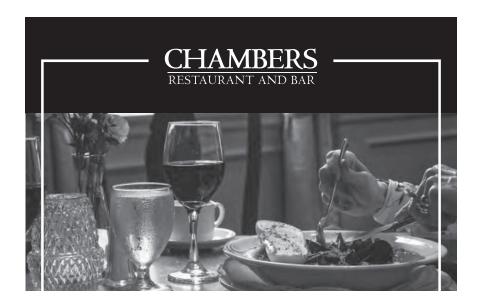


SUNDAY, FEBRUARY 25, 2024 - 2:30pm

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MESSAGE FROM OUR PRESIDENT

It is my pleasure to welcome you to the third concert of PEISO's 56th season. We continue on an exciting path in our music director search and welcome our third finalist to the stage this week-end. Feedback from our stakeholders, including musicians and subscribers, has provided invaluable insight as we come together to build on our strategic plan. We are working to engage with additional communities across PEI, to broaden our reach and relevancy on the Island. PEISO is committed to building strong community values and sharing high-level symphonic music making to audiences of all ages across PEI.

Our musicians come to the stage with a vested commitment to our organization, not only with their musical passion and talents, but also making direct and in-kind financial contributions. This season we have had an uptick in our **Sponsor A Musician** program, and hope that you or your company may consider joining

as a sponsor. As you feel the energy and excitement in the air in each concert experience, I truly hope you are embraced with the sense of joy and pride the PEISO brings our audiences. Thank you to all who contribute to PEISO and we thank you for your continued support. Please enjoy today's program!

Dr. David Sharpe

President, PEISO Board of Directors

David Sharpe



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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 experiences 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.

antewelle Borry

Honourable Antoinette Perry, OPEI Lieutenant Governor of Prince Edward Island



New Brunswick-born Acadian conductor **Juliane Gallant** (she/her) is the Resident Conductor of the Calgary Philharmonic, and is one of two fellows in the inaugural cohort of Tapestry Opera's Women in Musical Leadership Fellowship. She has appeared as guest conductor with the Victoria Symphony Orchestra, Okanagan Symphony Orchestra, Kingston Symphony Orchestra, and Symphony New Brunswick, and as assistant and cover conductor with many orchestras and opera companies across Canada.

"I became a conductor by complete accident. Much of my work in London had been as music director in small-scale productions without orchestra, playing the score at the piano in performance. I was asked if I would be willing to try my hand at conducting a very small ensemble for a production of Jacques Offenbach's Orpheus in the Underworld. Always up for a challenge, I said yes, not knowing I would immediately fall in love with conducting, and that it would change the trajectory of my entire career."

-Iuliane Gallant

Having first trained as a collaborative pianist, répétiteur, and vocal coach, Juliane began her conducting career in opera while living in London, England. She has led productions throughout the UK for Gothic Opera (*Le loup-garou/Le dernier sorcier*), Hampstead Garden Opera (*La bohème*), King's Head Theatre (*Carmen, Tosca*), Opera on Location (*L'enfant prodigue, Cinderella, La Traviata, Don Giovanni, Carmen*), St Paul's Opera (*Così fan tutte, Orphée aux enfers*), Opera Upclose (*Carmen, Music oft hath such a charm, Ulla's Odyssey*), and Opera MIO (*A Fantastic Bohemian: The Tales of Hoffmann revisited*). In 2021, she made her Royal Opera House conducting debut in Mami Wata in collaboration with Pegasus Opera.

A strong believer in music as a vehicle for joy and human connection, Juliane worked extensively on community outreach and education projects during her time in the UK. With Opera Holland Park, she explored opera in schools, with residents of care homes, with communities of refugees, and with people living with physical and mental disabilities. With Lost Chord, she brought music to people living with dementia across Yorkshire. With Baseless Fabric, she led interactive opera workshops in schools in underserved London boroughs.

Juliane is a graduate of the National Opera Studio, the Guildhall School of Music and Drama, the Conservatoire de musique et d'art dramatique de Montréal, the University of Ottawa and the Université de Moncton. In London, Juliane was one of only 12 conductors selected for the first Women Conductors Course: Conducting for Opera, run by the Royal Opera House, the National Opera Studio and the Royal Philharmonic Society, and has received continued support by the Royal Opera House throughout her training. Her conducting mentors include Karen Kamensek, JoAnn Falletta, and Rosemary Thomson.

Juliane 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 her at julianegallant.com.

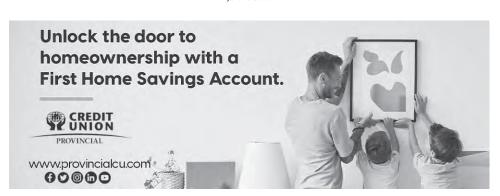
JULIANE GALLANT



"It feels particularly special to me whenever I can see that my presence on the podium has sparked something inside a young girl. I often get to meet the children who have attended education concerts I've conducted, and, when doing so, I regularly hear from the parents that their daughters were conducting along with me during the entire performance!

I am so proud that, by simply showing up as myself, I am able to show girls that they, too, can aspire to leadership, whether it be in music, or in any other chosen field."

-Juliane Gallant





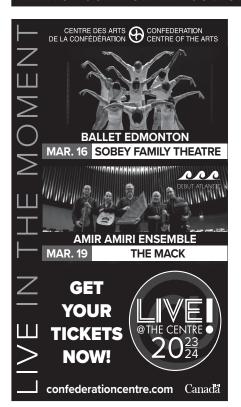


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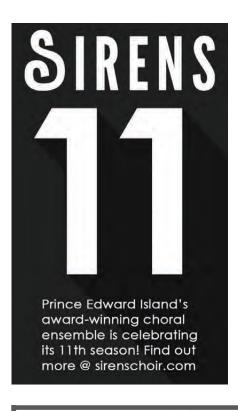
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The PEI Symphony Orchestra is a group of dedicated professional, community and student musicians, united in their pursuit of delivering high quality live orchestral music to Islanders. We are currently auditioning for all orchestral sections to complement our season roster and substitution list.

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Green Pastures

Symphony No. 6 "Pastoral" 40'

Ludwig van Beethoven (1770–1827)

- I. Allegro ma non troppo "Awakening of cheerful feelings on arriving in the countryside"
- II. Andante molto mosso "Scene by the brook"
- III. Allegro "Joyful gathering of countryfolk"
- IV. Allegro "The storm"
- V. Allegretto "Shepherd's song. Thanksgiving after the storm"

~ INTERMISSION ~

green/blue for Orchestra 10'

Emily Doolittle (b. 1972)

Pulcinella Suite 22'

Igor Stravinski (1882–1971)

- Sinfonia
- II. Serenata
- III. Scherzino Allegro Andantino
- IV. Tarantella
- V. Toccata
- VI. Gavotta (con due variazioni)
- VII. Vivo
- VIII. Mineutto Finale

SUNDAY, FEBRUARY 25, 2024 • 2:30PM CONFEDERATION CENTRE OF THE ARTS CHARLOTTETOWN, PRINCE EDWARD ISLAND On December 22, 1808, **Ludwig van Beethoven** conducted a four-hour long concert that premiered two symphonies which he had composed concurrently. Two works that showed contrasting sides of his enigmatic character: *Symphony No 5* is intense, at times terse, driven by the brooding "Fate" motif; *Symphony No. 6* reveals a gentler side to the composer, a lover of nature and the countryside.



Unusually for Beethoven, the symphony is programmatic; he gave it the title "Pastoral" and wrote a description for each of the five movements. Awakening of cheerful feelings on arriving in the countryside begins quietly and Beethoven shares his emotional delight at being in

the country. The repeated melodic patterns are an encouragement to relax and enjoy the peace and quiet. His stated intention was that the symphony be "more an expression of feeling than painting." However, in *Scene by the brook* he is not above painting a musical portrait of a trio of birds in a lovely cadenza (perhaps slyly showing us that he didn't intend to do it but could if he wanted to). In a *Joyful gathering of countryfolk* Beethoven pokes gentle fun at country bands: oboe, clarinet and bassoon juggle for position until brought to order by the trumpet which leads them in a rousing contredanse. As the dance reaches a peak there are rumblings in the background forecasting the coming *Storm*. The gentle patter of raindrops in the strings soon leads to an all-out assault by piccolo, trombone, and timpani. The storm subsides and the oboe turns the raindrops into a glorious rainbow. The horns sound an Alpine melody as *Shepherd's song. Thanksgiving after the storm* returns us to the tranquility and the glory of the fields and countryside refreshed by the rain. The closing measures are almost a sigh at the beauty of it all.

Glasgow-based Haligonian Emily Doolittle is a teacher, author and composer who has created works for major orchestras and performers in Canada, the US, and Europe. In 2001 she composed green notes for the world-renowned Tafelmusick Baroque Orchestra taking full advantage of its unique sound as an early music ensemble. Little by little she transformed an idea rooted in the baroque into something unmistakably modern before returning to its baroque origins. Two years later she created green/blue on commission from the Oregon



East Symphony. Using the modernistic development from the earlier piece as her central theme she moved it further away from its Baroque roots. It is repeated with ever increasing colour, harmonic pattern, and orchestral variety.

PROGRAMME NOTES

In 1919, **Igor Stravinsky** was approached to compose a score for the Ballet Russes. Sergei Diaghilev was planning *Pulcinella*, a work based on characters from Italian commedia dell'arte. Choreographer Léonide Massine wanted to use a cache of music recently uncovered in Naples erroneously attributed to Giovanni Pergolesi (1710-1736). It has since been discovered that only eight of the chosen pieces can be authenticated as being by Pergolesi.

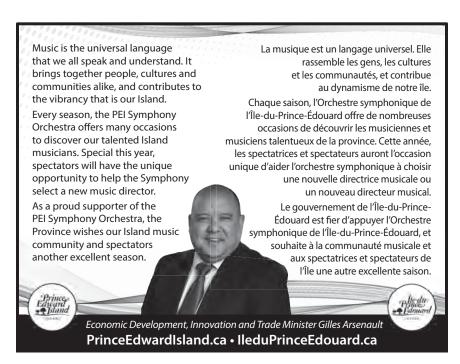
When approached to adapt the music Stravinsky, who had scored success with the Russian influenced *Firebird*, *Petrushka* and *Rite of Spring*, was reluctant to explore music of the earlier period. However, as he delved into the scores, he became fascinated by the themes and textures. He did more than adapt, he took those themes and textures and molded them into something new using modern sonorities and rhythms. It was the beginning of his neoclassical period. He was to write:

Pulcinella was my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course—the first of many love affairs in that direction—but it was a look in the mirror, too.

The ballet premiered at the Opéra de Paris in 1920 choreographed and danced by Massine, conducted by Ernest Ansermet, and designed by Pablo Picasso. Despite that pedigree it met with limited success and did not enter the standard ballet repertoire. Two years later, Stravinsky, as always in need of money, extracted movements from *Pulcinella* and fashioned them into a suite. The music is true to the Baroque form but with modern tonalities, harmonies, and instrumentation. In 1922 it was premiered by the Boston Symphony Orchestra under Pierre Monteux and went on to become one of Stravinsky's most popular orchestral suites. Stravinsky led a televised performance of the *Pulcinella Suite* with the Toronto Symphony Orchestra in May 1967 at Massey Hall. It was his last appearance as a conductor.







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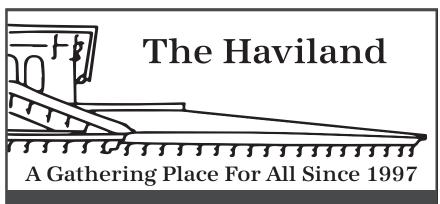


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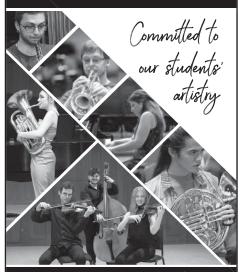
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