THE SPECTACULAR CLASSICAL, SOUL, AND JAZZ EXTRAVAGANZA AT THE ISABEL

OCTOBER 16, 2019 TO MARCH 6, 2020

FESTIVAL BENEFACTOR
Isabel & Alfred Bader Fund, A Bader Philanthropy
“For the virtuoso, musical works are in fact nothing but tragic and moving materializations of his emotions; he is called upon to make them speak, weep, sing and sigh, to recreate them in accordance with his own consciousness. In this way he, like the composer, is a creator, for he must have within himself those passions that he wishes to bring so intensely to life.”

— FRANZ LISZT

“The attraction of the virtuoso for the public is very like that of the circus for the crowd. There is always the hope that something dangerous might happen.”

— CLAUDE DEBUSSY
MESSAGE FROM THE ISABEL SAFETY TEAM

We love to leave our troubles behind when we enter the concert hall, but in today’s world, we should always be prepared for natural or man-made threats.

Please read these valuable tips on how to behave in the event that you encounter a fire or active threat. Sometimes you will need to make a fast exit, and other times staying where you already are may be the safest place.

Every situation is different. It is best to know your options in peaceful times so that these options are clear in an emergency situation.

We care about you, and want you to participate in solutions that keep you safe.

1. **EXIT**—Quickly walk **away** from the hazard through an exit that leads you away from danger.

   Get to know the exits around you, as your best option may not be the same doors through which you entered the concert hall.

   Once you have exited the building, **stand clear of the exit and move away from the building** so that others can easily exit.

2. **HIDE**—You can crouch down or find a hiding place if you are unable to exit.

3. **TELL**—Once you are safe, call 911 to let them know about the emergency.

**In an active threat, you also have other options to consider.**

**FOR THE ENJOYMENT OF ALL PATRONS**

**LATECOMERS** will be seated at intermission, or at a suitable break in the program.

**CELL PHONES:** Please ensure that your **cell phone and other electronic devices are turned off** before entering the hall. Please refrain from using flashlights or reading lamps during performances.

**FLASH PHOTOGRAPHY** and the use of **RECORDING DEVICES** of any kind, audio or video, **are strictly prohibited.**

**SHARE THE AIR:** In consideration of those with allergies or sensitivities, **please refrain from wearing perfume, cologne, or other scented products.** These can produce serious health concerns for others including respiratory issues.

We thank all patrons for their cooperation in creating the best possible experience at our concerts.
THE COMPETITION IS NOW ACCEPTING APPLICATIONS AT GETACCEPTD.COM/THE ISABEL

MAY 6–9, 2020
@ THE ISABEL BADER CENTRE FOR THE PERFORMING ARTS
Queen’s University | Kingston, Ontario, Canada

THE PRIZES:
$20,000 / $6,000 / $4,000 / $1,000 CAD

FIRST PRIZE: The Marion Overton Dick Memorial Cello Prize for $20,000 CAD, a future engagement to perform with the Kingston Symphony, and a future engagement to perform a recital at the Isabel Bader Centre for the Performing Arts that will be recorded by CBC Music for national broadcast.

SECOND PRIZE: The Clifford Overton Prize for $6,000 CAD.

THIRD PRIZE: The Marg Foster and Heather Dick Prize for $4,000 CAD.

BADER FAMILY AUDIENCE PRIZE for $1,000 CAD.

APPLICATION DEADLINE:
December 5, 2019
Repertoire Information, Competition Rules and Application Online: getacceptd.com/theisabel
Online applications only. $50 CAD non-refundable application fee payable online.

WHO CAN ENTER?
We invite cellists who are Canadian citizens and permanent residents of Canada and between the ages of eighteen (18) to twenty-nine (29) as of January 1, 2020, and who aspire to a professional concert career.

COMPETITION KEY DATES:
Application Deadline: December 5, 2019 at 5 PM (EDT)
Semi-Finalist Round in Kingston (8 cellists): May 6 and 7, 2020
Finalist Round in Kingston (3 cellists): May 9, 2020

ONLINE APPLICATION:
getacceptd.com/theisabel
There is more than one story at the heart of the Isabel Bader Centre for the Performing Arts. There is a story about love, certainly. It is about two remarkable people and their love for each other, for the arts, and for an institution perched on the shores of Lake Ontario. It is about striving for the extraordinary and knowing that what you do today will be remembered for generations. Both Isabel and Alfred were on hand October 1, 2009, the day ceremonial shovels went into the ground on the Kingston waterfront and the dream formally moved towards palpable reality.

Three years earlier, the late Principal Karen Hitchcock had begun negotiating with city officials for Queen’s to purchase the land and two historic buildings—the Stella Buck building and a former stable building—as the site for the anticipated performing arts centre. The site also included the J.K. Tett Centre, which, together with other buildings, originally formed part of the Morton Brewery and Distillery complex, reputed to be the largest of its kind in North America in the mid-19th century. That’s when Queen’s University’s most generous benefactors, the late Alfred Bader and his wife Isabel Bader, stepped forward to make history by providing a lead gift that would finally get the project—by now a vision for a dynamic multidisciplinary arts centre—off the ground. In many ways, it was a perfect fit. The couple had already given back to Queen’s in countless ways: transforming the campus, supporting scholarships and faculty positions, and otherwise enriching the student experience. The Baders’ enthusiasm for the arts, too, was already well established, with their passion for and knowledge of Dutch and Flemish Baroque art particularly admired.

In helping to bring the Isabel to life, Alfred and Isabel Bader tapped into that creativity. Their support has helped turn a dream into a reality. This project, named for Isabel in recognition of a lifetime of love, enabled architects and engineers to bring a project of the imagination to fruition. It is allowing faculty members to envision new arts programming. And it will provide Queen’s students with opportunities that haven’t yet been conceived.

Dr. Alfred Bader died on December 23, 2018 at the age of 94. The generosity of Alfred and Isabel transformed Queen’s University in countless ways. As former Principal Daniel Woolf noted, his legacy at Queen’s “will live on in future generations who will be enriched by his profound love for this university.” At the Isabel, we will remember Dr. Bader, his visionary generosity, and his imaginative example as a caring citizen of the world.
“Music is the divine way to tell beautiful, poetic things to the heart.”

—Cellist Pablo Casals
THANK YOU TO THE ISABEL & ALFRED BADER FUND, A BADER PHILANTHROPY FOR BRINGING TO LIFE THE BADER AND OVERTON VIRTUOSI FESTIVAL AND THE BADER AND OVERTON CANADIAN CELLO COMPETITION

We are so very grateful for this investment in the next generation of astonishing artists, established virtuosi, and the Queen's experience for our students and our community.

THANK YOU.
It is a great privilege to welcome all of the Festival’s Canadian and international musicians to the Isabel stage—many of whom are experiencing their debut at the Isabel! Together, we will explore a diversity of genres and the many personalities of music itself. The Festival’s fabulous musicians empower us all to expand the depth and breadth of our own artistic adventures.

We invite people of all ages and stages to enjoy this festival journey that begins with the musical perspective of the internationally acclaimed American globetrotting Orpheus Chamber Orchestra with virtuoso pianist Jan Lisiecki. Next, we are thrilled to present Kingston’s own prodigious virtuoso Leonid Nediak, the magnificent Measha Brueggergosman, the much celebrated Fine Arts Quartet with Canada’s Stewart Goodyear, the powerhouse collaboration of Canada’s National Youth Orchestra with the European Union Youth Orchestra, and the superb pianist, Yefim Bronfman. We are thrilled to conclude the Virtuosi Festival with one of the world’s greatest jazz artists, Branford Marsalis in the new year.

The Virtuosi Festival and the Canadian Cello Competition have been made possible, in this magnificent arts centre in Kingston, by the vision and generosity of Isabel Bader and the late Alfred Bader. They have loved the arts all of their lives and their vision and generous spirit to share artistic excellence with so many continues to manifest itself in such creative ways. We are deeply appreciative of this generosity.

It is with such excitement that Queen’s University’s Isabel team brings you the best in the world in this exhilarating celebration of music and its virtuosi. Enjoy!

THE ISABEL TEAM
ORCHESTRAL VIRTUOSITY

ORPHEUS CHAMBER ORCHESTRA with JAN LISIECKI, piano

WEDNESDAY, OCTOBER 16, 2019 AT 7:30 PM

“Pristine, lyrical and intelligent”
—THE NEW YORK TIMES

“A musician of unusual refinement and imagination”
—BOSTON GLOBE
ABOUT TONIGHT’S PROGRAM

Composer Jessie Montgomery began classical violin lessons at age four, but she learned just as much from the days she spent at her father’s rehearsal studio for rock and jazz bands in Manhattan’s East Village. Since studying violin performance at The Juilliard School and film scoring at New York University, she has established herself as an essential composer, performer and educator within New York’s dynamic music scene, and she brings all of those talents to her new role as Orpheus’ first-ever Artistic Partner. Montgomery’s previous Orpheus commission, Records from a Vanishing City, helped spark her meteoric rise in the orchestral world; that work has received an exceptional number of follow-up performances for a contemporary score, and further commissions from the likes of the New York Philharmonic and National Symphony Orchestra will keep Montgomery’s orchestral catalog expanding for years to come.

By taking inspiration from another Orpheus project this season, her new arrangement of Tchaikovsky’s The Seasons, Montgomery saw this commission of Shift, Change, Turn, and Variations as “a great opportunity to contribute to the tradition of writing a piece based on seasons, as change and rotation is something that we all experience as humans.” She describes the work as “a musical exploration of both the external and internal seasons, which at times seem to be changing along the same axis.” Droning and pulsing harmonies anchor this work’s cyclical structure in a tempo marked “slow, chanting,” appearing at the beginning and end, and also between the contrasting episodes. One melodic section at a walking pace introduces a variety of slurs, slides and harmonics, and another portion in a “quick” tempo explores agile woodwind phrases and multi-layered string textures, all orchestrated with a visceral clarity that speaks to Montgomery’s depth of experience performing in virtuoso ensembles.

In 1829, from his home base in Berlin, Mendelssohn embarked on a three-year Grand Tour of Europe, a compulsory undertaking for young gentlemen. In England, he attended Shakespeare plays, in Venice and Florence, he visited galleries devoted to the Italian Renaissance and baroque art. Throughout his travels, he mingled with famous musicians and powerful patrons, consulted famous scholars, and performed at private gatherings. He also composed new works, including the Concerto in G minor, begun in 1830, which he premiered in Munich the following year. To Mozart does the work owe its spirited mood, elegant design, transparent orchestration, and dynamic piano writing. Yet, structural novelties abound: in the linking of all movements (with brass tattoos); in the fusing of the traditional double exposition into a joint effort between soloist and orchestra; and in the quotation of the brilliant first movement in the fleet-footed third. If the opening movement bursts to life like a gas fire, the slow movement smolders like glowing embers, its tender theme scored gorgeously for the lower strings.

Young men documented their Grand Tour in letters and in drawings (or watercolours). Mendelssohn, a skilled artist, did both. In spring and summer 1831, he visited southern Italy,
stopping in Naples, where he met Donizetti, before exploring Capri, Pompei and Vesuvius. Among his sketches is a fine rendering of the steep cliffs at Amalfi. Earlier he had been in Rome and written home about the lively carnival season. Mendelssohn, evidently, could also describe his lived experiences in music. Impressions of the south thus coalesced into the sunny “Italian” Symphony (1833), completed upon his return to Germany. The first movement brims with energy, bounding along with Mozartean felicity. In the second, a walking bass line enlivens the solemnity of a religious procession. At the heart of the flowing minuet-like third movement sings a quartet of horns and bassoons. The vigorous finale begins—and ends!—in the tonic minor, its stuttering motive inspired by the saltarello, a lively Italian dance characterized by leaps and hops. Though widely regarded as one of the composer’s finest works, Mendelssohn remained dissatisfied with the symphony. Consequently, it was published only posthumously, whereupon it promptly entered the canon, proof that an artist is poor judge of his or her own creation.

Notes on Jesse Montgomery: from Dorn Music files
On Felix Mendelssohn: Copyright © 2015-19 Robert Rival
Robert Rival is a composer, music writer & teacher. robertrival.com

JAN LISIECKI, piano

“Jan Lisiecki. Remember the name.” —THE FINANCIAL TIMES

Pianist Jan Lisiecki’s profound, insightful interpretations and refined technique speak to a maturity beyond his age. At 24, the Canadian has long secured himself a place among the upper echelon of pianists, his career at the top of the international concert scene spanning over a decade. Lisiecki performs over a hundred yearly concerts in the most prestigious halls, and has worked closely with the world’s leading orchestras and conductors like Sir Antonio Pappano, Yannick Nézet-Séguin, Daniel Harding, and Claudio Abbado. Following his “Night Music” recitals – hailed as “intoxicating” (Spiegel Online), “divine” (RP) and a “metaphysical sound experience” (HAZ) – he will bring a new solo recital program to Europe and North America. This season also sees him perform Lieder recitals with baritone Matthias Goerne in Paris, London, Hamburg, Munich and New York’s Lincoln Center, and a series of Beethoven concerto cycles with the Chamber Orchestra of Europe.

He will continue his collaboration with Orpheus Chamber Orchestra on tour, returning to Carnegie Hall and Elbphilharmonie. Further return invitations include Boston Symphony Orchestra with Andris Nelsons for a debut at Tanglewood, The Philadelphia Orchestra, Filarmonica della Scala with Riccardo Chailly, Santa Cecilia and Camerata Salzburg. Lisiecki has appeared with the New York Philharmonic, San Francisco Symphony, Staatskapelle Dresden, Bavarian Radio Symphony and London Symphony Orchestra under the baton of Michael Tilson Thomas, and will make his subscription debut with Chicago Symphony Orchestra and Manfred Honeck in December.

Having signed an exclusive contract with Deutsche Grammophon at fifteen, Lisiecki’s sixth album for the label sees him leading the Academy of St Martin in the Fields from the piano for all five Beethoven concertos. The September 2019 release, recorded live from Konzerthaus Berlin, will be the first within the label’s celebration of the Beethoven Year 2020. Previous albums feature works by Mendelssohn with Orpheus Chamber Orchestra, and Chopin with NDR Elbphilharmonie Orchester and Krzysztof Urbański. For the latter, Lisiecki received both the ECHO Klassik and the JUNO Award, respectively Germany’s and Canada’s most significant recognitions in the music industry.

At 18, Jan Lisiecki became both the youngest ever recipient of Gramophone’s Young Artist award and received the Leonard Bernstein award at Schleswig-Holstein Musik Festival. Jan Lisiecki was named UNICEF Ambassador to Canada in 2012.

ORPHEUS CHAMBER ORCHESTRA

In 1972, a group of young artists made history by creating an orchestra without a conductor in which musicians led themselves democratically. Since then, the Grammy award-winning Orpheus Chamber Orchestra has recorded over 70 albums on major classical labels, toured to 46 countries across four continents, and collaborated with hundreds of world-class soloists. Orpheus’ 34 member musicians work together as a collective and rotate leadership roles for all works performed, giving flight to unconventional interpretations. This democratic structure also extends to organizational functions including programming and governance: the orchestra elects three members to Artistic Director positions and three to the Board of Trustees.

An essential part of New York City’s cultural landscape, Orpheus presents annual series at Carnegie Hall and 92Y. Orpheus tours to major international venues and has appeared regularly in Japan for 30 years; recent engagements include the Prague Spring and Dresden Music Festivals and a 12-concert tour of Asia. The orchestra’s extensive discography includes a February 2019 release on Deutsche Grammophon of Mendelssohn concertos with pianist Jan Lisiecki. Champions of chamber orchestra repertoire, Orpheus has commissioned and premiered over 50 new works.

Orpheus shares its collaborative model through education and community engagement initiatives that promote equity and access to the arts for listeners of all ages around the world. These include programs for K–12 students, opportunities for emerging professional musicians, and a music and wellness program for people living with Alzheimer’s Disease and other forms of dementia.


orpheusnyc.org
PROGRAM

J.S. BACH
(1685–1750)

Prelude 18 & Fugue 18 in G-sharp minor, BWV 887, from the *Well-Tempered Clavier*, Book II

JOHN BURGE
(1961–)

Prelude and Fugue in C major

FRYDERYK CHOPIN
(1810–1849)

Ballade No. 1 in G minor, Op. 23

— INTERMISSION —

FRANZ LISZT
(1811–1886)

Twelve Transcendental Etudes, S. 139 No. 11 in D-flat major, “Harmonies du soir” (Evening harmonies)
No. 7 in E-flat major, “Eroica”

SERGEY PROKOFIEV
(1891–1953)

Sonata No. 9 in C major, Op. 103

Allegretto
Allegro strepitoso
Andante tranquillo
Allegro con brio ma non troppo presto

SERGEY RACHMANINOV
(1873–1943)

Prelude in B major, Op. 32, No. 11 – Allegretto
Prelude in G-sharp minor, Op. 32, No. 12 – Allegro
Etude-Tableau in E-flat minor, Op. 39, No. 5 – Appassionato
Etude-Tableau in F-sharp minor, Op. 39, No. 3 – Allegro molto
ABOUT TONIGHT’S PROGRAM

With the Well-Tempered Clavier, Books I and II (compiled 1722 and 1738–42, respectively), Bach demonstrated the musical viability of composing in all keys. Diversity reigns across improvisatory preludes and expressive fugues. The latter—variously lively, severe, melancholic—reveal impeccable craftsmanship.

A Juno-winning composer, John Burge has been teaching at Queen’s University since 1987. For his outstanding work as a composer he was awarded a Queen’s University Award for Excellence in Research and Scholarship in 2013 and in 2014 was inducted as a Fellow into the Royal Society of Canada. Having written a large body of music for the piano, including three works for piano and orchestra, he has in recent years undertaken the challenge of composing a complete set of Prelude and Fugues in all twenty-four keys. This project is certain to take at least another decade or two to complete, as the composer has set himself the challenge of premiering these works himself. Leonid Nediak, who studied composition and theory with John, is the first pianist to be given an opportunity to play one of Burge’s Prelude and Fugues.

Chopin turned Polish music into an international sensation with piano miniatures inspired by native folk dances. Not quite sonata form, not quite rondo form, the ballades draw on elements of both, with an admixture of variation, forging a compelling drama between contrasting themes. Moments of calm are overwhelmed by volcanic surges: No. 1 (1835) swings between vulnerability and agitation.

Liszt revised his stunningly difficult Transcendental Etudes twice (1837, 1851) after an initial version penned at 15. The first version is hardly recognizable in the second, where technique is led to the edge of impossibility—“studies in storm and dread” according to Schumann. The final version removes excesses, adds polish, and improves playability. Like Paganini’s Caprices these are not mere pyrotechnical frivolities. Liszt advised a student performing “Harmonies du soir” to recreate the setting sun outside his window. The “Eroica” evokes its title with thunderous octaves and martial pomp.

Many have remarked upon the striking simplicity of Prokofiev’s Ninth Sonata (1947) relative to the stormy dramas that characterize the three preceding ones, the “War Sonatas”. Mira Mendelson described her husband’s last completed sonata as “calm and deep”. Sviatoslav Richter, who gave its premiere in 1951, called it “radiant, simple and even intimate”. “The more one hears it,” he went on, “the more one comes to love it and feels its magnetism. And the more perfect it seems. I love it very much.” Only minor one hears it, he advised a student performing. Rachmaninoff’s beloved summer retreat was burned down in the course of revolutionary fervor, prompting his emigration to America.

LEONID NEDIAK, piano

Sixteen-year-old pianist and composer Leonid Nediak began studying the piano at age four. At age 10, he made his orchestra debut with the Montreal Symphony Orchestra. Since then, he has been a soloist in more than a dozen orchestra concerts including with the Cleveland Contemporary Youth Orchestra and the Canton Symphony Orchestra in the USA, the Toronto Symphony Orchestra, Kindred Spirits Orchestra, Quebec Symphony Orchestra, McGill Chamber Orchestra, and the Kingston Symphony Orchestra in Canada. He has performed in many cities including Toronto, Montreal, Ottawa, Quebec City, Edmonton, New York City, Princeton, Cleveland, Salt Lake City, Miami, and Moscow, and in prestigious venues including Koerner Hall and Roy Thomson Hall in Toronto, and Maison Symphonique in Montreal. Nediak was featured in the BRAMS (International Laboratory for Brain, Music, and Sound Research) symposium “Musicians: Born or Made?”, and in the Miami International Piano Festival Discovery Series 2017: Prodigies & Masters of Tomorrow.

Leonid Nediak has been invited to perform in numerous international piano festivals including the Cleveland International Piano Competition and Festival (as artist and young jury), Golandsky Institute International Piano Festival, and La Fête de la Musique de Tremblant. Leonid has taken numerous masterclasses including with John O’Connor, John Perry, Anton Nel, Robert McDonald, and Andrea Bonatta. Recent festivals include the Orford Music 2019 Festival, the 2019 Southeastern Music Festival, the 2019 Gina Bachauer International Piano Festival, and an orchestra performance in Italy.

Leonid Nediak received the Audience Prize and second place (in the junior division) at the 2015 Cleveland International Piano Competition and the Grand Prize at the 2013 and 2014 Canadian Music Competitions. In 2015, Leonid was selected as the youngest of the “30 Hot Canadian Classical Musicians under 30” by CBC Music. He was featured by the Glenn Gould Foundation to perform for the Lieutenant Governor of Ontario. Upcoming events include a performance of Rachmaninoff Concerto No. 4 with the Kindred Spirits Orchestra in Toronto this December.

Leonid has also been writing music since he was six years old, and has written numerous piano works, a piano trio, and a string quartet. He has won numerous prizes in composition competitions since then, including first prize at the International 2014 Hal Leonard Carol Klose Composition Competition, and the Grand Prize in all age categories of the Canadian National Composition Competition 2016. Leonid has studied composition with John Burge since 2012.

He currently studies with Marina Mdivani, who studied with Emil Gilels. In the past, he has studied piano with Michael Berkovsky, Ilya Itin, Edna Golandsky, and he was a full-scholarship student (Taylor Prize) at the Phil and Eli Taylor Performance Academy of the Royal Conservatory of Music for three years, where he studied with James Anagnoson. In addition to music, Leonid Nediak enjoys mathematics and computer science. Recently, Nediak was a national student champion in the 2019 International Fermat Mathematics Contest, which had more than 17,000 contestants, and scored 99/100 in the 2019 International Euclid Mathematics Contest, which had more than 20,000 contestants.

Copyright © 2016-19 Robert Rival
Robert Rival is a composer, music writer & teacher. robertrival.com
FINE ARTS QUARTET with STEWART GOODYEAR, piano
THURSDAY, NOVEMBER 7, 2019 AT 7:30 PM

Ralph Evans and Efim Boico, Violins
Gil Sharon, Viola
Niklas Schmidt, Cello
Stewart Goodyear, Piano

PROGRAM

LUDWIG VAN BEETHOVEN
(1770–1827)
String Quartet in G major, Op. 18, No. 2
Allegro
Adagio cantabile
Scherzo: Allegro
Allegro molto quasi presto

DIMITRY SHOSTAKOVICH
(1906–1975)
String Quartet No. 1 in C major, Op. 49
Moderato
Moderato
Allegro molto
Allegro

— INTERMISSION—

JOHANNES BRAHMS
(1833–1897)
Piano Quintet in F minor, Op. 34
Allegro non troppo
Andante un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto – Allegro non troppo
ABOUT TONIGHT’S PROGRAM

In 1799, Haydn completed the two Op. 77 quartets, the last he would ever finish. Nearly 70 quartets, spanning his entire compositional career, laid a solid foundation for Mozart—and then, for Beethoven, whose first set of six, Op. 18 (1800), was by far his most ambitious project during his first decade in Vienna. Haydn’s wit shines brightest in No. 2, whose “delicious opening theme”, as Tovey calls it, earned the quartet the nickname “The Compliments” due to its resemblance to “some courtly person making a bow at the outset of a conversation”. The outer sections of the Adagio cantabile consist of highly ornamented melody; in between, like a slice of country ham, lies a scurrying Allegro. The scherzo recovers the nervous energy from this interpolation, in turn seeding the bounding finale, whose gruffness offers a common-folk foil to the first movement’s aristocratic pretenses.

“It didn’t turn out particularly well,” said Shostakovich self-effacingly about his First Quartet (1938). “But, you know, it’s hard to compose well. One has to know how.” Yet the cheery, neoclassical work caused such a sensation that at its first Moscow performance it had to be repeated as an encore. “In mood it is joyful, merry, lyrical,” noted the composer. “I would call it ‘spring-like’! A pastoral sensibility abounds, notably in the nimble third movement that recalls Mendelssohn’s fairy scherzo style. Even the introspective second movement is more wistful than melancholic. A giddy, athletic finale suggests the “images of childhood” that Shostakovich tried to convey.

Brahms Op. 34 (1864) began its life as a string quintet then morphed into a sonata for two pianos (Op. 34b). Conductor Hermann Levi deemed its final form, as a piano quintet, “a masterpiece of chamber music, the like of which we have not seen since the year 1828”—the year of Schubert’s death. The work’s monumentality is heralded at the outset by the unforgettable juxtaposition of an expansive legato strand with a cannonade in the piano. The second movement is tender, at times sentimental, the piano entrusted with its glowing melody.
FINE ARTS QUARTET

The Fine Arts Quartet, “one of the gold-plated names in chamber music” (Washington Post), ranks among the most distinguished ensembles in chamber music today, with an illustrious history of performing success and an extensive legacy of over 200 recorded works. Founded in Chicago in 1946, the Quartet is one of the elite few to have recorded and toured internationally for over a half-century.

The Quartet’s renowned violinists, Ralph Evans (prizewinner in the International Tchaikovsky Competition) and Efim Boico (former concertmaster of the Orchestre de Paris under Barenboim) have performed together for 36 years. They are joined with two eminent musicians: violist Gil Sharon (founder of the Amati Ensemble), and cellist Niklas Schmidt (co-founder of the Trio Fontenay).

Many of the Quartet’s latest releases have been selected for inclusion on Grammy® Awards entry lists in the categories “Best Classical Album” and/or “Best Chamber Music Performance” and have received multiple awards and distinctions, among them: “Gramophone award-winner” and “recording of legendary status” (Gramophone Classical Music Guide), “Key Recording/Top Recommendation” (Penguin Guide to Recorded Classical Music), “Editor’s Choice” (Gramophone), “Critic’s Choice” (American Record Guide), BBC Music Magazine Choice”, and a Grammy® Award for producer Steven Epstein (Fauré Quintets with Cristina Ortiz). The Quartet also received the CMA/ASCAP Award for Adventurous Programming, given jointly by Chamber Music America and the American Society of Composers, Authors, and Publishers. The Quartet’s latest CD (Beethoven quartets) will be released by Naxos in 2019.

The Quartet members have nurtured many of today’s top young international quartets while teaching at the Sorkin International Institute of Chamber Music in Milwaukee and serving as guest professors at major conservatories in Paris, London, New York, Beijing, and music festivals all over the world. For more information on the Fine Arts Quartet, including a complete discography, please visit: fineartsquartet.com.

STEWART GOODYEAR, piano

Proclaimed “a phenomenon” by the Los Angeles Times and “one of the best pianists of his generation” by the Philadelphia Inquirer, Stewart Goodyear is an accomplished young pianist as a concerto soloist, chamber musician, recitalist and composer. Mr. Goodyear has performed with major orchestras of the world, including the Philadelphia Orchestra, New York Philharmonic, Chicago Symphony, Pittsburgh Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Academy of St Martin in the Fields, Bournemouth Symphony, Frankfurt Radio Symphony, MDR Symphony Orchestra (Leipzig), Montreal Symphony, Toronto Symphony Orchestra, Dallas Symphony, Atlanta Symphony, Baltimore Symphony, Detroit Symphony, Seattle Symphony, Mostly Mozart Festival Orchestra, Royal Liverpool Philharmonic, and NHK Symphony Orchestra.

Mr. Goodyear began his training at The Royal Conservatory in Toronto, received his bachelor’s degree from Curtis Institute of Music, and completed his master’s at The Juilliard School. Known as an improviser and composer, he has been commissioned by orchestras and chamber music organizations, and performs his own solo works. Recently, Mr. Goodyear premiered his suite for piano and orchestra, “Callaloo”, with Kristjan Jarvi and MDR Symphony Orchestra in Leipzig, and in 2018, the Clarosa Quartet premiered his Piano Quartet commissioned by the Kingston Chamber Music Festival. Mr. Goodyear performed all 32 Beethoven Piano Sonatas in one day at Koerner Hall, McCarter Theatre, the Mondavi Center, and the AT&T Performing Arts Center in Dallas.

Mr. Goodyear’s discography includes Beethoven’s Complete Piano Sonatas (which received a Juno nomination for Best Classical Solo Recording in 2014) and Diabelli Variations for the Marquis Classics label, Tchaikovsky First Piano Concerto and Grieg’s Piano Concerto, and Rachmaninov’s Piano Concertos Nos. 2 and 3, both recorded with the Czech National Symphony under Stanislav Boqinia and Hans Matthias Forster respectively, and released to critical acclaim on the Steinway and Sons label. His Rachmaninov recording received a Juno nomination for Best Classical Album for Soloist and Large Ensemble Accompaniment. Also for Steinway and Sons is Mr. Goodyear’s recording of his own transcription of Tchaikovsky’s The Nutcracker (Complete Ballet), which was released in October 2015 and was chosen by The New York Times as one of the best classical music recordings of 2015. Mr. Goodyear’s recording of Ravel’s piano works was released in the spring of 2017, and his new recording “For Glenn Gould”, that combines repertoire performed by Gould in his U.S. and Montreal debuts, was released in March 2018.
SPIRIT & SOUL

MEASHA BRUEGGERGOSMAN
TUESDAY, NOVEMBER 12, 2019 AT 7:30 PM

“It would be superfluous to say that the Canadian Measha Brueggergosman is the most fantastic singer in the world today. I cannot think of anything she cannot do.”
—CONCERTONET.COM

Canada’s extraordinary Measha Brueggergosman will captivate us in this moving soul and spiritual program. This world-renowned performer, author, and activist graces the stage of the Isabel with a repertoire that stretches across generations. Hear the soulful anthems of the powerful Black women who have inspired Measha throughout her career and the stirring spirituals from her recent multi-award-nominated album.
MEASHA BRUGGERGOSMAN, soprano

Noted by the San Francisco Chronicle as “a singer of rare gifts and artistic intensity” and by the Miami Herald for possessing “a superb voice capable of just about everything,” Canadian soprano Measha Brüggergosman has emerged as one of the most magnificent performers and vibrant personalities of the day. She is critically acclaimed by the international press as much for her innate musicianship and voluptuous voice as for a sovereign stage presence far beyond her years.

Over 3 billion television viewers from across the globe came together to witness the Opening Ceremonies of the Vancouver 2010 Olympic and Paralympic Winter Games, and all heard the lauded soprano’s epic performance of the Olympic Hymn. The presentation of the Olympic Flag was accompanied with flair and artistry, brought by the native Canadian’s one-of-a-kind masterful instrument, personality, and passion to share classical music with a mainstream audience. The honour of being selected by Canada for this performance cemented Measha’s international standing as a fresh and youthful ambassador for classical music that breaks the stereotype of an opera diva in every way imaginable.

Deeply committed to the art of song, Measha Brüggergosman has given solo recitals at London’s Wigmore Hall, Roy Thomson Hall, Carnegie Hall, Spivey Hall, the Kennedy Center, and the Palais des Beaux-Arts in Brussels with Roger Vignoles in Gstaad, New York, and Verbier with Jean-Yves Thibaudet and at Weill Hall in New York, Hertz Hall in Berkeley, and at Hill Auditorium in Ann Arbor with J.J. Penna. She currently tours with collaborative pianist Justus Zeyen. Past recital appearances also have brought her to the Edinburgh, Bergen, Tuscan Sun, and Verbier festivals, and to concert series in Toronto, Montreal, Winnipeg, Vancouver, Augsburg, Berlin, Bamberg, and Barcelona amongst many others. Additionally, she participated in the Verbier Festival’s one-off presentation, Rufus Wainwright Goes Classical, sharing performances of works from the classical repertoire, with Rufus Wainwright and Angelika Kirchschlager, rearranged especially for the occasion.

Ms. Brüggergosman has been honoured to participate in a number of very special events including the gala re-openings of Roy Thomson Hall and of the University of Michigan’s Hill Auditorium, Canadian Day celebrations from Parliament Hill in Ottawa, and the opening ceremonies of the XVI International AIDS Conference in Toronto—her performance presented under the auspices of MAC Cosmetics—sharing the stage with Bill Gates and President Bill Clinton. She has performed at the World Economic Forum in Davos, Switzerland during two consecutive years, and has given a Royal Command Performance for Queen Elizabeth II. She also has sung for the Prince of Wales, Queen Margrethe II of Denmark, Queen Sonja of Norway, President Tarja Halonen of Finland, Her Excellency the Right Honourable Michaëlle Jean and numerous other leaders of Canada, as well as for Nelson Mandela and Kofi Annan.

Ms. Brüggergosman lends her voice, passion, and energy to social and environmental causes as a Canadian goodwill ambassador for three international organizations: African Medical and Research Foundation, Learning Through the Arts, and the World Wildlife Fund. Her commitments to these organizations have taken her on a broad spectrum of missions—from primary schools in New Brunswick, Canada to internally displaced persons camps of northern Uganda.

Her extraordinary versatility, intuitive musicality, and radiant star quality are reflected in the array of recordings she has made in artistic relationships with Deutsche Grammophon and CBC Records. Her first recording for DG, Surprise, was released in 2007 and garnered a Juno Award for Classical Album of the Year.

Measha Brüggergosman has been the host of the European television cultural variety show, Arte Lounge, and was the subject of a full-length feature documentary, Spirit in her Voice, aired by the CBC network. She has starred in numerous independent short music-films. She has served as television hostess of the Toronto Variety Show and has taken centre stage in Bravo! Canada’s Gemini Award-winning concert series Live at the Rehearsal Hall, performing a mixed selection of classical repertoire, gospel hymns, and jazz standards. Ms. Brüggergosman also has appeared as a special celebrity guest on television episodes of MTV Canada Cribs, Project Runway Canada, The Surreal Gourmet, and Bravo Arts & Minds.

Measha Brüggergosman has received honorary doctorates from St. Thomas University of New Brunswick and Acadia University in Nova Scotia and was awarded the Grand Prize at the 2002 Jeunesses Musicales Montreal International Competition. She also has been a prizewinner at The Dutch International Vocal Competition ’s-Hertogenbosch, the Wigmore Hall in London, George London Foundation in New York, The Queen Sonja International Music Competition in Oslo, and the ARD Music Competition in Munich. Ms. Brüggergosman is a resident member of the Konzerthaus Dortmund’s ‘Junge Wilde’ series and is a recipient of the prestigious Canada Council and Chalmers Performing Arts Grants. She studied at the University of Toronto with Mary Morrison and pursued postgraduate studies in Germany with Edith Wiens. She also has worked with such distinguished musicians as Christoph Eschenbach, Ruth Falcon, Brigitte Fassbaender, Margo Garrett, Håkan Hagegård, Jessye Norman, Rudolf Piernay, and Thomas Quasthoff.

Measha’s ancestry was profiled in the award-winning documentary Songs of Freedom, which followed her ancestral roots in Cameroon. The film was accompanied by an award-winning soundtrack which had Measha exploring the spirituals throughout African American and Canadian history. In 2017, her memoir Something Is Always on Fire was released by Harper Collins and was a Globe & Mail bestseller. In 2019, Measha made her debut at the Barbican Centre in London and returned to Carnegie Hall for a sold-out performance.
VIRTUOSIC TOUR DE FORCE

NATIONAL YOUTH ORCHESTRA OF CANADA and EUROPEAN UNION YOUTH ORCHESTRA

The Frenergy Tour
SASCHA GOETZEL, Conductor
BLAKE POULIOT, violin

WEDNESDAY, NOVEMBER 13, 2019 AT 7:30 PM
VIRTUOSIC TOUR DE FORCE
NATIONAL YOUTH ORCHESTRA OF CANADA
and EUROPEAN UNION YOUTH ORCHESTRA

SASCHA GOETZEL, Conductor
BLAKE POULIOT, violin

WEDNESDAY, NOVEMBER 13, 2019 AT 7:30 PM

PROGRAM

JOHN ESTACIO
(1966–)

Camille Saint-Saëns
(1835–1921)

Introduction and Rondo Capriccioso
for Violin and Piano in A minor, Op. 28
Blake Pouliot, Violin
Jonathan Mak, Piano

Richard Wagner
(1813–1883)

Overture to Tannhäuser (Paris edition)

— INTERMISSION —

Gioachino Rossini
(1792–1868)

Overture to William Tell

Maurice Ravel
(1875–1973)

Tzigane: Concert Rhapsody for Violin and Orchestra
Blake Pouliot, Violin

Igor Stravinsky
(1882–1971)

The Firebird: Ballet Suite (1945)
1a. Introduction
1b. Prelude and Dance of the Firebird
1c. Variations (Firebird)
2. Pantomime I
3. Pas de deux (Firebird and Ivan Tsarevich)
4. Pantomime II
5. Scherzo (Dance of the Princesses)
6. Pantomime III
7. Rondo (Khorovod)
8. Infernal Dance
9. Lullaby (Firebird)
10. Final Hymn
ABOUT TONIGHT’S PROGRAM

*Frenergy* (1998)—a portmanteau from “frenetic” and “energy”—smartly blends percussive élan, colourful orchestration and attractive melody into an exhilarating scherzo. It has become the calling card of Edmonton’s John Estacio, an equally accomplished composer of opera.

Saint-Saëns wrote two violin concertos and the ever-popular *Introduction and Rondo Capriccioso* (1863) for the Spanish virtuoso Pablo de Sarasate. After an atmospheric opening, the Spanish-inflected rondo burns with operatic passion, its sensuous refrain punctuated by growls. Intervening episodes dazzle with fireworks: wide leaps, double stops, rapid passage-work. Sarasate gave the premiere in Paris with the composer conducting.

The title character in Wagner’s opera *Tannhäuser* (1845, revised in 1875) is a minnesinger, a lyric poet of the medieval German nobility, torn between love of the flesh and soul. The hymn with which the overture begins, the “Pilgrim’s Chorus”, accompanies Tannhäuser’s quest for atonement in Rome. The impulsive music that follows depicts the orgy in Venus’s grotto where Tannhäuser finds himself in the opera’s first scene, his head cradled in the goddess’s lap. The hymn’s grandiose reprise signals the hero’s final redemption in death.

*William Tell* (1829), an opera about the Swiss hero who shoots an apple off his son’s head with a crossbow, was Rossini’s last before taking an early retirement. Its four-part overture opens with a passage for five solo cellos that Berlioz called the “calm of profound solitude”. After a storm (blaring trombones) comes a pastoral duet (English horn and flute) on a traditional Swiss herdsman’s tune. The galloping finale represents Swiss soldiers repelling the Austrian invaders—or, more recently, the Lone Ranger’s brand of vigilante justice.

*Ravel’s* blisteringly virtuosic *Tzigane* (1924) is one of those pieces that budding adolescent violinists play for one another in their basements to show off. It opens with a cadenza that climbs high up on the G string and lasts nearly half the work’s length before the accompaniment enters. Written with improvisatory flourish in the Hungarian style, the work is often performed in the composer’s own orchestration.

*The Firebird* (1910), the first of Stravinsky’s three early ballets rooted in Russian literary and cultural traditions, was premiered by Diaghilev’s Paris-based Ballets Russes. Tsarevich Ivan chases a Firebird into the kingdom of evil Kashchei, an immortal demigod, who turns princes into stone. His daughters and captive princesses intervene, but it is the Firebird that reveals the secret to Kashchei’s power. Fokine’s choreography caused a sensation. Male dancers executed angular movements while the princesses danced fluidly barefoot—except the Firebird, who leapt athleticism en pointe. Audiences responded enthusiastically to the music’s spectacular orchestration, catapulting Stravinsky to instant fame. From his teacher Rimsky-Korsakov, the upstart borrowed novel effects for strings and brass, and deployed ample percussion. Stravinsky even adapted his mentor’s practice of harmonically distinguishing the human (diatonic) from the supernatural (chromatic and pentatonic). Traditional Russian folk tunes (Rondo, finale) lend authenticity. The music delights in its variety, from initial mystery to the Infernal Dance’s violence and the concluding hymn’s grandeur.

Copyright © 2015-19 Robert Rival

Robert Rival is a composer, music writer & teacher. robertrival.com
SASCHA GOETZEL, conductor

The Viennese conductor Sascha Goetzel has crafted a dynamic global reputation as both a music director and guest conductor. As Artistic Director and Principal Conductor of the Borusan Istanbul Philharmonic Orchestra since 2009, he has raised the ensemble to even higher artistic standards and garnered it international recognition with appearances at the Salzburg Festival, BBC Proms, and Vienna Musikverein. Maestro Goetzel additionally serves as Principal Guest Conductor of the Kanagawa Philharmonic Orchestra in Japan and previously held titles with the Orchestre Symphonique de Bretagne and Kuopio Symphony in Finland.

Maestro Goetzel’s guest conducting arrangements for the last season included Würt Philharmonic Orchestra, Yomiuri Nippon Symphony Orchestra, the Orchestre de Chambre de Paris, and the London Philharmonic Orchestra Gala with Juan Diego Florez. During this season, he will tour with the Borusan Istanbul Philharmonic including stops at the Concertgebouw and Paris. Goetzel will also conduct Mozart’s The Marriage of Figaro and Johann Strauss’ Die Fledermaus with the Vienna State Opera.

Goetzel is also highly regarded as an opera conductor and has appeared at the Wiener Staatsoper, Wiener Volksoper, Opera Anger-Nantes, Tiroler Landestheater, Opera de Montpelier, Opera de Rennes, Tokyo Nikkikai Opera Company at Tokyo Bunka Kaikan. His 2014 direction of Le Nozze di Figaro at Wiener Staatsoper garnered high praise and re-engagement to conduct six more operas—Don Giovanni, Rigoletto, La Traviata, La Bohème, Die Zauberflöte, and Die Fledermaus—in the coming seasons. He has conducted many famed singers in concerts including Renee Fleming, Roberto Alagna, Juan Diego Florez, Thomas Hampson, Bryn Terfel, Piotr Beczala, Bo Skovhus, and Ian Bostridge.


BLAKE POULIOT, violin

Establishing himself as one of Canada’s most promising young artists, Blake Pouliot is the Grand Prize winner of the 2016 Orchestre Symphonique de Montréal (OSM) Manulife Competition. Mr. Pouliot has been described by the Toronto Star as, “One of those special talents that comes along once in a lifetime”, and after his performance of the Kornigold Violin Concerto at his debut with the Montreal Symphony and conductor Vasily Petrenko in February 2017, he was described by Montreal’s La Presse as “Clearly. Absolutely. Undoubtedly virtuoso.”

In September 2017, Mr. Pouliot recorded his debut album for Analekta Records, featuring works by Ravel and Debussy. Recent highlights include return engagements with the National Arts Centre Orchestra and Toronto and Montreal Symphonies, debuts with Seattle, Milwaukee, Vancouver, Edmonton, Newfoundland and Pasadena symphonies. He will also be featured in recital at the Banff Centre, Fête de la Musique Mont Tremblant, Orford Arts Centre, and Pasadena's Boston Court.

As Grand Prize winner of the OSM Manulife Competition, Mr. Pouliot toured across South America during the summer of 2017, as a soloist with the YOA Orchestra of the Americas performing Astor Piazzolla’s Four Seasons with conductors Carlos Miguel Prieto and Paolo Bortolameolli. He then returned to Montreal where he was featured in recital at the Montreal Symphony's Virée Classique series.

Since his solo orchestral debut with the Toronto Trinity Chamber Orchestra at age 11, Mr. Pouliot has performed as soloist with the Aspen Philharmonic Orchestra, Calgary Philharmonic Orchestra, Hamilton Philharmonic Orchestra, the Jefferson Symphony Orchestra (Colorado), Ottawa Symphony, Pacific Symphony, the Sofia Philharmonic Orchestra in Bulgaria, Toronto Symphony Orchestra, and the Colburn Orchestra at Walt Disney Concert Hall; and with conductors Sir Neville Marriner, Nicolas McGegan, Tito Muñoz, Carl St. Clair, Alain Trudel, and Hugh Wolff. Mr. Pouliot has performed in recital in Chicago, Los Angeles, Montreal, Toronto, and was featured on Rob Kapilow’s What Makes it Great? series with Beethoven’s Kreutzer Sonata at the Cerritos Center for the Performing Arts.

A featured performer on CBC Radio Canada on numerous occasions, Mr. Pouliot has received several honours in Canada. In 2013 he received the Canada Council for the Arts Michael Measure Prize which gave him the opportunity to tour major Canadian cities with the National Youth Orchestra of Canada performing the Sibelius Violin Concerto. Trained as a multifaceted performer, Mr. Pouliot appeared on Canadian television programs Flashpoint and Warehouse 13 as a teenager. He has also performed as narrator in Prokofiev’s Peter and the Wolf, Britten’s Young Persons Guide to the Orchestra, and Saint-Saens Carnival of the Animals; all with the American Youth Symphony at Royce Hall in Los Angeles.

Mr. Pouliot studied violin in Canada with Marie Bérard and Erika Raum, and he completed his training as an associate of the Royal Conservatory of Music in Toronto. He has attended the Aspen Music Festival and School, as well as other summer music programs. He is currently a Professional Studies Certificate candidate at the Colburn School Conservatory of Music in Los Angeles, where he studies with Robert Lipsett, the Jascha Heifetz Distinguished Violin Chair. Mr. Pouliot performs on the 1729 Guarneri del Gesù, on generous loan from the Canada Council for the Arts Musical Instrument Bank as First Laureate of their 2015 Competition.
JONATHAN MAK, piano

Jonathan Mak’s international accomplishments include winning first prize at the 2009 Manchester International Concerto Competition for Young Pianists. In 2012, Jonathan was also invited by the Orchestra Filarmonica di Udine to perform at the opening concert in Udine, Italy. Jonathan became the recipient of the 2013 Jean Lumb Foundation Kotcheff Family Arts Award. In 2014, Jonathan performed with the Krakow Philharmonic Orchestra in Poland. In recent years, Jonathan has given recitals as a soloist and with orchestra in Italy, Bulgaria, Manchester, China, Vienna, and Poland. An avid chamber musician, Jonathan has been invited to perform at various festivals including the Festival of the Sound in Parry Sound, Ottawa Chamberfest, and the Edinburgh International Festival. Jonathan has attended various summer festivals, including the Aspen Summer Music Festival, and the Sarasota Music Festival. In the summer of 2017, Jonathan was part of the National Youth Orchestra of Canada as an Award of Excellence winner. Returning to the orchestra in 2018, Jonathan joined NYOC on their European tour as a Canada Council for the Arts – Michael Measures Prize recipient. Jonathan is currently pursuing his Masters of Music degree at the Yale School of Music with Boris Slutsky. He received his Bachelor’s degree at the Cleveland Institute of Music with Dr. Shapiro. In addition to the piano, Jonathan also received a viola minor degree at the Cleveland Institute of Music with Ms. Lisa Boyko, and a German minor from Case Western.

NATIONAL YOUTH ORCHESTRA OF CANADA

The National Youth Orchestra of Canada (NYO Canada), has enjoyed an iconic reputation as Canada's orchestral finishing school, providing the most comprehensive and in-depth training program available to our country's best young classical musicians. Each summer, 100 gifted musicians between the ages of 16 and 28 come together to attend an eight-week intensive training institute followed by a national and international tour. The 2019 TD Odyssey Tour this past July, led by British conductor Michael Francis, included concerts in Ottawa, Montreal, Parry Sound, Stratford, and Toronto, as well as the orchestra’s first tour to Spain. Ludwig van Montréal praised the concert’s “enchanting musical journey” and atuvu.ca raved that it was “nothing short of spectacular, thrilling, and downright exciting.” NYO Canada’s concert tours have included every major Canadian city as well as the United States, Europe, and Asia. In 1996, the delegates to the World Youth Orchestra Conference in Tokyo, who represented 39 countries, voted to award NYO Canada the title “Best Youth Orchestra in the World.” Now, the orchestra is the subject of a new feature-length documentary from the National Film Board of Canada. In That Higher Level, director John Bolton follows the 100 musicians of NYO Canada over the course of two months to capture the essence of the training institute and, eventually, the journey and performances on tour across the country.

EUROPEAN UNION YOUTH ORCHESTRA

European Union Youth Orchestra (EUYO) is one of the world’s preeminent symphony orchestras and has been a Cultural Ambassador for the EU for more than forty years. Described by the UK Guardian as having “gripping, exhilaratingly good orchestral playing, surging with energy, laser-sharp focus and … a technical prowess that is downright terrifying,” and by EU commission President Jean-Claude Juncker as “the best possible ambassador for the European Union,” the EUYO has worked with many of the world’s greatest musicians including Founding Music Director Claudio Abbado, former Music Director Vladimir Ashkenazy, Conductor Laureate Bernard Haitink, and Chief Conductor Vasily Petrenko. Recent awards include the European Orchestra Award in Dresden, and Cultural Diplomat of the Year Award at the Abu Dhabi Culture Summit. Tours in 2018-19 have taken the Orchestra to Austria, Belgium, the Czech Republic, France, Germany, Italy, Luxembourg, the Netherlands, Poland, Romania, the UK, Argentina, Brazil, China, Myanmar, Oman, the UAE and Uruguay with current projects in Canada and Cuba. The Orchestra’s legal seat and operational home is in Italy and the EUYO is resident orchestra at its summer home and principal venue partner Grafenegg in Lower Austria. The EUYO is supported by the Creative Europe programme of the European Commission, and by the (currently 28) Member States of the European Union.
VIRTUOSO PIANIST
YEFIM BRONFMAN, piano
SATURDAY, NOVEMBER 23, 2019 AT 7:30 PM

PROGRAM

LUDWIG VAN BEETHOVEN
(1770-1827)

Piano Sonata No. 5 in C minor, Op. 10, No. 1
Allegro molto e con brio
Adagio molto
Finale: Prestissimo

Piano Sonata No. 6 in F major, Op. 10, No. 2
Allegro
Allegretto
Presto

Piano Sonata No. 7 in D major, Op. 10, No. 3
Presto
Largo e mesto
Menuetto: Allegro
Rondo: Allegro

— INTERMISSION —

JOHANNES BRAHMS
(1833-1897)

Piano Sonata No. 3 in F minor, Op. 5
Allegro maestoso
Andante espressivo
Scherzo: Allegro energico
Intermezzo (Rückblick): Andante molto
Finale: Allegro moderato ma rubato
ABOUT TONIGHT’S PROGRAM

In 1792, Beethoven arrived in Vienna. Within a decade, his reputation was such that he could set his own price for commissions. Many of these came from patrons desiring music to play for their own enjoyment. Typically, they were entitled to exclusive use of the work for six months after which Beethoven was free to publish it. Among these were the three Op. 10 sonatas (1798) dedicated to Countess von Browne, an excellent pianist. Distinctly individual in character, the sonatas in this compact trilogy share a subtle comedic sensibility.

Yet tragedy defines the opening movement of No. 1, whose angular, upward-leaping theme adopts the C minor pathos—and even thematic profile—of the opening of Mozart’s K. 457 sonata. An unhurried slow movement breathes deeply and sings contentedly. The quick-pulsed Prestissimo alternates two themes, one furtive, the other humorous.

The witty impulse with which No. 1 ends is the point of departure for No. 2, especially in the droll development that obsesses over a banal three-note motive. The inner movement takes a dark turn, mystery yielding to a radiant D-flat major hymn whose simplicity and harmonic wanderings anticipate Schubert. Lively fugato re-establishes comic drive in the carnivalesque finale.

Unpredictability reigns in the scampering first movement of No. 3, whose rhetoric is fast-paced and fragmented. A troubled, dirge-like mood prevails in the expansive Largo. The minuet’s uplifting tune is one-upped by the even more upbeat trio. In the playful finale Beethoven deliberately—and unsettlingly—obscures metre by playing hide-and-seek with a three-note motive that teasingly asks, “Where am I?”

In 1853, a young Brahms decided to call on his new hero, Schumann, and so made Düsseldorf the terminus of a September walking tour of Rheinland. Upon arrival, he played his latest compositions: the Op. 4 scherzo, the first two piano sonatas, and the tender Andante from his Third Piano Sonata, Op. 5, still in progress (completed 1854). Only weeks later Schumann published an article hailing a musical genius who had “sprung like Minerva fully armed from the head of the son of Cronus.”

Youthful ambition impelled Brahms to wrestle with sonata form. The opening movements of all three sonatas are stormy affairs. Beethovenian dramatic battles between competing keys abound. So, too, do motivic links among movements, rooted in a Romantic tradition established by Schubert and Liszt, whereby themes are so utterly transformed in tempo, mood and character as to nearly evade detection. Brahms simultaneously applies a Classical tendency to fragment themes, developing each in turn. The Op. 5 Andante is inscribed with a poem by Sternau about two hearts in love by moonlight, hearts that Brahms has beating in gentle bass pulsations, quickening toward the end. This movement, in character an intermezzo, the genre that Brahms would cultivate in his twilight years, is reprised in variation as a de facto intermezzo, an interpolated fifth movement that recalls its source as a darkened memory filled with longing. Meanwhile, the strutting scherzo possesses sweep and the finale adopts, however briefly, a Schubertian expansiveness.

YEFIM BRONFMAN, piano

Internationally recognized as one of today’s most acclaimed and admired pianists, Yefim Bronfman stands among a handful of artists regularly sought by festivals, orchestras, conductors and recital series. His commanding technique, power and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike.

As guest soloist with the Cleveland Orchestra and Franz Welser-Möst, Mr. Bronfman will participate in the opening concerts of Carnegie Hall’s 2019-2020 season followed immediately by the inauguration of a season-long Artist-in-Residence project with the Vienna Symphony in both the Musikverein and Konzerthaus. During the fall he also participates in farewell concerts for Zubin Mehta in Tel Aviv with the Israel Philharmonic, Japan with the Vienna Philharmonic and Andrés Orozco-Estrada as well as season opening events in Houston, Seattle and Rhode Island. The second half of the season will see return visits to orchestras in Hamburg, Munich, New York, Montreal, Philadelphia, Cleveland, San Diego, Madison, Portland, Indianapolis, San Antonio, Pittsburgh and Boston with whom he will also tour in Korea, Hong Kong and China. In recital he can be heard celebrating Beethoven’s 250th in Berlin, Toronto, Denver, Santa Fe, Los Angeles, San Francisco, Detroit, Kalamazoo and Carnegie Hall.

Born in Tashkent in the Soviet Union, Yefim Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at The Juilliard School, Marlboro School of Music, and the Curtis Institute of Music, under Rudolf Firkusny, Leon Fleisher, and Rudolf Serkin. A recipient of the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists, in 2010 he was further honoured as the recipient of the Jean Gimbel Lane prize in piano performance from Northwestern University and in 2015 with an honorary doctorate from the Manhattan School of Music.
VIRTUOSO JAZZ
BRANFORD MARSALIS QUARTET
FRIDAY, MARCH 6, 2020 AT 7:30 PM

Branford Marsalis, saxophone
Joey Calderazzo, piano
Eric Revis, bass
Justin Faulkner, drums
BRANFORD MARSALIS QUARTET

Saxophonist Branford Marsalis is one of the most influential and revered figures in contemporary music. The NEA Jazz Master, Grammy Award winner and Tony Award nominee is equally at home performing concertos with symphony orchestras and sitting in with members of the Grateful Dead, but the core of his musical universe remains the Branford Marsalis Quartet. After more than three decades of existence with minimal personnel changes, this celebrated ensemble is revered for its uncompromising interpretation of a kaleidoscopic range of both original compositions and jazz and popular classics. After the Grammy-nominated Upward Spiral, on which guest vocalist Kurt Elling was seamlessly integrated into the group, the Quartet has followed up with The Secret Between the Shadow and the Soul, its most emotionally wide-ranging and melody driven collection to date. John Ziegner captured the impact of the Quartet in live performance in a recent concert review, calling it “casually confident, professional, cerebral, and supercharged with energy. The Branford Marsalis Quartet...was all of those adjectives and more.”

BRANFORD MARSALIS, saxophone

After four decades in the international spotlight, the achievements of saxophonist Branford Marsalis continue to grow. From his initial recognition as a young jazz lion, he has expanded his vision as an instrumentalist, composer, bandleader and educator, crossing stylistic boundaries while maintaining an unwavering creative integrity. In the process, he has become an avatar of contemporary artistic excellence.

The Branford Marsalis Quartet, first formed in 1986, remains Branford’s primary means of expression. In its virtually uninterrupted three-plus decades of existence, the Quartet has established a rare breadth of stylistic range and a continuity of personnel. The Secret Between the Shadow and the Soul, recorded in Melbourne, Australia in the midst of an international tour in the Spring of 2018, contains the mix of challenging original and classic compositions, and the range of moods from the tender to the explosive, that has defined the group. With its focus on melodic strength and extrasensory interaction, the album confirms that the Branford Marsalis Quartet remains a paragon of uncompromising jazz excellence.

While the Quartet thrives, Branford continues to expand his status as a musical collaborator that dates back to his early experiences as a sideman with Clark Terry, Art Blakey and his brother Wynton Marsalis and extends through encounters with Dizzy Gillespie, Miles Davis, Sonny Rollins, Herbie Hancock and Harry Connick, Jr. As always, Branford also remains eager to join in musical ventures with artists in other musical realms. His relationship with Sting, which began with the pop icon’s first solo album The Dream of the Blue Turtles in 1985, was resumed when Branford contributed solos to Sting’s collaboration with reggae star Shaggy, 44/876. And Branford’s status among Deadheads, dating back to 1990 as the ultimate guest artist with the Grateful Dead, moved the spinoff band Dead and Co. to break precedent for the first time and announce Branford as a guest artist at the band’s August 26, 2018 concert in Arlington, Virginia.

Classical music also continues to play a growing role in Branford’s musical life. Sally Beamish reconceived her composition “Under the Wing of the Rock” to feature him after hearing Branford interpret another of her works, and Gabriel Prokofiev wrote “The Saxophone Concerto” for Branford on a jointcommission from the Naples Philharmonic and the Detroit Symphony. Branford and the Ural Philharmonic performed and recorded the Prokofiev piece during August 2018 in Yekaterinburg, Russia. Branford has performed these and other works by Copland, Debussy, Glazunov, Ibert, Mahler, Milhaud, Rorem, Vaughan Williams and Villa-Lobos with leading orchestras in the United States and Europe, and served as Creative Director for the Cincinnati Symphony’s Ascent Series in 2012-13.

The roll of Branford’s contributions to the Broadway stage expanded in 2018 when he scored acclaimed director Kenny Leon’s revival of “Children of a Lesser God.” His previous efforts included music for the revival of “Fences,” which garnered him a Drama Desk Award and a Tony nomination, “The Mountaintop” starring Angela Bassett and Samuel L. Jackson, and the revival of “A Raisin in the Sun.”

All of these achievements have been supplemented by Branford’s efforts beyond the realms of performance and composition. After directing Columbia Records’ jazz program, he founded the Marsalis Music label in 2002. He has held workshops on campuses around the world, while establishing extended teaching relationships with Michigan State, San Francisco State and North Carolina Central Universities. After the devastation wrought by Hurricane Katrina, Branford joined his friend Harry Connick, Jr. and New Orleans Area Habitat for Humanity in the creation of the Musicians’ Village, a community in New Orleans’ Upper Ninth Ward that provides homes to displaced families of musicians and other local residents. The Ellis Marsalis Center for Music, honoring Branford’s father and Connick’s teacher, provides state-of-the-art performance, instruction and recording spaces at the heart of the Village. For these and other efforts, Branford received an Honorary Doctorate of Letters from Tulane University in 2017, adding to a series of awards including three Grammys and his citation (together with his father and brothers) as a Jazz Master by the National Endowment for the Arts.

Branford continues to spread the message of his music around the world, including Russia, where he appeared in St. Petersburg’s host-city celebration of International Jazz Day 2018, and China, where he headlined Shanghai’s JZ Jazz Festival the following September. Regardless of context or location, Branford Marsalis remains steadfast in his quest for musical excellence.
A HEARTFELT THANKS TO OUR ISABEL VOLUNTEERS!
We couldn’t do it without you!

STAFF
Tricia Baldwin, Director
Alyssa de Hoop, Booking and Administrative Coordinator
Tracey Envoy, Financial Assistant
Aaron Holmberg, Technical Director
Maggie Hunter, Booking and Administrative Coordinator (on leave)
Katy Littejohn, Audience Engagement Coordinator
Janelle MacPherson-Kenney, Operations Manager
Jesse MacMillan, Arts Stage Technician
Daniel Pauley, Front of House Manager
Anna Samulak, Senior Development Officer, Arts
Kelly Smith, Box Office Coordinator
Noah Sullivan, Arts Stage Technician
Jeff Thomas, Financial Officer

VOLUNTEERS
Thank you to our wonderful volunteers who give so much of their time and talent to the Isabel. We are very grateful to have you as part of our team.

Karen Alexander, Peter Bedoukian, Joan Carstairs, Agnes Cleary, Beverley Coles, Maria Cordero, Marg Corrigan, Isabelle Courtney, Giselle Cross, Susan Cross, Kendra Dehnert, Carolyn Donnelly, Connie Edwards, Linda Wolfram Fraser, Anita Furlan, Zixuan Gao, Suzanne Geoffrion, Mary Golbourne, Susanna Gordon, Odette Haas, David Raymond Hunt, Gil Jeffries
Karen Alexander, Peter Bedoukian, Joan Carstairs, Agnes Cleary, Maria Corrigan, Isabelle Courtney, Giselle Cross, Susan Cross, Kendra Dehnert, Carolyn Donnelly, Connie Edwards, Linda Wolfram Fraser, Anita Furlan, Zixuan Gao, Suzanne Geoffrion, Mary Golbourne, Susanna Gordon, Odette Haas, David Raymond Hunt, Gil Jeffries, Susan Jellinck, Shoko Kasuga, Linda Kenney, Sigrid Kohler, Grant LeDrew, Carol Lindenblatt, Agnes Cleary, Maria Corrigan, Marg Corrigan, Isabelle Courtney, Giselle Cross, Susan Cross, Kendra Dehnert, Carolyn Donnelly, Connie Edwards, Linda Wolfram Fraser, Anita Furlan, Zixuan Gao, Suzanne Geoffrion, Mary Golbourne, Susanna Gordon, Odette Haas, David Raymond Hunt, Gil Jeffries, Susan Jellinck

FRONT OF HOUSE STAFF

PRODUCTION STAFF
Sadaf Amini, Carly Alberg, Allen Bergeron, Thomas Draper, David Gazzelle, Kristen LeBeuf, Dylan Lodge, Sonja Niedermayer, Natasha Rotondaro, Kunal Sengupta, Maccoy Webb, Andrea Yearon
WE GRATEFULLY APPRECIATE THE GENEROSITY OF OUR SUPPORTERS AND CHAMPIONS WHO HAVE MADE THIS SEASON EXTRAORDINARY.

SEASON BENEFACCTOR
Estate of Alexander Murray Jeffery

BADER AND OVERTON/VIRTUOSI FESTIVAL and CELLO COMPETITION BENEFACCTORS
Isabel & Alfred Bader Fund, A Bader Philanthropy

ENSEMBLE SERIES UNDERWRITER
The late Regina Rosen

CONCERT UNDERWRITER
Shelagh and David Williams Music Programming Fund

THE YGK EMERGING MUSICIAN COMPETITION IS SUPPORTED BY
Venture Club
Kingston Economic Development Corporation AND THE Ballytobin Foundation

WE ARE GRATEFUL FOR THE SUPPORT OF THE BALLYTOBIN FOUNDATION, WHICH SUPPORTS MANY COMMUNITY ARTISTS AND GROUPS USING THE ISABEL AND ITS INVESTMENT IN CREATIVITY AT THE ISABEL.

Thank you to Moira Hudgin for her donation of an Yves Beaupré Harpsichord in the Baroque + Beyond series performances.

Thank you to the George Taylor Richardson Memorial Fund for its support of the 2020 Isabel Human Rights Arts Festival and Qaggiavuut presents Arctic Song performance.

HOTEL SPONSOR MEDIA SPONSOR BROADCAST PARTNER
DELTA HOTELS MARRIOTT KINGSTON WATERFRONTcbc MUSIC

SHOW YOUR TICKET TO ANY MYISABEL 2019/20 SEASON PERFORMANCE AT AQUATERRA WATERFRONT DINING ON THE SAME DAY AS THE SHOW AND RECEIVE 15% OFF YOUR BILL!
UNITED NATIONS: UNIVERSEAL DECLARATION OF HUMAN RIGHTS: ARTICLE 3.

EVERYONE HAS THE RIGHT TO LIFE, LIBERTY AND SECURITY OF PERSON.
MON., NOV. 11, 2019    PEACEQUEST
                     IMAGINING PEACE: INSPIRING ACTION
TUES., FEB. 4, 2020    ART OF TIME ENSEMBLE & RALSTON STRING QUARTET
                      ALL WE ARE SAYING
MON., MARCH 9, 2020   Santee Smith
                      The Mush Hole
WED., APRIL 8, 2020   Tom Wilson & Kingston Symphony
                      Beautiful Scars
APRIL 17 & 18, 2020   H’ART Centre
                      The Small Things: A Story Told Through Dance

Human rights films and installations to be announced.

Tickets: (613) 533-2424 (M-F, 12:30-4:30 PM)
queensu.ca/theisabel
We thank our remarkable festival artists for their exquisite gift of music.