



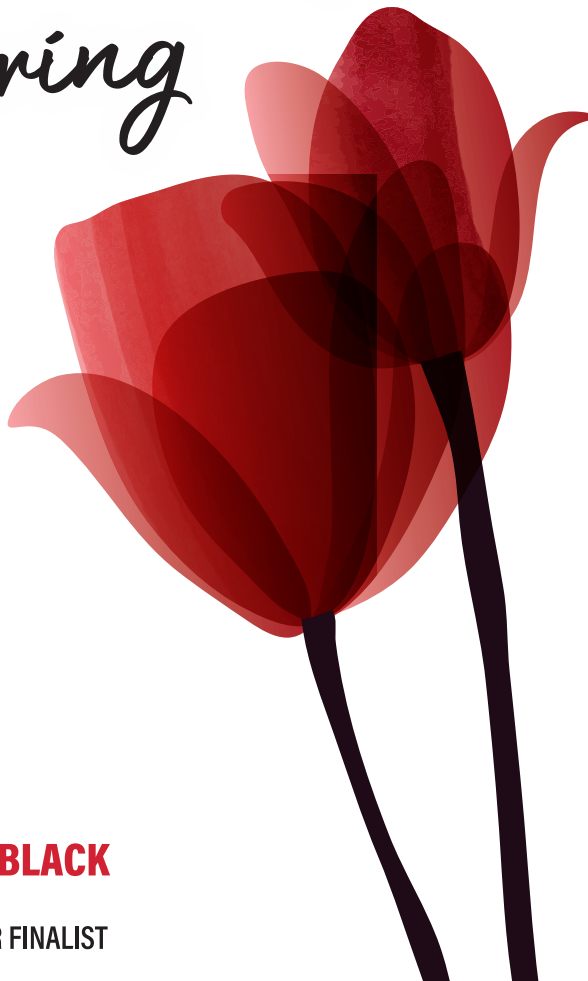
PRINCE EDWARD ISLAND SYMPHONY ORCHESTRA

23-24
SEASON

The Passion of Spring



FEATURING **DANIEL BLACK**
GUEST CONDUCTOR
PEISO MUSIC DIRECTOR FINALIST



SUNDAY, APRIL 7, 2024 - 2:30pm

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MESSAGE FROM OUR PRESIDENT

It is my pleasure to welcome you to the final concert of PEISO's 56th season. We welcome to the stage our fourth finalist candidate in our music director search, Daniel Black, in what promises to be another exhilarating program. Thank you to everyone who has taken time to provide thoughtful comments following our first three programs. Your insight is invaluable as our Music Director Search Committee completes its work in the coming weeks and we look forward to receiving your additional feedback next week. It has been an exciting year as we embark on the next chapter of our symphonic music making and building ever stronger relationships with our diverse communities on PEI.

Thank you to our contributors, large and small, as our PEISO continues to build its financial health both in the short term and long term. We hope you can join us for our **1920's Gatsby-themed night** at the Haviland Club on Saturday, April 13, 2024 at 7:00 p.m. Enjoy some music, games, merriment, mingle with some of our musicians and take part in a silent auction. Tickets for the event are \$40 per person. Hope to see you there!

I would also like to urge you to save the dates for the **2024-25 Season Debut** of our new Music Director! Remember to take advantage of early-bird sales for the best prices to attend this exciting season of the PEI Symphony Orchestra.

Please enjoy today's program and thank you for joining us!

David Sharpe

Dr. David Sharpe
President, PEISO Board of Directors



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Greetings from the Lieutenant Governor of Prince Edward Island



As Honorary Patron to the Prince Edward Island Symphony Orchestra, I look forward to the new and exciting chapter in the orchestra's history. As part of the Music Director Search, the four finalists will audition as Guest Conductors for this season's performances. I wish each of them a memorable and rewarding experience.

L'Orchestre symphonique de l'Île-du-Prince-Édouard offre aux Insulaires des expériences enrichissantes de musique orchestrale de haute qualité en direct dans le Théâtre de la famille Sobey du Centre des arts de la Confédération. Je suis très reconnaissante pour votre contribution artistique importante aux Insulaires.

I commend the directors for inviting subscribers to contribute to the selection of the next Music Director by sharing their feedback on each performance and guest conductor. I encourage the PEISO community to exercise this unique privilege in this selection process. Make your opinion count!

On behalf of His Majesty The King, I wish to express my gratitude and appreciation to the talented and dedicated musicians, Board of Directors and staff of the PEISO, volunteers, patrons, sponsors and all supporters for their generous and valuable contribution to the live musical experience in Prince Edward Island.

A handwritten signature in cursive script that reads "Antoinette Perry".

Honourable Antoinette Perry, OPEI
Lieutenant Governor of Prince Edward Island



"I've loved music as long as I can remember. But I knew this was the thing for me when I began composing and conducting as a teenager. I would spend hours upon hours composing and studying music. Soon everything else just faded into the background. I always felt so comfortable on the podium—like this was what I was meant to do."

-Daniel Black

Montreal-based conductor **Daniel Black** has earned a reputation as a conductor capable of delivering "vital and engaging" performances. Daniel completed a highly-successful four-year tenure as Resident Conductor of the Florida Orchestra in 2022. After joining as Assistant Conductor in 2018, he was quickly promoted to Associate Conductor and then Resident Conductor as his contract was twice extended. With The Florida Orchestra, he conducted over fifty performances per season, including Masterworks, Pops, film concerts, Coffee Concerts, Family and Youth concerts, and more. Prior to his engagement with The Florida Orchestra, Daniel served as Assistant and then Associate Conductor of the Fort Worth Symphony in Texas, conducting over 150 performances.

Passionate about expanding the core orchestral repertoire, in recent seasons Daniel has led the world premiere of Pulitzer Prize-winner Kevin Puts' triple concerto *Contact* with the string trio Time for Three, the U.S. premiere of Eleanor Alberga's dramatic work *Snow White and the Seven Dwarfs*, and has conducted the works of Gabriela Lena Frank, Florence Price, Jesse Montgomery, Philip Glass, Jennifer Higdon, Samuel Coleridge-Taylor, Jimmy Lopez, Lembit Beecher, and more. In 2016, he conducted the Midwest premiere and first professional recording of John Harmon's *Crazy Horse Symphony* to great acclaim.

"When I step on the podium, the biggest feeling is one of excitement. The experience of sharing music from the podium with colleagues and friends in the orchestra is inexpressibly fulfilling. The joy I've felt with music has sustained me through good times and bad."

-Daniel Black

Fluent in Russian, and having studied at the famed St. Petersburg Conservatory, he has a particular affinity for the Russian repertoire, having led performances of Tchaikovsky's First Symphony, Rachmaninov's *Rhapsody on a Theme of Corelli* and Shostakovich's Fifth Symphony, among many others. In 2022 he conducted Galina Ustvolskaya's little known gem *Symphonic Poem No. 2* with The Florida Orchestra.

Equally at home in the opera pit, Daniel had a successful debut with Bernstein's *Candide* at Michigan Opera Theatre, and has conducted the Dnipro State Opera in Ukraine, Coleridge-Taylor's *Dream Lovers* with Chicago's South Side Opera Company, and Northwestern University opera. In 2017 he was assistant conductor for the China premiere of *Bright Sheng's Dream of the Red Chamber*, touring China with the composer. In 2017-2018, he received opera conducting fellowships from the Solti Foundation U.S., working with Opera Theatre St. Louis and the Florentine Opera Company respectively.

DANIEL BLACK

"Black drew on what we've learned from an informed historical view but also made music in a way that is meaningful to an audience ... with a sensitivity to dramatic dynamics and the full orchestral tone."

*D Magazine, Review of
Dec. 3, 2014 Fort Worth
Symphony Orchestra*

Daniel has been active as a guest conductor, having appeared with the Buffalo Philharmonic, West Virginia Symphony, Hamilton Philharmonic, San Antonio Symphony, Owensboro Symphony, Texarkana Symphony, St. Petersburg Symphony "Classica", Rockford Symphony, Savannah Philharmonic and the Wisconsin Chamber Orchestra, among others. An innovative programmer, he has offered works such as Honneger's Pacific 231, Stravinsky's Dumbarton Oaks Concerto and Mason Bates' Mothership. In 2023-24, Daniel will make his debut with the Kitchener-Waterloo Symphony, and will return to the Buffalo Philharmonic Orchestra, the Florida Orchestra, and the Hamilton Philharmonic, among other engagements.

Daniel has thrice been awarded the Solti Foundation U.S. Career Assistance Award, and was a conducting fellow at the Aspen Music Festival, the Kurt Masur Conducting Workshop, and the Cabrillo Festival of Contemporary Music. He has studied with Kurt Masur, Edo de Waart, Robert Spano, Hugh Wolff, Larry Rachleff, Marin Alsop, Daniel Lewis, David Effron, and Gunther Schuller. Daniel has studied conducting at the St. Petersburg Conservatory, Eastman School of Music, and Northwestern University, counting among his mentors Leonid Korchmar, Neil Varon and Victor Yampolsky. He has studied composition with Richard Danielpour.

Daniel is currently one of four finalists in the search for the next Music Director of the Prince Edward Island Symphony Orchestra. Find out more about him at danielblackconductor.com.

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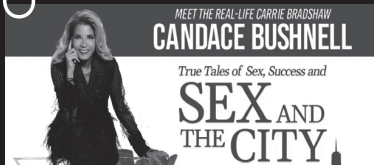
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PRINCE EDWARD ISLAND
SYMPHONY ORCHESTRA
DANIEL BLACK GUEST CONDUCTOR

The Passion of Spring

Yatra 2'

Dinuk Wijeratne
(b.1978)

My Name is Amanda Todd 11'

Jocelyn Morlock
(1969–2023)

Symphony in D Major, Op. 11, No. 2 10'

Joseph Bologne
(1745–1799)

- I. Allegro presto
- II. Andante
- III. Presto

Academic Festival Overture, Op. 80 10'

Johannes Brahms
(1833–1897)

~ INTERMISSION ~

Symphony No. 8 40'

Antonín Dvořák
(1882–1971)

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso — Molto vivace
- IV. Allegro ma non troppo

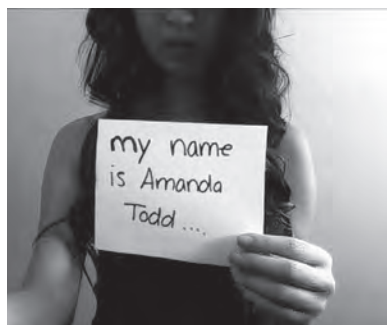
SUNDAY, APRIL 7, 2024 • 2:30PM
CONFEDERATION CENTRE OF THE ARTS
CHARLOTTETOWN, PRINCE EDWARD ISLAND

Sri Lankan-born Ottawa-based artist **Dinuk Wijeratne** is a Juno-winning composer, conductor, teacher, and pianist known for his innovative boundary-crossing works. *Yatra* was commissioned by Symphony Nova Scotia and the Toronto Symphony Orchestra in 2016 for the Canada 150 Celebration. The Sanskrit word *yatra* translates as “journey” but means a great deal more. It is a journey or pilgrimage to a sacred place that brings the traveler closer to the divine. The journey itself is as important as the destination. With this brief fanfare, Dinuk is inviting us on today’s musical journey.



The death in 2023 of **Jocelyn Morlock** robbed Canada of one of its most gifted composers. She was known for her complex compositions inspired by birds and nature. However, *My Name is Amanda Todd* found inspiration in a very human tragedy. The work is a tribute to 15-year-old Amanda who took her own life because of relentless cyber bullying and sexual exploitation. At its premiere in 2016 Morlock wrote,

“I wanted to include how bright and wonderful a person she was, rather than just [the idea that] she was a victim, because she was so much more than that.” A simple motif is repeated and grows more complex much like a shared message on social media until it becomes a riot of sound. Amid the cacophony a solo drum depicts the isolation that Amanda experienced. But that is countered by the energetic brass showing her strength and courage in facing the harm inflicted on her. Slowly, almost painfully the tensions dissipate and there is a glimmer of optimism and hope. The hope that Amanda’s story can help others.



Joseph Bologne was the son of a French plantation owner and a Senegalese slave, born in Guadeloupe in 1745. His father recognized him as his son and took him to Paris when the boy was seven and gave him the best education possible. Bologne was to prove a talented composer, violinist, and conductor as well as a highly accomplished fencer, athlete, dancer, and soldier. He was granted the title “Chevalier de Saint-Georges” when he became an Officer of the King’s Bodyguard. His catalogue as a composer includes operas, chamber works, violin concerti, arias, and two symphonies. The *Symphony No. 2 in D Major* was premiered

Programme notes written by Will Hobbs.

PROGRAMME NOTES

in March of 1780 and was to be repurposed the following year as the overture for his only extant opera *L'amante anonyme*. It follows the tradition of an opera sinfonia with three string dominated movements arranged as fast-slow-fast played without pause. It begins with a ceremonial movement in D Major with the oboes and horns adding drama to the opening. The *Andante* for strings only, offers a pause between the two livelier movements. The conclusion is a *Presto* in the style of a zesty tarantella.



Johannes Brahms is not normally associated with humour, however on at least one occasion he proved to be a bit of a wag. In 1880 the University of Breslau (now the University of Wrocław) announced the awarding of an honorary doctorate to the composer. However, there was a catch: in return, the Chancellor and Trustees expected a composition in honour of the University. When he conducted the premiere of his *Academic Festival Overture* at Convocation on January 4th, 1881 the students were highly amused, the University officers less so. He had based the piece on four popular beer hall songs and created, by his own admission, “a cheerful potpourri of student songs à la (Franz) von Suppe.” Written for the most extravagant forces Brahms ever employed, the

piece begins with the strings and percussion voicing a slightly pompous introduction. The brass proclaims the first of the beer hall songs, *Wir hatten gebauet ein stattliches Haus* (We Have Built a Stately House). It was a well-known and once banned call for a unified Germany. The violas and violins sweep in with a lyrical rendition of *Der Landesvater* (Father of Our Country) followed by the bassoons taking the lead for *Was kommt dort von der Hölh?* (What Comes from Afar?), a song associated with freshman initiation. He plays these three melodies against each other leading up to a joyous finale with a grand rendition of *Gaudeamus igitur* (Let Us Rejoice, Therefore). A more colloquial translation would be “Let’s party”, suggesting that, though he didn’t go to university he knew a bit about student life.

In 1877, Brahms recommended **Antonín Dvořák** to his publisher and the younger composer’s career was launched beyond the boundaries of his beloved Bohemia. By 1889 Dvořák was being inducted into the Bohemian Academy of Science, Literature and Arts. In thanks for his election to the Academy he composed and conducted the premiere of his *Symphony No. 8 in G Minor*. Unlike his previous symphony it is cheerful and has an upbeat tone. The work was written the summer of 1889 at his summer residence at Vysoká and reflects the happiness that Dvořák felt at his retreat.



His love of the surrounding countryside and his fondness for Czech and Slavonic folk music echo throughout the four movements. The first movement is a traditional sonata, but the themes flow into each other effortlessly in a natural way. A string chorale introduces the pastoral *Adagio* leading to a dialogue between the clarinets and birdlike flutes. The vibrant coda is preceded by a gentle waltz before the trumpets announce the finale. During a rehearsal for this movement conductor Rafael Kubelik said, “... in Bohemia the trumpets never call to battle – they always call to a dance!” And Dvořák wants us to dance.

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Le gouvernement de l'Île-du-Prince-Édouard est fier d'appuyer l'Orchestre symphonique de l'Île-du-Prince-Édouard, et souhaite à la communauté musicale et aux spectatrices et spectateurs de l'Île une autre excellente saison.



Economic Development, Innovation and Trade Minister Gilles Arsenault

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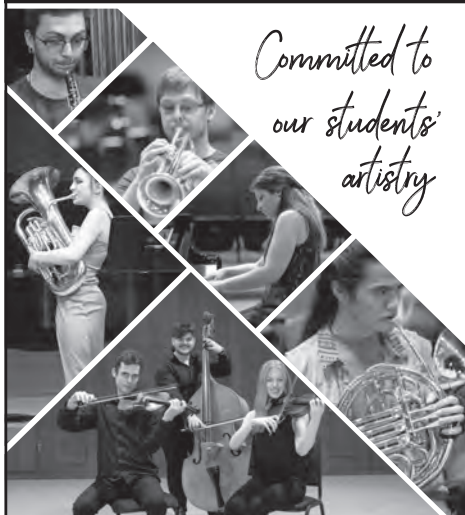
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