

Vancouver Symphony Orchestra
Symphonic Encounters



Thursday, November 3, 2011

10:00am – 12:30 pm

Jean-Marie Zeitouni, Guest Conductor

Dan Zhu, Violinist

Bramwell Tovey, Music Director

MEET MAESTRO JEAN-MARIE ZEITOUNI



Jean-Marie Zeitouni, recently named music director of the Columbus Symphony, has emerged as one of Canada's brightest young conductors whose eloquent yet fiery style in repertoire ranging from Baroque to contemporary music results in regular re-engagements across North America. His association with Les Violons du Roy goes back ten years, first as conductor-in-residence, then as associate conductor, and since 2008 as principal guest conductor. Over the years, he has led the ensemble in more than 200 performances in the province of Québec, across Canada and in Mexico. In 2006, he recorded his first CD with Les Violons du Roy entitled Piazzolla which received

a JUNO® Award for Classical Album Of The Year in the category Solo or Chamber Ensemble in 2007. They also recorded two subsequent CDs: Bartok in 2008 and Britten in 2010.

Jean-Marie Zeitouni graduated from the Montreal Conservatory in conducting, percussion and theory. He studied with Maestro Raffi Armenian.

MEET VIOLINIST DAN ZHU

Named "one of the emerging Chinese international artists today" by *Gramophone* magazine, and called "an artist of affecting humility and beautiful tone production" by *The Strad* magazine, Dan Zhu is quickly gaining world recognition.

Dan Zhu, a native of Beijing, made his first public appearance at the age of nine, performing the Mendelssohn *Violin Concerto* with the China Youth Chamber Orchestra. At age twelve he entered the Central Conservatory of Music in Beijing, where he studied with Xiao-Zhi Huang. Four years later Zhu was awarded the Alexis Gregory Scholarship to study with Lucie Robert at Mannes College of Music in New York. At eighteen, he made his Carnegie Hall debut, performing the Tchaikovsky *Violin Concerto* under David Gilbert.



Dan Zhu lives in New York and plays a 1763 Carlo Antonio Testore violin, on loan from the Alexis Gregory Foundation. His exclusive concert attire is provided by *Blanc de Chine*.

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."

THE COMPOSERS AND THEIR MUSIC

Milhaud, Darius

b. Aix-en-Provence, France / September 4, 1892

d. Geneva, Switzerland / June 22, 1974

Le boeuf sur le toit, Op. 58

Darius Milhaud was one of a group of French composers dubbed “Les Six” (kind of like the “Big Five” of Russian composers, or maybe England’s “Fab Four”) who regularly hung out together in the very avante-garde bar La gaya in Paris, along with the poet/writer/occultist Jean Cocteau. Cocteau choreographed Milhaud’s *Le boeuf sur le toit* (The bull on the roof) into a farcical ballet, which became all the rage in Paris at the time.

The piece was inspired by music Milhaud heard in his two years with the French legation in Rio de Janeiro. In his own words, he “assembled a few popular melodies, tangos, maxixes, sambas and even a Portuguese fado, and transcribed them with a rondo-like theme recurring between each successive pair.” When La gaya moved, the owner named his new bar Le boeuf sur le toit in honour of Milhaud and Les Six, and the new star of the Paris cabaret scene was born – with Milhaud, Cocteau and Les Six at the centre of it all.



Prokofiev, Sergey

b. Sontsovka, Ukraine / April 27, 1891

d. Moscow, Russia / March 5, 1953

Violin Concerto No. 2 in G minor, Op. 63



Born and raised in an affluent household, Prokofiev received from his parents not only nurturing, guidance, and comfort, but a precocious musical gift. In 1902, when his formal musical training began, his teacher, Gliere, may have learned a thing or two from Prokofiev – the boy had already written two operas and numerous short works for piano. It was obvious Prokofiev was a prodigy, and it became obvious after his early compositions that he would become controversial, to say the least.

By the time he wrote his *Violin Concerto No. 2*, nearly twenty years after his first concerto for violin and orchestra and just before he returned to Russia later in his career, critical and popular opinions of Prokofiev and his music were divided into

two distinct camps of love and hate – with absolutely nothing in between. He was the “bad boy” of classical music at the time, pushing boundaries with his aggressively forward-looking style and at times, the sheer violence of music. Yet the second violin concerto betrays nothing of this at first.

The work begins with a soaring, almost delicate lyricism, meditative in character, moving forward with roughly the same tone – albeit with some of Prokofiev’s characteristic tonal shifts and modulations, but soulful and introspective music nonetheless. This tone carries through the first two movements, an impressive show of compositional restraint for the Prokofiev everyone knew at the time.

But then the third movement hits. And what a hit! Dark and stormy, the finale’s fiercely energetic dance tunes collide violently with a wall of notes before one of the most dramatic episodes in all of Prokofiev’s works sees the solo violin suddenly and violently on its own with nothing but a throbbing drum accompaniment holding it in flight. The rest of the strings rush back in a flourish before the work comes to a dramatic and very final – and very Prokofiev-like – conclusion.

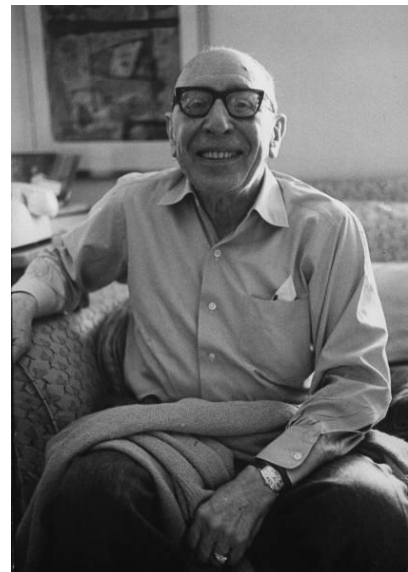
Stravinsky, Igor Fyodorovich

b. Oranienbaum, Russia / June 17, 1882

d. New York, USA / April 6, 1971

Scherzo à la russe

Igor Stravinsky held a lifelong love for Russian folk music, often incorporating stylistic elements, stories and melodies from the folk music of his native country into his own compositions. Though Stravinsky left Russia early in his career, his thoughts and musical ideas never strayed far from his homeland. His *Scherzo a la russe* (A Dance in the Russian Style) was written in 1943, originally intended as part of the score of a Hollywood film that never actually got made. After the production failed, Stravinsky re-worked the piece for jazz band leader Paul Whiteman, scoring it for a band of six saxophones, eight strings, harp, piano, assorted brass, woodwinds, and percussion. It was first performed in a broadcast concert in October 1944, conducted by Whiteman, but the music was really not jazz. Stravinsky soon arranged the lively, dashing work for symphony orchestra, exactly as it was meant to be.



Ravel, Maurice

b. Ciboure, Basses Pyrénées, France / March 7, 1875

d. Paris, France / December 28, 1937

Tzigane

Maurice Ravel was one of the very greatest of French composers – a brilliant orchestrator, a bold innovator, and creator of a distinctive style that remains as popular today as it was in Ravel’s time. Born in the Basque region, Ravel inherited the love for Spanish style and culture that informed much of his music from his mother, whom he greatly loved and admired throughout his life.

Bohemian lands and gypsy folk-rhythms inform Ravel’s magnificent showpiece Tzigane. Written for the Hungarian virtuoso Jelly D’Aranyi, the Tzigane, a devilishly flamboyant arm-twister of a piece, was based on the manner of the Hungarian gypsy rhapsody. The Tzigane is specifically modeled after Paganini’s 24 Caprices for solo violin, and tests the virtuosity of the performer to the delight of audiences.



Gershwin, George

b. Brooklyn, New York, USA / September 26, 1898

d. Hollywood, California, USA / July 11, 1937

An American in Paris

The short life of George Gershwin began two years before Aaron Copland’s birth in the same borough of New York. Like Copland, he contributed some of the most enduring works to ever come from an American composer; one of the most famous of which deals not with America but with the great city of Paris.

An American in Paris is a wonderful sensory experience, a symphonic poem with sounds and orchestral colours weaving their way throughout the piece that literally and metaphorically reflect the awesome experience of wandering through the city of light, day and night, absorbing the atmosphere and navigating the chaos.

Gershwin was undoubtedly one of the twentieth century’s greatest writers of melody, and the blues theme heralded by solo trumpet that describes the tourist’s homesickness is one of the most exceptional and clever of them all.



Program notes ©2011 Sophia Vincent

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*
Claude Halter, *Assistant Concertmaster*
Jennie Press, *Second Assistant Concertmaster*
Robin Braun
Mary Sokol Brown
Jenny Essers
Jason Ho
Akira Nagai, *Associate Concertmaster Emeritus*
Xue Feng Wei
Rebecca Whitting
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

Vacant, *Principal*
Gregory A. Cox

bass trombone

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

Δ One-year Position

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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Vancouver, BC V6B 5G1
(604) 684-9100

E-mail: education@vancouversymphony.ca