930s. For the remainder of his life, he encountered difficulty in giving the repressive Soviet cultural authorities the kind of simple, uplifting music they demanded. This delightful, evergreen piece was an exception.

Early in 1936, at the invitation of Natalia Satz, the director of the Moscow Children's Musical Theatre, he embarked on a project designed to introduce children to the instruments of the orchestra. He and Satz settled on a fairy-tale-type story involving the interaction of humans and animals. Each major character would have its own musical theme, and each theme would feature a different instrument or section of the orchestra. Prokofiev created the text as well as the music. The first, impromptu performance with piano accompaniment delighted a group of children, but the formal premiere on May 2 met only a lukewarm response. A second performance quickly turned the tide, launching its indestructible global popularity.



Program notes ©2011 Don Anderson

For more information about this concert, please visit the [Vancouver Symphony's Online Programme](#).

# REHEARSAL ETIQUETTE

The Vancouver Symphony musicians really enjoy performing for student audiences and encourage their interest in classical music. However, we must remember that this is a working rehearsal for the Orchestra and therefore different from a student performance. You are being treated to a behind-the-scenes look at an orchestra at work and your silent observation is greatly appreciated.

Our rehearsal is in the magnificent Orpheum Theatre and it has wonderful acoustics. This means that the musicians on stage can hear the slightest noise from the audience, just as the audience can hear the quietest notes played from the stage. For this reason, and in consideration of the rehearsal process, there are a few rules of etiquette we ask you to observe.

- Please be on time. The rehearsal begins promptly at 10:00am and latecomers will be asked to wait in the lobby until there is a convenient break in the rehearsal to be let in quietly. We do suggest that you arrive no later than 9:45am to give yourselves adequate time to be directed to your seats and settled before the rehearsal begins.
- Please do not applaud during the rehearsal. This is a working rehearsal for the musicians and not a performance; therefore applause is not required. You may however show your appreciation at the very end of the rehearsal to thank both the conductor and the musicians for giving you this opportunity to go behind-the-scenes.
- Cameras and other recording devices are NOT permitted in the Orpheum Theatre.
- Food and drinks are NOT permitted in the Orpheum Theatre.
- Cellular phones and pagers must be turned off.
- Talking and even whispering is distracting to others, so please save your comments until the break or end of rehearsal.

# THE VANCOUVER SYMPHONY ORCHESTRA

Founded in 1919, the Vancouver Symphony, with 74 musicians, is the third largest orchestra in Canada, performing over 150 concerts annually. The majority of the concerts are set in the historic Orpheum Theatre but the Orchestra regularly performs at 13 other venues across Greater Vancouver. With an annual attendance of over 200,000 patrons, the main season runs from September to June. The Vancouver Symphony's educational programs reach over 50,000 students annually.

## THE MUSICIANS

The musicians in the Vancouver Symphony are exceptional in their ability to play and interpret music. Each member has passed a rigorous audition process to win their job, competing against many of the world's best musicians. They have practiced and studied for years to gain the high level required to be a professional orchestral musician. They have studied in Canada, the United States, Asia and Europe with some of the world's finest teachers.

Being a musician in the Vancouver Symphony is a full-time job. The orchestra works together for an average of twenty hours a week in rehearsals and concerts. Each musician then spends many hours practicing at home to prepare for the performance. The Symphony often plays three different programs in one week, so a lot of practice is often necessary.

In addition to this busy schedule, many of the Symphony's musicians hold teaching positions at Vancouver's post-secondary schools. They also teach private lessons and play in chamber music groups and other ensembles.



# Musicians of the Vancouver Symphony Orchestra

Bramwell Tovey, *Music Director*  
Jeff Tyzik, *Principal Pops Conductor*  
Edward Top, *Composer-In-Residence*

Kazuyoshi Akiyama, *Conductor Laureate*  
Pierre Simard, *Assistant Conductor*

## first violins

Dale Barltrop, *Concertmaster*  
Joan Blackman, *Associate Concertmaster*  
Jennie Press, *Second Assistant Concertmaster*  
Robin Braun  
Mary Sokol Brown  
Jenny Essers  
Jason Ho  
Akira Nagai, *Associate Concertmaster Emeritus*  
Xue Feng Wei  
Rebecca Whitling  
Yi Zhou  
Nancy DiNovo ◊  
Kimi Hamaguchi ◊  
Paul Luchkow ◊  
Ruth Schipizky ◊

## second violins

Brent Akins, *Principal* §  
Nicholas Wright, *Principal* Δ  
Karen Gerbrecht, *Associate Principal*  
Jeanette Bernal-Singh, *Assistant Principal*  
Adrian Shu-On Chui  
Daniel Norton  
Ann Okagaito  
Ashley Plaut  
Alana Chang ◊  
Maya De Forest ◊  
DeAnne Eisch ◊  
Pamela Marks ◊

## violas

Neil Miskey, *Principal*  
Andrew Brown, *Associate Principal*  
Stephen Wilkes, *Assistant Principal*  
Lawrence Blackman  
Angela Schneider  
Ian Wenham  
Chi Ng ◊  
Reginald Quiring ◊  
Marcus Takizawa ◊

## cellos

Vacant, *Principal*  
Janet Steinberg, *Associate Principal*  
Zoltan Rozsnyai, *Assistant Principal*  
Olivia Blander  
Natasha Boyko  
Joseph Elworthy  
Charles Inkman  
Cristian Markos  
Ari Barnes ◊

## basses

Dylan Palmer, *Principal*  
Chang-Min Lee, *Associate Principal*  
David Brown  
J. Warren Long  
Frederick Schipizky  
Christopher Light ◊  
Leanna Wong ◊

## flutes

Christie Reside, *Principal*  
Nadia Kyne, *Assistant Principal*  
Rosanne Wieringa

## piccolo

Nadia Kyne

## oboes

Roger Cole, *Principal*  
Beth Orson, *Assistant Principal*  
Karin Walsh

## english horn

Beth Orson

## clarinets

Jeanette Jonquil, *Principal*  
Cris Inguanti, *Assistant Principal*  
Todd Cope

## e-flat clarinet

Todd Cope

## bass clarinet

Cris Inguanti

## bassoons

Julia Lockhart, *Principal*  
Sophie Dansereau  
*Assistant Principal*  
Gwen Seaton

## contrabassoon

Sophie Dansereau

## french horns

Oliver de Clercq, *Principal*  
Benjamin Kinsman  
David Haskins, *Associate Principal*  
Vacant, *Fourth Horn*  
Richard Mingus, *Assistant Principal*

## trumpets

Larry Knopp, *Principal*  
Marcus Goddard, *Associate Principal*  
Vincent Vohradsky

## trombones

Eloy Panizo Padron, *Acting Principal*  
Gregory A. Cox

## bass trombone

Andrew Poirier, *Acting*  
Douglas Sparkes

## tuba

Ellis Wean, *Principal* §  
Peder MacLellan, *Principal* Δ

## timpani

Aaron McDonald, *Principal*

## percussion

Vern Griffiths, *Principal*  
Tony Phillipps

## harp

Elizabeth Volpé, *Principal*  
Heidi Krutzen ◊

## piano, celeste

Linda Lee Thomas, *Principal*

◊ Extra Musician

§ Leave of Absence

The Vancouver Symphony Orchestra is committed to introducing young audiences to the exciting world of orchestral music.

If you have questions, suggestions, or comments about the Vancouver Symphony Educational Concert Series please contact:

**The Education Department**

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(604) 684-9100

E-mail: [education@vancouversymphony.ca](mailto:education@vancouversymphony.ca)